PETER FRAMPTON/EARTH SHAKING

How Big Is Record Business?
New Figures Indicate $2.2 Bil. Myth
Tour, New Film Project Keys
To Bowie's Artistic 'Survival'
Senate Passes 'No Surprise'
Copyright Revision Bill
Rock Friction — Problems
Of Support Group On Tour
Regan Signs New 20th Pact
A Vote For Talent (Ed)
“Hey everybody, I’m Archie Bell and these are The Drells. We’re from Houston, Texas and we want everybody to get down and groove.”

“Let’s Groove,” the smash hit single from the album “Dance Your Troubles Away.”

ARCHIE BELL & The Drells
DANCE YOUR TROUBLES AWAY
including:
I Could Dance All Night
The Soul City Walk Let’s Go Disco
I Love You (But You Don’t Even Know It)
Let’s Groove

PZ 33844 Also available on tape.
A Vote For Talent

As Cash Box has pointed out in recent weeks, the undercurrent of bum-rapping and back-biting has reached alarming proportions in the record industry. This week we are happy to say that we see a light at the end of the proverbial tunnel. The re-signing of Russ Regan to a new four-year contract is an indication to us that the all-powerful corporate structures that affect the record business so dramatically are beginning to give credit where it's due and reaffirm their faith in capable record men.

The cyclical nature of the recording industry often ignores a man's triumphs and unfortunately seeks to write him off if he isn't hot 24 hours a day. We disagree with that shortsighted philosophy. We believe that a man who has shown constant insight, dedication, and profits is the MOST likely to turn a troubled situation to advantage.

It is to 20th Century Fox Film Corporation's credit that they chose this time to publicly reward Regan for all he has meant to 20th Century Records. Founded in 1972 by Regan, the label has shown a profit each year. It is not mere braggadocio when Regan says, "I'm not concerned about this company, we've always made a profit and we'll continue to do so." Rather, he is reflecting the confidence that comes from achievement.

Similarly, we applaud the recent re-signing of Jerry Rubinstein by the parent corporation of ABC. Again, foresight took the place of slander and innuendo. It is this kind of support that the record industry has desired and needed from the corporate giants for so long. In 20th Fox's case, they wisely backed a man with a winning tradition. ABC's support of Rubinstein reflects that company's utter confidence in him to re-establish the record label as a major force in the music business and overcome the heavy losses of last year.

In both instances, Cash Box sees indications that talent and dedication were rewarded. It is our feeling that the record industry can become even healthier if this trend continues. The same way the industry should applaud and nourish successful artists, it should also develop and reward the executives who must operate the complicated machinery of artistic endeavor.

We agree with Regan when he says, "Thank God the street doesn't run this business." The negativity so prevalent in all areas of contemporary society can only be overcome by action. We believe that men such as Regan and Rubinstein are winners and that they will, each in his own way, effectively deal with the problems confronting them.

It appears that the time is not far off when all the talented men in the music industry will be appreciated for their strengths. We certainly would like to see that process speeded up.
February 28, 1976

**Volume 100**

**Soundtrack**

1. Theme From S.W.A.T.
2. Love Machine
3. All By Myself
4. 50 Ways To Leave Your Lover
5. Take It To The Limit
6. I Love To Love Baby
7. Lonely Night (Angel Face)
8. Dream Weaver
9. Give Me Some Funk Of Your Own
10. Fanny (Be Tender With My Love)
11. Sweet Sweet (Big Phone/Leeds)
12. Dream On
13. You Sexy Thing
14. Money Honey
15. Golden Years
16. I Write The Songs
17. The White Knight
18. Break Like A Bullet
19. Slow Ride
20. Bohemian Rhapsody
21. Tracks Of My Tears
22. Junkfood Jookbox
23. Only 16
24. Cupid
25. Love Is The Drug
26. Wake Up Everybody
27. Somewhere In The Night
28. Right Back Where We Started
29. Theme From S.W.A.T.
30. Love Machine
31. All By Myself
32. 50 Ways To Leave Your Lover
33. Take It To The Limit
34. I Love To Love Baby
35. Lonely Night (Angel Face)
36. Dream Weaver
37. Give Me Some Funk Of Your Own
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48. Bohemian Rhapsody
49. Tracks Of My Tears
50. Junkfood Jookbox
51. Only 16
52. Cupid
53. Love Is The Drug
54. Wake Up Everybody
55. Somewhere In The Night
56. Right Back Where We Started
Motown's Biggest First Quarter In History.

- THE PRETTY THINGS
  - Real Pretty
  - MOTOWN DISCOTECH #3
  - Various Artists
  - K-5351

- WILLIE HUTCH
  - Concert in Blues
  - MG-85551

- STEVE ASHLEY
  - SPEEDY RETURN
  - MO-86551

- JUNIOR WALKER
  - AND THE ALL-STARS
  - HOT SHOT
  - J6-39551

- EDDIE KENDRICKS
  - HE'S A FRIEND
  - T6-36551

From The Motown Mean Machine
Motown Is Dedicated

DON'T STALL!
JOIN MOTOWN'S FAST BREAK.

Contact your local Motown distributor for full details regarding advertising and merchandising support materials.

www.americanradiohistory.com
NEVER BEFORE RELEASED AS A SINGLE!

Gladys Knight & the Pips
"Make Yours A Happy Home"

Produced by Curtis Mayfield

from their new chart album
"The Best of Gladys Knight & the Pips"

Produced by Curtis Mayfield

www.americanradiohistory.com
**Regan Signs New 4 Year 20th Pact**

LOS ANGELES — Russ Regan, president of 20th Century Fox Film Corp., has signed a new long-term contract calling for his services for an additional four years, effective immediately. Regan founded the label in 1927.

**Dispel Rumors**

Commenting on the signing, Regan told Cash Box, "I'm very happy about signing. It proves the old saying: 'What goes around comes around.'" Regan went on to dispel recent rumors that the label was going to be sold, a rumor he had never been concerned with this company. We've always made a profit. You shouldn't count people out. Actors like Neil Sedaka and Gene Pitney kept getting knocked in this country so they went abroad to make it. We're going to stay abroad to make it. We won't lose yet.

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**Senate Passes 'No Surprise' Copyright Revision Bill**

by Rebecca Moore

WASHINGTON, D.C. — There were no surprises today when the Senate passed the copyright revision bill. S. 2797-1.

The bill, which passed 95-2, has been before the Senate since 1974 with a major difference. Jukebox royalties pegged at $5.35 per box per week for the first ten years will be up for review by the copyright royalty tribunal every ten years. The previous bill exempted jukeboxes from periodic review. Provisions of the bill passed include:

- A term of life plus fifty years to copyright holders;
- A two and a half cent mechanical royalty rate for music publishers;
- An eight dollar per box royalty on jukeboxes;
- Compulsory license for public broadcasters to use a variety of copyrighted works;
- And establishing a copyright royalty tribunal to review and revise rates beginning in three years and every ten years thereafter.

Debate was loudest over the Hollings amendment to exempt jukebox royalties from compulsory copyright compensation. "What we're talking about is not big business but the small businessman," Senator Hollings (D-S.C.) argued.

There is a need to go to the Congress to deal equitably in taxation and leasing fees, responded Senator McClellan (D-Ark.) hollily. These folks have had the benefit of a free ride all that time. This discrimination in favor of the jukebox industry.

Senator Baker (R-Tenn.) joined McClellan in opposition to the amendment. "It would be grossly unfair to create such an inequity against a group of talented musicians," said the senator speaking for his Nashville constituents.

Those performers who have stayed in the dark if it hadn't been for the jukeboxes," exclaimed Hollings. "Equity mandates the performers better support the hands feeding them.

But the inclination of the Senate was to stick by the bill as presented by McClellan, its sponsor. The Hollings amendment failed as did amendments to shorten the period of rate review from ten to eight years. To reduce term of copyright from life plus fifty to ten years or life, whichever was longer, and to exclude all but non-dramatic musical compositions from compulsory license for public broadcasters.

The Mathias amendment, incorporated into the bill as section 118, is perhaps the most controversial provision in the bill. Section 118 allows public broadcasters to use copyrighted works — from books to music — from non-dramatic works without compulsory license. This is the first time...

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**CBS & Pickwick Begin Talks On Retail Chain**

NEW YORK — CBS and Pickwick International, confirming a report that appeared exclusively in Cash Box last week (Feb. 21), has jointly announced the commencement of negotiations for Pickwick to purchase the CBS-owned Discount Records chain. The sale would encompass approximately 50 Discount Records store. CBS president Arthur Taylor, in remarks given before a meeting of Wall Street securities analysts last week (17), admitted that their Discount Records chain, which Pickwick International is negotiating to buy (see separate story), "has lost money for several years." Taylor said the sales were examined by CBS, that it was a money-losing proposition for them.

Taylor also noted the sales earnings growth of CBS Records in 1975. He highlighted a 15 percent sales increase and a 25 percent jump in income, and projected "moderate growth in unit volume as well as some increase in prices." Internationally in 1976, he added, "sales and income rose over the prior year.

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**How Large Is The Recording Industry? New Figures Indicate A $2.2 Billion Myth**

by Gary Cohen

LOS ANGELES — How large is the record industry? Nobody seems to know for sure, although there have been some educated guesses, some more educated than others.

$2.2 Billion

The Recording Industry Association of America (RIAA) releases official industry statistics, official in the sense that they are the most authoritative figures available, and are widely quoted and widely used. For 1974, the most recent year available, record industry sales totaled $2.2 billion, at the manufacturer's list price. But when calculated at the manufacturer's selling price to their distributors (independent or company-operated), the record business appears to be an $850-$900 million industry, less than half of the $2.2 billion published figure.

The National Association of Recording Merchandisers also does research on record sales by their members, but they do not compile an overall industry sales figure.

**New Figures**

A third set of figures has now been made available by a major accounting firm: Coopers & Lybrand, in a 1975 Survey of Financial Reporting and Accounting Developments in the Entertainment Industry, revealed exclusively in Cash Box (Feb. 14), placed record industry sales much higher than the RIAA's Record division sales (not records alone) of eight major public music companies were placed at $1.2 billion at manufacturer's selling price. But that figure may be much higher, manufacturing, manufacturing, retailing and other allied fields and not just records.

**Dispute**

The disparity between the RIAA and Price. Waterhouse figures has prompted industry discussion for more accurate and more truly reflect actual industry sales. Cash Box researched all three sets of figures, the data from which are compiled and the relative accuracy of each.

**RIAA**

The RIAA's $2.2 billion figure, according to Stanley Gortkov, president of the RIAA "reflects the manufacturer's suggestion prices and is widely quoted by most industry analysts, excluding the trade press.?"

**Provisions of the bill passed include:**

- A term of life plus fifty years to copyright holders;
- A two and a half cent mechanical royalty rate for music publishers;
- An eight dollar per box royalty on jukeboxes;
- A compulsory license for public broadcasters to use a variety of copyrighted works;
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But the inclination of the Senate was to stick by the bill as presented by McClellan, its sponsor. The Hollings amendment failed as did amendments to shorten the period of rate review from ten to eight years. To reduce term of copyright from life plus fifty to ten years or life, whichever was longer, and to exclude all but non-dramatic musical compositions from compulsory license for public broadcasters.

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"THESE TWO BROTHERS ARE THE 'DYNAMIC DUO OF 1976.' LOUIS PLAYS SOME OF THE BADDEST, FUNKIEST BASS I HAVE EVER HEARD AND GEORGE'S PICKING AND SINGING COOKS TOO. CHECK THEM OUT!!!"

- Herbie Hancock

That's how knocked out Herbie is about George and Louis Johnson. And this is what Quincy Jones is saying: "These are two of the baddest cats I have ever heard. When they walked into the studio and started to play I could not believe my ears. Louis, the younger of the two is 20. He picked up the bass and started playing and in a matter of ten seconds the entire studio was silent with all eyes on him. Then George, 22, picked up his guitar and fell in, rocking the walls of The Record Plant with intensity. They told me they also had some songs for me to hear."

Four of those songs are on Quincy's latest album, "Mellow Madness." Their latest brand of "futuristic funk" is on their own very first album, "Look Out For #1." And from the way it sounds, look out for The Brothers Johnson.

THE BROTHERS JOHNSON "LOOK OUT FOR #1"
SP 3467
ON A&M RECORDS & TAPES
Produced by Quincy Jones

www.americanradiohistory.com
Rock Friction — Problems Of Support Group On Tour

by Eric Rudolph

NEW YORK — Stories of friction between first billed and support bands on the rock concert trail abound. Most emanate from the support groups, who complain about no sound checks, limited stage space and limited use of lights and unusual sound problems.

FRONT COVER

Mark that in your calendar: proclaimed the New York Sunday News just a few weeks ago, this is the year of Frampton. It didn’t take long for that prediction to come true, with the fact "Frampton Comes Alive," a live double set released last month by A&M, already certified gold and headed inevitably to platinum. It’s number four with a bullet this week, and, in terms of both airplay and sales, it’s indisputably the hottest album in America.

The Peter Frampton phenomenon is no surprise to those who’ve taken note of his four fine studio albums (all on A&M) or who’ve experienced his engagingly powerful live performances. Extensive touring during 1975 and the widely played "Frampton" album released a year ago helped immeasurably in spreading the word about this gifted 25-year-old Englishman, who’s shown himself to be equally adept at writing lovely, vibrant songs, singing them with conviction, playing virtuoso guitar and commanding a concert stage with charm and charisma. These qualities are abundantly displayed throughout the four sides of Frampton Comes Alive.

A full schedule of major dates — highlighted by a mammoth April 25 headliner at the Oakland Coliseum and the imminent ascent of the just-released single, "Show Me The Way" (drawn from the live album) — should further increase the magnitude of the Peter Frampton phenomenon during the next few months of the year Frampton.

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Transcontinent Not Hurt By Recent Grant Closings

BUFFALO, N.Y. — Transcontinent Record Sales has not been and will not be hurt in any way by the closings of all 1975 Grant Group labels. That is the essence of a statement by Transcontinent head Len-ny Silver, who spoke with Cashbox from Atlanta, regarding the Grant situation.

130 Stores

Silver, who estimated Grant’s annual record sales at $25 million before Oc-tober, when they closed half their stores, split the Grant business with ABC Record & Tape Sales. After the October closings, Transcontinent reversed course and dropped down from 350 previously. At one time, Grant had over 1200 stores nationally, though all did not store records.

Grant went out of business last week (12) after filing under Chapter XI of the bankruptcy laws last October. Their debts totaled over a half billion dollars when they went out of business, and Silver confirmed that he had been receiv-ing cash for his merchandise from Grant’s recently.

4th Largest

Silver, who rightfully calls himself “the largest independent record merchandiser,” now has a total of 8 one-stops in Ohio, New York and New Jersey. The firm also operates that is the essence of including the Record Theater chain which they recently purchased from Cook United and landing $3 million for it. All re-maining retail record stores are being converted to the Record Theatre type of operation.

One of the nation’s largest merchan-disers of records, Silver, with his racks, retail and one-stops, is understood to be the fourth largest record merchandiser in the country, behind Heilicher, Handle-man and ABC Records & Tape Sales. Yet as a private businessman, Silver admits, “I have always kept a low profile. We’re not a public company and I’m a private man, and this is my own company. He admits to being well-financed, and has continued a diversification program, new operations under the label, Amherst Records.

$90 Million

Transcontinent will do $40 million this year without Grant’s, and Grant account-ed for 20 percent of Transcontinent’s total. Silver notes, “What we’ve lost with Grant we’re pick-ing up elsewhere.” And Silver is not even experiencing a cash flow problem, even though his capital is tied up as a Grant’s creditor. “We’ve never missed a payment with anyone. A&M, Arista, Cbs. We’ve never lost our two percent (discount for cash).” Calls to credit executives at various labels confirmed his statement.

ABC

Over at ABC Record & Tape Sales, Grant’s other large record supplier, a source explained, “ABC anticipated the closings and reserves were set aside to cover the losses. We’re one of their creditors and expect to get paid. The people in the east were hit the hardest. He added his belief that nationally, ABC is accounted for a significant chunk of ABC’s business.

King Karol: New Store

NEW YORK — King Karol Records will open a new store at 126 W. 42nd St. on Tuesday, Mar 3 according to a spokes-man for the company.

ABC Records 4th Quarter Losses Reported To Be ‘Approx. $10 Million’

NEW YORK — ABC Records anticipated loss came out at approximately $10 million in the fourth quarter pretax losses with the financial statement attributing the loss to “a higher rate of returns than anticipated and additional costs in operat-ing and restructuring the company.”

The parent company, ABC Inc, estimated that it earned $1.1 million ($99 per common share) for 1975 compared to $49 million ($2.92 per share) in the previous year.

ABC’s revenues in 1975 were $1.1 billion, up from $986 million in 1974. Principal factors, according to the statement, for the fourth quarter loss were a write down in ABC’s investment in the Wildlife Preserve, Largo, Maryland, (about $10.4 million), and the company has no plans to operate a park at the site), a decline in TV profits and the continuation into the fourth quarter of losses to the company’s domestic re-corded music company.

ABC board chairman Robert H. Goldenson and Elton H. Rule, president, offered to joint statement, “Our strategy for ABC’s basic business, broadcasting, accounted for 72 percent of our revenue in 1975 and television and radio operations entered 1976 in excellent condition.

4 Music Firms Report Sales

LOS ANGELES — Four corporations have reported sales and earnings for their last fiscal quarter.

Amplex Corporation reported a 36% profit gain on slightly higher sales for the third quarter ending Dec 31, were $60,800,000, net profit was $1,441,000, and each share earned $1.33. Over a nine-month period to Jan 31, total sales were $190,492,000, net profit was $4,472,000, and earnings per share were $4.13.

The GRT Corporation, reporting for the quarter ending Dec 31, showed total sales of $11,048,000 and profit of $1,072,000. Earnings per share were $.37.

Integrity Entertainment Corporation, for the quarter ending Dec 31, showed total sales of $13,003,836. Net income was $328,037, while earnings per share were $.83, which operates more than 70 Wharehouse stores in California.

K-Tel International, Inc. for their second quarter ending Dec 31, reported total sales of $38,300,000 and a loss of $48,000.

positive reception — Atlantic artists Chris Squire and Steve Howe, members of the group Yes, began a week of busy press and promotion activities in New York last week as midnight guests of WNEX-FM’s personality Alison “Nightbird” Steele. In addition to discussing their recent debut solo albums — Squire’s ‘Fish Out Of Water’ and Howe’s “Beginnings” — the artists also revealed details of upcoming solo efforts by groupmates Alan White, Patrick Moraz and Jon Anderson. As well as announcing recording plans for the 10th Yes album, expected by early summer. Shown at the WNEW studios (1 to 1 r.) Atlantic NY promo rep Steve Leeds, gruop manager Brian Lane, Alison Steele, Chris Squire. WNEX-FM program director Scott Muni, Steve Howe and Atlantic’s special album projects coordinator Tunc Erinc.

February 28, 1976
Brunswick Executives Trial
Prosecution Rests Case, Disk Jockeys Testify, One Defendant Acquitted

NEW YORK — Carmine DeNoia, a Manhattan record salesman indicted along with six executives of Brunswick Records, was acquitted of charges by Judge Frederick B. Lacey of the federal district court in Newark. The defendants are accused of conspiring to defraud agencies of the U.S. government and recording artists, songwriters and publishers. Judge Lacey put no reasons for his decision of acquittal on record, but it seemed that DeNoia’s attorney, Thomas Higgins, had successfully argued that the government had insufficient evidence to implicate his client in the alleged conspiracy. The government had produced only one witness concerned with DeNoia, and Higgins contended the relevance of his testimony on several points.

Motors for acquisition made on behalf of the Brunswick executives were de- nied by the judge.

With the exception of two stipulations of doubt in matters on government wiretaps, submitted on the basis of expert opinions on handwriting analysis, the de- fendants’ counsel rested without putting on cases for the defense. Allowing time for summations, it seems the case will be under the jury’s deliberation by Tuesday. Considering the case’s length, it is likely that a possible strategic effect of the defense’s ‘resting is clear, as far as the jury’s verdict is concerned.

The government rested its case Friday, Feb. 13, with testimony by three radio programmers: E. Rodney Jones of WCHB, Inkster; Roosevelt Green, former- ly of WMJO, Cleveland and Willie Williams, formerly of WCHB, Inkster (De- todo). Under federal grants of immunity, all three admitted taking cash gifts from Brunswick, sometimes through defend- ant Melvin Moore, Brunswick’s national director of promotion.

Jones, who told the court his station was rated #1 in the Chicago area, alleged that he had received cash payment approximating $300 (the largest being $500) on five separate occasions, each being a simple “Thanks.” He also said Brunswick had on two oc- casions flown him to California, once for the NARM convention, once for a Chiles’ portrait function.

