March 13, 1976

PURE PRAIRIE LEAGUE / THE SHOE FIT

Simon, Capt., & Tennille, Ian, Sondheim — Grammy Winners

WB Demonstrates R&B Credentials

With California Soul Concerts In N.Y.

Fire Destroys One-Stop In Chicago

MCA Earnings And Sales

Set Records In 1975

Music & Dollars — The Happy Medium (Ed)
“Livin’ for the Weekend” is the blistering new O’Jays single with “monster” written all over it. It’s the follow-up single to their million-seller, “I Love Music,” and it’s from their platinum-plus album, “Family Reunion.” “Livin’ for the Weekend” is hot off the presses, and it’s already hitbound on Top 40 stations all over.

“Livin’ for the Weekend”
Thank God it’s The O’Jays.
Music & Dollars — The Happy Medium

The sales and earnings reports of companies involved in the record industry are important news to everyone. For the record business, like any other business, is a money making enterprise.

Along those lines, the 1975 sales and earnings reports from CBS, Warner Communications, MCA and others were welcome news that the record industry has recovered from the doldrums of first quarter '75. Those three companies alone reflected sales increases of close to $100 million in their "record divisions," and an earnings increase of $16 million. The record business needs these profits to keep the corporations, their employees, boards of directors and stockholders happy. They also enable a company to plow back some of those profits to develop new talent, the lifeblood of the business.

Also contributing to the fiscal health of the industry in 1975 was the emergence of a number of labels, either new or established operations (whose success was long overdue), who took a greater share of the charts, sales and profits. It's been said that the more companies sharing in the overall business, the healthier the industry overall. And it's a true statement.

There may have been a tendency in the past to swing too far to the financial side, and those companies that installed accountants as presidents most certainly suffered. But the record business is a complex equation: the records and the creative side versus the business, with the sales and marketing side. The successful companies seem to find the happy medium.

NUMBER ONE
SINGLE OF THE WEEK
ALL BY MYSELF
ERIC CARMEN — Arista
Writer: E. Carmen
Pub: CAM-USA/BMI

NUMBER ONE
ALBUM OF THE WEEK
FRAMPTON COMES ALIVE
PETER FRAMPTON
A&M SP-3703
Phil Cody is:

A. Singer.
B. Songwriter.
D. A new album (MS 2232) on Reprise records.
E. All of the above. And everything you've been hearing about.

Phil Cody's PHIL CODY. Available now.

Produced by Brooks Arthur for Don Kirshner Productions
Lou for the masses.

"Charlie's Girl"

The new single from the new Lou Reed album.

"'Coney Island Baby' returns Lou Reed to the height of his powers...There's little doubt that 'Coney Island Baby' is his best record."

--Dave Marsh  Rolling Stone

"Reed is veering away from the rather depressing topics he has always been identified with and moving to basic fun rock...The album becomes one of the better rock sets of the past six months."

Billboard

"Let Asbury Park keep its rock 'n' roll champion, Bruce Springsteen...The title belongs on this side of the Hudson, and to a native son, Lou Reed."

--Stan Mieses  New York Sunday News
Simon, Capt. & Tennille, lan, Sondheim — Grammy Winners

NEW YORK — "Send In The Clowns," a Stephen Sondheim song some five years old from the musical "A Little Night Music," was named song of the year at the 18th Annual Grammy awards on Saturday, February 28.

Reason for the nomination was the current revival of the song by Judy Collins on Elektra.

Album of the year went to Paul Simon and "Still Crazy After All These Years," with the Columbia artist winning another Grammy for best pop male performance with the title song from the album.

Simon's awards underlined the strong showing that Columbia label made in the event, garnering some 13 Grammys, 30 percent of the total.

A&M Records artists Captain and Tennille walked away with the record of the year, Neil Sedaka's "Love Will Keep Us Together."

The event was a success for both Natalie Cole and Janis Ian. Capitol's Ms. Cole was tabbed best new artist and earned a second award for best female R&B performance. "This Will Be" Ms. Ian won her first Grammy for best pop female performance — "At 17" and another for best engineered non-classical performance.

Two major artists were conspicuous by absence in the Grammy parade — Aretha Franklin and Stevie Wonder. Paul Simon in his acceptance speech publicly thanked Stevie Wonder for not having an album out this year.

Results of the 18th Annual Grammy Awards held in Hollywood follow:

continued on pg. 43

Simon, Capt. & Tennille, lan, Sondheim — Grammy Winners

Los Angeles — According to Bob Regehr, vice-president of artist development at Warner Brothers Records, the four night series of California Soul concerts that took place at the Beacon Theater in New York from Feb. 26-29 went a long way towards establishing the total credibility of the label's ever increasing R&B thrust.

When working on fourteen acts you've never worked with before, every night is opening night," Regehr told Cash Box. "We really went into the lion's den and came out successfully.

Establish Credits

The California Soul (see series [talent on stage]) was planned last November to establish Warner's R&B credentials and the results that appeared at the Beacon were: First Choice, Ashford & Simpson, George Benson, Staple Singers, Leroy Hutson, Graham Central Station, Al Jarreau, impressions, Dionne Warwick, Miroslav Vitous, David Sanborn, Pat Martino, David Fathead Newman and Alice Coltrane.

Regehr analyzed the purpose of the four nights saying, "We've been a very successful pop label and we really didn't get into R&B till we signed the Curtis detail (with Curtis Mayfield). The Mayfield deal was the first step and we've signed several prestigious acts since. There was a certain amount of skepticism about the depth of our commitment and we said, "Will they stay in it?" I think we proved that our commitment is very strong. We more or less said, "here we are."

Logistics

The logistics of the series, according to Regehr, were even more complex than the European tour which he arranged last year for several Warner acts.

"I spent two weeks in New York getting everything together," Regehr said. Half of the time, we worked out of our New York office and on Monday (23) we set up command headquarters at the Waldorf. We needed the space. We had our own phone lines installed — it was sort of like campaign 76.

The major thrust of this campaign was to gain important R&B credibility in the strongest black market in the U.S. and Regehr was pleased with the results: "This show proved that we've got good R&B cred and we've got a good promotion staff which Tom Draper is in charge of and our immediate goal is to build a fine R&B act staff to go with it. We've always had an excellent pop act staff and we intend to complement it in R&B. The California Soul experience makes me feel good. It was a lot of hard work, but it paid off handsomely for us and I'm looking forward to seeing the regional sales reps. We've got to find acts for you to go to to find acts for us."

Larry Graham of Graham Central Station following the group's performance at the Beacon Theatre; upper right — Warners one-stop operation in Stockton at 7:30 p.m. on March 2. One person, undetected at press time, was killed in the blast and fire, although it was believed he was neither an employee nor customer of Sound Unlimited.

This fire took place in a building Sound Unlimited purchased from MCA, when MCA closed their Chicago branch, opened a sales office instead and began shipping merchandise out of their Pinckneyville, Ill. plant. Initial news reports on television and radio in Chicago had indicated it was the MCA warehouse that had been destroyed.

Plans To Resume

Sound Unlimited plans to resume operations out of a part of the CBS Records warehouse building; some five blocks away from Sound Unlimited's pre-

continued on pg. 53

Fire Destroys One Stop In Chicago

by Gary Cohen

CHICAGO — A fire of suspicious origin, believed to be the work of arsonists, completely destroyed the offices and warehouse of Sound Unlimited, a major one-stop operation in Stockton in Illinois. The fire destroyed the office and warehouse of Sound Unlimited.

The fire destroyed everything, including the sound equipment and records. The company had been in business for 18 years and was one of the largest one-stop operations in the country.

Sound Unlimited was founded in 1970 by Gary Cohen, who had been a successful pop label for four nights.

"We got a standing ovation and when that audience hears our second LP due for release in May I think we'll establish him as a major artist. If he doesn't make it, there is no justice.

Extra Support

In support of the festival of concerts, Warners distributed a free sampler to each paying customer at the Beacon. In addition, special t-shirts were sent to key retail and radio stations in the cities that appeared on the sampler and a poster designed to commemorate the event. "Now when we bring our R&B product to a station, they're going to remember us a little better," Regehr remarked.

The Warners team, consisting of Regehr, Carl Scott, Benita Brazier, Anne Marie Micklow and Jo Bergman, was bolstered by key west coast personnel and their combined effort demonstrated the spirit with which the label pursued this project. "Bob Herring who works in our accounting department, actually took his vacation so he could help us out. He directed our auto pool and drove the shuttle bus between the Waldorf and the Beacon," Regehr noted. "We worked literally around the clock."

We had artist interviews scheduled from nine in the morning to six at night. The only time I left the hotel was for the shows themselves. There were a million details, a crisis a minute, but the festival ran very smoothly."

Extra Support

There were few mishaps. The only event that threatened the festival was the fire at the Beacon. "Regehr laughed. "Growth Essential"

Regehr contends that a strong pop label, even a large successful one such as Curtom artists The California Soul, has a major thrust of this campaign was to gain important R&B credibility in the strongest black market in the U.S. and Regehr was pleased with the results: "This show proved that we've got good R&B cred and we've got a good promotion staff which Tom Draper is in charge of and our immediate goal is to build a fine R&B act staff to go with it. We've always had an excellent pop act staff and we intend to complement it in R&B. The California Soul experience makes me feel good. It was a lot of hard work, but it paid off handsomely for us and I'm looking forward to seeing the regional sales reps. We've got to find acts for you to go to to find acts for us."

Larry Graham of Graham Central Station following the group's performance at the Beacon Theatre; upper right — Warners one-stop operation in Stockton at 7:30 p.m. on March 2. One person, undetected at press time, was killed in the blast and fire, although it was believed he was neither an employee nor customer of Sound Unlimited.

This fire took place in a building Sound Unlimited purchased from MCA, when MCA closed their Chicago branch, opened a sales office instead and began shipping merchandise out of their Pinckneyville, Ill. plant. Initial news reports on television and radio in Chicago had indicated it was the MCA warehouse that had been destroyed.