‘Equalize And Neutralize’
Melvin Moore’s attorney, Martin Co- hen, asked Jones if the gifts from Moore did not merely serve to “equalize and neutralize” the efforts of other promotion men attempting to foster good relations. (A similar manner, Jones told Cohen that promotion men from Avco, Buddah, Stax, Chess, All-Platinum and Philadelphia International had made cash payments. He specifically stated that Columbia, Atlantic and Scepter had not made such gifts. As Jones had also been asked to program a Brunswick/Dakar record that WVOX would not normally have played, Jones answered, “Gifts or moneys never had any in- fluence on my playing of records. I play a run-of-the-mill thing, because of the merits of the record.”

Roosevelt Green, who ceased being WMJO’s host in 1973, described a 1972 in- cident where Moore allegedly gave him some money, saying “thanks” and then giving Green the new releases. Green read for the court an affidavit he had signed, agreeing to station rules that no cash gifts should be accepted.

Under Cohen’s cross-examination, Green testified that the amount of one gift was probably not more than $100. Similarly to Jones, he said he had never played a Brunswick record he did not feel deserved airplay. Without specific reference, Green said that he too had re- ceived cash gifts from promotion staffers of other labels.

Cash Gifts
Willie Williams, formerly performer of numerous executive duties at WCHB, al- leged that Melvin Moore, on about half the two to six times per year he visited Detroit, had reimbursed him with cash amounts ranging from $25 to $100. He also testified that he had received a monthly check of $1 through the mail from Moore. He also testified that occasion- ally, on the basis of a phone call from Moore, he would pick cash up at a

Detroit one-stop.

Williams also alleged a telephone con- versation with defendant and Brunswick president Nat Tarnopol in 1971, where he said Tarnopol offered him a promo- tion date for Jackie Wilson, if a certain Wilson disk ‘popped’ at that time. Peter Parcer, cross-examining for Tarnopol, made the point that such a concert would be a valid promotional move for Bruns- wick while being financially profitable to Williams. Williams agreed.

While Williams told Martin Cohen that he could recall no specific Brunswick record that he played only because of payola, he did say that cash gifts in- fluenced his programming policies. Asked if the situation of cash payments

continued on pg. 31

Kirshner Signs Lisa Hartman
NEW YORK — Don Kirshner, president of Kirshner Enterprises Corp., has signed Lisa Hartman to his New York Label Kirshner Records. Her first album, ‘Lisa Hartman’ will have Jeff Barry as producer and consist primarily of songs by new writers Brad Burg and Dene Hoitzen.

Lisa Hartman, Lisa Hartman — Picture above are (l. to r.) Jeff Barry, pro- ducer for Lisa Hartman, Ron Alexen- burg, vice president and general manager of Epic and the CBS custom labels; Ms. Hartman, and Don Kirshner.

Bethlehem Jazz Blends Reissues, New Recordings
By Ian Dove
NEW YORK — Bethlehem Records, the label acquired last year by Caire Indus- tries, will continue with its “The Finest Of” series, start a new series of early performances by jazz artists and also move into the contemporary jazz re- cord field.

According to Chuck Gregory, vice president, marketing for the label, Bethle- eman will release approximately six albums a month, slowing releases down during June and July but beefing up fall product. “We have established the label, mainly as a catalog label, getting it back into the stores, an inventory thing,” said Gregory.

He reported that some 200 albums are available for Caire’s reissue program, everything that was recorded when Gus Wilder started Bethlehem 20 years ago — as a “prestige jazz line,” said Gregory.

Later this year we should be doing new records — we’re already lining some artists up now — and we will mix the new artists with the catalog. By the end of the year Bethlehem should register strongly as a jazz label as opposed merely to a re- issue line.

The prestige concept is important to Gregory who told Cash Box that “we are spending a lot of money on our covers, double the normal price. The normal cost of a sleeve is around 11 cents but we are putting out 18 to 19 cents because of a high lamination, laminating right on the board.

Production is by Ivy Hill Lithographs.

Commented Gregory, “We may be paying through the nose but it feels good to the buyer. We are getting back to the prestige feeling of the label as conceived a couple of decades ago by Bert Goldblatt, the original art director, and Wilder. They gave it a really special look. Now of course we have to adjust the original artwork to give it some of the things the racks are demanding. For in- stance you must have every bit of in- formation in the top one third of the

continued on pg. 31

COLUMBIA INKS JANIE OLIVOR — Janie Olivor has signed an exclusive recording deal with Columbia Records. Shown at the signing with Ms. Olivor (seated) are (l. to r.): Bruce Lundvall, v-p and general manager of Columbia Records; David Landay, attor- ney; Lisa Tarnopol; Ms. Olivor’s producer, Marvin Cohn, v-p of talent contracts for CBS Records; Phyllis Tietler, Ms. Olivor’s manager; and Mickey Eichner, v-p of Col- umbia a&r. Ms. Olivor goes into the studio next week to record her debut Columbia al- bum, to be released later in the year.

Get moved
Cash Box, News
New York, February 28, 1976
10

Do You Wanna Do A Thing?

35 YEARS WITH RCA — Ethel Gabriel joined RCA in Camden, N.J. 35 years ago, and has spent 34½ of those years with RCA Records. She has worked in virtually every department of the company, and has been an a&r producer for 20 plus years. The pioneer woman a&r producer in the industry, Ms. Gabriel is currently handling RCA’s $4.98 popular line produces Los Indios Tabajaras, her past produced a bicentennial album of original marches, and takes care of other a&r chores. On the occasion of her an- niversary, Ethel was honored with a lunch, and she is shown here with Mike Berniker, division vice president of popular a&r. During her years at RCA, Ms. Gabriel has won many honors and is listed in Who’s Who In America and Foremost Women In Communications.

www.americanradiohistory.com
The hottest song in the country:

"THEME FROM S.W.A.T." (ABC-12138)

The first single from the first album by Rhythm Heritage.
On ABC Records and GRT Tapes.

AMERICA HAS BEEN "DISCO-FIED"
Stigwood, Carr In Movie Pact

LOS ANGELES — Robert Stigwood and Allan Carr have agreed to enter a non-exclusive motion picture production partnership. It is assumed that the pact will cover a number of films over the next several years, the first of which will be a cinematic interpretation of Broadway’s “Grease,” which is now the longest running musical in the history of the New York theater, having run five years for a total of more than 1600 performances. Screen rights have been purchased from the authors, Jim Jacobs and Warren Casey, by Stigwood and Carr for an undisclosed six-figure price.

Stigwood, who produced the film “Tommy,” as well as the concert, stage and film versions of “Jesus Christ Superstar!” and Allan Carr have been associated professionally for the past two years. Carr was creative consultant to the Robert Stigwood Organization throughout the distribution phase of “Tommy,” as well as for a few projects since, including the forthcoming motion picture “The Entertainer,” which stars Jack Lemmon.

There will be a minimum of three (3) pictures involved in the Stigwood/Carr partnership which is believed to soon expand to encompass other entertainment areas jointly, such as Broadway productions, television projects and “special events” in other media.

“Grease,” billed as “the new musical of the ‘50s,” opened originally in an “off-Broadway” house in Chicago, home city of its two authors. After one-year there, it moved to the Eden Theatre in New York, then uptown to the Broadhurst Theatre where it garnered seven Tony Award nominations, including Best Musical of 1972.

Buddah & GRT Extend Tape Pact

NEW YORK — The present exclusive tape licensing agreement between The Buddah Group and GRT Music Tapes has been extended for one year, with additional options by GRT, it was stated in a joint announcement by Buddah president Art Kass and K. White Sonner, president of GRT Music Tapes. The first year of the agreement previously included in April. In the next few months, Buddah and GRT will be releasing albums by Melba Moore, Jack J. Cottone, Pat Ben Vereen, Papa John Creach, Free Beer, Norman Connors, Black Ivory, Michael Wynn, Michael Henderson and Black Satin.

Executives On The Move

Arista Promotes Top Executives — Arista Records promoted several of the top level executives and restructured the duties of three executives. Bob Feiden has been named vice president, east coast a&r. He will be responsible for talent acquisition and coordination of recording activities. Michael Klenfner has been named vice president, national album promotion and special projects. He will be responsible for all promotion and special projects. He will be responsible for all promotion activities for album product on a national basis, as well as coordinating the activities of touring Arista artists as concerns their appearances in the various markets. Hank Talbert has been named vice president, national r&b product. He will supervise and direct the r&b promotion staff as well as merchandising and marketing plans for r&b product. John Peisinger, formerly assistant to the vice president of marketing has been named director of national sales and will be responsible for all sales activities. Stephen Dessau, formerly marketing coordinator, has been named administrative assistant to the vice president of marketing. He will assist in the daily administration of the marketing department on all levels. Stephanie Franklin, formerly administrative assistant to the director of artist development, has been named tour coordinator. She will be responsible for coordinating company activities with regard to touring artists.

Lott, Pierre and Sparago Named Buddah Vice-Presidents — Alan Lott was named vice president and director of r&b operations, a department he has headed since May of 1975. Prior to joining Buddah he was national promotion director of album product for Atlantic/Alco Records. Jean Montgomery Pierre has been named vice president and national singles sales manager. She has worked for the Buddah Group for ten years, and became singles sales manager five years ago. Bernie Sparago has been named vice president and national album sales manager. Prior to joining the Buddah Group he was national sales manager for United Artists.

ABC Reorganizes Pop, R&B Promo Staffs — ABC Records has reorganized the company’s pop and r&b promotion staffs. Pat McCoy, who formerly shared pop promotion responsibilities, has been promoted to the position of national pop promotion director. Loni Gionetti has been promoted from his current position as assistant to the position of national pop (secondary markets) promotion director. Resnick had been working as director of national FM promotion for ABC and has been with the company for five years. Don Eason, who joined ABC three years ago, has been appointed national director of r&b singles and album promotion. Marvin Deaver has been appointed national promotion director for MOR stations and is in charge of trade chart communications. In addition, Harvey Hoffner will take over as local promotion director in the Seattle market. Hoffner had been regional secondary market promotion director in the southwest, operating from Dallas. Norm Osborne has been promoted to local pop promotion director in the New Orleans area. Osborne had been doing local pop promotion in Detroit. Thom Gorman has been promoted to St. Louis regional promo director spot. Belinda Wilson has been promoted to local pop promotion director in Los Angeles. Osborne, Hoffner and Gorman will report directly to Pat McCoy. All ABC Records’ national promotion directors will report directly to Otis Smith. All local r&b personnel will report directly to Eason and all local personnel will report to Pat McCoy.

Lioniatti Appointed To Phonodisc — Richard G. Lioniatti has been appointed to the post of vice president of sales for Phonodisc, Inc. He will be responsible for the operation of the eleven sales branches throughout the country. Lioniatti was vice president of marketing for Pickwick International for the past six years and was also with Columbia Records for 12 years in various posts.

Do You Wanna Do A Thing?

John Anthony To East Coast A&R For A&M — John Anthony has joined the creative staff of A&M Records in the capacity of east coast a&r, according to A&M president Jerry Moss. A former a&r man for Charisma in London (where he signed and produced Genesis and Lindisfarne) and more recently a freelance producer connected with Trident Studios (during which time he produced Queen), Anthony has relocated to New York City, which will be his base at A&M.

California Bill Would Tax Records

SACRAMENTO — The Assembly here has received a bill, Assembly Bill 2658, which would impose a five percent tax on wholesalers or retailers. In the sale of music supplies,” which is taken to mean the sale of records, tapes and other music. NARM executive director Jules Malamud has sent a letter to all NARM members in the state of California urging them to lobby against the bill and urge their representatives that it not be passed.

Malamud declared, “This tax is obviously discriminatory to the music industry. However, it does have a certain appeal to the consumer since the money raised would go to support music education in the schools. Therefore, it is most urgent that the industry fight vigorously against the passage of this bill.”

Malamud noted the bill “also imposes a state excise tax even though the federal government has seen fit not to tax these items.”

Musexpo ’76 Exhibitors Running ‘Ahead Of ’75

NEW YORK — Exhibitors already booked for this year’s Musexpo ’76 include RCA Records, K-Tel, BMI, SESAC, Met Richmond-Seco Records, Country Records International, and Sutton Record Company. The Musexpo will be held in New Orleans, Sept. 8-11 and according to organizer Roddy Shashoua, reservations for booth space “are far exceeding all expectations.”

The Ministry of Cultural Affairs, Quebec, Canada, has taken four booths and has arranged for subsidizing Quebec companies who take their own booths. Shashoua estimates that six governments will participate in Musexpo ’76 as at least three government’s participated.

Shashoua also announced that two talent showcases will take place during the event, on Sept. 8 and 9.

Catalog Listings Up

NEW YORK — The Schwann Record and Tape Guide has announced that it listed a total of 8675 records and tapes during 1975, which is 1147 more than the total, 7552, for the previous year.

AVI-GRC Talks Will Continue

LOS ANGELES — American Variety International, Inc. (AVI), Los Angeles, and General Recording Company (GRC), Atlantic City, N.J., have announced that negotiations whereby AVI will purchase certain GRC assets as soon as representatives of both parties can meet to determine a price for the purchase. The assets AVI might consider purchasing.

AVI president, Seymour Heller, stated that a postponement of negotiations is necessary inasmuch as the parties of both companies handling the negotiations were not aware that further stated since AVI is no longer purchasing all of the assets of GRC, negotiations are continuing for the purchase of specific assets where mutual interest exists.

Raymond Harris, executive vice president, AVI and GRC counsel, Joel Katz, confirmed that prior press reports stating that negotiations have been terminated were wrong. It was further stated that Harris and Katz also confirmed a meeting scheduled for the week of Feb. 23, 1976 in Los Angeles.

www.americanradiohistory.com
JACK NICHOLSON
ONE FLEW OVER THE CUCKOO'S NEST

9 ACADEMY AWARD NOMINATIONS

- Best Picture
- Best Performance by an Actor - JACK NICHOLSON
- Best Performance by an Actress - LOUISE FLETCHER
- Best Director - MILOS FORMAN
- Best Screenplay Adapted from Other Material - LAWRENCE HAUBEN and BO GOLDMAN

Fantasy Films presents
A MILOS FORMAN FILM - JACK NICHOLSON in "ONE FLEW OVER THE CUCKOO'S NEST"
Starring LOUISE FLETCHER and WILLIAM REDFIELD - Screenplay LAWRENCE HAUBEN and BO GOLDMAN
Based on the novel by KEN KESEY - Director of Photography HASKELL WEXLER - Music - JACK NITZSCHE
Produced by SAUL ZAENTZ and MICHAEL DOUGLAS - Directed by MILOS FORMAN

NOW AVAILABLE IN SIGNET PAPERBACK AND VIKING/COMPASS TRADE PAPERBACK

ORIGINAL SOUNDTRACK ALBUM ON FANTASY RECORDS

ARRANGED AND CONDUCTED BY
JACK NITZSCHE

One Flew Over the Cuckoo's Nest
- Opening theme
- Medication Valse
- Bus Ride to Paradise
- Cruising
- Trolling
- Aloha Los Pescadores
- Charmaine
- Play the Game
- Last Dance
- Act of Love
- One Flew Over the Cuckoo's Nest

Theme from ONE FLEW OVER THE CUCKOO'S NEST
b/w THE LAST DANCE
Fantasy Single F-760

Fantasy F-9500
Moore Promotion Sparks Nine LP Buddah Release

NEW YORK — The Buddah Group will ship nine albums within the next eight weeks — according to Lewis Merenstein, vice president and general manager. It will be "the biggest sales release in Buddah’s history."

Merenstein himself will travel with singer Melba Moore on what he calls an "impact campaign" to introduce Miss Moore’s album "This Is It," a Van McCoy production to distributors in New York, Chicago, Detroit, Philadelphia, Baltimore, Washington, Los Angeles/San Francisco and Cleveland.

With them at the meetings will be Bernie Sparago, vice president, national album sales manager, and Bob Lewis, director, pop promotion; Alan Lott, vice president, director and R&B operations and Chuck Waltz, eastern regional sales.

The Moore album and the other eight will receive in-store displays, posters, in-store programs and contests. Merenstein stated: "We are also considering the possibility of television advertising."

The other albums include follow-up product from Norman Connors ("You Are My Starship"); a live James Cotton LP; Paco John Creach ("Rock Father"); Free Beer ("Highway Robbery"); and Black Ivory.

New signings include bass player Michael Henderson and the debut of two new labels, Pi Kappa Records with "Super Disco Band" — a 40-piece studio band — and Rhythm Heritage introducing Michael Wynns LP, "God Has Blessed Our Hands."

Capitol Sets 15 Albums In March Releases

LOS ANGELES — Fifteen albums, both new and re-released, are being prepared for March release by Capitol Records.

Bo Donaldson and The Heywoods have seven new albums, including a group Ethos debuts with "Ethos (Ardour)"; Jane, a four-man group from West Germany, will have its first U.S. release in January.

The Pousette-Dart Band debuts with their self-titled LP that was recorded in Nashville with Norman Putnam producing.

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BMI STARS.
THEY MADE MOST OF THE MUSIC THAT LIGHTS UP GRAMMY THIS WEEK.

Lorene Allen
Asleep At The Wheel
Chet Atkins
Vinnie Barrett
Ray Barretto
Thomas Bayless
Lennox Berkeley (PRS)
Randy Brecker
B.T. Express
Glen Campbell
Harry Casey
Johnny Cash
Ray Charles
Willie Clark
Vassar Clements
James Cleveland
Willie Colon
Jessi Colter
John Coltrane
Ed Dantes
Earth, Wind and Fire
Fred Ebb
Bobby Eli
Scott English
John Farrar (PRS)
Freddy Fender
Richard Finch
Jerry Goldsmith
Happy Goodman Family
Patrick Grant
Al Green
Howard Greenfield
Jim Hall
Tom T. Hall
Herbie Hancock
Emmylou Harris
Isaac Hayes
Nelson Hodges
Charles Ives
Paul Jackson
Waylon Jennings
John Kander
K.C. And The Sunshine Band
Vivian Keith
Richard Kerr (PRS)
Ben E. King
Ed Kleban
Kris Kristofferson
Dennis Lambert
Louvin Brothers
Loretta Lynn
Chuck Mangione
Barry Manilow
Arif Mardin
Van McCoy
Don McHan
Memphis Slim
Willie Mitchell
Chips Moman
Ennio Morricone (SIAE)
Muddy Waters
Willie Nelson
Phineas Newborn
Ohio Players
Carl Orff (GEMA)
Eddie Palmieri
Charlie Parker
Dolly Parton
Kristof Penderecki
Barney Perry
Ben Peters
Oscar Peterson
Pointer Sisters
Brian Potter
Ray Price
Melvin Ragan
Helen Reddy
Jerry Reed
Clarence Reid
Sylvia Robinson
Mongo Santamaria
Gunther Schuller
Tom Scott
Neil Sedaka
Paul Simon
Charlie Smalls
Lou Stallman
Statler Brothers
Ray Stevens
Billy Swan
Bill Szymczyk
Clark Terry
Conway Twitty
Hank Williams
John Williams
Phil Woods
Betty Wright

BROADCAST MUSIC INCORPORATED
40 West 57th Street, New York, New York 10019
The world's largest performing rights organization.
Elliott Murphy
"NIGHT LIGHTS"
APL1/APS1/APK1-1318
His brand new album produced by Steve Katz and packed with the kind of punch that will make him rock's big star of 1976.

Albert King
"TRICKSTER OF LOVE"
APL1/1975-1387
If you ain't never heard the man, you ain't thought you'd heard the blues. The King's back faxier and punchier than ever.

"THE SOUND OF MUSIC"
DLP-202/2960 (2LP)-06-70
A family classic. The original soundtrack recording from one of the best-loved musicals of all time.

Brian Auger's Oblivion Express
"LIVE OBLIVION VOL. 2"
CP1/CP2-130
This is it. The organ master of fusion jazz and R&B captured in concert. At his best.

Los Indios Tabajares
"SECRET LOVE—ALL-TIME FILM FAVORITES"
APL1/1973-1167
A delightful set performed by two of the most impressive guitar styts in the world.

Chet Atkins & Les Paul
"CHESTER AND LESTER"
APL1/APS1/APK1-1167
Two of the most famous names in pickin' together for the "first time on two sides.

Dotty
"THE SWEETEST THING"
APL1/APS1/APK1-1338
This is the lady everyone's been talking about. Now you can hear her. She's pure country dynamite.

"COUNTRY BOY AND COUNTRY GIRL"
APL1/APS1/APK1-1338
A collection of some of the greatest hits in country music performed by Nashville's biggest stars.

Weldon Irvine
"SINBAD"
APL1/APS1/APK1-130
The jazz and R&B fusion accomplished. By one of the most accomplished keyboard wizards in the business.