Plans To Resume

Sound Unlimited plans to resume operations out of a part of the CBS Records warehouse building; some five blocks away from Sound Unlimited's pre-

continued on pg. 53

Fire Destroys One Stop In Chicago

by Gary Cohen

CHICAGO — A fire of suspicious origin, believed to be the work of arsonists, completely destroyed the offices and warehouse of Sound Unlimited, a major one-stop operation in Stockton in Illinois. The fire destroyed the office and warehouse of Sound Unlimited.

The fire destroyed everything, including the sound equipment and records. The company had been in business for 18 years and was one of the largest one-stop operations in the country.

Sound Unlimited was founded in 1970 by Gary Cohen, who had been a successful pop label for four nights.

"We got a standing ovation and when that audience hears our second LP due for release in May I think we'll establish him as a major artist. If he doesn't make it, there is no justice.

Extra Support

In support of the festival of concerts, Warners distributed a free sampler to each paying customer at the Beacon. In addition, special t-shirts were sent to key retail and radio stations in the cities that appeared on the sampler and a poster designed to commemorate the event. "Now when we bring our R&B product to a station, they're going to remember us a little better," Regehr remarked.

The Warners team, consisting of Regehr, Carl Scott, Benita Brazier, Anne Marie Micklow and Jo Bergman, was bolstered by key west coast personnel and their combined effort demonstrated the spirit with which the label pursued this project. "Bob Herring who works in our accounting department, actually took his vacation so he could help us out. He directed our auto pool and drove the shuttle bus between the Waldorf and the Beacon," Regehr noted. "We worked literally around the clock."

We had artist interviews scheduled from nine in the morning to six at night. The only time I left the hotel was for the shows themselves. There were a million details, a crisis a minute, but the festival ran very smoothly."

Extra Support

There were few mishaps. The only event that threatened the festival was the fire at the Beacon. "Regehr laughed. "Growth Essential"

Regehr contends that a strong pop label, even a large successful one such as Curtom artists The California Soul, has a major thrust of this campaign was to gain important R&B credibility in the strongest black market in the U.S. and Regehr was pleased with the results: "This show proved that we've got good R&B cred and we've got a good promotion staff which Tom Draper is in charge of and our immediate goal is to build a fine R&B act staff to go with it. We've always had an excellent pop act staff and we intend to complement it in R&B. The California Soul experience makes me feel good. It was a lot of hard work, but it paid off handsomely for us and I'm looking forward to seeing the regional sales reps. We've got to find acts for you to go to to find acts for us."

Larry Graham of Graham Central Station following the group's performance at the Beacon Theatre; upper right — Warners one-stop operation in Stockton at 7:30 p.m. on March 2. One person, undetected at press time, was killed in the blast and fire, although it was believed he was neither an employee nor customer of Sound Unlimited.

This fire took place in a building Sound Unlimited purchased from MCA, when MCA closed their Chicago branch, opened a sales office instead and began shipping merchandise out of their Pinckneyville, Ill. plant. Initial news reports on television and radio in Chicago had indicated it was the MCA warehouse that had been destroyed.

Plans To Resume

Sound Unlimited plans to resume operations out of a part of the CBS Records warehouse building; some five blocks away from Sound Unlimited's pre-

continued on pg. 53
Natalie

We always said
This Will Be your year!

Congratulations on your
Two Grammy Awards
and your Gold Album!

May we always be
Inseparable-

Love,
Bhaskar Menon and
The Capitol People
AGAC Sings ‘Play Fair’ To Copyright Legislators

WASHINGTON, D.C. — The record and jockeybox industries were the targets of songwriter lobbying for copyright revision in Congress last week.

“We live under a ceiling of two cents and need to get it doubled,” said John George, President of RCA.

“What songwriters need is a two and a half cent floor,” said songwriter Meredith Willson, who founded the American Guild of Authors and Composers (AGAC) and the Nashville Songwriters Association. Willson’s organization for country and western songwriters descended on Washington to push for more royalty.

The copyright bill, passed 97-0 two weeks ago in the Senate, is currently in markup in the House Subcommittee on Courts, Civil Liberties and the Administration of Justice.

Composers from Nashville lobbied their concern at a reception held by their new representative in Congress, Clifford Allen. The packed audience of congressional representatives and staff enjoyed the singing of Don Nsia, brought to Congress. Clifford Allen. The packed audience of congressional representatives and staff enjoyed the singing of Don Nsia, brought to Congress.

Seeking Attention

“We want to zero in on copyright,” said Wayne, writer of ‘Country Bumpkin’ and ‘Saginaw, Michigan.’ The Senate-passed bill is better by far than current law, but we’d like to see a 2½ cent minimum in mechanical royalties,” commented George.

The complaint and consent order will remain on the public record from March 3-May 4, 1976. The FTC may withdraw its acceptance of the agreement after further consideration. Comments from the public are invited during the next two months.

Cohen Named CB East Coast Ed.

NEW YORK — George Albert, president and publisher of Cash Box, has named Gary Cohen east coast editor of CB. Cohen was the publication in December 1975 as a member of the editorial staff before being promoted to his present position.

MCA Earnings And Sales Set Records In 1975

UNIVERSAL CITY, CALIF. — Despite a 24% decline in income in the fourth quarter of more than $31 million, the MCA board of directors of MCA Inc. showed a 3.2% increase in operating income for the year 1975. Income rose from $33,953,000 in 1974 to $39,930,000 in 1975. Sales for the fourth quarter were down 3.2% from $40,193,000 to $38,804,000 in 1975.

But sales for MCA Records were up 8.9% for the year from $126,687,000 to $137,921,000 in 1975. Overall MCA Inc. reported the highest annual revenues and income in its history. Net income was $95,513,000 for the year. 61% higher than last year’s $59,230,000. Earnings per share were $11.01 up 60% from $.67 for the previous year. And revenues rose to $183,584,000 from $164,581,000.

INDEX

<table>
<thead>
<tr>
<th>Item</th>
<th>1975</th>
<th>1974</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues</td>
<td>$189,616</td>
<td>$158,505</td>
<td>+19.6%</td>
</tr>
<tr>
<td>Filmed entertainment</td>
<td>$189,616</td>
<td>$158,505</td>
<td>+19.6%</td>
</tr>
<tr>
<td>Television</td>
<td>$137,921</td>
<td>$118,573</td>
<td>+16.5%</td>
</tr>
<tr>
<td>Theatrical</td>
<td>$269,131</td>
<td>$205,087</td>
<td>+31.0%</td>
</tr>
<tr>
<td>Related activities</td>
<td>$19,315</td>
<td>$14,114</td>
<td>+36.8%</td>
</tr>
<tr>
<td>Studio tour and Amphitheatre</td>
<td>$31,502</td>
<td>$24,791</td>
<td>+27.2%</td>
</tr>
<tr>
<td>Other</td>
<td>$509,869</td>
<td>$387,487</td>
<td>+31.6%</td>
</tr>
<tr>
<td>Records and music publishing</td>
<td>$137,921</td>
<td>$118,573</td>
<td>+16.5%</td>
</tr>
<tr>
<td>Retail and mail order</td>
<td>$58,206</td>
<td>$43,714</td>
<td>+31.6%</td>
</tr>
<tr>
<td>Other operations</td>
<td>$811,484</td>
<td>$663,173</td>
<td>+22.4%</td>
</tr>
<tr>
<td>Operating income</td>
<td>$124,022</td>
<td>$98,265</td>
<td>+25.3%</td>
</tr>
<tr>
<td>Filmed entertainment</td>
<td>40,193</td>
<td>32,915</td>
<td>+20.9%</td>
</tr>
<tr>
<td>Records and music publishing</td>
<td>105,664</td>
<td>85,648</td>
<td>+23.4%</td>
</tr>
<tr>
<td>Retail and mail order</td>
<td>9,277</td>
<td>7,777</td>
<td>+20.4%</td>
</tr>
<tr>
<td>Other operations</td>
<td>8,397</td>
<td>6,912</td>
<td>+20.4%</td>
</tr>
<tr>
<td>Not allocated to divisions</td>
<td>183,584</td>
<td>148,566</td>
<td>+23.4%</td>
</tr>
<tr>
<td>Corporate general administration</td>
<td>14,444</td>
<td>13,102</td>
<td>+10.3%</td>
</tr>
<tr>
<td>Interest income</td>
<td>3,871</td>
<td>3,439</td>
<td>+12.2%</td>
</tr>
<tr>
<td>Interest revenue</td>
<td>7,647</td>
<td>5,683</td>
<td>+34.1%</td>
</tr>
<tr>
<td>Interest income</td>
<td>9,071</td>
<td>6,296</td>
<td>+44.3%</td>
</tr>
<tr>
<td>Income before taxes</td>
<td>174,513</td>
<td>151,548</td>
<td>+15.2%</td>
</tr>
<tr>
<td>Income taxes</td>
<td>79,000</td>
<td>65,130</td>
<td>+21.4%</td>
</tr>
<tr>
<td>Net income</td>
<td>$95,513</td>
<td>$59,320</td>
<td>+61.3%</td>
</tr>
<tr>
<td>Earnings per share</td>
<td>$11.01</td>
<td>$6.87</td>
<td>+63.0%</td>
</tr>
<tr>
<td>Average shares outstanding</td>
<td>$8,672,196</td>
<td>$6,617,822</td>
<td>+33.2%</td>
</tr>
</tbody>
</table>

March 13, 1976
Letters To The Editor

I must take issue with your by-lined story in the February 28, 1976 issue of *Cash Box* headlined ‘How Large Is The Recording Industry? New Figures Indicate A $2.2 Billion Myth’. It is known and accepted that if one starts out with an erroneous premise he can proceed with complete logic and still arrive at a wrong conclusion. In your case, you looked at an orange and an apple, decided that one was orange and the other red, and reported your findings. You apparently concluded that, because of their dissimilarity, either the orange or the apple was wrong.