Vicki Sue Robinson
"NEVER GONNA LET YOU GO"
APL1/1977-1256
Silky, sensual and hot. When this driving lady sings, everybody gets up to dance.

"CHOCOLATE MILK"
APL1/APS1-130
Satisfy your thirst for soul with this blockbuster package of drippin' New Orleans funk.

"UNIVERSE CITY"
BK-1-130
Big, deep, and soulful. An instant odd for Top 40 and R&B stations everywhere.

www.americanradiohistory.com
“PACIFIC OVERTURES”
AR.1-AP51-38K1-1367
The spectacular original cast recording of Broadway's big new hit of the season.

Tom Pacheco
“SWALLOWED UP IN THE GREAT AMERICAN HEARTLAND”
APL1/APS1-1254
Country/rock's newest sensation. Check out the single, "'Til I First Heard Willie Nelson."

Annie McLoone
"FAST ANNIE"
APL1/APS1/APK1-1362
Her new single, "Party Lights," is just one reason why Fast Annie's album will have music directors comin' back for more.

Vangelis
"HEAVEN AND HELL"
LPL1-5510
In the Rick Wakeman tradition, this Greek keyboard virtuoso is a must for progressive playlists.

Michael Kenny
"HELLO"
BPL1-1407
The age of "happy rock" is back and nobody's bringing it home with more good feeling than this fine young singer.

Ella Fitzgerald & Oscar Peterson
"ELLA AND OSCAR"
2310/510 792
Two living legends. One outstanding album. A marriage of voice and piano for jazz buffs everywhere.

The World's Greatest Jazzband of Yank Lawson & Bob Haggart
"IN CONCERT"
BPL1-1371
A fantastic live big band blowout featuring some of the biggest names in jazz.

Plus:
Count Basie: Zoot Sims
"BASE & ZOOT" (2310/510 745)
Milt Jackson: Joe Pass, Ray Brown
"THE BIG 3" (2310/510 757)
Joe Turner: Roy Eldridge; Milt Jackson;
Pee Wee Crayton
"NOBODY IN MIND" (2310/510 760)
Dizzy Gillespie
"BAHIANA" (2625/510 708)

FEBRUARY IS FANTASTIC.
RCA Records
ABC FM O&O's — A Confidence Developed
by J.B. Carmicle

LOS ANGELES — The nice thing about a radio group is that we have a common programming appeal," says Winnaman, gm of KLOS-FM, Los Angeles. And so was the consensus of three major programming and sales minded people who are connected with the ABC radio group.

Allen Shaw, vice president in charge of the ABC-owned FMs, and Tom Yates, pd at the LA affiliate, also commented about a recent press release that shows ABC owned FM radio stations are the most listened to FM group in the U.S., according to Arbitron estimates. Cash wanted to know why.

Shaw, who was in town last week at KLOS commented, "In this day and age, when you have 30-40 stations programming in a market, you have to find an audience that isn't being served effectively already on the air. We didn't go after everybody. We didn't look for what we went after. Although the ARB breaks down the groups we program to as basically 12-34 year olds, the actual age of course varies, from about 15-40. The ABC-FM group outpaced its closest competitor by 11 percent in total audience, which is particularly significant in light of the fact that there are six FM stations in the ABC group compared to the primary competition's seven.

ABC-FM group sold KQV-AM and WDVE-FM earlier this year to Tall Broadcasting. Those stations are in Pittsburgh and the group is presently searching for a good basic operation in another city. Yet even with the six stations, the group has over four million total weekly listeners and Shaw estimated that total would be at eight million counting the 27 other stations represented. "The four million figure is important," said Shaw, "but the rank of our stations in individual markets is more important — that's the key.

But the conversation figured around two main points in radio, programming and sales. Squaring off with Shaw then gm off with Shaw, we learned some valuable information.

Programming
Tom Yates spoke on programming. "Local autonomy, that's the word. Every station has a program staff and I respect what my programming cohorts are doing. If I'm first of them are playing a song and I'm not on it ... we have a guide to what we may want to go on. But it's not a matter of having to go on. That's not the way we operate. No one in New York or Chicago tells us what to play or when to play it, and vice-versa. We do however have a joint list we put together each week programming-wise. Songs, etc. That helps too.

About AM and FM stations in the same cities working together on music in the ABC group, Yates commented, "There is no kind of official contact between the FMs and the AMs. We're serving a totally different audience so there's not much reason for contact."

Shaw interjected, "There is some informal discussion between the stations some comparing of notes. The FMs do talk among themselves and there is some exchanging of info and expertise in programming. It could be that our program director in Chicago is convinced he can't play new album material or his station's ratings will drop. Our LA pd may be convinced you have to play new album material to gain more audience. As head of the group, I don't dictate who is right or wrong, but simply have confidence that programmers in their respective markets will make correct decisions based upon their living and breathing that market every day. And that's why the results have turned out so well for the ABC-FM group.

Confidence
Confidence was a word used more than once in the discussion. "The way we operate," Shaw said, "is why don't we all sit down and make this a team effort we can learn from each other. And you find that after awhile, confidences are developed between not only pd and gm in each market but between myself and each. I have confidence in general managers at all of the stations, they have confidence in the program directors and that's why it works. We have a saying at ABC that all of us are smarter than any one of us.

As far as sales go, John Winnaman provided the insight. "Radio has never been as popular as it is now and it's not in the advertising world where you try to find jobs. The KDAY vice president is Edmond. Jonathan, Leon & Ricky Sylvers and manager Al Ross. Center is Foster Sisters. Front row (l to r) KDAY team members Steve Woods. md; Don Mac, J.J. Johnson, Jim Maddox. pd and Spanky Lane.

ON THE BALL Capitol recording group The Sylvers recently challenged KDAY (Los Angeles) radio personalities to a charity benefit basketball game with the proceeds donated to the Help Public Service Foundation. The foundation is a private nonprofit organization that transports families to visit inmates in California prisons, helps families stay together while a member is serving a sentence and helps those released find jobs. The KDAY team barely edged the Sylvers, 84-81. Pictured (l to r) in back row are Edmond. Jonathan. Leon & Ricky Sylvers and manager Al Ross. Center is Foster Sisters. Front row (l to r) KDAY team members Steve Woods. md; Don Mac, J.J. Johnson, Jim Maddox. pd and Spanky Lane.

station breaks
Earth News features interviews with the Miracles, Donna Summer, and Logins and Messina along with discussion of the Grammy awards the week of Feb 23-29.

Les Elia joins WMAQ, Chicago as an agency sales representative.

Lisa Johnson, from KOIF, Oklahoma City and Rick Lopper, from KISR, Ft Smith, Arkansas join staff at KMOD, Tulsa.

j.b. carmicle

STATION BREAKS FROM NEW YORK
Chicago's WCFL has announced a major change in format as of mid-March. The change will be from a top 40 to an easy listening mor type format. WCFL feels that this change will be beneficial as well as more appealing to the community.

New FM Action LPs
New FM Action LPs is compiled exclusively from radio activity and is not based on sales. The LPs listed below are new releases currently receiving the most airplay and are compiled from music and program directors at key FM stations around the country. This chart reflects both new additions and predictions of hit potential.

1. KGB — KGB — MCA
2. Captured Live — Johnny Winter — Blue Sky
3. Smile — Laura Nyro — Columbia
4. Put It In Your Ear — Paul Butterfield — Bearsville
5. LA Express — LA Express — Caribou
7. Havana Daydreamin' — Jimmy Buffett — ABC
8. Reach For The Sky — Sutherland Brothers & Quiver — Columbia
9. Savage Eye — Pretty Things — Swan Song
10. The Leprechaun — Chick Corea — Polydor
11. Land Of The Midnight Sun — Al DiMeola — Columbia
12. Scarlett — Sitar — Epic
13. You Can Show Me The Left — Dirk Hamilton — ABC
14. Diamond In A Junkyard — Nicky Barclay — Ariola
15. Breakaway — Gallagher & Lyle — A&M
16. To The Hint — Golden Earring — MCA
17. Crossover — Jukka Toonen — Janus
18. King Brilliant — Howard Werth & The Moonbeams — Rocket
19. Gimme Back My Bullets — Lynnyrd Skynyrd — MCA
20. Malpractice — Dr. Feelgood — Columbia
21. Too Young To Feel This Old — Moore & McDonald — Pye
22. Give Us A Wink — Sweet — Capitol
23. Greg Kihn — Greg Kihn — Beserkly
24. Spiders From Mars — Spiders From Mars — Pye
<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>% OF STATIONS AIRING THIS WEEK</th>
<th>% OF STATIONS AIRING THIS WEEK TO DATE</th>
<th>TOTAL % OF STATIONS AIRING THIS WEEK</th>
<th>TOTAL % OF STATIONS AIRING THIS WEEK TO DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Right Back Where We Started</td>
<td>Maxine Nightingale</td>
<td>U.A.</td>
<td>34%</td>
<td>72%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Action -- The Sweet -- Capitol</td>
<td></td>
<td></td>
<td>29%</td>
<td>43%</td>
<td></td>
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</tr>
<tr>
<td>3.</td>
<td>There's A Kind Of Hush -- Carpenters</td>
<td>A&amp;M</td>
<td></td>
<td>25%</td>
<td>25%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Deep Purple -- Donny &amp; Marie Osmond</td>
<td>MGM</td>
<td></td>
<td>15%</td>
<td>38%</td>
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<td>5.</td>
<td>Without Your Love -- Charlie Ross</td>
<td>Big Tree</td>
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<td>22%</td>
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<td>Only Sixteen -- Dr. Hook</td>
<td>Capitol</td>
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<td>Only Love Is Real -- Carole King</td>
<td>Ode</td>
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<td>13%</td>
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<td>Disco Lady -- Johnnie Taylor</td>
<td>Col.</td>
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<td>9.</td>
<td>Let Your Love -- Bellamy Brothers</td>
<td>W.B.</td>
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<td>12%</td>
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<td>Show Me The Way -- Peter Frampton</td>
<td>A&amp;M</td>
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<td>Love Is The Drug -- Roxy Music</td>
<td>Atco</td>
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<td>Dream Weaver -- Gary Wright</td>
<td>W.B.</td>
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<td>13.</td>
<td>Lorelei -- Styx</td>
<td>A&amp;M</td>
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<td>I Do, I Do, I Do -- Abba</td>
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<td>15.</td>
<td>Cupid -- Dawn</td>
<td>Elektra</td>
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<td>16.</td>
<td>You'll Lose A Good Thing -- Freddy Fender</td>
<td>ABC</td>
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<td>17.</td>
<td>Money Honey -- Bay City Rollers</td>
<td>Arista</td>
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<td>18.</td>
<td>Sweet Thing -- Rufus</td>
<td>ABC</td>
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<td>Dream On -- Aerosmith</td>
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**Vital Statistics**

#71 Looking For Space (3:56)
John Denver -- RCA JH 10586
1133 Avenue of Americas, New York, N.Y.
PUB: Cherry Lane -- ASCAP
PROD: Milton Okun
WRITER: John Denver

#74 There's A Kind Of Hush (All Over The World) (2:53)
The Carpenters -- A&M 18005
1416 N. LaBrea Ave., Hollywood, CA
PUB: Glenwood -- ASCAP
PROD: Richard Carpenters
WRITERS: Les Reed, Geoff Stephens

#75 Show Me The Way (3:25)
Peter Frampton -- A&M 1795
1416 N. LaBrea Ave., Hollywood, CA
PUB: Almo/Fram-Dee -- ASCAP
PROD: Peter Frampton
WRITER: Peter Frampton

#82 Fopp (3:30)
Ohio Players -- Mercury 73775
1188 Plaza, Chicago, Ill.
PUB: Play One -- BMI
PROD: Ohio Players
WRITER: Ohio Players

#87 Colorado Call (3:19)
Shad O'Shea -- Private Stock 45071
1400 47th St., New York, NY
PUB: Counterparts -- BMI
PROD: Shad O'Shea
WRITER: Shad O'Shea
FLIP: Bug-Bub-Bub Bbo

#94 The Call (2:34)
Anne Murray -- Capitol 4207
1750 N. Vine St., Hollywood, CA
PUB: Beechwood -- BMI
PROD: Tom Catalano
WRITER: Gene MacMellan

#96 She's A Disco Queen (2:50)
Oliver Sain -- Abet 9463
1011 Woodland St., Nashville, Tenn.
PUB: Executive/Saco -- BMI
PROD: Oliver Sain
WRITER: Oliver Sain
FLIP: Party Hardy

#99 Ehi Cumpari (3:04)
Gaylord & Holiday -- Prodigal P0622F
PUB: Public Domain
PROD: Sam Locricchio
FLIP: The Little Shoemaker

#100 You Are Beautiful (3:14)
Stylistics -- Arco AV 4654
1700 B'Way, N.Y., N.Y.
PUB: Avco Embassy -- ASCAP
PROD: Hugo & Luigi
WRITERS: Hugo & Luigi, George David Weiss

**Looking Ahead**

101 LET'S GROOVE
Mighty Trio -- BMI
Arielle Ball & The Dells -- TSOP ZS 8-47751

102 YOU'RE FOOLING YOU
Groove-ville -- BMI
Damnatos ABC 12' 50

103 THE HAPPINESS OF HAVING YOU
Donne -- ASCAP
Charley Pride -- RCA PB 104551

104 SHAKE ME, WAKE ME
Labate -- ASCAP
Barbra Streisand -- Columbia 3-30272

105 LOVE LIFTED ME
Dion -- BMI
Kenny Rodgers -- UA 774

106 IF LOVE MUST GO
Vh-Clark -- BMI
Diddly Grey -- Capitol 249

107 CHLOE
Mistral -- ASCAP
Cy Coleman -- RCA PB 104410

108 BROKEN LADY
Carpenters -- ASCAP
Larry Gatlin -- Monument 8-86660

109 MISTY BLUE
Vogt -- BMI
Dorothy Moore -- Malaco 1039

110 BAD LUCK
Kobacker -- BMI
Atlantic Discos Bands -- Atlantic America 78111

111 TAKE THE MONEY AND RUN
Living -- ASCAP
David Crosby/Stephen Nash -- ABC 12165

112 A TRAIN CALLED FREEDOM
Mighty Trio -- BMI
South Shore Commission -- Wand 112094

113 ABYSSINIA JONES
Sinatra -- BMI
Edwin Starr -- BMI 532

114 STREET TALK
Little Bo - George & the Sparrow -- BMI
Bob Dews Generation -- 20th Century

115 BELOW THE SURFACE
Vogt -- BMI
Dan Fogelberg -- EMI 8-50189

116 I'M SO LONESOME I COULD CRY
Baker -- BMI
Terry Bradshaw -- Mercury 73760

117 THE ASHVILLE UNION RESCUE MISSION
Vogt -- BMI
[i.e. -- BMI

118 MIGHTY HIGH
Earth, Wind & Fire -- BMI
A&M 12164

119 HEY BABY
Hey Baby -- BMI
Dion -- BMI

120 TITLES
Wilson -- BMI
Barclay James Harvest -- Poydor PD 15188
### Cash Box: Additions to Radio Playlists

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<th>Week</th>
<th>Added Tracks</th>
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Chaka Khan: A 1970's Art Form

Chaka Khan has been singing most of her life, but as she said, “I didn’t start singing in church and my father wasn’t a Baptist minister, he was a professional photographer. I actually just started singing around the house while listening to jazz, Ray Charles and Harry Belafonte on the radio.” By the time she was eleven Chaka had formed her first band in the Cricketwants. “We sang in various clubs in and around the Chicago area. We kinda played in a circuit around the city. We did R&B material mainly, but we almost had hits and at this time I was particularly keen on Aretha Franklin and Gladys Knight. My mother was singing in an early career. She made my costumes, chopped up and gave me the group a lot of support. I guess she always had ambitions of becoming an entertainer, however my mother was more into ballet and opera. I was lucky to have her around even though she was real strict. I gave her a lot of trouble back in those days.”

By the time she was sixteen Chaka had graduated more into rock groups and began doing clubs on the north side and along Rush Street. By this time was singing with groups like the Lock and Chain and the Baby Sitters. “I did one single with the Baby Sitters called Roving Minstrel? where I sang background and that’s about it.”

I got involved with Rufus around 1972. I originally got to know them when they were known as the American Breed. To this day I trip out just thinking about Kevin Murphy our organist playing bubble-gum music like Bend Me, Shape Me. It’s hard to believe but it’s true, she laughed.

Paulette McWilliams was Rufus first gal singer and when she left I fit in well because we had the same image, but I was funkier on and off stage and tended to hike into my hair. The most important thing was getting into my music and using it as a career. Right now I’m deeply dedicated to my music and to raising my baby.

Since 1972 the rise of Chaka and Rufus popularity has been nothing short of spectacular. With her chart-topping success Chaka isn’t totally satisfied. Personally I’m not satisfied with my voice, but I think I never will be totally satisfied. I know that I am good but always want to improve. I think of my voice like a saxophone. I think I have the vocal sound the saxophone makes. I also think that I am an art form but in a physical, mental and spiritual way. When I am on stage singing I am creating art just like the artist who sits behind an easel and paints. I realize now that I still have a long way to go as an artist. When I was seventeen I thought I would like to retire when I was twenty-five. Now that I am twenty-two I realize that I will take a little longer.

Right now I think the band and I are getting into more spaces with our music. Working with Steve Wonder was a real think for me. It is just like taking cause the group and I were super-fans of his. Tell Me Something Good” was a lot of fun because Steve and I worked together on it. He did the music and I added my own interpretation. When I approached Once You Get Started, I just opened up my voice and that scream just happened. That’s why I felt the song should start. That’s why I heard the tune in my head.

Chaka was a pretty political animal in her high school days. I was president of the BSU in three Chicago high school and proach and I’m out of each one of that. That’s why I didn’t pursue my education. I wanted to major in art, but school was such a hassle. My energies in political things very very hairy. I felt myself at that time getting very self-destructive and getting off my track Everything at that time was political to me, even like drinking coffee. I developed ulcers which made me sick. This was also the time when I was getting more into my music and using it as a career. Right now I’m deeply dedicated to my music and to raising my baby.

KGB: A Matter Of Coppin' Feelings

Barry Goldberg doesn’t smile a whole hell of a lot. And it’s with good reason that this is so. Visions of good music over the years is what guts him up. The bars and the rent being late have combined to put deep furrows in Goldberg’s brows.

But a change has come over Barry Goldberg of late. You can see it in his eyes. The last time I saw Joni Lee containing darkness The change is KGB and it’s literally the truth.

It had to be real. Goldberg commented in a recent interview. There had to be real messages coming from honest places in the music or it wouldn’t have worked. There was a lot of things that had to be taken into consideration when KGB was formed but the most important thing was getting songs that everybody could groove on together.

Getting the right songs. A difficult task indeed. Fitting the right musical mood to diverse personalities and roots. Perfection as always, impossible. The song making it though. A music.

We wanted to say something with the music but we also wanted to stay away from the accepted approaches. We didn’t want to create images. We wanted to write real love songs with true feelings behind them. We didn’t go with any particular style of music. There was a balance between the up and down songs. But the important thing was that the song make it on a believable level.

According to Goldberg, the music of KGB is a mulligan shot in the finest sense of the word. After-hours jazz, slashes of aged country, and at the heart of influences, razor sharp sounds of pick- guitar and cotton and working on the change.

Yeah. I guess the core of the music does tend more towards a rhythm and blues and gospel sound than a rock and roll sound. The other influences are there but the rhythm elements are particularly upfront.

But the secret to what we’re doing lies in interpretation. It’s not just putting to a song that make it creative and different. We’re all professional musicians so it wasn’t difficult for us to adapt to the feel of the song. We had a preconceived idea of what kind of backing each song needed.

It was this question of a musician’s innate feel for what a song needs that led Goldberg to explaining away the musical question of the ages.

Can a white man play the blues?

Sure he can. It’s just a matter of approach. If you’re going to be that with the roots are coming from Musics always being imitated. People copy (icks. In the case of the blues it’s a matter of coppering feelings. If you can transtate a feeling and it comes out real that’s all that really matters.

The band doesn’t play like anyone in particular. Bloomfield isn’t trying to be B.B. King. Over the years we developed our style of playing that’s completely different from anybody else’s. The way I play the way I play.

It’s as simple as that.

The roots of the KGB formation lie deep in the soil of experience and subtle. It’s not a formula. At least not in the sense of lowering your creative sights Goldberg dismissed it with some to the point. It’s not a formula. We’re not the Ramblings of a boy scout. Rather a musician of honesty is the most important part of our trio. We won’t compromise. Sure we want to be successful but what good is it if you have to compromise what you want to get there? And we won’t sing a song he doesn’t feel. We can’t play music we can’t relate to. It would be jive and it wouldn’t come off.

Now that she and the group Rufus, which includes Kevin Murphy, Nite Morgan, Tony Maiden, Bobby Watson and Andre Fischer, are reaching new audiences with their recent LP release ‘Rufus featuring Chaka Khan’ Chaka is experiencing a new experience in her career and that is heavy upliftment. She has been singing for so much time that the old plates of popularity are all real places. It’s black funky, it’s white funky, it’s funky for everyone.

Hopefully, Chaka wants to get more involved in the writing of the group’s material. “I don’t write music because the grooves and the music and the arrangements. I do write lyrics and want to write even more now that the music is on you know. I want to write love songs because to me there’s too many ‘ooh baby’ ‘my baby love’s’ and things like that. I don’t write lyrics to Sweet Thing, about our friend Richard, the reason I wrote about love then was because I was in love with a particular time. The kind of things I want to get into are lyrics that are meaty and that really say something heavy about what you go through on these days. I don’t want to be controversial but write lyrics that describe pain and beauty.

Being able to relate to a piece of music is the most important thing. You can create a song from something you’ve never experienced but in order for it to work you have to be able to relate to it. If you’ve got genuine compassion and feeling for the situation a song is talking about even the music itself then it’s going to work. That’s what song to not come off as believable.

Experience. Goldberg continues. I think that’s what people look for in music. It’s more of a down to earth reality oriented trio. It’s just there. It’s just built.

The evolution of Barry Goldberg as a musician and songwriter goes hand in hand with the state of popular music as a valid form. Barry Goldberg has matured.

So has the music.

Now it’s much easier to make a subtle statement with music. I think the days when you’ve got come on with guitars crashing and blow people away to make your point are over. There is a subtle way and it works.

Music as a whole has also evolved in a personal thing. It’s not the music with few exceptions music could be either creative or entertaining. But not both. You’ve got to begin to drawing together. Sure sometimes a song will be written that is so far out that it can’t be put across. While a simple message can make ‘love makes’ impact feel with no problem.”

As the conversation drew to a close. Barry Goldberg the man then the musician surfaced in a songwriting statement at its purest.

It’s not reaction and a very emotional thing. The sensitive people are that way and they are the ones that put out their heads. Barry Goldberg and stardom. This time it just might happen.

marc shapiro
picks of the week

February 28, 1976

PHILLY DEVOTIONS (Columbia 3-10292)
Hurt So Bad (2:45) (Vogue - BMI) (T. Randazzo, B. Hart, R. Wilding)
The name of this band is apt, for they devoted themselves to the Philadelphia sound and are not only practically, they are the top sound of the Philadelphia sound. The rhythm section is laid back with the phrasing of the song, and the voices are clear, clean and fresh. R&B fans will want to pick up this LP. Flip: No info. available.

PATTI SMITH (Arista AS 0171)
In Excess (2:47) (Linda - ASCAP/Bernice - BMI) (P. Smith, V. Morrison)
There's no one in rock today who's using words the way Patti Smith does. She starts this track off with a tale of passion and heartbreak, telling a story, building a mood. The energy is astounding, her vulnerability, at times, sweeps you into the middle of her song. Part of this song is Van Morrison's Gloria and her reading invokes the essence of rock n' roll. Listen, and you'll decide. Flip: No info. available.

FRANK SINATRA (Reprise RPS 1347)
I Sing The Songs (I Write The Songs) (3:50) (Artists/Sundry - ASCAP) (Bruce Johnston)
There's no one in rock today who's using words the way Patti Smith does. She starts this track off with a tale of passion and heartbreak, telling a story, building a mood. The energy is astounding, her vulnerability, at times, sweeps you into the middle of her song. Part of this song is Van Morrison's Gloria and her reading invokes the essence of rock n' roll. Listen, and you'll decide. Flip: No info. available.

LOU WAINWRIGHT III (Arista AS 0174)
Bicentennial (2:41) (Snowden - ASCAP) (L. Wainwright III)
You can just never tell what Wainwright is up to, but it's usually good music. This hit is about America's impending birthday, and it's the best one we've heard, by far. The firecrackers in the last couple of songs will segue nicely to the dance, especially on the FM stations. His "Ded Skunk" was a pop hit. no reason why this release couldn't be a hit too.

ALBERT KING (Utopia JH 10544)
Cadillac Assembly Line (3:14) (East Memphis - BMI) (Jack Riser)
Albert King can sing and play the blues as well as anyone else with his last name. Strings have been used for sweetener in this city blues, after the horns and guitar have done their percolating work. King's voice is in fine form, and his guitar playing is fluid, expressive, yet economical. Flip: No info. available.

CAPITOL (F 4226)
Live On, Dream On (3:26) (Glennwood/Osmosis - ASCAP) (Byron Byrd)
This is music that should be prescribed as medicine for people who don't think they can get up on the line the way they should. King's voice, an instrumental voice, has been used for sweetener in this city blues, after the horns and guitar have done their percolating work. King's voice is in fine form, and his guitar playing is fluid, expressive, yet economical. Flip: No info. available.

CLARENCE CARTER (ABC 1266)
Don't Say No (3:06) (Jackson, C. Carter, C. Wilkins)
Clarence Carter might need Abby's help with his romantic troubles, but she doesn't need to bother helping this record onto the R&B stations and charts. It's natural, with a loopy bass line and A. E.xpress type horns. Flip: No info. available.

LUKE DAY (Renfro 49)
Love Line (3:25) (Alcar - BMI) (Johnny Ross)
Luke Day has come up with an excellent R&B tune. "Throw out your love line, I'm doing the same," he says. But the line is perfectly functional, and it's one of those that the synth is one of an already professional arrangement. Flip: No info. available.

AUSTIN ROBERTS (Private Stock 45) (1)
Just To Make You Mine (2:36) (Famous/Zakk - ASCAP) (A. Roberts, K Rose)
Austin Roberts delivers his own tune with passion. bordering out this MOR torch ballad with special emotion. The production is slick, with a couple of well-done key changes that set it apart. The synth is one of the most outstanding parts of the production, with a bonus touch of color to an already professional arrangement. Flip: No info. available.

SUNSHINE AND VINOY (RCA PB 10526)
Hey Baby (2:48) (Chill - B. Channel)
This new duo covers an old tune with professional style and grace. Their voices merge, and drift apart trading perfectly executed harmonies. Interesting, exciting, and professional. The production will make this a heavy request throughout every pop market. Flip: No info. available.

BROTHER TO BROTHER (Turbo TU 0458)
Let Your Mind Be Free (3:15) (Gambi - B. Jones)
This is a fast disco tune with a predominant piano and organ track. An instrumental, it cooks right along, and should move in dance markets, because the production is that tight. It's a real tension-buster. Flip: No info. available.

CHARLIE CALELLO (Arista America 7641)
Dance, Dance, Dance (3:41) (Calello - ASCAP) (C.J. Calello)
This is a disco version of -- are you ready? -- "Hava Nagelah." And it works. That old familiar song drifts over the disco beat and sets the Feel in motion. Slick produc-

JOHN DENVER (RCA JH 10586)
Looking For Space (3:56) (Cherry Lane — ASCAP) (John Denver)
This is the fourth single from Denver's "Windsong" LP. It's another hit, a self-titled tune, for space, "to look for you who are..." Denver is the master of this genre, and the emotion and carefully produced tune will appeal to pop, rock and country listeners. Flip: No info. available.

BOB DYLAN (Columbia 3-10298)
Mozambique (3:00) (Rivolta's Hot ASCAP) (B. Dylan, J. Levy)
The second single from Dylan's 1 LP, "Desire," is this exotic, lush and exciting tune to hear. Dylan is in fine form, spinning out his tale of "magic in a magical land, and the playful notes and words of the rhythm that go for a spin. The song got a lot of airplay as an album cut, and will receive even more now. Look for it on the pop charts. Flip: No info. available.

THE CARPENTERS (A&M 100)
There's No Kind Of Hust (All Over The World) (2:53) (Glenwood - BMI) (Les Reed, Geoff Stephens)
The Carpenters are just that, craftsman using their tools to build solid pop hits. This record is no exception, complete with sick production and a finishing-lit song. Nice guitar work and horn work make this a solid tune. Flip: No info. available.

GLADYS KNIGHT AND THE PIPS (Buddah BDA 523)
Makes Yous A Happy Home (3:34) (Warner/Tamerlane - BMI) (Curtis Mayfield)
The single is drawn from the movie "Claydine," and all signs point to hit. The voices are sensitively arranged, there's great back up from the Pips, and the music dynamic. "You don't have to be a superstar," Gladys sings, and this song don't have to be a smash, but it will anyway. Flip: No info. available.

THE O'JAYS (Philadephia International 2S 8-3587)
Livin' For The Weekend (2:50) (Mighty Three - BMI) (Gamble, Huff, Gilbert)
What can I say? This is what music's all about. The Gamble and Huff production is as, always, exciting, and it's a great tune, rhythmically strong and instrumentally colorful.

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Cadillac Assembly Line (3:14) (East Memphis - BMI) (Jack Riser)

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pop picks

TO BE WITH YOU — Tony Orlando and Dawn — Elektra 7E-10149 — Producer: Hank Medress and Dave Appel — List: 6.98
The easy listening musical bent of Tony Orlando and Dawn continues in a big way on "To Be With You" as closecropped vocal and instrumental outings work. Backings and lead vocals continue in a pronounced vein on all cuts and receive maximum support by lifting music. AM and easy listening stations should have a ball with any and all cuts. Top listens include "Caress Me Pretty Music," "You're All I Need To Get By," "Midnight Love Affair" and a haunting cover of "Cupid.

NIGHT LIGHTS — Elliott Murphy — RCA APL 11318 — Producer: Steve Katz and Elliott Murphy — List: 6.98
In form and musical projection Elliott Murphy on "Night Lights." comes off as pop music's answer to Bob Dylan. Within the vocal and instrumental confines of the pop medium, Murphy weaves lush stories that project raw emotion far beyond the potential of each song's subject. Various influences and experienced vocals carry this album's day. AM and FM lists will get fat off this land. Top listens include "Diamonds By The Yard," "Lady Stiletto." "Never As Old As You" and "Rich Girls.

TAKE NO PRISONERS — David Byron — Mercury SRM 111074 — Producer: Peter Gallen and David Byron — List: 6.98
Taking time out from lead heep duties David Byron has come up with an entertaining rock and roll effort on "Take No Prisoners." Byron's melodic vocal stand is effective on such rockers as well as upbeat ballads while the overall instrumentation is ballys yet full bodied. Some AM chances here as well as FM slotings. Top listens include "Man Full Of Yesterdays," "Hit Me With A White One," "Stop Think What You're Doing" and the classic meeting ground of vocals and metal on "Steamin' Along.

Masekela's strengths in primitive jungle rhythms get a decidedly calypso shake up on "Colonial Man." The Latin and island influences make for the perfect musical balance while muted vocal deliveries add the aura of island to each cut. The overall feel is native. AM should have a field day while Latin and soul stations should pick and choose. Top cuts include "A Song For Brazil," "Witch Doctor," "Cecil Rhodes" and an authentic sounding "Vasco Da Gama (The Sailor Man).

AGHARTA — Miles Davis — Columbia PG 33967 — Producer: Ted Macero — List: 7.98
This live two record set showcases the true nature of Miles Davis' true musical genius. Captured in-concert, every recording passage and crescendo moves to a logical conclusion. It's jazz stripped to the progressive essentials; making reflective stops before-mid passages throughout. Each point's Jazz and like oriented progressive FM listeners should give a listen. Top cuts include "Theme From Dark Johnson," "Masoya," "Interlude" and "Prelude Part 2.

It's soul on ice time as Meri Saunders' "You Can Leave Your Hat On" explores various elements of the music in an oh so mellow way. Sparse tight instrumentals and gruff vocals are the key to this album's effective presentation while a soft, yet underpinning of jazz adds suitable body. Soul and blues oriented outlets for this disk. Top cuts include "You Can Leave Your Hat On," "Meet Me In The Morning," "I Feel Like Dynamite" and a tough cover of "Boogie On Reggae Woman.

One of the few innovative musical progressions over the past five years has been the country-rock shiftings of the Eagles. The naturalness of harmonies and instrumentals makes for a sound easy on the ears. The band's best efforts show up on the greatest hits package via professional elements of a creative medium. Proven AM items with anytime play possibilities. Top listens include "One Of These Nights." "Already Gone," "Peaceful Easy Feeling" and the mellowed out feeling of "Lynn's Eyes.

SMILE — Laura Nyro — Columbia PC 33512 — Producer: Charlie Calello and Laura Nyro — List: 6.98
The return of Laura Nyro to the recording wars proves a musical outing most introspective. "Smile," through a series of blues-ballads cuts to the very heart of emotions and situations. Lyrics as always are strong while a sparse instrumental backing aids the subtle points of each song. Nyro's vocals prove a listening plus. A wide spectrum of possibilities as AM, FM and easy listening stations should obliged. Top cuts include "Children Of The Junk," "The Cat Song," "Sexy Mama" and "Smile.

Uriah Heep's sword and sorcery approach to heavy metal music has always been a welcome change from the expectedness of boiler plate rockers. Exotic arrangements and an off the wall sense of wonder make their greatest hits package a musical delight. Vocals are appropriately straight ahead while instrumentation is strictly from foreign shores. Occasional AM possibilities, but all cuts are FM meat. Top listens include "Look At Yourself," "Easy Livin'," "Gypsy" and a melodic avalanche on "Sweet Loraine.

I'VE GOT TIME — Allan Clarke — Asylum 7E-1056 — Producer: Spencer Proffer — List: 6.98
Allan Clarke proves equally adept at rockers and mournful ballads and both work on "I've Got Time." Clarke's vocals are the key here as a totally believable singing style makes the octave rounds. A taut instrumental backing adds the appropriate punch to each song and makes the most of melodic lines. Good AM possibilities abound while easy listening and FM slots should not be ruled out. Top cuts include "Blinded By The Light," "If You Think You Know How To Love Me" and "Stand By Me.

LIVE OBLIVION VOL. 2 — Brian Auger's Oblivion Express — RCA CPL 21230 — Producer: Brian Auger — List: 6.98
In the area of jazz/rock, Brian Auger's Oblivion Express has proven constant in creative progressions. The true strength of Auger's music in a live setting comes through on this two record live recording. Vocals serve on an equal footing with instrumental passages throughout for near perfect balance of listing. FM lists will savor each slice as will jazz oriented outlets. Top cuts include "Compared To What," "Second Wind" and a mountain of sound on "Freedom Jazz Dance.

SWEET HARMONY — Maria Muldaw — Warner Bros. MS 2235 — Producer: Lenny Waronker and Joe Boyd — List: 6.98
"Sweet Harmony" Maria Muldaw delivers deeply into the blues on a whole lot of levels. Her vocal stance, on blues and torchy songs, parleys a fanciful stance into total believability. Instrumentals and backing harmonies add needed support that allows Ms. Muldaw to soar on each song. AM, FM and easy listening possibilities abound. Top listens include "As An Eagle Stirreth In Her Nest," "We Just Couldn't Say Goodbye," "Jon The Generator" and "Back By Fall.

February 28, 1976

Roy Harper's musical world is of the future as well as the present. His messages on 'When An Old Cricketer Leaves The Crease' are distorted fragments of feelings and emotions that have found a medium in folk and rock. Emotional vocals and deft handling of instruments are the equation that makes this album work. Strictly FM, but only of the class variety. Top listens include "Grown Ups Are Just Silly Children," "When An Old Cricketer Leaves The Crease," "The Spirit Lives" and "Forget Me Not.


James Talley's affinity for a whole lot of influences comes clearly through on 'Tryin' Like The Devil' From a light country base, Talley wanders through folk and blues elements that work well on their own as well as with the country support Talley's downhome vocals and tight backing instruments make for the valid balance. AM, easy listening and country shots are here. Top listens include "Are They Gonna Make Us Outlaws Again?" "Sometimes I Think About Suzanne," "Deep Country Blues" and "Give My Love To Marie.

HOME COOKING — Sergio Mendes and Brazil 77 — Elektra 7E-1055 — Producer: Sergio Mendes — List: 6.98

The haunting, Latin tinged melodies of Sergio Mendes and Brazil 77 continue on 'Home Cooking' with the accent vocally and instrumentally on depth. All cuts move at a decided even pace with each passage showing definite dimension as well as offering up a constantly easy listen. Possible AM shots while easy listening and Latin oriented stations are sure playlist adds here. Top listens include "It's So Obvious That I Love You," "Tell Me In A Whisper," "Where To Now St Peter" and "It's Up To You.

MALPRACTICE — Dr. Feelgood — Columbia PC 34098 — Producer: Dr. Feelgood and Vic Maile — List: 6.98

"Malpractice" by Dr. Feelgood is the closest thing to classic rock and roll that has hit these shores in many a year. There's nothing subtle about this music. Lean and hungry vocals with the tightest, most basic rock chordings of any band in recent memory. Music to bring back baby boomer raves on street corners. Definite AM shots plus some good natured FM play. Top cuts include "Don't You Just Know It." "Going Back Home," "Don't Let Your Daddy Know" and a rock 'n' roll kick in the pants on "Riot In Cell Block #9.

ATTITUDES — Attitudes — Dark Horse SP 22008 — Producer: Lee Kiefer and Attitudes — List: 6.98

"Attitudes" is a multi-influential album that makes good use of all its musical forms. Free flowing vocals plus professional instrumental outings form a musical vortex that encompasses soul, Latin, blues and pop influences in a wide variety of creative and listenable ways. Tightness is the musical watchword of this album. FM and easy listening soul outlets should make this album. Top listens include "Ain't Love Enough," "Chump Change Romeo," "You And I Are So In Love" and a softly moving "Street Scene.


The elements of soul and subtle jazz come together on "For All We Know" as the sultry vocals of Esther Phillips and the musical creativity of Beck combine for a sound that is soulfully smooth as silk. The feel, at various levels, is upbeat and carries the listening weight throughout. Easy listening and soul stations will have a field day. Top listens include "All We Know," "Going Out Of My Head," "Pure Natural Love" and "Caravan.


The guitar as powerful jazz instrument is showcased in its finest light on Al Di Meola's "Land Of The Midnight Sun." Through various tempos passages Di Meola's progressions reach constant levels of emotion and pitch that in turn play off well against the hard rhythm tracks. FM and jazz stations will consider all cuts prime. Top listens include "The Great Green," "Proof Of You Baby," "Nothing Ever Hurt Her (Quite Like Me)" and the movable feast of "How Do You Start Over.


Country music with feeling is the forte of Tom Pacheco and it shows through all too well on "Swallowed Up In The Great American Heartland." Pacheco's lyrical storytelling simplicity is the perfect counterbalance to appropriate instrumental backing. But the strong point is vocals. Pancho in a word, can sing Country and easy listening adds here. Top listens include "Last Bike In Town," "The Land Will Roll On," "'Til I First Heard Willie Nelson" and "The Tree Song.


One of the more progressive of the sixties pop/rock bands were the Lovin' Spoonful. Their blend of harmonies and the alternating currents of soft and emotional pop were classics in their day. "The Best" brings together the best of these songs in a two-record retrospective that showcases Sebastian and company at their finest. A ton of AM reissues here while easy listening could do worse than some of these cuts. Top listens include "Do You Believe In Magic," "Darling Be Home Soon," "You Don't Have To Be So Nice" and "Six O'Clock.


"Feel The Spirit" by LeRoy Hutson is a free flowing musical ride into the avenues of soul and funk with an inevitable beat. Strong vocal and subtle jazz shadings add body to Hutson's creative efforts and make for an overall listen that is comfortable as well as entertaining. Soul jazz and so easy listening lists prove favorable for this album's future. Top listens include "Let's Be Lonely Together," "Never Know What You Can Do (Give It A Try)," "Lover's Holiday" and "Don't Let It Get Next To You.


Synthesizer suits are suitable for moving the overriding virtue of Weldon Irvine's "Sinbad" A restrained disco beat proves the perfect support as passages delve deep into spacey r" bunny routes. The subtle use of backing horns and slight orchestration aids and abets the musical move of each cut. Some jazz and soul possibilities while class disco action is also a possibility. Top listens and movers include "Don't You Worry Bout A Thing," "Music Is The Key," "Do Something For Yourself" and "I Love You.