We discussed on the phone on three or four occasions the fact that the figures compiled and released by Price Waterhouse as a result of the 1976 Survey of Financial Reporting and Accounting Developments in the Entertainment Industry were at variance with the U.S. sales figures on phonograph records and pre-recorded tapes issued annually by RIAA.

You will recall that in our initial conversation on this matter, I suggested that you go back to Price Waterhouse to ascertain if they had any figures on the retail selling prices of the specific records used in the RIAA study. You were reasonable enough to agree that such a comparison would be worthwhile. We agreed that you would check the RIAA report, and in the meantime, Price Waterhouse would report to me their findings on the retail selling prices they had included in the RIAA study. You also assured me that you would ascertain that the Price Waterhouse report covered such additional operations as music publishing, manufacturing, distribution, retailing and, although you did not mention this in your reply, you probably also included sales of recordings abroad. None of those activities is included in the statistics issued by RIAA. But you apparently did not realize that either our figures or theirs must be wrong.

You furthermore took issue with the fact that our statistics are stated in terms of list price value, noting that ‘RIAA reflects industry sales at an unrealistic list price level, presumably to make the number larger than it should be!’ Bull! RIAA sales figures have been stated in terms of list price value since the inception of its statistical program shortly after RIAA was organized in 1952, a time when list price still meant something. As discounting became increasingly prevalent in this country, it became progressively difficult to chart the actual retail value of sales. As you well know, discounts vary from market to market, from store to store, from item to item and from day to day. We recognize that retail figures are inflated above the actual retail selling prices but we have found no suitable alternative. Moreover we believe that the comparative data we issue on a year-by-year basis, even though they are stated in terms of list price, are nevertheless an accurate reflection of industry sales trends.

In addition, starting with 1973, we began releasing unit sales figures to give those in and outside of the industry a more accurate picture of domestic sales of recordings.

I cite these facts to underline that the data which RIAA compiles and releases is not frivolous, is not mythical and is not designed to misleading or deliberately to inflate or underestimate the industry’s volume.

To the best of our knowledge, our figures are a true reflection of the industry’s domestic record and tape sales.

Were the situation otherwise, the companies that contribute their sales figures in order to get the composite results would be the first victims of delusion.

In summation, therefore, the fact that our figures differ from those of the Price Waterhouse study does not mean that one of us is necessarily wrong and that one set of figures is a myth. We could both be right. It merely is a matter of what it was that each of us was measuring.

Sincerely,

Henry Brief
Executive Director.

Editor's Note: We applaud Mr. Brief for recognizing RIAA's figures are "inflated above the actual retail selling prices but we have found no suitable alternative." One alternative might be to use the manufacturer's selling price, more commonly known as the wholesale or distributor price, instead of the list price. If that were the case, total domestic record industry sales would be closer to $800 million and not $2.2 billion. Hence, the $2.2 billion myth.

And Mr. Brief is similarly correct in noting, as we did in our original article, that the Price Waterhouse figures include publishing, manufacturing and distribution, as part of a company's overall record division. But aren't music publishing and manufacturing just as much a part of the total record business picture as are phonograph records themselves? If so, a case can be made for including them in total record industry sales, which would lead to a still different "official record industry figure."

To The Editor

I was extremely distressed to read the misleading article on industry statistics in the *Cash Box* issue of Feb. 28, 1976. The inference that the figures issued by NARM of its own members' operations were inaccurate and incomplete is a total distortion of fact.

There is no professional research organization which can get an 85% reply to a mailed questionnaire, as NARM does, and then publish its regular membership figures. Their cooperation is fantastic. It is virtually impossible for the figures of 5 or 10 of the largest merchandisers to be missed, and for NARM to "be unaware of it" as your reporter writes. He says, "They don't know whom they've missed." It would be difficult for anyone with even a cursory knowledge of the record industry to "miss" the 5 to 10 largest merchandisers. Probably not even your reporter.

He should at least familiarize himself with the actual NARM study so that when he indicates he is quoting from it he is in fact doing that. Case in point, the NARM survey categories for gross dollar volume run from "under $1 million" to "over $40 million," not the $5 to $50 million the reporter quotes.

Just as the industry trade associations have a responsibility to their industry, so does the music business press. Your article on industry statistics demonstrates a total lack of that responsibility, showing an unwarranted attempt to undermine the vital service of both NARM and RIAA to their member companies, to the industry and to the business community.

Very truly yours,

Jules Malamed
Executive Director, NARM

RCA Forms Int'l. Services Group

NEW YORK — A new International Creative Services Group has been formed by RCA Records, aimed at broadening the group's overseas operations. Stan Levine has been named manager of the new organization.

The group will consist of six persons whose duties will include promoting United States artists and product abroad.

Levine and guiding career opportunities for foreign artists in the U.S. — according to Robert Sumner, division vice president for RCA international.

The staff, organized by Levine in consultation with senior executives, is responsible for international releases. Ileana Ordonez, administrator for Latin America, will specialize in Latin product. Zsa Zsa von Rogalla, administrator for Europe, who has coordinated international artists' tours, yet-to-be-named administrator for Australia capable of bilingual functioning; and Sharyn Waters, coordinator of group activities.

The International Creative Services Group will set up international activities. create and provide sales and promotional materials to promote international tours, and lay the groundwork for tours by working closely with artists and management.

Stan Levine joined RCA Records as senior advertising copywriter in 1971 and was promoted to manager of creative advertising a year later. He has been a senior writer at Columbia Records, winning an "Andy" for a Masterworks campaign he created. He has written and produced NET shows, been a staff writer for the *Journal American* and *Argosy*, and served in the NBC press department. He is a leader of the Original Traditional Jazz Band.

J. W. "Bill" Turner

Editor's Note: As we indicated in our article, an 85% response to a questionnaire is good. But when you can determine which of the members of NARM did not return their questionnaires, it certainly is possible for the questionnaires of 5 or 10 of the largest merchandisers to be missing. But we took no issue with the NARM study in our article: we only mentioned it in passing.

The group will consist of six persons whose duties will include promoting United States artists and product abroad.
"Heavy Love"
(M-1388)

The Smash Follow-Up To "Walk Away From Love"

By David Ruffin

From The Album: Who I Am

On Motown Records.

Motown Is Dedicated.
Executives On The Move

Motown Restructures National Sales Staff — Mike Lushka, Motown Records vp, sales, last week outlined a "strategic national restructuring" of the label's sales staff, encompassing nine different positions.

Miller London Jr.,formerly national singles sales manager, has been promoted to national sales manager. Additionally retaining his former title and functions, London, a seven-year Motown veteran, will work directly with Lushka in all areas of sales coordination.

Steve Jack, most recently Motown's southern regional sales manager, was promoted to national album and tape sales manager, working out of Motown's west coast headquarters.

Charlie Salas has assumed the newly-created position of national accounts manager, keeping in communication with Motown's rack and retailers. Formerly the label's midwest sales manager, Salas will be headquartered in Motown's Detroit offices.

Motown veteran Dan Chaskey will assume increased marketing responsibilities while maintaining his position as east coast sales manager.

London simultaneously announced four new additions to Motown's regional sales staff. These appointments include: Wilson Lindsey, midwest sales manager; Phil Verolla, southern sales manager; Steve Ales, west coast sales manager; and Tony Przano, southeast sales manager.

National Promotion Post For 20th's Pfordresher — Bill Pfordresher has been named to the post of national promotion director for 20th Century Records. Pfordresher joined 20th in March of 1974 as a promotion staffer. Prior to assuming his new duties, he served the firm as assistant national promotion manager.

Lvert New Pickwick Sales Manager — Paul Lvert has been named sales manager for Pickwick International's economy-priced and children's record lines. Lvert joined Pickwick as director of special products last June, after holding a similar position at London Records for the past ten years. His background includes sales, marketing, ad and promotion in the classical, pop and economy areas. He has also been a manager, agent and musician.

RCA Adds Bates And Otey To R&B Staff — RCA Records has named Wendell Bates and Ray Otey to its r&b staff! Bates will serve as a&r producer coming to RCA from London Records, where he was national r&b promotion director. Previously he was west coast promotion manager for Polydor/MGM, coming from Sussex as national promotion manager. Before that he was east coast promotion manager for Columbia Records, rising from regional promotion director for the Midwest.

Ms. Otey, who will assist Bates, was west coast r&b promotion and publicity director for MGM.

Spero Named Midland Promo Coordinator — Harry Spero has been named national promotion coordinator for Midland International Records. Spero, who has undergone various duties for Midland since its record label was formed, will supervise independent promotion men, and coordinate the field activities of promotion director Chuck Dembrak.

CBS International Names Stollman And Barter — Norman Stollman has been appointed senior director of CBS Records, U.K., relocating to the company's offices in London. Stollman, who has been with the division since 1973, has been vice president of business affairs, headquartered in New York. He previously served in the CBS law department and with Columbia Records in the U.S. Stollman will supervise business affairs, April Music, U.K., and the March Artists Agency.

Christie Barter has been named to the newly created position of director of press and public information for CBS Records International. Barter joins CRI in New York from the American Broadcasting Companies' Los Angeles office where he was director of communications for ABC Records, and subsequently west coast public relations director for ABC Leisure Activities. He has held positions with Musical America and Cue Magazine and was contributing editor to Stereo Revue Magazine. He later became eastern publicity manager for Capitol Records, rising to director of press and public relations. He also has been affiliated with Cash Box as west coast editorial director.

La Seine Signs With Ariola America

LOS ANGELES — La Seine, a new group managed by the Overland Direction Co. Inc., has been signed by Ariola America Records to an exclusive contract.

The four member group is currently working in the recording studio on their first album release, which is tentatively titled "La Perfezione." Group members are: Thomas Charles Seufert, the principal writer, vocalist and founder of La Seine, keyboardist Steven Eric Hague; Donald Cornell Whaley Jr. on bass and keyboards; and Tristan Imboden on drums.

Thomas Guy Ccornyn II: Welcome To Our World

LOS ANGELES — Stan Ccornyn, Warner Bros. Records senior vice president, became the father of an 8 lb. 10 oz. son yesterday, Saturday, Feb. 26, at 10:55 p.m. Ccornyn's wife, Theodora, assisted.

"It was an uncomplicated delivery, actually," stated Ccornyn. "I had prepared myself for whatever might happen in the delivery room. The Warriors executive named his son Thomas Ccornyn II, for his father.

The new father is-reported to be rest- ing peacefully at home in Sherman Oaks. Informed medical sources indicated Ccornyn's recuperation should be a full one, though Ccornyn himself will not be rushing it. 'At my age, these things just take a little longer,' he said. It's expect- ed it will take Ccornyn's figure several months to return to normal.
Congratulations Peter!
From everyone at A&M.
Breaking Nicky Barclay Key To Lasker’s Philosophy

by David Budge

LOS ANGELES — Jay Lasker, president of Ariola America Records more than agreeing with last week’s Cash Box editorial “Breaking New Acts — Key to The Future,” is doing something about it. Lasker and his partner, Howard Stark founded Ariola on the premise that they would succeed primarily on building the careers of new artists rather than spending their money on established acts.

Lasker told Cash Box, ‘I’d never buy an artist for Ariola. The philosophy in establishing this company has been to develop new artists. You can’t make any money buying up artists.’ In pursuit of his goal, Lasker has already achieved some chart success with Fox, the Atlanta Disco Band. John Paul Young. The Sons of Champiini and, hopefully, Nicole Barclay, Nicky as her friends call her, is a well traveled veteran, having most notably been the creative force behind Fanny.

Another Mama Cass?

Lasker said of Barclay, ‘Nicky reminds me a lot of the way Mama Cass was when I first met her — she was always a star. I think Nicky is one of the most exciting talents around today. I know that sounds prejudiced, but I believe it. She could be Ariola’s first superstar. She has incredible talent.’

Nicole Barclay and her Good News Band are showcasing at L A’s Roxy nightclub this week (9) and she told CB that Ariola has made a total commitment to breaking her LP, “Diamond In A Junkyard.” The label (Ariola) is really behind me on the LP and it’s a great feeling. Bobby Applegate started a promotion in Denver involving the two top FM stations. They’re sponsoring the Diamond In A Junkyard contest. They’re going to hide little diamond covered boxes in a river bed that’s become quite the garbage dump. The contest will be a cleanup program too since all the participants will be asked to carry away a little of the garbage from the river bed. That’s just an example of the kind of promotion Ariola’s involved with for my album. I like it.

80% For Promotion

Lasker, for his part, put the question of breaking a new act on the line when he said, ‘The structure of our compny is such that 80% of our overhead is $1.20 to promotion people. At other 4-10 cord companies, the figure is closer to 70%.

That 20% is in direct personnel costs, not in advertising and other promotional expenses. We’ve weighted the company to having an 80% promotion expense. Obviously, in the case of new talent, the promotion must be the better. Said Lasker. ‘All the in-store displays in the world don’t mean a thing unless you have the product on radio. The breaking of new artists is absolutely critical. The public has to have different kinds of entertainment Ariola is going to have three or four new acts exciting the public simultaneously.

Top 20 Radio

Lasker faced up to the enormity of his and all of the record industry’s task in breaking new acts via radio when he pointed out, ‘You’re restricted in how much you can promote today. In the last ten years, top 40 radio has become top 20 radio. Radio is formatted much tighter today. It started getting that way after the 1959 payola scandals. Let’s face it, the single is still the most vital promotional tool we have: 99% of all artists are developed by having a hit single rather than by having a hit LP. Despite what anyone says, you must have a hit single to break an act.

Whether Nicky Barclay has that necessary hit single remains to be seen Cash Box FM analysis reveals that as many as six cuts are receiving initial rotation and Ariola will make a single choice this week or early next. Barclay, concerned though he is with having a hit, is concentrating on the Roxy gig and an impressive string of one-oners contemplated for early spring. Her Good News Band features Bugs Pemberton (formerly with Britain’s Undertakers) on drums, Ray McCarly on lead guitar. Billy Schwartz on keyboard and former John Phillips session man Jeff Eyrich on bass. Both Nicky and Ariola hope that it’s a

continued on pg. 53

RCA, Labels, Issue 31 LP March Release

NEW YORK — Thirty-one albums comprise the March release from RCA Records and its affiliated labels. Included is product from Silver Convention, David Cassidy, Waylon Jennings, Lonnie Liston Smith, Phil Woods, and the Memphis Horns with a new recording of Handel’s Messiah — in time for Easter sales — on Red Seal plus three rare albums, one (Beethoven Sonatas by German pianist, Artur Schnabel) never before released.

War’s Lee Oskar Solos For UA

LOS ANGELES — War member Lee Oskar will be the first of the group to do a solo album when his debut album is released by United Artists Records. Far Out Productions Jerry Goldstein will produce the concept album chronicling Oskar’s life in Europe, his subsequent move to the states and his ultimate meeting with Goldstein, Eric Burdon and War. The album features Oskar’s harmonica sound and guest appearances by several other members of War.

Seven New Jazz LPS Due For Warner Bros.

LOS ANGELES — Warner Bros. Records plans for March release albums by seven contemporary jazz artists, including Rayman Roland Kirk, Alice Coltrane, David “Fathead” Newman, Miroslav Vitous, George Benson and Pat Martino.

Of the seven albums, two — Rajaan Roland Kirk’s “Return Of The 5,000 Lb. Man” and David “Fathead” Newman’s “Mr. Fathead” — were produced in New York by Joel Dorn. Alice Coltrane’s LP, “Eternity” was produced by Ed Michel and contains Ms. Coltrane’s interpretations of “Spring Rounds” from Stravinsky’s “Rite Of Spring,” while guitarist Miroslav Vitous worked on his new Magical Sheepset with producer David Robinson.

An important part of the March jazz release is the first Warner album by guitarist George Benson; both Benson’s guitar and voice are featured on “Breathin’,” which was recorded in California and Germany by Claus Ogerman and Warner staff producer Tommy Lipuma. Antonio Jobim’s “Urubu” represents a return to Warners for the Brazilian guitarist and “Starbright” signals the Warners debut of jazz guitarist Pat Martino, who recorded his LP in New York with Ed Freeman producing.

2nd LP Gold For Capt. & Tennille

LOS ANGELES — “Song Of Joy,” the second album by the Grammy-winning recording duo, The Captain and Tennille, has been shipped gold.

DoYou Wanna Do More Thing?

ATLANTIC’S FIREBALL — Atlantic Records has signed Fireball, the Colorado-based band, to a long-term exclusive contract with the label. Fireball, the debut album from the group, is set for release on Atlantic in late March. Produced at Criteria Studios in Miami by Jim Mason (of Poco fame), the LP consists entirely of original material. The group, performing together since 1974, includes Rick Roberts on acoustic rhythm guitar and lead vocals (ex-Flying Burrito Brothers), Steve Stills and Chris Hillman bands, with two solo albums to his credit), Jock Bartley on lead guitar and vocals (ex-Grateful Dead and Country Joe & The Fish), Miroslav Vitous worked on his new Magical Sheepset with producer David Robinson.

An important part of the March jazz release is the first Warners album by guitarist George Benson; both Benson’s guitar and voice are featured on “Breathin’,” which was recorded in California and Germany by Claus Ogerman and Warner staff producer Tommy Lipuma. Antonio Jobim’s “Urubu” represents a return to Warners for the Brazilian guitarist and “Starbright” signals the Warners debut of jazz guitarist Pat Martino, who recorded his LP in New York with Ed Freeman producing.
AUSTRALIA'S BANNED BAND... HEADS FOR AMERICA'S BANDSTANDS.

Skyhooks, Australia's number 1 group, even though six of their songs have been banned from Australian radio, launches their long awaited debut American tour. They'll be singing the hot new single “Mercedes Ladies” (#73776) from their first American album “Ego Is Not A Dirty Word”—plus all the other songs that made them infamous.

Skyhooks, Australia's number 1 group, even though six of their songs have been banned from Australian radio, launches their long awaited debut American tour. They'll be singing the hot new single “Mercedes Ladies” (#73776) from their first American album “Ego Is Not A Dirty Word”—plus all the other songs that made them infamous.

Skyhooks
ON TOUR

2/18-21 Atlanta, Ga.
2/25 Austin, Tx.
2/26 Galveston, Tx.
2/27 New Orleans, La.
2/28 Houston, Tx.
2/29 Dallas, Tx.
3/3 Fayetteville, N.C. w/ Joe Cocker
3/4 Charleston, S.C. w/ Joe Cocker
3/5 Greenville, N.C. w/ Joe Cocker
3/6 Augusta, Ga. w/ Joe Cocker
3/7 Greenville, S.C. w/ Joe Cocker
3/12 Cleveland, Ohio
3/13 Springfield, Ill. w/ Uriah Heep
3/14 Louisville, Ky. w/ Uriah Heep
3/20 Ann Arbor, Mi. w/ Uriah Heep
3/21 Evansville, Ind. w/ Uriah Heep
3/24 Green Bay, Wi. w/ Uriah Heep
3/25 Marquette, Mi. w/ Uriah Heep
3/27 South Bend, Ind. w/ Uriah Heep
3/28 Muskegon, Mi. w/ Uriah Heep
3/31 Flint, Mi. w/ Uriah Heep
4/1 Dayton, Oh. w/ Uriah Heep
4/2 Huntington, W. Va. w/ Uriah Heep
4/3 Niagara Falls, N.Y. w/ Uriah Heep
4/4 Baltimore, Md. w/ Uriah Heep
4/7 Erie, Pa. w/ Uriah Heep
4/8 Toledo, Oh. w/ Uriah Heep
4/10 Passaic, N.J. w/ Uriah Heep
4/11 Lewiston, Me. w/ Uriah Heep
4/14 Cherry Hill, N.J. w/ Uriah Heep
4/15 Hempstead, L.I. w/ Uriah Heep
4/17 Boston, Ma. w/ Uriah Heep

Write or call your local Phonodisc distributor sales office for displays and other promotional items.

products of phonogram, inc. one IBM plaza, chicago, il.: a polygram company
OLD SONGWRITERS NEVER DIE
They Become Producers Who Win Grammys
by Stephen Fuchs

LOS ANGELES — Buddy Kaye is a
songwriter. He had his first hit, "Till
The End Of Time," in 1945. To date, that
song, which was introduced by Perry
Como, has sold some forty million copies
and sold him a substantial fortune of
ten million records. Add to that three
million sales.
Buddy Kaye is also a publisher. As
such, he handled creative administra-
tion of his works on a worldwide basis
since 1969 operating out of New York,
London and Los Angeles.