LIVE ON, DREAM ON — Sun — Capitol ST 11461 — Producer: Beau Ray Fleming and Byron Byrd — List: 6.98

The rhythmic sounds of soul and funk put their musical heads together on the debut album by Sun, "Live On, Dream On." The group's instrumentation is nothing new and they stick to the music straight ahead while not overbearing and as a result, is a believable as well as entertaining listen. It's soul and disco oriented for this album. Top listens include "Wanna Make Love," "Give Your Love To Me," "They're Calling For More" and a driving rendition of "Live On, Dream On.
THE NEW CARPENTERS
"THERE'S A KIND OF HUSH"
TERS HIT IS HERE!
H (ALL OVER THE WORLD)"

Produced by Richard Carpenter. Associate Producer: Karen Carpenter

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LOS ANGELES — With the economy in a much-talked-about, squeaky, retailers are not only trying to sell products, but are being economically attractive and to get people into the stores. And with prices going up by the third quarter, all methods must be explored thoroughly. Used records, in the past, were generally available only at used record stores. Now, in at least one of the major retail chains in Los Angeles, used records are functioning as an incentive to buy new ones.

Wallach's Dollar Deal

Wallach's Music City has eight stores in the Los Angeles area, and they sell records. With the exception of certain red tag items, pretty much everything in the Wharehouse, Licorice Pizza, Music Plus and Tower chains selling records at great discount, it would be a good understanding of the fact, that Wallach's is experiencing what is called a competitive situation. They've got to offer something that will bring people into the store. And trade-ins are meeting with great success.

The customer brings in his old albums. The store's general manager of Wallach's chain, says, "They have to be playable, and in the original jacket. We have a very strict policy on the album we get; that can be applied to the purchase of any item in the store that sells for more than $3.98 anything that is not in great condition. You can bring in ten coupons and buy a dollar record. But if you're buying a record set you can use three coupons to get a dollar off each disk. We have big ads in the store by saying your old albums were worth a dollar?,"

Does Wallach's back this promotion up with a customer service? You would think so, Zipkin "We put a tag on all our radio spots, and include the trade-in offer on all the posters."

What happens to the used records after the store buys them? We put them in a trade-in bin in the front of the store. Zipkin continued "Until we've got a price for cycles. The prices start at $1.49, and go down, after a couple months, if the record doesn't sell to $7.99. And if the records are still in the store after a year, we give them away to charity."

Obviously, then, Wallach's is not selling the records, it is trying to buy used records, but rather buying them to stimulate new record sales. Not For Discount

How would this work for a discount chain? It would be unnecessarily complicated. Discount chains must keep their profit margin at 50 percent of what they would expect to pay for the recordings. We've got the records, and it's a word of mouth kind of thing. We do some sales, it's the kind of records that we keep on the floor, the profit from the sale of used records and people know where to come.

The Distributor's View

How do distributors feel about used records? "I have no objections," said Bill Swearingen, a buyer from Helcher's Music Center. "Wallach's has made used records generate business, people will take the money from their old rec- cords. They are not business like they are a new thing. Generally, there are two categories, people who are flat broke and sell their records, and people who want to buy some new things."

The Wax Museum chain has five stores in the Minneapolis area, and they have a solid stock of good used records. Depending on the condition of the album, they pay $1.40, $2.00 or $1.00. These prices are fairly high, so the Wax Museum clerks are extremely discriminating, and do their buying carefully. And they've found that a quality stock of used records enhances the sales of new records. (They sell $6.98 list for $4.99.)

Function Important

Trade-in used records, then, are not merely store attraction devices, but often a money making proposition by themselves. And they're a way for the independent to penetrate the large chain outlets, to stay abreast of the large chain explosion. Whether it's the fanatic record collector, who's just gone have that Jimmy Page record to complete his collection, or the student who can't afford a brand-new Bat Company, the used-record operation, in its manifestations, serves an important function for the consumer.

Jim Weatherly & Keca Music: Solid Goals, Solid Gold

LOS ANGELES — Shortly after Larry Gordon set up Keca Music in Hollywood, he was visited by fate in the form of a young songwriter named Jim Weatherly. In fact, it was a fateful experience for both parties. Weatherly had been around town with his new compositions, exchanging demonstrations of his first songs for the usual nits and half-hearted encouragements.

Nodding, he didn't have faith in himself or his material but Weatherly, a quarter-turnout-written, was not the ace he appeared to be. He had not been the most popular person, but he did push something on a listener who isn't listening? You know, Weatherly reflected, not by sales, but by something that very few people are willing to admit that it's great. And the odds are in their favor.

Open Ears

To be sure, the odds are not in favor of the legion of would-be writers who tramp through publishing offices. And that may have been running through Larry Gordon's mind when Weatherly visited Keca for the first time. "I was waiting to hear a dud," Gordon said, "But, I didn't hear it. There was nothing bad on the tape. At that time I made a decision: he deserved to be built and I wanted to be the one to do it."

At this point, fate having made its appearance, and with a business relationship began to develop, one which illustrates the significance of long-term thinking as opposed to short-term exploitation.

Gordon recognized the potential of Weatherly's songs immediately. He felt Jim "would be big as a writer". The question of 'how big', however, would depend largely on how the project was handled. Setting aside the gut-level anxiety, Gordon decided he would spend an entire six months "just thinking... as to which would be the best way to develop and sustain" Weatherly.

Then the action began.

Setting A Direction

Thinking always of Weatherly as a writer first, performer second, the team began to go about getting its music recognition.

Although material was sent to many artists, Keca is a one-man firm which intends to stay small. There are no runners on the streets. It's a kind of personalized business. Gordon's relationship with the artists that are coming to the house, are projects in which he gets together with one artist at a time.

One of the first performing groups Keca signed was the New Seekers. For this fashion was Gladys Knight & The Pips, who recorded and made a great deal of success out of their first ABC album. Neither One Of Us (Wants To Be The First To Say Good-Bye) and Midnight Train To Georgia. These songs became giant crossovers hits on both the r&b and pop charts. Next up was country recording star Ray Price, who has hammered out (so far) over fifty Weatherly pieces including four albums — You're The Best Thing That Ever Happened To Me, "If You Ever Change Your Mind" (Columbia), "Like Old Times Again" and "Say I Do" (ABC) — which are comprised exclusively of Weatherly tunes.

Patience Pays

In this manner of working slowly, instead of rushing, has been the key to Weatherly's prolific capacity in the direction of close to two-hundred artists who have recorded over 600 versions of his songs in the past three years alone. The Highman to this story will well be the coup that the team pulled off the last few days. Gordon and Weatherly's presentation last October in Nashville, Jim was awarded eight plaques — six for writing and for two performing. Gordon, meanwhile, walked off with six publishing and three producing awards. This brought Keca Music of Hollywood (which has no Nashville office, by the way) a grand total of seventeen awards. As if this kind of return wouldn't sate the eager fans, Gordon said, "We've been running the usual marketing tactics, and now we've got the records, and it's a word of mouth kind of thing. We do some sales, it's the kind of records that we keep on the floor, the profit from the sale of used records and people know where to come.

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Farr Records Opens Doors

LOS ANGELES — Ata Farr, chairman of Farr Music, Inc. has announced the expansion of Farr Music's publishing operation with the launching of the company's new record label, Farr Records. Gavin Murrell, executive vice president of the publishing company, has been named president of Farr Records, which debuts this week with shipment of two single releases by artists newly signed to the label.

First artist signed to Farr Records is R. Dean Taylor, singer/songwriter who has earned eight BMI awards, including one for writing the Supremes' hit "Love Child," and who also earned the distinction of being the first white artist on Motown to hit #1 on the charts with his own version of "Indiana Wants Me," which earned a gold record. Taylor's first release on Farr Records is entitled "We'll Show Them All." Also signed is Jerry Ford, a country-pop talent discovered by the label in Atlanta. Ford's debut on Farr Records is "Winding the 'Best Years Of Her Life' Lookin' After Me."

Joining Murrell in executive positions at Farr Records are Bud Dolinger, who has held top posts with several indie labels and was formerly sales manager for United Artists, Dolinger will serve as vice president and general manager of the new label. Veteran promotion man Johnny Bond has been named national director of promotion. Mary Kenvy, previously on staff at Cash Box, has been named promotion coordinator.

Farr Records has firm's own distribution set-up, and Dolinger reports that the budding label has already inquired from several independent labels seeking a hook up with Farr's distribution and promotion system. Farr is currently exploring the feasibility of offering marketing services to other labels.

Farr Records is headquartered at 9220 Sunset Blvd., Suite 302, Los Angeles 90069 telephone (213) 550-8007. Other artist signings and releases will be announced in the coming weeks.

Amherst Distrib Changes

NEW YORK — Effective immediately, Associated Distributing will handle all Atlantic, DeLeon Gold Plate and ABC Records in Arizona and New Mexico. Heilicher Bros. will cover the Texas market through their Dallas and Houston branches.

Bethlehem

br 10

jacket: Things like that

Bethlehem release are in the "Finest Of" series by Kai Windings and J. Johnson & Charlie Shavers. Upcoming is a two-volume Herbie Mann set (titled "Early Mann") to be followed by Donald Byrd ("Early Byrd") and John Coltrane ("Early Trane").

Gregory will also institute a Gemini series which will consist of product released by Bethlehem in the early days on ten-inch albums. "There are only eight tracks on the albums originally," said Gregory. "But by mixing two artists together we can come up with some fine product. One album will be music by two bass players, Red Mitchell and Oscar Pettiford."

Gregory has found that Bethlehem artists are involved with the production of the reissue albums. Herbie Mann gave personal assistance in putting his package together, and John Coltrane came out of retirement to perform and boost his album. Chris Connor's album on the market has given a boost to her career also, says Gregory.

Brunswick Trial

the 10

which Williams said existed with other companies in "net effect" allowed him to pursue his job without bias, prejudice or favoritism, Williams answered, "I don't think so." There were companies which would make it known that certain things were available if you reacted in certain ways toward their product," Williams said. He admitted that there were "other reasons" for playing a record aside from its intrinsic potential to be a hit.

"Rule 30" Conference

The end of the week saw the court in- volving a " Rule 30"-type conference where counsel and judge attempt to compromise on the wording of the judge's charge regarding the legal matters of the case. With DeNoia's acquittal, several counts of the indictment were dropped, and several pieces of evidence and portions of testimony were stricken.

Questions were raised as to Edward Portnoy of Record Shack, originally announced as one of the government's main witnesses, who did not testify. As- said Thomas Greelish said Portnoy was not called partially as a protection of the defendant Tarnopol's right to a fair trial. John Hammond brought this up.

The government maintained that Portnoy's testimony would have been cumulative, and not essential to the case.

Hammond br 14

a special NARAS Trustees award for being the catalyst behind the label's five volume reissue set of Bessie Smith. Hammond produced the last sessions by the late blues singer.

In between there were close associations in the recording studio and concert halls with Benny Goodman, David Bowie, and other acts. Hammond brought both the "Rule 30" conference and the trial to their conclusion. After Hammond left, David Bowie continued to perform and was of the defense. To Hammond's credit, however, is that the government maintained that Portnoy's testimony would have been cumulative, and not essential to the case.

Stephen Bishop

To ABC Records

LOS ANGELES — Stephen Bishop, a singer/songwriter, who is signed to ABC Records and has his debut album released in late March, under the direction of Roy Halee.

The 24-year-old tunesmith wrote two songs for and sings and plays guitar on Art Garfunkel's LP "Break Away," as well as songs for Barbra Streisand, Rufus Featuring Chaka Khan and Diana Ross.
Bowie Survival:

corner the market in one area. Mick Jag-

ger, Tony Orlando, Elton John, Helen Reddy, and others... they all have sought to diversify and conquer-

— usually by going into films. For Bowie, the premiere in late April of his debut film, The Man Who Fell To Earth, was an indication as to how far he can go in motion pictures. Nicholas Roeg (who co-directed the film with John Schlesinger and who directed Outback and Don’t Look Now) selected Bowie for the lead role in the film because he felt the actor "could adjust to the ways of earth people."

Right now, we’re trying to find something that says “Beckie says,” because,” said Bowie. “I don’t want to become involved with it on that level. I don’t want it to end up as a film support-

ed by a score I’ve suggested (Pink) Floyd. Stockhausen and John Cage for it, but no decision’s yet been made. Act-

ing for me is very difficult. I did a lot of homework and it was exhausting. I’m waiting for public reaction to see if I can act. I think you’ve probably seen me in the film.”


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Look Now.” selected Bowie

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Count Basie

Cari Waxman

BOTTOM LINE, NYC. Count Basie’s appearance after a long absence brought a welcome change in the club’s booking policy and a musical delight. There is little reason for one of the most pleasant venues in the city to be so reticent about rock and jazz, and the club seems to be becoming aware of this, as evidenced by this booking and the recent classical show by Tashi.

The Kid From Red Bank" brought his highly accessible, entirely enjoyable 17 piece big band and a crowd not unlike the normal Bottom Line crowd, although there was a not unusual amount of the post 30s set present. The music of Count Basie is as universal as the beat itself and is not exclusive to any generation.

Highlighting the evening were the talents of Jimmy Forrest, and a particular crowd pleaser. Among the mostly black, middle-aged and coolly professional front mat was young, blond harmonica player, Michael Banks, obviously enjoying his role as stickman in a legendary organization. Basie himself, in white hat and coat, and his piano was energetic and strong through out. All in all, a fine show, which was available free to all A.V. dates of a group like Basie’s.

Opening comedian Carl Waxman was likewise in fine form. He had the genuine New Yorkean flavor, with punch lines about the city that was both informative and in good taste. There was a lot of audience participation, with members of the crowd calling out requests and anecdotes. Waxman is clearly a talented and promising comedian, and his act is sure to be a hit with audiences.

The National Lampoon Show

A cab driver using language that would make Lenny Bruce blush, takes some yokels for a ride. There is a women’s lib rap session with one women’s group and two men on the other side of the stage. A girl gets to choose a four rapists for a “The Dating Game” if you “feel” like it. It’s a good idea and my mother happened to walk in.

This might sound like a performance of a different kind, but it can’t be accurately said that there is anything new in this show. The characters are not that much like the characters from the old days, and the overall quality of the performance is still very much the same.

Most of the material is written by the staff of Lampoon and some routines appear on their new album, “Good-Bye To Pop” on Epic Records. The show stars Barry Diamond, Ellis Foley, Tony Hoty, Jim Hosin, Bud O’Stefano and Carol, and Jim Steinman plays the musical director. The show is a great deal of fun and is certainly worth a look.

Rory Gallagher

BOTTOM LINE, NYC. Rory Gallagher’s music is simple, presenting the basics of the kind of rock in a rol that fused with the blues. He discovered the south side of Chicago and electricity. Gallagher currently works with three other musicians, Lou Martin on organ and piano providing most of the muscle in the backup. Gallagher has a whipping technique on guitar and a compensatory amount of drive in his vocals. Included in his performances is his own blues song, “The Man in the Crowd.” His music is full of hook lines and blues, and it is well received.

Phil Woods

HOPPERS — Alto saxist Woods is as good as you would ever want to see him play. His playing is not just a matter of virtuosity, but of a sense of style. Woods has a long association with the leading tenor saxophonist in the city, Chet Baker, and his playing has a certain sophistication and elegance that is all his own. His style is a combination of zen-like simplicity and a certain edge that is never lost.

HAPPILY these are the times where this kind of musical excellence can find a home. The music is intense, but it is also very enjoyable. The combination of blues and jazz is the music is only moderately amplified.

Fifth Dimension

Johnny Rivers

LAKE TAHOE, NEVADA — Blending voices, a Fifth Dimension specialty, was evident in every song as the group made a stop at the Tahoe Terrace. Johnny Rivers, with not only Florence LaRue, with a hitting vocal on “One Less Bell,” mesmerized the audience. The group, which was not only a vocal group, but also had some fine instrumental work, was clearly a hit with the local fans. While the music was excellent, the vocals were even better. The group’s version of “My Love,” a song dedicated to her children, left the thought of her with them when she was gone. It was the greatest vocal of the show, totally encompassing love and one of the most sincere interpretations ever of the song.

Choreography was flawless on every number, but particularly on “Happy Feeling.” The group went into the audience and picked their own personal partner to “soul-train” for no less than 15 minutes. The audience stage contact during the evening was not only exciting, but it was also a thrill to be able to dance to the music with the performers. The group ended the evening with a bang, with every member given a chance to sing individually. Florence LaRue’s version of “My Love,” a song dedicated to her children, left the thought of her with them when she was gone. It was the greatest vocal of the show, totally encompassing love and one of the most sincere interpretations ever of the song.
Cash Box News

Sweeping Changes For Sir Prod.

LOS ANGELES — Peter Judge, president of Sir Productions, has announced expansion in the corporate structure of the company, which is based in New York. Sir has opened a Los Angeles office for the first time, headed by vice-president Mary Beth Medley. An office will open in London within six weeks. CPA Aaron Schechter has joined the company in New York as vice-president and a director of the corporation as well as its chief financial officer. Chris Ehrling, lately of Warner Bros. Records artist relations department, has joined the company as manager of artist relations and record promotion. While Patrick Stanislaw, in charge of concert production, has resigned.

In addition to The Who and The Rolling Stones, Sir Productions manages Lynyrd Skynyrd, who are currently on a European tour in support of their new album. "Gimmie Back My Bullets." Sir has just signed The Dingos and concluded a major recording contract, to be announced shortly; on their behalf Sir's association with Golden Earring was severed recently due to creative differences. Judge has concluded worldwide licensing agreements for Rolling Stones merchandise and promotional items. The company will soon begin entering into motion picture and theatrical areas, and the executive staff of the company will now be operating on an international basis and not just domestically. Sir plans the future formation of an independent subsidiary that will handle all concert touring and travel arrangements.

Mogul Acquires Country Tunes

NEW YORK — Music publisher Ivan Mogul has acquired several country tunes for his international operation. From SESAC he has secured "The Happiness Of Having You," currently a chart topping record for Charley Pride. It is an original "The Sheriff Of Boone County," which was recorded by Kenny Price on RCA and "Occasional Wife," which was recorded by Faron Young on Mercury. Both songs are published by Nashville's House of Lloyd and a deal was made via Ms. Lola Scott of SESAC.

Mogul has acquired the two latter songs for the world, excluding U.S. and Canada, and "The Happiness Of Having You," for various territories. He and his associates are promoting the original recording, obtaining local renditions.

Unscary Fairy Tales In Children's Book

NEW YORK — Chappell Music has announced the release of "Twelve Musical Plays For Children." This publication is reportedly the first musical book ever to eliminate the violence from some of the most famous stories in children's literature.

Such stories as Hansel And Gretel: The Emperor's New Clothes; Rapunzel and Robin Hood are presented in playslets of approximately 15 minutes each with five to seven original songs which are structured along the lines of musical comedies.

Educator David Ormont wrote dialogue and lyrics, and veteran composer Henry Tobias wrote the music for this book.

"Twelve Musical Plays For Children" is illustrated by artist Judi Weiser and edited by Chappell's editor-in-chief, Lee Snyder. The soft-cover edition retails for $7.95.

Taylor Speaks

The Columbus House division of the CBS/Columbia group, which encompasses the record and tape clubs, accounted for a large percentage of that group's sales. This resulted from a sizable increase in the number of record and tape club members. As while the Discount Records group is being sold, the Pacific Stereo division expanded into two new markets. Citing CBS, capture of the top four chart positions in January, Taylor projected a continued strong showing for the CBS labels throughout 1976.

Copyright Bill

authors of literary works have had no control over the use of their works. The Humphrey amendment would have specifically exempted literary, pictorial, graphic and sculptural works, leaving only music vulnerable to automatic licensing. But long time public TV advocate Senator Pastore (D-R.I.) argued against the amendment saying, "There is a distinction between public broadcasting, which is supported by taxpayers money, and commercial broadcasting, where there may be barrels and barrels of money."

Pastore convinced Humphrey to withdraw his sponsorship, "because he realized exactly the box we were putting ourselves into." Senator Cranston (D-Calif.) offered a compromise which would have required public broadcasters to give notice to authors of non-dramatic literary works and would have given authors veto power. Cranston argued that the Fifth Amendment requires fair compensation for property taken by the government. To which Pastore replied: "What Congress gives, Congress can take away." The Cranston compromise was tabled and in effect, defeated.

De-Lite Expands With Own Studio

NEW YORK — De-Lite Records has constructed their own studio in Philadelphia. The De-Lite Recorded Sound Studio. The studio was built for De-Lite by Philadelphia contractors Richard and James Mancini, and includes 16 track equipment with plans to install 24 track equipment. The studio also has a complement of musical instruments available for rental and the studio can accommodate groups of up to 25 pieces. Nils Salminen is chief engineer of the studio. A party was recently held there to celebrate the new Frankie Avalon record, "Venus," the first record released which was recorded at the new studio. Avalon is now in the studio completing his first album for the label.

Osibisa Set For U.S. Promo Tour

NEW YORK — Island recording group Osibisa has just completed a successful national tour of Australia and is set to travel to the U.S. for a promotional tour in support of their new album, "Welcome Home" and single, "Sunshine Day." Osibisa, recently brought to the Island label by Gerry and Lilian Bron, owners of Bronze Records, are currently riding high on the British charts with "Sunshine Day." Island has launched a major support campaign for both the LP and the single.