Track Record
All told, Buddy has had over four
hundred of his compositions published
in Italy, France, and Japan. In addi-
tion, he has had several hundred
records, both 78 and 45s, issued on
nearly sixty million records sold. He's
written such tunes as "A — You're
Adorable," "Speedy Gonzales" and
"Quiet Nights." He also wrote the
lyrics to the last two Elvis Presley films
"Change Of Habit" (UA) and "The Trou-
bles With Girls" (MGM). He's spanned
years in this industry and he's made
some name for himself.

Most recently Buddy decided to be
a producer. And since the only thing
that really makes a story worth reading
is conflict, this is where the 'dramatic'
Buddy Kaye story begins.

When Buddy chose his first project
in 1973, he was certain he found a win-
er. He was going to "sell" a good deal of
time (two years, money ($60,000) travel
(15,000 miles around the world) and ef-
fort (200 studio hours) in order to finance
and pull his work together.
He went to painstaking ends to perfect
the musical portions of the album via
synthesizer in collaboration with Mort
Garon.

And when it was finished Kaye had a
piece of product that "everybody loved... but
nobody wanted.
Too esoteric," said one label. "Too
arty," said another. And twenty-one
stops later Buddy had a perfect score
negative at each encounter. Until he
stumbled onto Ira Moss and Bugs Bower
at PIP through Pickwick. They recog-
nized the value of "The Little Prince" as a
classic they also paid homage to the
fact that the work, by Saint Exupery had
sold some forty million copies around
the globe in book form.

Sweet And Sour
Fanfare, handshakes, contracts and
toasts later, the album was pressed with
a projected release date of Christmas,
1974.

Then, as suddenly as the laughter
began, a chill set in again. Problems at
the pressing plant something to do with
sleeves, held up shipping until right after
Christmas. Ingh January 75. In the pits
of the necessarily.

And that was Buddy Kaye's lucky
break. Because of timing problems, "The
Little Prince" was bumped right into con-
sideration for the 1976 Grammy Awards.
We hope you aren't let down by some-
one else's success story. Because if you
haven't guessed by now, and if you don't
catch the presentations. "The Little
Prince," PIP and Buddy Kaye won that
Grammy for Kaye's first for best re-
cordng for children.

"There's nothing you can't do with
tremendous determination," says Kaye.
After eight months of work on the first
and the recognition was there, which
was really beautiful. Especially since it
was not a rock and roll album, but some-
thertou more offbeat.

Credit To NARAS
This story is also an endorsement
of NARAS. All concerned. Because the
people who turned down the project
during the eight months of disappoint-
ment for Buddy Kaye weren't entirely
wrong. While the album won the award, it
hasn't yet swept the marketplace in terms
of sales. But Kaye's film is plugging
away steadily. The point is, NARAS
doesn't judge works on sales. The
academy didn't prune the title from its
list of nominations and the members at
large didn't consider sales as a factor in
their voting.

Which all leads Buddy to spout an
old but true adage having to do with pride,
confidence and aggressiveness which is
easier by far to do in shadow and be
seen than to stand full square in the
sun and be judged.

If you think that's cornball tell it to
Buddy Kaye. You can reach him at UCLA
where he's teaching the A. Kasha
songwriting course on Tuesday nights at
Schoenberg Hall.

Windchime Signs With Chappell
NEW YORK — Nashville-based pop
and rock publishing and production company
Windchime Music has signed an
administration agreement with Chappell
Music. The exclusive worldwide publish-
ing and publication agreement will cover
the catalogs of Windchime Music/BMI and
Sandstorm Music/ASCAP.

Originally formed as a production
company now producing Blue Jug, Bobby
Harden and Fallenrock among others.
Windchime was formed by Larry Henley,
former of the Newbeats and writer/
producer Johnny Slate. Their active
roster now includes Henley, Slate, Steve
Pippin and Larry Keith members of
Capricorn/Windchime. Ed Raistoff and
Bill Little of Capricorn's Blue Jug Tom
McKeon. UA recording artists and Jim
Hunt.

Songs in the Windchime/Sandstorm
catalog have been recorded by The
Carpenters, Vickie Carr, Bobby Harden,
Tommy Roe, Chrs Fries, Austin Roberts,
Billie Joe Spears, B.J. Thomas and Tanya
Tucker among others in the last year.

Do You Wanna Do A Thing?
Sweet, Sweet Gold — Sweet collect their first Capitol gold single. "Fox On The
Run" from national sales manager. Walter Lee. Pictured ( l to r ) : Capitol's national
artist relations manager, Bob Dombrowski; Sweet's Steve Priest, Andy Scott and
Mick Tucker; WWW-FM dj Karen Savelly. Lee and Sweet's manager Ed Leffler.

UA Names Smith To Black
Promo Post To Sustain Growth
LOS ANGELES — John Smith has been
named to the post of director of black
promotion and artist development for
United Artists Records in a move the
label executives feel essential to overall
growth.

Smith was most recently vice presi-
dent of Osiris Records in Memphis.
Tenn. He had previously been vice
president of the custom label division of Stax
Records, also in Memphis, a post he held
after six years with Stax. Smith started in
Stax's statistical department, then
moved to assistant director of promotion,
director of promotion, administrative as-
sistant to the chairman of the board, and
then to vice president during his tenure at
Stax.

While at Stax, Smith was instrumental
in the development of the careers of
such artists as Richard Pryor and Shirley
Brown, and was also coordinator of
Wattstax '72, both the album and the re-
sulting David Wolper film. Smith coordi-
nated all activities in relation to
Wattstax, including public relations and
promotion plus the merchandising and
marketing of the film.

Smith's appointment highlights UA's
awareness of the necessity for
specialized personnel to promote and
develop black artists. The label's goal
is to be recognized as a strong force in all
areas of music and it is felt that Smith will
help establish credibility in that field
much as Tom Draper is doing at Warner
Brothers.

With acts such as Mandrill, War, Brass
Construction and a number of Blue Note
acts such as Ronnie Laws, Bobbi Hup-
phrey and Donald Byrd, UA already has
gained a foothold in the black
marketplace and it is Smith's goal to in-
crease progress and productivity on
every level.

HER SONG'S ON ATLANTIC NOW — Melanie has been signed to a long-term, ex-
clusive recording contract with Atlantic Records. She has begun recording her debut
album for the label at Fidelity Recording in L.A., produced by Peter Schekeryk, who
also produced all of Melanie's previous gold albums and singles. Currently engaged
on a 5-week, sold-out tour of Australia and New Zealand, Melanie returns to the U.S.
next month to complete the LP. Personal appearances are planned for the U.S. to
coincide with the album's release in June Artie Ripp, who, as founder and president of
Buddah/Kama Sutra Records first signed Melanie a decade ago, will now be
representing her and Peter Schekeryk in recording, music publishing and film mat-
ters.
Ripp negotiated and finalized Melanie's new contract with Atlantic chairman
Ahmet Ertegun. Shown above after the signing are ( l to r ) : Artie Ripp, Melanie,
Ahmet Ertegun and Peter Schekeryk.

March 13 1976
16
REUNION TOUR

featuring

CHUCK GIRARD
JAY TRUAX
JOHN MEHLER
BOB WALL
TOM COOMES

Lincoln, NE - March 8
O'Donald Auditorium
St. Louis, MO - March 10
Kiel Opera House
Atlanta, GA - March 11
Atlanta Municipal Auditorium
Tampa, FL - March 12
Fort Hesterly Armory
Jacksonville Beach, FL - March 13
Flag Pavilion Auditorium

Norfolk, VA - March 14
Scope Convention Center

Washington, D.C. - March 17
DAR Constitution Hall

Lancaster, PA - March 18
Pucillo Gym

Millersville State College
New York - March 19 and 20
Lams Club

Buffalo, NY - March 21
Century Theatre

Pittsburgh, PA - March 22
Soldiers & Sailors Memorial Auditorium

Ft. Wayne, IN - March 24
Embassy Theatre

Akron, OH - March 25
E.J. Thomas Perf. Arts Hall

Detroit, MI - March 26
Masonic Auditorium

Holland, MI - March 27
Dimnent Chapel

Hope College

Chicago, IL - March 28
Auditorium Theatre

Cincinnati, OH - March 29
Cincinnati Music Hall

Kansas City, KS - March 30
Uptown Theatre

Wichita, KS - March 31
Century II Concert Hall

Denver, CO - April 1
First Church of Nazarene

Portland, OR - April 3
Portland Civic Auditorium

Seattle, WA - April 4
Paramount Northwest Theatre

Eugene, OR - April 5
S. Eugene High School Auditorium

Sacramento, CA - April 7
Earl Warren Conv. Center

San Jose, CA - April 8
Civic Auditorium

Fresno, CA - April 9
Warors Theatre

San Diego, CA - April 10
El Cortez Hotel

Long Beach, CA - April 11
Long Beach Arena
CASH BOX

pop picks

COME ON OVER — Olivia Newton-John — MCA 2186 — Producer: John Farrar — List: 6.98
The constantly maturing vocals of Olivia Newton-John continue their musical growth on "Come On Over." Ms. Newton-John puts effective emotion into every song and, when played off against clear instrumentals, strikes an effective tone on ballad and uptempo numbers alike. AM adds are a cinch while easy listening and middle of the road lists should do the same. Top cuts include "Who Are You Now?" "Blue Eyes Crying In The Rain" and a moving cover of "Jolene.

ROCK 'N ROLL LOVE LETTER — Bay City Rollers — Arista AL 4071 — Producers: Phil Wainman and Colin Frechter — List: 6.98
On "Rock 'N Roll Love Letter" the Bay City Rollers prove skilled practitioners of the pop and rock arts. Clear intentioned vocals and tight instrumentation make for a series of rockers and ballads that hit at the pop heart. AM lists are virtually locked in while easy listening might want to try a ballad cut. Top list includes "Rock 'N Roll Love Letter" "I Only Wanna Dance With You" "Maybe I'm A Fool To Love It" and Two Young To Rock And Roll.

LOCKED IN — Wishbone Ash — Atlantic SD 18164 — Producer: Tom Dowd — List: 6.98
It's rock and blues in a constant subtle vein on "Locked In" by Wishbone Ash. The band, noted for its early use of the twin guitar assault, stands slightly muted but more melodic on uptempo cuts while mellower moments work on the strength of natural vocals and overall tight instrumentation. A ton of FM possibilities here while AM outlets stand equally well. Top list includes "She Was My Best Friend" "Half Past Lovin'" and a hill tainted workout on "Rest In Peace.

FEARLESS — Hoyt Axton — A&M SP 4571 — Producer: David Kershbaum — List: 6.98
"Fearless" the latest by Hoyt Axton, is an ode to the subtleties that lies in the meeting of country and pop influences. Axton's potent storytelling approach to lyrics and sparse taut instrumentals form the perfect counter to a classic vocal delivery. Country and AM easy listening stations should have a field day with all songs. Top cuts include "Beyond These Walls," "Idol Of The Band," "Paid In Advance" and a powerful singing assignment on "Lay Lady Lay."

"Any Road Up" is the cross pollination of rock and ballad elements with both sides more than holding up their end. Slight pop shadings reinforce the mixture on an instrumental level while smooth flowing, tight vocals counter the musical weight. All songs benefit from deep, partially hidden roots that add dimension and body. AM and FM possibilities abound here. Top list includes "Standing On The Bridge," "Spark Of Love," "Speed Kills" and a rough-house workout on "Take Me Home."

GODBLUFF — Van Der Graaf Generator — Mercury SRM 11089 — Producer: Van Der Graaf Generator — List: 6.98
Progressive music with more than a touch of melody and substance are the telling points of "Godbluff" by Van Der Graaf Generator. Distorted, erotic jazz progressions and a bluesy sense of majesty carry both the instrumental and vocal movements while an overall even flow aids in the comprehension and listenability of the disk. FM stations and late at night progressives are where this album is at. Top cuts include "The Stewwalkers" and a moving "The Undercover Man."

SONG OF JOY — Captain & Tennille — A&M SP 4570 — Producers: Captain & Tennille — List: 6.98
"Song Of Joy" by the Captain & Tennille is characterized by a clear and entertaining balance of music. Scullful ballads as well as uptempo movers benefit equally from Tony Tennille's vocals and an overall clear production. Of particular note this outing is the depth of each piece of music. Hats off to arrangement. AM chances and easy listening lists will also be there. Top cuts include "Smile For Me One More Time," "Thank You Baby" and a rousing cover of "Shop Around.

A TRICK OF THE TAIL — Genesis — Atco SD 36129 — Producers: David Hentschel and Genesis — List: 6.98
Musical references and influences prove entertaining and recognizable on "A Trick Of The Tail" by Genesis. Lifting ballad forms and spacey instrumental and vocal passages, all touched slightly by progressive elements, make for a striking balance and the over-all direction of the album. FM shots all over the board while easy listening outlets might want to try a cut or two. Top cuts include "Dance On A Volcano," "A Trick Of The Tail" and 'Man Mad Moon.

Musical identity is the key factor in the working of "Stone Alone" by Bill Wyman. The elements of pop and reggae are valid ones in Wyman's hands as taut instrumentals and subtle vocal shadings make for a series of cuts that are successful by virtue of their individuality. Good AM possibilities while more progressive outings stand a chance at FM homes. Top list includes "If You Wanna Be Happy," "Every Sixty Seconds," "Peanut Butter Time" and "Gimmie Just One Chance.

EARGASM — Johnnie Taylor — Columbia PC 33951 — Producer: Don Davis — List: 6.98
Soul and funk with just the right amount of disco action highlights the efforts of "Eargasm" by Johnnie Taylor. Taylor's subtle sensuality carries over their individuality. Good AM possibilities while more progressive outings stand a chance at FM homes. Top list includes "It Don't Hurt Me Like It Used To," "I'm Gonna Keep On Loving You" and "You're The Best In The World."

The violin as an instrument of progressiveness is shown off at its finest on "Eaglsea" by John-Luc Ponty. Passages of jazz, blues and decidedly south of the border weave a musical backbone through which Ponty's strung movements play at creative. Both bluesy and melodic, the violin staid sidemen to form an enthusiastic counter to Ponty's music. FM and jazz outlets should go for this in a big way. Top list includes "Between You And Me," "Is Once Enough" and "Passenger Of The Dark."

LIFELINE — Pablo Cruise — A&M SP 4575 — Producers: Val Garay and Pablo Cruise — List: 6.98
"Lifeline" by Pablo Cruise is an effective musical exercise in what can be done with subtitles. Clearly emotional ballads and soul based pop/rockers prove full-bodied and listenable. Top cuts include "Next Time That Girl Enough," "Look To The Sky" and a natural in ballads in the guise of "Crystal."

March 13, 1976
Introducing the 12x12 AlbuMusic™ Book—a revolutionary new marketing concept for music books that look like...and rack like...the hit record.

The revolution in music continues. And the latest innovation is the Columbia Pictures Publications exciting new 12 x 12 AlbuMusic™ Books. Outside they have the look and the size of record albums. Inside they contain the music and lyrics of each album cut arranged for piano, voice, guitar and organ. Plus a great collection of original photos and feature stories about the artists.

For the record retailer, the 12 x 12 AlbuMusic™ Book gives him the opportunity to share—for the first time—in the incredibly large and fast-growing music book business. For the music retailer, the 12 x 12 AlbuMusic™ Book opens a much larger market for music book sales. For the pop music fan, it's a whole new way to enjoy his favorite artists.

Ready for immediate delivery:
Carole King 'Tapestry'/Chicago VIII/Bachman-Turner Overdrive Not Fragile /Stevie Wonder Fulfillingness First Finale /Rolling Stones 'Hot Rocks'/Barry Manilow II/Stevie Wonder Innersvisions /Chicago IX (Greatest Hits)/Best Of Bread...and many more in production.

For further distribution information, contact Joe Lopez, AlbuMusic™ Books Sales Manager: (800) 327-7643. Publishers and recording artists, contact Steve Francis, AlbuMusic™ Book Licensing.
KOME — Research Survey Provides Better Input
by J.B. Carmicle

LOS ANGELES — Opening communica-
tion lines between record companies,
radio stations, and retailers is something
many more radio stations are achieving
by means of in-station research. It takes
work. It takes people. And most of all it
takes cooperation on the part of ev-
eryone concerned.
KOME, a San Jose, California pro-
gressive outlet is another one of those
stations trying to broaden the feedback
and provide answers for not only their
staff but to the industry as well. Cash Box
talked with Dave Jang, who is music
director of the northern California sta-
tion.

Survey
"We undertook a retail record store
survey in the San Francisco Bay area re-
cently," said Jang. "As a programming in-
put to our station we researched 20-50 re-
cord outlets in the area weekly by telephone.
Telephone. It aids us in deciding which
records receive emphasis in KOME's current
rotation.

The actual research is conducted by
Jang and his assistant music director. "It
takes about one full day to do," Jang con-
tinued. "I make about 15 calls and my
assistant makes the other 25-35. We
usually start the week by calling the
major record stores scanning our retail
outlets every week and have geared the calls to Monday or
Tuesday, because the day our music lists are
compiled from the phone calls is
Wednesday. It's not really a record sur-
vey, as such, with the numbers and all,
but rather a check of movement of
records, an upward or downward move-
ment. The first two days of the week are
the feeler and the actual results are sent
on Wednesday to record companies on a
local and national level and also to the
retailers we check. The music list will in-
clude the name of the group, and
whether the album is receiving frequent heavy, moderate, or exploring
play as a result of the survey tabled.

We use a rotation system of categories
and certain cuts from LPs are highlighted
in airplay and some albums are not
entirely highlighted with all cuts avail-
able for airplay as a result of the survey.
The results that are taken weekly help us
to determine what and how often we play
cuts or LPs, along with national airplay
and sales trends. Telephone response from
our request lines as well as our own
subjective judgment in selecting our
music. It should be understood that just
because a record, any given record, is
receiving strong response by the retail
outlet that does not necessarily justify
KOME going on the record. The sound
of the record. KOME is always taken into
consideration by the programmed staff
as well as the concept of it fitting into the
proper balance of our format.

And we've had some crossover material too," Jang said. "Ronnie Law's
album started strong in the jazz
market, but we made up on it later as crossover.
We did it because of listener response
and reaction, our own judgments and the
results from our retail outlet survey we
do weekly.

Rewards
It is not really rare to find stations do-
ings surveys of some type, however it is
uncommon to find one putting so much
time and effort into it. But the re-
wards reaped are well worth it. KOME
measures the feedback from a question-
naire placed in record retail outlets on a
"weight" basis. "Tower Records, for in-
stance," Jang told CB, "receives more
weight in the final analysis because they
stock mostly the type of music we play
on the air and people who buy product
and visit that store, so it's only AC.
We did it because of listener response
and reaction, our own judgments and the
results from our retail outlet survey we
do weekly.