Tuscaloosa's Cast Album Via Vanguard

NEW YORK — Vanguard Records will release a live recording, original cast album of the cabaret musical Tuscaloosa's Calling Me. But I'm Not Going. The revue is produced by Jerry Schlossberg and Arch Lustberg.
February 28, 1976

Points West — And northwest, Shelly Siegel from Mushroom Records of Vancouver has set up a separate entity, Mushroom Records, Inc. here in Hollywood. The move comes with the debut U.S. release of that label’s supergroup, Heart. Heart’s album, "Dreamboat Annie," is one of two Canadian LPs to be certified gold in that country over the last nine months prior to U.S. release. According to Siegel (and Motown Canada’s Ron Newman — see this week’s international section), Canadian programming and sales are not as together as they could be. In fact, it seems as though programmers north of the border are very reluctant to get behind Canadian product until it proves itself elsewhere. "It could be in Mongolia," says Siegel, "and it wouldn’t matter."

Look at Anne Murray, Gordon Lightfoot, BTO, The Guess Who, Neil Young, Joni Mitchell, Buffy Sainte-Marie — none were successful in Canada before they were successful anywhere else. The first BTO single was out in Canada five months. Nobody would play it. The minute they released it in the states and CKLW (Windsor) went on it, everybody went with it.

But what about the Canadian content law? "It sounds like a joke and in a sense it is a joke," Siegel continues. "Canadian radio stations have thirty records on their charts. 26 or 27 of which would be U.S. releases. But of the fifteen records on the playlist, ten or twelve are Canadian records. Now, the way the records are marketed in Canada is different from the way they are marketed here. If there’s a record on a playlist from a station you listen to, you naturally go to the record store to buy a copy. But if that record isn’t on the charts, you won’t be able to buy it. It can be on the CHUM (Montreal) playlist for ten weeks but you still can’t buy that record in the stores until it goes on the charts."

In some instances, the media’s response to the content law seems to have played brinksmanship to the point of damaging an artist through overexposure. In order to meet playlist requirements, stations have filled their content with three Gordon Lightfoot singles and two Anne Murray singles and to, the music soon becomes a bit too familiar to the listener.

Two Sides to Every Story — On the other hand, the Canadian government has been making moves over the last two years to help the industry gain along creative paths, by allotting funds and giving grants. This year the federal government picked up half of all Canadian participants tabs for MIDEM. Also, airplay royalties run 35-40% higher than they do in this country.

The biggest problem, according to Siegel, is the imaginary border that runs between the countries and through the minds of Americans who misconstrue true Canada. "The way a lot of Americans talk," sighs Siegel, "you’d think they were speaking about Africa or South America. If I blindfolded an a&m man from a major company in New York and put him on a plane and let him off in downtown Toronto, he’d think he was in Atlanta or Chicago. He wouldn’t know. It’s different. Somehow, we’re thought of as Eskimos who live in igloos and drive sleds. On the whole there isn’t much difference between some guy drinking his beer in front of a TV in Edmonton, Alberta and some guy drinking his beer in front of a TV in Cleveland. The people that buy records in Montreal are no different from those that buy them in Los Angeles. That certainly stands to reason."

Now we’ll sit back and watch the acid test as Heart gets a shot at the U.S. So far they’re getting play on major FM’s in the northwest and have just added KSan (San Francisco) and KSAG (St. Louis). In Canada, the group has sold 45,000 units (50K is gold up there, they hit that number by the time the LP is available to the consumer there) and has just been nominated for a Juno Award (Canada’s equivalent to the Grammy) as best new group of the year. Time will tell, eh?

Stick Em Up — Toy Caldwell and George McCorkle are practicing their fast draws for a Marshall Tucker Band promo film to air in movie houses as a short. Rumors indicate a major motion picture will be based around Janis Ian’s "At Seventeen." Bonnie Bramlett is recording in Macon with (as we indicated several weeks ago) Dobie Gray singing backup.

Hollywood Hot — Casablanca Records which books headline acts into the Forum two weeks in a row with Kiss (who just went platinum for their label’s first such distinction) and Donna Summer who leads a Disco Bill which will include The Meters and Ike & Tina Turner. Johnny Bond back in circulation as national promotion director for newly-formed Farr Records. Blue Canyon Records which has just added Heiderich to compile its domestic distribution. Starz, coming to Hollywood soon after touring with ZZ Top. Shire Gibson Band which will appear as special guest billing with The Who at Anaheim Stadium. March 21. Ginny Berson of Olivia Records, the all-woman record label, to guest the BM Songwriters Showcase at The Improvisation this week. [25] Seals & Crofts who volunteered their personal airplane to lift relief to victims of the Guatemalan earthquake disaster. Engelbert Humperdinck who will launch seven months of American touring at the Riviera in Las Vegas April 22.

East Coastings — The upcoming Led Zeppelin album, "Presence," was recorded in the amazingly short space of 18 days — nothing less than a miracle for the band. It’s a single album, featuring seven tracks.

Sandy Denny has left Fairport Convention (again) to pursue a solo career, and Trevor Lucas and Jerry Donahue have also split. The remaining Dave Pegg, Dave Swarbrick and Bruce Rowlands will stay together and add a keyboardman and guitarist. If they keep the Fairport name, it’ll mark the 11th line-up of the group since ’67. Are the Kinks label-shopping for new affiliation now that their RCA contract is up? And the same for Little Feat when their Warners deal expires? Arista has signed its first real, live British heavy band, the much-hyped Mr. Big. Much grumbling in these parts about there being only one Who date at Madison Square Garden. Site switching distribution from ABC to Arista? New Jersey continued in the continuing saga from across the marineline (so it has signed the Ashbury Jukes, featuring legendary (?) Southside Johnny. They’re in the process of recording at the Record Plant, with Miami Steve of Springsteen fame producing. Hmm, has it also brought Jeff Beebe, and some things together before the latter takes off to work on Jackson Browne’s extremely long-awaited new album. The flip side of Patti Smith’s just-released single "Because of the Night" is "The Way We Get By." twee.

Yes Plans — Chris Squire and Steve Howe of Yes were in town recently and pic-tured now on this page for various press/radio activities focusing on their solo albums. The former’s "Linda" a fishbowl brought forth the latter’s "Beginnings" and the latter’s "British Rock’s Darkest Hours." While you’re at it, Jan Crouch has signed a promo deal for Jimi Hendrix’s "Gloria." Ray Manzarek’s "Songwrite" has been certified gold in Canada, and is about to be certified gold in the U.S. Led Zeppelin’s "Hats Off To Harpo" on their third LP was written for him, though, and it’s his lead vocalizing on Pink Floyd’s "Have a Cigar." About the upcoming "We’re Here," he was free to make a new deal. Friends Jethro Tull were more than happy to sign him on to Chrysalis, and the first release, "Rocketeer" (originally released in Europe as "HQ)."

features Bill Wyman’s band, Speedy Love Song. Dave Edmunds and others. Are the Kinks about to accompany Harper’s first major U.S. push. Chrysalis has prepared a fascinating 50-minute "Introduction To Roy Harper," which mixes music with conversations with Paul McCartney, Ian Anderson, Dave Gilmore and Harper himself discussing his 10-year presence and influence on the progressive scene. Hopefully, this major artist will finally gain the U.S. attention his talent warrants.

Album Preview: Genesis, "A Trick Of The Tail" (Atco). First off, let all speculation end as the future of Genesis without Peter Gabriel. This album represents one of rock’s premier outfits playing as strongly as ever, with their best production to date. Drummer Phil Collins on vocals sounds amazingly like Gabriel. That is, that’s a definite. capo, and strong, a new phase of activity. There are eight tracks on the LP, written by various combinations of the four members — Collins, Mike Rutherford, Tony Banks and Steve Hackett. Overall, the album represents that most accessible Genesis to date. The material is highly melodic and song-oriented, with attention paid to development of simple themes, rather than super-flash technical prowess, and the lyrics show a continual interest in fantasy and myth. Notably through the group-collaboration approach of "Can’t Keep It In," "Sarcastic Sunglasses" and the Predictive Genesis sound created by the full keyboard sound of Banks. The underpinning of Collins’ masterful style and Rutherford’s basses and 12-string work, embellished dramatically by Hackett’s unique guitar style. Genesis. On "Trick," emerges impressively as one of contemporary music’s most unique voices.

Bob Kauz
Country Radio Seminar Schedule

NASHVILLE — The 1976 edition of the country radio seminar has been scheduled for March 19-20 at Nashville’s Airport Hilton Motor Inn. The two-day country radio dynamics confab held annually since its inception in 1969, will host broadcasting executives and colleagues in virtually every area of operational radio.

Following the country radio seminar agenda committee meetings, Bob Mitchell of KCKC in San Bernardino and chairman for the committee, stated: “This year we have worked to formulate a program which defines the goal of our theme: ’Country Radio: #1 Reality.’ There are some radio formats which have mixed results in the music market. These formats such as country, advertising and music research, and FCC interpretations. In these areas we are providing the best qualified, currently effective people as presenters and attendees. And, one is everyone’s input that makes a successful seminar. The country radio seminar will continue to be a working and learning confab, devoted entirely to the profound influence of country radio everywhere.”

The seminar will begin on Friday, (19) at 9 a.m. This year’s keynote speaker will be announced shortly. The first sessions will begin at 9:30 a.m. under the heading of “New Ideas To Improve Your Sound.” Presentations moderated by Mac Allen, KLAC, Houston, will host Rick Stevens, broadcast automation specialist, and Keith James of Moffat Communications, Ltd. The opening day morning sessions will close with “Sound Ways To Clean Up Your Act” presented by Eric Small, E.R.A., Inc. with a commentary by Hal Smith, KLAC, Los Angeles, California.

The Friday afternoon activities will include a panel presentation entitled “Everything You Wanted To Know About Country Formats — So Ask!” Moderated by Bob Young, WMG, Memphis, panelists will be selected from key stations in small, medium, and large markets. The afternoon sessions will close with a study on “Selecting Music For Airplay.” The “Selecting By Ear” portion, moderated by Charlie Monk of ASCAP, will select music directors from various market sizes as panelists. “Selecting By Research” will provide a presentation by Todd Wallace of Radio Index.

Saturday will begin with an opening address, followed by presentations: A New Look At Audience Research” moderated by Walt Turner, WIL, St. Louis. Missouri. Two presentations on this theme will be given: Jack McCoy of DPS, Inc. will present “Chapter 1, Chapter 2” and Dennis Waters, IRS, Pittsburgh will provide insights on “Breaking Out Your ARB.”

The Saturday morning sessions will close with a speech by Jason Shrinisky of Stambler & Shrinisky, attorneys at law, centering on “The FCC (So You Can Understand).”

The final afternoon schedule will provide a video presentation by Terry Wood, WON, Dayton, Ohio, entitled “Selections Of Your Own.” Additionally, Bob Pitman, WMAM, Chicago, will moderate a panel which will discuss motivation and incentives under the title “You’re In Charge!”

“Tales of Handling The FCC” by Steve Honn of FF Calabasas, Inc. will feature Hal Smith, KLAC, Los Angeles, California. The panel will include Dean Osmondson, WMC, Memphis, and Gary Ackers, KHEY, El Paso, Texas.

Further information and details concerning this year’s country radio seminar will be released shortly. Registration forms and information can be obtained by writing the Country Radio Seminar, P.O. Box 12617, Nashville, Tennessee 37212.

Capitol To Release 4 Country LPs in March

NASHVILLE — Capitol Records will release four country albums in March by Roy Drusky, Freddie Hart, Gary Hill, and The Ditter, also known as Gary Hill, Vice president and general manager, Capitol division.

After a year and a half, Roy Drusky follows his first Capitol album with title Life Of Mine. Roy Drusky that includes four songs and eight interpretations of some previously recorded pop songs such as Cat Stevens’ ‘Wild World’ and ‘Gerry Goffin and Carole King’s ‘Halfway To Paradise’ and Billy Joe’s ‘You’re My Home.”

Freddie Hart, who has had a string of top-charted albums and singles in the past few years, returns with his group The Heartbeats in ‘People Put To Music’ featuring three new original tunes on the theme of love.

Gary Hill, who was actually signed to Capitol as a contemporary artist, continually gets country audiences and has polished up a second album, ‘Booga Billy.’ The new album utilizes the talents of many of the musicians who appeared on his debut LP last year as well as Byron Berline on fiddle and Jim Gordon on sax.

For Ter Ritter fans, Capitol has gathered ten songs from the last few years of his life — most of which appeared on singles — and has assembled them in ‘Comin’ After Jenny.” Only one tune has ever appeared on an album before and ‘The Girl Who Carries A Torch For Me’ is made available for the first time on record.

Rodriguez (with JENNINGS) on Soundstage — Mercury recording artist Johnny Rodriguez (holding microphone) sings a duet with Waylon Jennings (center) during the taping of the PBS show. Soundstage, which will air on the evening of the painting on the evening of the week of Feb. 22-28. On the show, Rodriguez did many of his number one country hits. Johnny is climbing the singles charts currently with “I Couldn’t Be Me Without You,” pulled from his top five album, ‘Love Put A Song In My Heart.’

Country Artist Of The Week

Joni Lee

“‘No Tears For Joni’ — While visiting a Conway Twitty recording session, Joni Lee was asked to do the duo part on ‘Don’t Cry Joni.’ The record became a number one single for Conway and his daughter so MCA Records felt Joni could handle a release on her own. The material to record was a problem and Joni went to her father for help, so Conway penned and gave her daughter her current hit which is #5 in the Cash Box chart.”

It sounds simple but Joni has worked since she gave her first live performance at the Phillips County Fair when she was four years old. First she needed to become accepted as a person through her own merits in addition to being the daughter of a famous father. First football queen was awarded to her by the school football squad, then she began to enter some beauty pageants. She worked for perfection in her modeling, doing style shows and taking many grooming and associated classes. She also worked on her singing and dancing and at 14 won the world’s “Miss Charm pageant.”

She is now in demand for television, fashion shows, parades and as a judge of other contests and the Oklahoma City Times has voted her into the top ten women in the Oklahoma news.

United Talent, Inc. handles exclusive bookings for Joni and she is also attending college preparing for an even more rewarding future.

Nashville NARAS Announce 42 Grammy Nominations


Bob Breault

NASHVILLE — Joe Johnson, president of 4 Star publishing and recording companies announced his appointment of Bob Breault to vice-president of production.

Breault, an engineer with many gold records to his credit, has performed various engineering duties for the past 25 years, primarily for Capitol and Columbia Records.
The Fairchilds have replaced the Cates Sisters on the Jim Ed Brown show. McCoy Brown now tours with the Cates group and remains in Nashville to do sessions for which they are in much demand. McCoy and Margie did the backing for the current hot charting single "Another Morning" on RCA but the Fairchilds, a threesome will be working the West Coast this month. McCoy, whose voice and image are a major part of the group's appeal, is a regular on the Grand Ole Opry. The club of- fered three years ago. The club of- fered three years ago. The club of-

Country singles — Active Extras

**Top Country LP's**

1. **Overnight Sensation** — Mickey Gilley (Polydor 20008)
2. **Black Bear Road** — C.W. McCall (MGM 5006)
3. **How to Put a Song in My Heart** — Johnnie Rodgers (Mercury 1-1057)
4. **The Happiness of Having You** — Charley Pride (RCA APL 1-1241)
5. **The Outlaws** — Waylon Jennings/Willie Nelson (RCA APL 1-1321)
6. **Prisoner in Disguise** — Johnnie Walker (RCA APL 1-1343)
7. **Lovin' and Learnin'** — Tanya Tucker (MCA 2167)
8. **Country Willie** — Nelson Wille Nelson (MCA 2176)
9. **Somebody Loves You** — Crystal Gayle (L.A. 1512)
10. **What Can You Do to Me Now** — Red Sovine (RCA APL 1-1234)
11. **Elle Hotel** — Faron Young (MCA 2126)
12. **Uncommonly Good Country** — Doyle Wilburn (MCA 2153)
13. **The Blind Man in the Bleachers** — Kenny Rankin (MCA 2171)
14. **Jessi** — Jessi Colter (Capitol ST 11477)
15. **The Very Best of Ray Stevens** — Ray Stevens (BMG 8101)
16. **Greatest Hits Vol. II** — Tom T. Hall (MCA 2174)
17. **Are You Ready for the Week End** — Freddy Fender (AFCO DOD 1124)
18. **Ronnie Milsap/Night Things** — Ronnie Milsap (RCA APL 1-1223)
19. **Hank Williams, Jr. & Friends** — MCA 5009
20. **Redhead Stranger/Whisperin' Pines** — Johnnie Wright (MCA 2124)
21. **Clearly Love** — Glen Glenn (RCA APL 1-1222)
22. **Odd Man Out** — Red Sovine (RCA APL 1-1234)
23. **Today I Started Loving You Again** — Sammy Smith (MCA 2167)
24. **Overnight Sensation** — Mickey Gilley (Polydor 20008)
25. **Black Bear Road** — C.W. McCall (MGM 5006)
26. **How to Put a Song in My Heart** — Johnnie Rodgers (Mercury 1-1057)
27. **The Happiness of Having You** — Charley Pride (RCA APL 1-1241)
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45. **Odd Man Out** — Red Sovine (RCA APL 1-1234)
46. **Today I Started Loving You Again** — Sammy Smith (MCA 2167)

**Somebody's With Your Wife Tonight, Mister**
Robert Allen Jenkins (MGM)

**He Cheats On Me**
Sue Thompson (MGM)

**Hey, Lucky Luck**
Dolly Parton (RCA)

**If Anyone Ought To Know**
Sherry Williams (Capitol)

**Johnny Orphan**
Randy Barlow (Gazelle)

**Lonnie Star Bear and Bob Willis**
Buck Owens (MGM)

**Red Steagall**
(ABC/Door)

**Mansion On The Hill**
Michael Murphy (Epic)

**More Than One Kind Of Love**
Billy Parker (SCR)

**Only Sixteen**
Edna Lee (United Artists)

**Sentimental Journey**
Dave Dudley (United Artists)

**Snapp Crackle And Pop**
Johnny Carter (ABC/Door)

**Feelin' Kinda Lonely**
Robert Allen Jenkins (MGM)

**He Cheats On Me**
Sue Thompson (MGM)

**Hey, Lucky Luck**
Dolly Parton (RCA)

**If Anyone Ought To Know**
Sherry Williams (Capitol)

**Johnny Orphan**
Randy Barlow (Gazelle)

**Lonnie Star Bear and Bob Willis**
Buck Owens (MGM)

**Red Steagall**
(ABC/Door)

**Mansion On The Hill**
Michael Murphy (Epic)

**More Than One Kind Of Love**
Billy Parker (SCR)

**Only Sixteen**
Edna Lee (United Artists)

**Sentimental Journey**
Dave Dudley (United Artists)

**Snapp Crackle And Pop**
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Johnny Carter (ABC/Door)
Cashbox/Country News

Country Academy Names Winners

HOLLYWOOD — The Academy of Country Music named winners in all categories at its yearly presentation Thurs. Feb 19. The awards show was held at the Hollywood Palladium and will air nationally on ABC’s ‘Wide World Of Entertainment’ on March 1. 1976. Winners are as follows:

11th Annual Academy of Country Music Winners

Entertainer Of The Year .............................................. Loretta Lynn
Song Of The Year .......................................................... "Rhinestone Cowboy"
Most Promising Female ............................................. Crystal Gayle
Most Promising Male .................................................. Freddy Fender
Top Vocal Group ..................................................... Conway Twitty/Loretta Lynn
Band Of The Year (Touring) ....................................... Strangers (Merce Haggard)
Band Of The Year (Non-touring) .............................. Palomino Riders (Jerry Inman)
Album Of The Year .................................................. "Feelings," Conway Twitty & Loretta Lynn
Single Record Of The Year ...................................... "Rhinestone Cowboy," Glen Campbell
Top Female Vocalist ............................................... Loretta Lynn
Top Male Vocalist .................................................... Conway Twitty
Bass ......................................................................... Billy Graham
Fiddle ........................................................................ Billy Armstrong
Piano ......................................................................... Jerry Lee Lewis
Drums ....................................................................... Archie Francis
Lead Guitar ............................................................... Russ Hansen
Steel Guitar ................................................................ J.D. Mannes
Rhythm Guitar .......................................................... Jerry Inman
Radio Station Of The Year ........................................ KKLK-Los Angeles
Disc Jockey Of The Year ............................................ Billy Parker-KBOO, Tulsa, Okla.
Country Music Nightclub Of The Year ....................... Palomino, Los Angeles
Jim Reeves Memorial Award ....................................... Dinah Shore
Pioneer Award .......................................................... Roy Rogers

Lynn, Allan With Artists Of America

LOS ANGELES — Artists of America Records announces the signing of country artist Diana Lynn and rock artist Davie Allan. Lynn’s first release on the label is "Candy Kisses," a new version of the country classic originally recorded by George Morgan. Allen’s vocal debut will be "White Man Beware."