KOME — Research Survey Provides Better Input

Cash Box wanted to get a response then
from one of the retailers the survey
was furnished to. "It was mostly an
assistant makes

KROME, who owns a local nightclub
in Hollywood, in as program consultant
for the station. KRLA also underwent format
change from mor to "all the hits, all the
time" on Feb. 25. The station is owned
by Oak Knoll Broadcasting Co. of
Pasadena with Hal Matthews as general
manager.

Carson Schreiber, md at KLAC, Los
Angeles leaves that country outlet and
account executive Don Langford is ap-
pointed assistant pd supervising music
department at the station.

Arnie Ginsburg joins staff of WWGR, WCBS
and will do a new live request show Sunday afternoons at 2 pm.

Earth News, for week of March 8-14
features interviews with LSD pioneer
Baba Ram Dass, Jack Haley, the "tin
man" from the Wizard of Oz and hair
dresser Vidal Sassoon and his wife
Beverly, who will discuss beauty secrets
continued on pg. 42

Staton Breaks

KROME Los Angeles reports Art Laboe,
who owns a local nightclub
in Hollywood, in as program consultant
for the station. KRLA also underwent format
change from mor to “all the hits, all the
time” on Feb. 25. The station is owned
by Oak Knoll Broadcasting Co. of
Pasadena with Hal Matthews as general
manager.

Carson Schreiber, md at KLAC, Los
Angeles leaves that country outlet and
account executive Don Langford is ap-
pointed assistant pd supervising music
department at the station.

Arnie Ginsburg joins staff of WWGR, WCBS
and will do a new live request show Sunday afternoons at 2 pm.

Earth News, for week of March 8-14
features interviews with LSD pioneer
Baba Ram Dass, Jack Haley, the "tin
man" from the Wizard of Oz and hair
dresser Vidal Sassoon and his wife
Beverly, who will discuss beauty secrets
continued on pg. 35

Atlantic’s Genesis:
#1 And A First

LOS ANGELES — An interesting
development was noted from the compila-
tions Cash Box did on FM Analysis this
week. For the first time, one group and
one label captured three top positions,
"A Trick Of The Tail." Genesis new
album on Alco was number one in the
most added LPs and most predicted hits
categories. And most importantly
showed up in the top position on the new
FM action LPs chart. The chart and
categories on FM Analysis are computed
each week on a point system basis from
an accurate cross section of stations
around the country providing the fairest
possible measurement of album product
movement.

Atlantic Records, who owns subsidiary
Atco, has been doing a strong job with
their material. Bill Wyman’s "Stone Alone"
was at #4, and "Locked In," new album
by Wishbone Ash checked in at the #14
spot.

Cheese for a Cause — 68/WCBM
Baltimore staged a cheese game between
the Metromedia station’s new afternoon
drive personality Eliott and morning
performer Lee Case to raise cash for the
local United Cerebral Palsy Telethon.
Listeners could bid on either of the two
performers only a few hours on two days
— yet 68/WCBM raised even more Cere-
bral Palsy cash than the $275 shown on the
picture check. Performer Elliott (left)
presented the 68/WCBM donation to
telethon hostess Rhea Feiksen as
WCBM production director Brian Mac
Donald and Baltimore Cerebral Palsy
child Gary Blevis (far right) and his mother,
Debra, watched.

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

1. A Trick Of The Tail — Genesis — Alco
2. Kingfish— Round
3. Silk Degrees — Boz Scaggs — Columbia
4. Stone Alone — Bill Wyman — Rolling Stone
5. Sweet Harmony — Maria Muldaur — WB
6. Live — Poco — Epic
7. Open Your Eyes You Can Fly — Flora Purim — Milestone
8. Land Of The Midnight Sun — Al DiMeola — Columbia
9. Third World — Island
10. You Can Sing On The Left — Dirk Hamilton — ABC
11. Any Road Up — Steve Gibbons Band — MCA
13. At The Sound Of The Bell — Pavlov’s Dog — Columbia
14. Locked In — Wishbone Ash — Atlantic
15. Smile — Laura Nyro — Columbia
16. Starkarce — Epic
17. The Oblivion, Vol. 2 — Brian Auger’s Oblivion Express — RCA
18. Fearless — Hoyt Axton — A&M
19. Free Parking — Stu Daye — Columbia
20. Full Of Fire — Al Green — Hi
22. KGB — MCA
23. Night Lights — Elliott Murphy — RCA
24. If The Shoe Fits — Pure Prairie League — RCA
25. You Can Leave Your Hat On — Merle Saunders — Fantasy
26. Heaven And Hell — Vangelis — RCA
27. Malpractice — Dr. Feelgood — Columbia

KGB’s SAFE LANDING — MCA recording artists, KGB, have virtually been dropping
from the skies in Cleveland with the help of MCA promotion manager Frank Horowitz.
Outfitted for duty in jumpsuit and mesh helmet, Horowitz made a “safe landing” at
WMMS where he delivered KGB albums, knapsacks and posters to WMMS staffers.

Cheese for a Cause — 68/WCBM

Baltimore staged a cheese game between
the Metromedia station’s new afternoon
drive personality Eliott and morning
performer Lee Case to raise cash for the
local United Cerebral Palsy Telethon.
Listeners could bid on either of the two
performers only a few hours on two days
— yet 68/WCBM raised even more Cere-
bral Palsy cash than the $275 shown on the
picture check. Performer Elliott (left)
presented the 68/WCBM donation to
telethon hostess Rhea Feiksen as
WCBM production director Brian Mac
Donald and Baltimore Cerebral Palsy
child Gary Blevis (far right) and his mother,
Debra, watched.
WANTED

Newly emerging U.S. record company seeks all around person for marketing/promotion, etc., supervision. 2-3 years minimum record business experience. Send resume. State salary.

Write: Cash Box
Box #968
119 West 57th St., New York, N.Y. 10019
More than just a pretty balance sheet.

**Album of the Year**  
Paul Simon,  
"Still Crazy After All These Years."

**Best Pop Male Vocalist**  
Paul Simon,  
"Still Crazy After All These Years."

**Best Pop Female Vocalist**  
Janis Ian, "At Seventeen."

**Best Country Male Vocalist**  
Willie Nelson,  
"Blue Eyes Crying in the Rain."

**Best Rhythm and Blues Performance by a Group**  
Earth, Wind & Fire, "Shining Star."

**Best Country Vocal Performance by a Group**  
Kris Kristofferson and Rita Coolidge,  
"Lover Please" (Monument Records).

**Best Performance by an Orchestra**  
Ravel: "Daphnis and Chloe"; Pierre Boulez conducting the N.Y. Philharmonic.

**Best Choral Performance**  
Orff: "Carmina Burana"; Robert Page, Director; Michael Tilson Thomas, Conductor.

**Best Vocal Soloist**  
Janet Baker; Mahler: "Kindertotenlieder."

**Song of the Year**  

**Best Engineered Recording (Non-Classical)**  
Janis Ian, "Between the Lines"; Brooks Arthur, Larry Alexander, Russ Payne.

**Best Engineered Recording (Classical)**  

**Best Album Notes (Pop)**  
"Blood on the Tracks"; Pete Hamill, annotator.

**Best Album Notes (Classical)**  
"Footlifters"; Gunther Schuller, annotator.

**Hall of Fame Award**  
Billie Holiday, "God Bless the Child" (1941 on Okeh release).

---

**Grammy Award winners on Columbia Records.**

---

*www.americanradiohistory.com*
N.E.S.: The Keepers Of The Concert Peace

by Marc Shapiro

LOS ANGELES — Fortunately it was a radio antenna they stabbed him with instead of a knife.

Mike Hodge's tale of near death could have been the idle musings of a Viet Nam veteran. It was, in fact, a matter of fact description of the closest thing to a fatality suffered by a member of the keepers of the concert peace, the N.E.S. The N.E.S. (National Event Services) has along with other phases of concert promotion, been in a constant state of evolution in regard to concert security and safety. Born in 1973, as an outgrowth of the erratic Peace Power forces, N.E.S. has matured the concept of concert security considerably.

Security Updated

According to Hodge, director of operations for N.E.S., present security systems are decidedly updated as compared to earlier, more primitive attempts. Back in the Peace Power days it was easy work in security. The screening system was weak and there was no actual training involved. A lot of times a Peace Power label would mean trouble even if a bystander wasn't causing any.

"I ain't that way anymore," continued Hodge. All phases of the security operation have been worked on, with particular emphasis being placed on the type of person we want working for us.

The process, as stated by Hodge, parallels closely that of a police department, in the same sense it's an elite organization and definitely not for everybody.

There are the obvious things like who referred you to N.E.S. and where you've worked before. From there the person goes through an intensive interview that pretty much shows us what makes the person tick. Character is important in the organization. A lot of people have the idea that once they put on an N.E.S label they're able to just wade into a crowd of people and muscle them around. That's the kind of person we don't want.

Size Necessity

Size, remarked Hodge, is an obvious necessity in the business but the spectre of athletic prowess as pictured by the left side of the L.A. Ram's line is not necessary the correct one.

Size and some involvement in athletics is desirable but the size factor for the most part, is psychological. If the possibility of a dangerous situation presents itself a couple of big guys around is going to make a person think twice about creating problems.

Following the interview a new member begins a six month probation period. The first show, paired with an experienced member, gives those on the screening committee an idea of how the trainee works under actual concert conditions.

For that first show we usually try to come up with a happy medium in terms of concert conditions. You know, not as wild as Black Sabbath in Long Beach but at the same time not as mild as Seals and Crofts at the Santa Monica Civic. During this probation period we look for different things. How the trainee reacts in a given situation. But the most important thing is communication. The person has to be able to communicate on a non-provocative level with a whole lot of people.

Crew Meetings

One of the more important phases of
Pressing Plant Quality Control Improving Constantly

by John Mankiewicz

LOS ANGELES - Last week (2/6) Cash Box talked to retailers about their problems with defective records. The consensus was that there is a definite problem. Some possible reasons for defective records were stated by Roger Glover who runs an pressing plant. What about the manufacturer? How is he dealing with the situation? Some different quality control systems were also examined.