CIN-KAY RECORDS Proudly Presents ... 

EDDY BAILES

THANKS DJs
Cashbox Joe & Betty Gibson

"LOVE ISN'T LOVE" (Till You Give It Away) Cin-Kay 101

DJs needing copies
Countrywide or Cin-Kay

AL BOLT

"I'M IN LOVE WITH MY PET ROCK" Cin-Kay 102 (original version)

DJs needing copies
Cin-Kay Record Company
15130 Ventura Blvd. 1976
Sherman Oaks, Ca 91403
(213) 986-5784

Cin-Kay — An Independent By Choice

continued on p. 46

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<tr>
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<td>Barbara Mandrell &amp; Willie Nelson</td>
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<td>REMEMBER ME</td>
<td>Willie Nelson (Columbia 3-10275)</td>
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**Alphabetized Top 100 Country Singles (Including Publishers and Licenses)**
NICK NIXON (Mercury 73772) Rocking In Rosalee's Boots (2:42) (Hall Clement - BMI) (Bob McDill)
You'll want to rock with this swinging bouncy uptempo beat. Nick sings a happy song about his moonlight sails in Rosalee's boat. A good example of the 'rockabilly' sound. This one could make a lot of waves on its way. Flip. No info. available.

DON GIBSON (Hickory H 365) You've Got To Stop Hurting Me Darling (2:38) (Accuff-Rose - BMI) (Don Gibson)
A well-seasoned country hit from start to finish. Don Gibson's pleasing delivery of the lyrics perfectly complement the musical arrangement. In the LP, 'Don't Stop Loving Me' it's product by Wesley Rose and a high charter for sure. Flip. No info. available.

HANK LOCKLIN (Plantation PL 135) These Arms You Push Away (2:16) (Shelby Singleton/Chu Fin - BMI) (Becky Bluefield)
The singer/songwriter/performer Hank Locklin is a true country artist and all that his talent has to offer can be heard in this Bluefield country ballad. It's a good box bet and could start request lines buzzing. Flip. No info. available.

BRIAN COLLINS (ABC/Dot DOA 17613) To Show You That I Love You (2:31) (Tree - BMI) (J. Rushing, M. Chapman)
A lively happy vocal by Brian Collins, with a clever lyric and brilliant production by Jim Fogleman. It's already being played and could go high on the charts. Flip. No info. available.

JOHNNY CARVER (ABC/Dot DOA 17614) Snap, Crackel And Pop (2:32) (Tree - BMI) (D. Morrison, R. Vannoy)
The usual song about a broken heart moves slow. But Johnny Carver's is lively Indeed, and the unusual musical sounds of the snap, crackle and pop make this one, produced by Ron Chancey, different. It will chart for sure. Flip. No info. available.

HANK THOMPSON (ABC/DOA 17612) Asphalt Cowboy (2:41) (Shelby Singleton/Western Hills - BMI) (R. Clark, L. Williams)
Hank sings an uptempo tune about a truck driver diesel cowboy who doubles clutches it right on down the highway. Produced by Ricc Marenco, it's a good one for the book and could coast right into the charts. Flip. No info. available.

PAT BOONE (Melodiaand ME 6029F) Glory Train (2:30) (Casemey - BMI) (P. Jordan, J. Styner)
You're in gospel country on this fast-moving recording by Pat Boone. Pat has always excelled at this type of song and he 'gives his all' on this one. Produced by Jerry Styler, the 'Glory Train' is rolling right along with the right direction. Flip. No info. available.

KENNIE HUSKEY (WITH IAN WHITCOMB) (Warner Brothers WB 1810D) Somewhere In Virginia In The Rain (2:31) (Hall Clement - BMI) (Jack Blanchard)
We remember the song and Kennie Huskey with Ian Whitcomb make a great team with their rendition of it. The uptempo musical arrangement by Bill Justin complements the vocal styles of both artists. A chart contender, it will also go well on the jukeboxes Flip. No info. available.

ZOOT FENSTER (Antique IRA 2034) Big John The Peepin' Tom (2:50) (LS - ASCAP/Georgene - BMI) (Bobby Fisher, Johnny LoVeless)
It's a humorous novelty by Zoot Fenster done in his talkin' a singin' manner. Of course, Big John gets what's coming to him at the end. Produced by Dallas Carey, it moves along and is good humor. Flip. No info. available.

GREG ALLEN (wow WW 1000A) Georgeram's Helper (2:37) Touchdown - BMI) (Scotty Reed)
It's humorous and Greg Allen puts it across very well indeed as he sings this truck driver song. Only this time it's the dispatchers, not the truck driver who's got it all together. We can't wait to hear him go on down the highway. It moves fast and could be a fast mover on the charts, Flip. No info. available.

JACK BARLOW (Antique IRA 204A) The Mighty Man (3:15) (Brushcreek - ASCAP) (Red Tuck)
The deep penetrating voice of Jack Barlow brings a message that 'the mighty man' is forever present. With a country gospel sound, this Dallas Carey production has an 'old time religion feel' and one can almost see arms stretched upward with praise to the 'mighty man'. Flip. No info. available.

EARL CONLEY (GRT 041) High And Wild (3:15) (Blue Moon - ASCAP) (Earl Conley)
With a moderate beat it's an Earl Conley true country vocal on his self-penned song about a Texas cowboy in New York with lost spirit and pride who finds his way to a drink and a ride on the Coney Island merry-go-round. Produced by Nelson Larkin and Dick Heard, watch for charting. Flip. No info. available.

GEORGE KENT (Shannon SH 840) Shake Em Up And Let 'Em Roll (2:14) (Trio - BMI) (Jerry Lieber, Mike Stoller)
George delivers a fast moving uptempo version on this clever lyric with a lotta good country pickin'. It's one for the jukeboxes and once you've heard it you'll want to hear it again. Flip. No info. available.

LEONA WILLIAMS (with the Strangers) (MCA 40515) If Anyone Ought To Know (2:47) (Shade Tree - BMI) (Bonnie Haggard, Merle Haggard)
Leona sings with the 'troubled emotion' of the lyric. It's about a lonely girl who listens to all the fella's troubles and knows who to handle it 'cause she's been there. The Merle Haggard 'Strangers' make the music and it's a great one for the boxes and station play. Flip. No info. available.

GARY ALLEN (United Artists UA XW768Y) Tulsa Turnaround (2:27) (Unart - BMI) (A. Harvey, L. Collins)
With the progressive country sound we're hearing so often these days, Gary Allen delivers a quality vocal on a tremendous Harvey Collins song. Produced by Milton Blackford, it's well-balanced musically, and good listening. Flip. No info. available.

THE GREAT TOMPALL AND HIS OUTLAW BAND (MGM M3G 5014) The great Tompall returns to his roots and gives us some of country music's purest sounds to hit the airwaves so far. With good material plus outstanding vocal delivery, this album will stay on turntables for a long time. This self-produced album features some of Nashville's finest musicians, e.g. Ralph Money, Johnny Gimble and even Waylon Jennings. The Wild Side Of Life, The Hunger, Time Changes Everything and Broken Home Momma are our picks.


JUNKFOOD JUNKIE - Larry Groce - Warner Bros. BS 2933) This album is a rare treat. Some top-notch comedy selections coupled with some fine down-home singin' makes it a must for your library. Should be hearing more of this fine performer who is already getting a lot of cross-over action with his hit single 'Junkfood Junkie'.

CONTRY BOY AND COUNTRY GIRL - Bobby Bare & Skeeter Davis, Norma Jean & Liz Anderson, Archie Campbell & Lorene Mann, Jimmy Dean & Dottie West, Waylon Jennings & Anita Carter, Jim Reeves, Connie Smith &Nat Stuckey, Hank Snow, Don Gibson - RCA APL 1-1244 A prize-winning album filled with gems by some of country's top artists. A collector's item and a deejay's delight containing some old standards such as 'Rings Of Gold,' Young Love - Jackson and When My Blue Moon Turns To Gold Again.
r&b ingredients

Singles and LPs have been movin' on up this past week. The amount of product is picking up at an incredible rate, but even though there is quantity the quality is still top-notch.

Jazz has going a big splash this weeks and should be watched closely. Some of the hot new product that could make inroads heavily on the charts include Al DiMeola's new one on Epic "Land Of The Midnight Sun." Al who plays with Chick Corea has done an exciting and interesting LP on his first solo effort. Meri Saunders and Aunt Monk have come up with a cover that's too cold. His latest on Fantasy is entitled "You Can Leave Your Hat On." Check this one out as it's outrageously super fine.

RCA has again come up with two fine jazz LPs. Weldon Irvine's 'Sinbad" and Toshiko Akiyoshi and Lew Tabackin's Big Band's "Long Yellow Road." Also jazz folks should be also happy to know that their main man Miles Davis has a new two-record set entitled "Agharta." This one will definitely be a monster for the legend in his own time.

The Coasters have signed on with Wilson Pickett's label Wicked Records. The group is now in the studios, so look forward to a single by the "Charlie Brown" guys soon. Since Gary Len is excited about "Dance, Dance, Dance," Don't Cha have "Shine?" He made the decision due to the fact that there are new members in the group so the sound is nothing like the original. He is also including an updated version of the old Mitch Ryder hit "Sock It To Me, Baby." in a disco style. Look out for a hot new group to be coming out of RCA. They are called Robbie Himes Family Affair and they will be produced by Cuba Gooding and the Main Ingredient's production company.

Capitol Records has got the Sun and this new group should help spread a lot of sunshine around this winter with their debut LP entitled "Live On. Dream On." These guys are into hot rock and roll.... Gary Tawh called in from New York City to say that so many good hot disco records are coming out that he can't get enough. Hot ones Gary Len is excited about are "Ladies Love," Dance, Dance, Dance," Don't Cha be "Shine?" The O'Jays have just released another single that should put them in the number one again quickly with the release of "Livin' For The Weekend." They recently set an attendance record for the largest indoor R&B show in the city of Cincinnati while on their Family Reunion tour. The Commodores and Blue Magic were also on the show. The O'Jays were so enthused they did two encore's. The Commodores are also very hot as "Sweet Love" is nearing the number one spot on the charts. My spies around the country are reporting that the guys from Tuskegee are smokin'.

Chocolate Milk who had a monster with "Action Speaks Louder Than Words" have now got a new LP entitled "Milkman." Look for their new single "How About Love" to also be a killer.... BRC Records also looks to have a hit on their hands with an artist named Ronnie Limar. Ronnie's latest single is entitled "Naturally Stoned," and it is one to watch. L.T.D., which stands for "loving, togetherness and devotion" are currently at work on their fourth album for A&M Records. The LP is being produced by the Mizell brothers and is being recorded at the Sound Factory in L.A. LP is expected for release at the end of March.

Look for a new single by the Consumer Rapport in the very near future. This group had the hit "Ease On Down The Road," which was one of the monster dance records of last year. The group's next single will be entitled "Everybody Join Hands." Also there is an LP coming by the group tentatively entitled "Ladies And Gentlemen Present The Consumer Rapport." ... Albert King, the old blues master has come up with another winner. His latest single release on Utopia, distributed by RCA is entitled "Cadillac Assembly Line." It's bad and Albert also has followed it up with a new LP entitled "Truckload Of Lovin'." Watch this one zoom.... Jeff Perry will be releasing a new single very shortly. Jeff who records for Aristal will be releasing "Unforgettable Person," as his next single. The Choice Four and Farth, Hope & Charity are also working on a LP together which they carry the moniker name "Cherry." More details on this later.

Bumps Doogan called in to say that one of the hottest things happening in the disc row now is a tune by Miz Davis on Now Records entitled "Sing A Happy Funky

MONDAY AFTER - Buddha recording group Monday After came up from Philadelphia to discuss the launching of their debut single, "Merry Go Round," written by group members Milton Tennant and Tony Smith. Picture are (seated, L to R): Raymo'nd Vicks, Gregory Murray, Tony Smith, Milton Tennant. Rufus Thorne of the group, and Buddha vice president and general manager Lewis Merenstein, (standing, L to R): Alan Lott, director of A&R operations, Leroy Roebuck, manager of Monday After, John (The Monster) Davis, producer, and Tom Cossie, vice president and director of pop promotion.

CELEBRATE - Chaka Khan is shown above celebrating after her spirited performance at the Forum with the Spinners. Rufus and Chaka's latest LP "Rufus Featuring Chaka Khan" just went gold making it three in a row for the talented quintet. Shown above enjoying the festivities are Otis Smith, v.p. of ABC Records, Chaka; Jerry Rubinstein, chairman of the board of ABC Records and Kevin Murphy, keyboardist for Rufus.

Song. Bumps said this one can't miss. Reggie Banks, Detroit's disco genius called to say that "Disco Hop" by the Third World Band is happening.

International Record Distributing Associates have got three new singles that could be up and up smashes. The Projections have a single entitled "Let It Flow" on BLJ Records. Willie Fisher has a possible two-sided hit with "Put Your Lovin' On Me" and "Take Time To Know Her" on Typress Records and Brick's "Music Matic" on Main Street already is picking up heavy airplay.... Ramsey Lewis has released "Don't It Feel Good" as his most recent single. The cut is also the title cut of his latest on Columbia.... Other hot new Columbia product includes "Hurt So Bad" by the Photyled Devotions and "I Love To Love (But My Baby Loves To Dance)" by Tina Charles. KC and the Sunshine Band are hoping to win a Grammy this year, but if they don't, they will next year with the release on their latest single "Queen Of Clubs." It is the monster's monster and is so hot that it is hard to believe the sound KC and the band get. It's too cold.

Natalie Cole is in town this week for her much awaited gig at the Concerts At The Grove. Natalie knocked 'em out the last time she was there and this one should be even more outstanding. Her new LP is expected very shortly from Capitol. Also heard that Stevie Wonder has delivered his LP to Motown, but no word as yet to a delivery date. Freddie Perren will be the producer of the next Tavares LP. Freddie is the one that did such an excellent job with the Miracles'. "City Of Angles" LP. O.J. Redding, my man in Florida, called in to say that he caught the Sister Sledge show at the Bachelor's Three last week. O.J. said the show was so hot that they expect them back in Florida as soon as they have another break from school. Papa John Creach is going on six week tour which will cover most of the east, south, Montreal and Toronto at the end of this month. Papa John has a disco hit on his hands entitled "Joyce."

Buck Reingold, v.p. and general manager of Chelsea Records, has announced that Cliff Gorov has been promoted from within the company to assistant national R&B crossover director. Gorov will work under Chris Clay. Trombonist Raul de Souza, who records on the Miles label, was hit by a taxicab in L.A. last week and suffered a broken leg which prevented him from doing some dates with Sonny Rollins. We are happy that Raul is on his feet real soon. The hottest LP record in the country is "Disco Lady" by Johnnie Taylor. Found out that the title of Johnnie's upcoming LP will be entitled "Earlum." The LP will be out in the very near future.

ABC Records has three hot singles in release. Clarence Carter has another tasty dandy tune entitled "Dear Abby." Clarence's drawl will knock you out on this one. The Fifth Dimension have a new one out produced and arranged by Jimmy Webb entitled "Walk Your Feet In The Sunshine." And look for "Lady Marmalade" by the Brass Fever. ABC has also come up with one of the hottest dance records in a while entitled "Disco-Tied" by the Rhythm Heritage. Every cut is solid and heavy. The airplay on this is going to be hectic. Cash Box wants to offer its deepest condolences on learning of the death of William 'Boy' Brown formerly of KJET in Beaumont and more recently Motown. William was real record man and will be missed by those who knew him.

Barry White won every lady's heart in America, but now Kellee Patterson, the sultry gal from Indiana is going to win every man's heart with the release of her latest single entitled "I'm Gonna Love You Just A Little More. Baby." The single is on Shaddy Records and this record is so hot & sexy that it has been banned in Boston. Watch for this one to rock it on all the charts. pop, r&b, mor. Kellee Patterson is going to be one of the new sexy muses of the seventies. That's soul.

ROY IS HOT - Roy Ayers has a hot new LP entitled "Mystic Voyage" on Polydor Records which has more than held its own in the recent appearance at the Montreux Jazz Festival. The Jacks are (from left) Rick Holmes. KBSCA-FM. Emile Petrie, Phonodisc's western branch manager, Roy, and Lynn Adam, Polydor's west coast promotion manager.
Soul waves

J.D. Black of KOKY called in to say that he is looking for a new morning man. Do not call him on Thursday for taped stations at 1725. Little Rock Arkansas 72202. J.D. also commented that singles are still doing well in his area but LP sales are picking up due to the stronger influences of FM.

Victor Boykin, program director at WUBL, said his station is adding to its regular programming director. The jazz and blues stuff coming out now is very hot and in order to compete you have to be aware of this product.

Max Fortune, program director at WDIV called in to say that an error was made last week in the column. The Donna Sisters were not the Mighty Rotoscope and not the Mighty Duncan. Sorry. WDIV was also having a contest coming up entitled the ‘Track Of The Cat’. The station will give out clues to the whereabouts of the cat and listeners are urged to try to guess the location. The lucky winner will get to select 365 LPS of his choice. Wow!!!

Joe Fischer, program director at WCKO in Ft. Lauderdale said he thinks his station has come up with one more hit! WCKO’s Mad Hatter is flying around in an airplane in the area during his show and is taking to kids in the different radio locations set up by the station. The segment of his show is called ‘Fly With The Mad Hatter’. WCKO’s Disco Danceathon is still scheduled for sometime in March. Record companies are invited to bring in their hot new product for the big marathon dance.

Keith Willis is the new music director at WDAO in Dayton.

Ben Tucker, general manager of all-black station WSOH called in to say that his station has recently started a new program on Jewish viewpoint. Sussex the show airs every Sunday from 2 to 3pm at WSOH. Rabbi Shalom Sistrick hosts the show which gets into all kinds of discussion and topics regarding the Jewish religion. Sussex the show is better inform people about the goings on of Judaism. Ben said the show gets a high rating and is getting well for politics, definition of Jewish culture, food and issues like abortion and other controversial problems from the Jewish viewpoint. Can you dig it?

Watch for clear up something. Steve Woods was misquoted in last week’s column. Steve informed CB that KDAY will be playing more unedited versions of songs in their regular programming.

jas levitt

### Top R&B Albums

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<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist</th>
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<tr>
<td>1.</td>
<td>You're Number One</td>
<td>נבון</td>
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<tr>
<td>2.</td>
<td>More More More</td>
<td>סנטורס</td>
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<td>3.</td>
<td>Groove A-Thon</td>
<td>מיסטר טאנס</td>
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<td>4.</td>
<td>Make The Music</td>
<td>דניאל חדש</td>
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<td>5.</td>
<td>Top Hits Of The 70s</td>
<td>דניאל חדש</td>
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<td>6.</td>
<td>Disco Lady</td>
<td>וילו פולקר</td>
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<td>7.</td>
<td>Wunna</td>
<td>בובו בלאנד</td>
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<td>8.</td>
<td>Yourself Together</td>
<td>גwen ל Geile</td>
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### Radio Playlists

**Jazz & R&B Additions**

- **WJLB - DETROIT**
  - Barry White
  - Al Green
  - Jackie Wilson

- **WADO - DAYTON**
  - Ray Charles
  - Otis Redding
  - Chuck Womack

- **KYAC - SEATTLE**
  - Archie Bell
  - Julee Cruise
  - The Supremes

- **KCYC - OAKLAND**
  - Richie Havens
  - Aretha Franklin
  - The Four Tops

- **KHOJ - LOS ANGELES**
  - Al Green
  - Funky Phil & The Know
  - The Isley Brothers

- **WYLD - NEW ORLEANS**
  - Wilson Pickett
  - James Brown
  - The Supremes

- **WDAS - PHILADELPHIA**
  - KC & The Sunshine Band
  - Mavis Staples
  - The Isley Brothers

- **WWRL - NEW YORK**
  - Arthur Conley
  - The Isley Brothers
  - The Supremes

- **WKBW - BIRMINGHAM**
  - James Brown
  - The Staple Singers
  - The Isley Brothers

- **WADD - DALLAS**
  - Junior Walker
  - Ike & Tina Turner
  - The Isley Brothers

- **WAAA - WINSTON-SALEM**
  - James Brown
  - Ike & Tina Turner
  - The Isley Brothers

- **KIQV - PORTLAND**
  - Donny Hathaway
  - The Isley Brothers
  - The Supremes

- **WINC - CINCINNATI**
  - Sam & David
  - The Isley Brothers
  - The Supremes

- **WRXM - CHICAGO**
  - Al Green
  - The Isley Brothers
  - The Supremes

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**Want to learn more about American radio history? Visit www.americanradiohistory.com**

February 28, 1976
20 Years Ago... 

'ABC Bowling Lanes' 

ABC Bowling Lanes, a ball-bowling game offering 10 frames for 10¢, was released by Bally Manufacturing Corporation in 1956 and available in two models: the 11 (measuring 11 feet long by 29 inches wide) and the 14 (which was of the same width but 14 feet in length). It could be played by 1 player or 2 to 6 players in competition. Unlike a shuffle-puck game, the ABC Bowling Lanes was played with 5-inch quell-roll rubber balls, permitting players to throw straight, hook or back-up balls, and the scoring was in line with official bowling rules; strikes, spares and blows automatically were chalked up just as in bowling alleys. Also very authentic was the high speed ball return. Other outstanding features were the high speed totalizer geared to speed up play and thus increase earnings, and the light-up score board which brilliantly reflected the scores on the backglass. The unit's playfield was of formica and the cabinet club-style.

Coin Sports, Inc. Formed To Promote Table Soccer 

SEATTLE — To firmly establish a professional status for table soccer, similar to that of other professional sports, a new organization called Coin Sports, incorporated has been formed by United Financial Corporation. The new firm will concentrate heavily on promotional programs geared to achieve this goal and arouse increased public interest in the sport.

Cal Rogers of Mountain West Inc., president of the new organization. His tournament expertise is reflected in the highly successful 'Quarter Million Dollar' tour and numerous other national and territorial Tournaments. Rogers has spearheaded during his 4-year tenure in the industry. Assisting Rogers in the CSI operation are Steve Mattson and Dick Defina-Montanari, who's accomplished table soccer player with an impressive background of functional experience in the field of tournament organization, and Art Le Compte, of Kalamazoo, Michigan, who is a comparative newcomer to the industry but has to his credit very significant experience in the fields of news public relations and promotion. He was, for several years, a news director for a major market ABC-affiliate television station.

As Cal Rogers pointed out, Tourna-
ments have not only succeeded in creat-
ing a public awareness of the sport but have also provided manufacturers with valuable information on improving their equipment.

Coin Sports Inc. will direct the main thrust of its promotional programs to the growing and expanding audience of fans and players as well as to the coin machine industry.

Further information, in the future, may be obtained by writing to the firm at P.O. Box 80605, Seattle 98108.

Foreign participation is being emphasized by numerous government sponsored exhibits from throughout the world. Products shown were representative of sports in every aspect, from apparel to equipment and accessories with several manufacturers of coin operated machines hosting exhibits for the display of their various home lines.

Members of the Leisure Sports Systems team photographed may be obtained by writing to: Jerry Monday, Marty Wasserman, Jack Phillips and Bob Buddlestein (Cue & Cushion). Among the football models shown were the American Deluxe, American and American Pro-Freeze.

See Midways' "Gun Fight" 

In making the announcement Monday's director of sales Larry Berke said:

"Tom's eagerness to assist others in the parts department and our service manager Andy Ducey with customer service makes him an ideal choice for this position in management."

Service Hint 

The gripe-o-gram has proven to be a very effective method of determining and correcting any service or program problems on the route for John Trucano of Black Hills Novelty Co. in Deadwood, South Dakota. John has been using this system quite successfully at least at three of his operations (Deadwood, Rapid City and Pierre) and here's how it works. As the route men make their rounds, the record of his daily individual stops are recorded on a card and any location that appears needing whether they are about a machine that isn't working properly, a record that should be removed from a jukebox anything negative in other words, that cannot be handled on the spot, are recorded on the reverse side of the card. The cards are turned in at the office each evening so that a secretary can type all of the specifications therein on a special gripe-o-gram form which is subsequently forwarded to the particular individual or department responsible for correcting the problem. These are specific and John has carefully noted. A report that whenever he or a route member observes anything unfavorable on the route they dictate a 'gripe-o-gram' and put it through the proper channels. "If we ever try first to correct a problem right on the spot," he said 'but when this cannot be done our most efficient alternative is the gripe-o-gram.'

Siemieniec To Manage Midway's Parts Dept. 

CHICAGO — Tom Siemieniec, has been appointed manager of the Parts Department at Midway Manufacturing Company. He will assume his duties immediately with the assistance of Jerry Gawk, present Parts Department manager, who will be leaving the company on March 1.

Tom Siemieniec has been with Midway since October of 1971. At that time he was with the firm's production department; later with the advent of solid state components and integrated circuits in the 1972-74 period, his knowledge and experience in this field brought him into service and inspection.

That's the great looking Empire Pro 9 model on prominent display in the Fisher booth. In the foreground are firm's Frank Schroeder (l) and Gerald Cox of Golden West Marketing. Many exhibits, including this one, carried the bicentennial theme in decor and specialty pieces.
July something convention MAA making States. hold national NEW the world indicated to score specials at hole, the right which found third ing Ball included. Flop’ playfield. give pers feature, introduced skillful ble bonus’ which holes game, ing in ball and positive impact of slingshot kickers,” Calamari 4 volume delivery this week Corporation CHICAGO High-powered “In addition to standard bottom flippers — with the new socko I mentioned — left and right flippers, halfway up the playfield, give players added opportunity to score specials and extra balls and to finagle the flip-flop feature for top bonus counts. “Location tests of pilot model 'Flip Flop' in all types of spots in all parts of the world indicated 'Flip Flop' will equal or surpass 'Wizard' in sales, play appeal and earning power,” Calamari concluded.

MAA Convention Set
NEW YORK Using the 1976 Bicentennial as a theme, the Music and Amuse- ment Association of New York, Inc., will hold an Annual Regional Convention & Trade Show — the first of its kind in the northeastern and mid-Atlantic United States. According to MAA president Irving Holzman, “We’re very turned on in making the preparations for this new convention and trade show. It will be something new, something different held in this section of the nation for the very first time.” Holzman noted that in previous years, the MAA has held a “local” event consisting of greater New York metropolitan area operators and record companies.

“Because New York City is such a main center of attraction for 1976, we feel it is incumbent to connect all segments of our industry together, from the states of New Jersey, Pennsylvania, Connecticut, the New England area, besides New York,” said MAA executive director Ben Chicofsky. The convention and exhibition will be held at the Stevensville Country Club in Swan Lake (Catskills), New York. The dates are Friday, May 14 through Sunday, May 16.

Chicofsky indicated that over 500 allied industry members will be attending this convention. “This will be a unique and effective market of exposure for those trade show participants — the manufacturers, local distributors, job- bers, wholesalers and jukebox operators,” according to Chicofsky. “Never has there been an opportunity in the northeast and mid-Atlantic regions, where the people of our industry family can display their products and projects, under a direct, prestige organizational event. I predict that the 1976 MAA Annual Regional Convention & Trade Show will become the ‘talk of the industry’.” Affiliated groups and individuals in the eight state tier will be receiving materials and information on the convention this week. Further inquiries should be directed to (212) CI 6-7960.

How New Copyright
Bill Affects Juke Boxes
See Page 7
CLASSIFIED AD RATE 25 CENTS PER WORD

Count every word including all words in form number. In names, numbers in address count as one word. Minimum ad accepted $0.25. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADS. No C.O.D. will be accepted. No issue pending receipt of your check or cash. NOTICE: $178 Classified Advertisers (Outside USA add $28 to your present subscription price). You are entitled to change your Classified Ad space for 3 weeks. Issue for a period of One Full Year, 52 consecutive weeks. You are allowed to change your Classified Ad each week as you desire. All words over the rate will be billed at the rate of 25¢ per word. Use capital letters for words correctly. Be sure your Classified Ad is sent to New York publication office by Wed-
nesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 5655 Sunset Blvd., Hollywood, Calif. 90028

Make your check is enclosed

HUMOR

DEJAVU! New·surprise clieady 11.000 classified advertising placement. You give your right line for the right occasion. Every time Send for classified catalog. ITS FREE! EDWIG DILLON, 2786-C West Roberts, Fairfield, Calif. 93711

CONTEMPORARY COMEDY — fast becoming the 1st decoder SHOW. HUMOR. Already received by 39,000. It's Guaranteed! Free sample from Brodcast Library, 5860-A Tawken, Dallas, Tex. 75227

HORSE & GENERAL

FOR SALE: Two new 4x5 & 10x14 cameras. Also 2 9x12's. Lenses, paper, chemicals, C-stand. $400. Allentown, Pa.

FOR SALE: 2x3 section of Kodak camera. Used. $50. Myrtle Beach, S.C.

FOR SALE: 5 old cameras, 2x3 and 8x10, a few lenses.$25. Lowell, Mass.

FOR SALE: 3 old cameras, 2x3 section. $20. Westfield, Mass.

FOR SALE: One 2x3 camera. $20. Phoenix, Arizona.

FOR SALE: One 2x3 camera. $20. Dayton, Ohio.

FOR SALE: One 2x3 camera. $20. San Francisco, Calif.

FOR SALE: One 2x3 camera. $20. Portland, Oregon.

FOR SALE: One 2x3 camera. $20. Birmingham, Alabama.

FOR SALE: One 2x3 camera. $20. Chicago, Illinois.

FOR SALE: One 2x3 camera. $20. New York, New York.

FOR SALE: One 2x3 camera. $20. Los Angeles, California.

FOR SALE: One 2x3 camera. $20. Indianapolis, Indiana.

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FOR SALE: One 2x3 camera. $20. Boston, Massachusetts.

FOR SALE: One 2x3 camera. $20. Dallas, Texas.
Executives On The Move

Brier Named Atlantic Product Coordinator — Arline Brier has been appointed album product coordinator for Atlantic/Atco Records. In her new post, Ms. Brier will be in charge of the production of all Atlantic/Atco product, as well as the quality and presentation of all Atlantic/Atco releases. Ms. Brier came to Atlantic in 1973 and has also worked for Vanguard and Polydor Records.

Mirod To Fantasy — Michael Mirod has joined Fantasy/Prestige/Milestone as east coast promotion director. The announcement was made by Ralph Kaffel, president of the label's, who said Mirod will begin work immediately. Mirod comes to Fantasy with a background in promotion on the east coast. Most recently with Buddah, he also spent over three years at London Records. Mirod's responsibilities will include handling the promotion of London's own artists, as well as overseeing all promotion matters. Earlier he had worked with Roulette Records, again doing east coast promotion. Mirod will be based at Fantasy/Prestige/Milestone's New York office at 15 Columbus Circle, (212) 781-7334.

Van Metre To ABC Sales — Bob Van Metre has been appointed branch manager, ABC Records, Elk Grove Village with responsibility for the Chicago, St. Louis, Minneapolis and Milwaukee markets. Van Metre comes to ABC from Phonodisc where he most recently was branch manager. Chicago.

Jay Morgenstern Appointed President of Music Publishing At ABC — Jay Morgenstern has been appointed to the post of president, music publishing division. Morgenstern comes to ABC with 18 years' experience in the music industry including positions as vice president, general manager, Valando Music, executive vice president of Metromedia's record publishing division, and co-president, with partner Frank Military, of Music Maximus. Through his distinguished career, Morgenstern has been associated with such major musical successes as the Broadway shows "Fiddler On The Roof," "Cabaret," and "Godspell," and published Johnny Rivers' musical catalog while with Music Maximus. Morgenstern will work in ABC's publishing division's Los Angeles office.

Hollywood Post — The appointment of Allan Rider as vice president of Cafe Americana and Rick's Music publishing companies was announced last week by Neil Bogart, president of Casablanca Records. Rider's responsibilities will include administration of the growing catalog of new writers. Rider, a music veteran of ten years, started his career with Irving/Almo Music, as professional manager of the west coast branch. Most recently, he was professional manager of Island/Aceky Music.

Bork Named Production/Manager of International Division of E/A/N — Crckett Bennett has been named to the post of production manager, international, at Elektra/Asylum/Nonesuch Records. In her new position, Bennett will coordinate traffic and shipping of production parts and finished product to the company's country and sales offices.

MCA Promotes Many — Rick "Rocket" Rockhill has been promoted from the New Orleans office to Atlanta where he will share promotion duties with Jeff lyman. The promotions office has been relocated to Nashville, Bruce teller, formerly of MCA Miami, has moved to Nashville to take over the promotion responsibilities there. Replacing Tails in Miami is Ralph Witsell. He joins MCA Records as local promotion manager for Miami. Wayne McManners, MCA promotion Houston, has had his promotion responsibilities expanded to encompass the New Orleans area as well as Houston. William "The Hawk" Hawkins has joined the MCA Air Force to share promo duties with Greg Dodd.

Bork Named CBS Publicist — Carol Bork has been named general publicist for CBS operations. She will be responsible for press relations for CBS artists on the road, and will travel extensively. Previously Ms. Bork worked for CBS International and CBS Corporate.

To Rpherd Publicity West Coast — Len Espan has been named west coast publicity manager of Polydor Incorporated. Headquarters at the Polydor/EMG offices in Los Angeles. Espan will be involved in all phases of the company's publicity campaigns.

Brier Named To UA Publicity Post — Larry Friedman has been named east coast publicity coordinator for United Artists Records. He replaces Walter Paas, who moves to Chicago to handle promotion for that region.

Watkins Named ABC Branch Manager — Richard Watkins has been named general manager of the Atlanta branch of ABC Record and Tape Sales Corp. Watkins joined ABC Record and Tape Sales in 1968 as co-manager of the Salt Lake City branch, and moved to the Seattle Branch in 1971.

Payson To WCI Board — Martin D. Payson, vice president, general counsel, Warner Communications, Inc. has been named to the board of directors of WCI.

Fred Fowler Joins World Wide Artists — Paul Smith has announced the appointment of Fred Fowler as an artist to World Wide Artists. Fowler will be dealing with artists, promoters, schools and clubs.

Delaney To Rock Steady — William Aucoin, president of Rock Steady, Inc., has announced the appointment of Sean DeLaney as vice president in charge of artist development. He will be responsible for the creative development of all new artists with Rock Steady.

Lampoon Songbook

NEW YORK — The National Lampoon will have its first published book early March by the Cherry Lane Music Co., Inc. The book, "Lampoon Songbook," will include 47 songs, along with all of them, of course. "Lamplight," and the new National Lampoon Show's. Included are 12 songs from the show's songs, and songs from the National Lampoon Songbook. The songs are all included in its entirety will be "Moby," an hour-long musical comedy page created originally by the National Lampoon Radio Hour.

Monarch's 30th Anniversary

NEW YORK — Monarch Records has just celebrated its 30th anniversary. The company, which claims to be the largest independent record company on the east coast, now occupies more than 200,000 square feet of space and can turn out up to 50,000 copies a day. The company employs more than 30 people. Seven of these people have been with the company for over twenty years. They are Dave Rothstein, Dorothy Stoller, Teruo Mitoaka, Ken Minobe, Tosh Maruno, Charlie Bolden and Lewis Briculago.

Ruthie West: Needles & Pins

LOS ANGELES — Edith Head is the motion picture industry's top costume designer, but Ruthie West has a head of her own when it comes to dressing the recording industry.

Ruthie's International Costume Company employs a full-time staff of eight who double as cutters and machine operators, she personally handles all of the intricate beading, etc., and supervises each of her original designs from drawing board to delivery.

The company offers personalized service to its clients, they can store their costumes with Ruthie between tours and, for a fee, she handles all repairs which occur from those hectic engagements.

"I don't think any client over the past four years has had a better calling card than the Jackson Five," relates Ruthie. "They were growing all the time and required at least five costume changes; and were appearing on major television shows like the Diana Ross special and their own. I was always asked to design something new for other performers.

A native of St. Louis, Ruthie started her career on the west coast as a patternmaker for the Ann J. line, but soon started getting bonuses for her work and found herself well on her way. She worked for essentially stab while not quite sure she had enough business knowledge to venture on her own. Ruthie completed a position with Boyd Clontin, a top designer for some of the biggest performers.

It wasn't long after that when Ruthie began getting notoriety outside the clothing world with her designs for Bobby Gentry, Ann-Margret, the Fifth Dimension and the stage version of "Tommy," which began attracting lots of new ac- knowledgments. Though his business was booming, the working relationship between them faded in December of 1971 I had a news in my notice," Ruthie smiles.

Then fate intervened: Ruthie bought a railroad ticket and won a trip for two to Hawaii.

The next day a costume designer friend asked if I would like to buy his shop for five thousand dollars. When I told him I didn't have that kind of money, he said, You have two tickets to Hawaii. in short. I used those tickets as a down payment.

Since then Ruthie has entered into a number of design projects including the Pam Grier movie "Foxy Brown," which one critic penned while making special effort to comment positively on the fashions exhibited in the film.

Some of Ruthie's latest creations may also be seen on the back of Wolfman Jack each week on "Midnight Special." With ninety percent of her business coming from recording artists Ruthie feels the most responsible to those who have stood by her and helped her to make International Costume Company what it has come to be. In fact, at a given time, she may be found backstage somewhere, helping her clients to get dressed or whatever else is necessary to get the show on the road.

MAKING OVERTURES — When Stephen Sondheim (i.,) was at RCA's New York recording studios working on the recording of the original cast of his new Broadway musical, Pacific Overtures, he was visited by RCA artist Cleo Laine. Ms Laine uses a number of Sondheim compositions in her shows and recordings. With them is Kenneth Glancy, president of RCA Records who marked the occasion with a whimsical smile and glance that seemed to indicated that Cleo could go on recording compositions forever.

February 28, 1976

www.americanradiohistory.com
'Forced Play' No Longer Factor In Canada

TORONTO — It has been five years since the Canadian Radio-Television Commission (CRTC) legislated 30% Canadian content for AM radio and most of the critics have matured in their thinking or been replaced by those 'progressive' producers who view the inclusion of Canadian content in the broadcast equation of the Canadian culture through music.

Still, though there is only about 9% Canadian content being produced each week, record companies are loosening up and allowing sizeable budgets for Canadian production. That's good news for the heads of the majors. Columbia Records has contributed much to the local scene through Andrew McKeown's tidal waters from his good track record in the U.S. before moving to Canada. Terry Lynd, president of Columbia in Toronto, said that it is his job to make the product. One of the record companies are dian...
Motown Canada Draws Plans To Battle Black 'Prejudices'

by David Farrell

TORONTO — Motown Canada's Ron Newman is presently drawing up an aggressive marketing campaign on product releases for the coming year to fight what he feels are certain 'prejudices' against black musicians and international recording artists in Canada.

In an interview, Newman commented that the recent David Ruffin single, "Walk Away From Love," failed to become a hit in Canada because the record stopped at number 17 on the Gavin Report, and that killed its chances here.

There are more black artists getting airplay in Canada now than 15 years ago but it is still hard to get a black record in a number of key stations here.

Newman also protests Canadian radio indifference to Motown Canada releases which do not include domestic (Canadian) product.

According to Newman the station managers are working on two sets of criteria for picking hits. The first is used in picking U.S. material and it rests on the strength of the record on the U.S. market with information picked from the tracks and the reports. The second is used on Canadian product where there are no U.S. numbers to back up the records released here. Newman feels station PDs' ability to pick hits on the Canadian level.

Without being overly critical, Newman says that he would like to see a more open attitude from radio stations when selecting material. We are in the business to sell records, not to spend hours with radio stations trying to get them to lend an ear to our product. The Ruffin single was strong on all accounts, it had great vocals and a great story. Just an all-around winner, yet it only got as high as 17 on the Gavin Report, and that stopped it becoming a hit in Canada.

Newman was also critical of the Canadian trades, though he was slightly more cautious in this area. The criticism rested on the basis that they seemed to be dedicated to Canadian talent and often overlooked the international talent playing here. Ironically, within days of the interview.

Record Week, one of two trade papers operating here, presented the Supremes with a plaque commemorating 15 years in showbiz at the Hook & Ladder Club in the city where they played for the week of January 26 to mostly SRO dinner crowds.

Average White Band Set For British Tour

LOS ANGELES — A major British tour has been scheduled for the Average White Band to begin in mid-May and carry into June. When the band returns to the United States for a cross-country concert swing.

The group's U.K. concerts will follow recording sessions in New York, where the band began in mid-May and concerts will be held in clubs.

Hit the Road Jack

CASH BOX: INTERNATIONAL NEWS

February 28, 1976
EAGLES
THEIR GREATEST HITS
1971-1975

TAKE IT EASY
WITCHY WOMAN
LYIN' EYES
ALREADY GONE
DESPERADO
ONE OF THESE NIGHTS
TEQUILA SUNRISE
TAKE IT TO THE LIMIT
PEACEFUL EASY FEELING
BEST OF MY LOVE

AVAILABLE NOW ON ASYLUM RECORDS AND TAPES
KGB is:

Ray Kennedy
Carmine Appice
Barry Goldberg
Mike Bloomfield
Rick Grech

A debut album produced by Jim Price (MCA-2166)