A&M

"We're striving constantly for better quality," said Mary Bornstein, director of quality control at A&M. The consumer is demanding better sound, and whether it warps or surface noise. If any plant that we use puts out a record of poor quality, something I don't like. I make them eat it. "We're always working to get better packing and mastering. All of our records are test-pressed, and the masters are test-pressed. We also do our own testing, we pull samples from all our distributors. What about the vinyl shortage? There hasn't been a shortage of records, but even then you could get the stuff. We made a decision to make high-quality records and stick to our label."

A&M was mentioned by retailers as one of the companies whose product is consistently good. Their Horizon line is particularly well-regarded.

Fantasy

"It's not really that much of a problem," said Dan Schiller of Fantasy records. "Every once in a while you get a series of bad records, if there's a bad part involved in the pressing process. Sometimes, when we get returns, we can't find anything wrong with the record. A consumer might take it home, play it and see if there's a defect. If a distributor has a defective record shipment that looks unusually large, we give them a call and ask them to return the records at their expense," said Dan Schiller.

Quality Control in the Plant

Companies can keep on top of the quality control but the pressing plant is where this process is most effective. This is where the records are made, it makes sense that this is where there should be the most concentrated effort to make good disks.

Jake Danible is in charge of quality control at Monarch, a manufacturer that numbers Buddha, A&M, Atlantic, Arista and Polydor among its customers. There's one standard that companies should use. Danible said, "If you wouldn't buy it, why send it out? Our quality control involves production sound checkers, who check each setup and make changes if necessary. We also once the pressing stage has inspected, working in three shifts. Every record is visually inspected. What about the actual material, the vinyl? There's no way to regulate it. Danible said, "I'm just trial and error. You can't really recycle vinyl, because each generation gets progressively worse. We use some, but we blend it in with new vinyl."

"Is the quality of the original recording a problem?" There are isolated cases of bad recording. Danible said, "but it's very rare. There's really no reason for making noisy records, it's just carelessness on the part of the manufacturer. Years ago, the RIAA tried to standardize the industry and we stay within those standards. There are standards for dimensional characteristics - outside diameter, the center hole, margin diameters. But you've got to use your own discretion. The scope is actually pretty wide, and takes in a lot of things. You can't fix standards."

RRC Operation

Curt Altberg is the plant manager of the new RRC operation in Los Angeles. We do our own mining, he said, "dealing with the dry blend rather than pellets. Once the vinyl is mixed, we check for granular size and moisture. Quality control approves or disapproves the new setup. If it's approved and pressing begins, moving inspectors check the product on an hourly basis. This is a visual inspection, with a three percent sound check. The sound at this point, involves checking lead-ins, cross-overs and lead-outs. If any noise is picked up then the check becomes one hundred percent and involves any other product pressed in that hour."

Automation and Volume

The increase in defective has to do with automation and the big, bulk volume. Altberg said, "The profit margin for the manufacturer is very slim, we're working in slim. You also get a problem with seven-inch records, because they're generally pressured out at an incredible speed. You've got to use automatic pressers, but you also have to check them. A great percentage of people have been replaced by machines, but there are also more people hired as checkers."

Like any other business, record pressing is very competitive. Some plants declined comment about quality control for this reason. There is good news in this competition, and that is that a plant has to keep on its toes, work harder to make a better record in order to keep accounts. That slim profit margin - while encouraging high-volume production might also encourage high-quality production.

Two reliable sources have predicted another vinyl shortage this year. At all possible sales conventions, companies might think about paying a little more for the material. Even if record sales continue to climb, a slightly higher price would do less damage to the consumer's attitude than buying low-quality product at current price levels.

Things are getting better. In a rare gesture from an artist, Janis Ian recently wrote a letter to record companies discussing the pressing plants. "Dear Pitman, Terre Haute, and Santa Maria - I just finished listening to 'Alligators' on three different speakers. I also compared it to a whole lot of other records. The pressing is tremendous. It's clean, all the highs come through, no dust. you made me very happy." She also wrote individual notes to plant managers and other officials at that end of the record line.

Some record companies, such as Cash Box take a hard line on pressing plants, declining to comment on the issue, deferring to the "sensitive" nature of defective records. One plant person said, "It's delicate. No, that is not discussed. The fact is that it's extremely difficult to press a good record, and that the industry is working at pressing all kinds of records."

Getting down to the bottom line, the goal is to sell records. Consumers are upset when they buy defective records. Perhaps if they knew what was involved, what steps were being taken to improve quality control, they would be more understanding - retailers would not lose customers over a few badly pressed records.

RETAIL RUN ONS:

Lou Reed's Hot Dogs

Emmylou's Hotel

LOS ANGELES - Phonogram/Mercury recently issued two three-sided mobiles that spotlight five new albums. The emphasis is on the covers for recognition our products. The Capitol Records/RCA Tutt Bachman-Turner Overdrive's "Head On Tenccs" "How Dare You" and Lynsey De Paul's "Love, Love, Love." The other details are the covers of the singles. "Rigo" is Not A Dirty Word. Roger Glover's "The Butterfly Ball" and again BTO All are Mercury albums except Glover's, which is on UK records. Distributed here by Phonogram. Under each photograph is an essay, designed to catch the consumer's attention.

The BTO record is doing extremely well, and Phonogram/Mercury is backing it up with an advertising and merchandising campaign. The company has provided a special account, backed by twenty posters of the band that through size alone is an extremely effective sales tool. Television spots for the group have been running on local stations. The company is also getting behind Skyhooks upcoming tour. A letter will be mailed to all the retail accounts in every city on the tour schedule about a week before the tour gets underway. The letter (which will relay some biographical information) will be a copy of the band's album and a card stating the dates, time and price of the concert in that city. This way, it is hoped, retailers will be prepared for the surge in sales that traditionally follows premieres.

Speaking of personal appearances, Tower Records in San Jose ran an interesting promotion in conjunction with Emmylou Harris. March 5 and 6 appeared in that city. There was a large display built in the store, a mock-up of Emmylou's Warner Brothers 'Elite Hotel' album cover. It was complete with windows, a door, and a porch. The album was stacked by the door, the display door that is, and Tower conducted a contest for tickets to the concerts in conjunction with KJJQ. Emmylou herself came to the Tower outlet on Saturday March 6, and picked a grand prize winner.

WINKERS MEET FLASHER - Capitol Records exposes its extensive merchandising campaign for Sweet's new LP, 'Give Us A Wink.' Standing, left to right: Don Grier, national merchandising manager, Barley Smith, creative director of advertising and merchandising, Jim Mazza, marketing vice-president, and Dan Davis, vp of creative services/merchandising/press.

March 13, 1976

Everybody got Peaches tee-shirts.

The Atlanta Peaches is also giving away the actual shirt Lou Reed wore on the cover of his recent RCA release, "Coney Island Baby." A real-life hot-dog stand will be placed in the store for a weekend, with hot-dogs free to record buyers.

The Discount Records outlet in Madison, Wisconsin is running an Atlantic/ECM jazz sale, and meeting with great success. This kind of sale in college markets always seems to be a good idea. On top of that, Charles Mingus is coming to Madison, and his record sales have been huge. The video release of a live performance that's been playing all over town on cable and at special screening rooms. A special sale is also being conducted with the latest LPs by John Mellencamp and Queen; they both sold out Madison's last weekend.

The branch is also in the midst of preparing for the full takeover by the Heathcote record department of the chain from CBS. "We're doing no more buying," Discount salesman Frank Werner said, "There's no advertising either. It just seems like the inventory has been shot out of the store, get down to a minimum for the new inventory.

poohbears - received telegrams from CBS said Kirk Creager, manager of the Discount operation in Ann Arbor, "informing us of the hot-dog contest. They are anything shipped after last Wednesday night. I'm very optimistic about the future," he said, "I've said this before, what it seems extremely professional. We do have some questions as to whether we'll remain a full line catalog store or be reduced to a discount operation which will take place March 14, will make clear what product is CBS and what is Heathcote's. Buying will resume the next day (15)."
SOUL ON FIRE...
Sloocstone
Train
Ride
To
Ho
I

ORIGINAL SOUNDTRACK

Olympic Runners Don't Let Up DISCS

PS
666.

TOTAL EXPLOSION
Syl Johnson

Includes his hit single
"Star Bright Star Lite"
SHL 32096

Ann Peebles 'Tellin' It
Includes her hit single
"Dr. Love Power"
SHL 32091

Olympic Runners "Don't Let Up"
DISCO AND THEN SOME
PS 666

Syl Johnson "Total Explosion"

HOLLYWOOD STARS
BLOODSTONE

Ann Peebles

Olympic Runner's

MacFine

Adios Amigo

Internat Blues Machine

SEE YOUR LONDON DISTRIBUTOR FOR
"SOUL ON FIRE" MERCHANDISING AIDS.

★ BROWSER CARDS
★ FREE STANDING EASEL
★ DIVIDER CARDS
★ WINDOW STREAMERS
★ JACKET DISPLAY KITS
★ DISPLAY EASEL

THE SOUL.
ROXY, LOS ANGELES — Lydia Pence and Bill LaBounty opened their second week last week with a show that contrasted very heavy metal with powerful soul. The easy transition into each other’s style was very believable. The group, with a soul horn section that gave the group a full orchestration sound of pure funk, was able to work together very well. Their organ/guitar phrases were perfect and maade you forget there was backup behind her. But no matter, her vocalists made the group really come alive. It’s a very easy style of all around band and worked to full complement in achieving that prominence on stage that these ABC recording artists are bound for.

Bill LaBounty, new to 20th Century is really the freshest thing to come along in some time. As we watched the show, the artist went from a very calm, intense blues style to almost an agonizing, screaming vocal not comparable to many others in the business. It was rock and roll soul with very nice lyrics on songs like  ‘Open Your Eyes’ and ‘Take A Step,’ complete with a backlit partition screen with multi-color clouds and rays effect to enhance the picture. It never mancured during the set. Bill LaBounty, he can be louder than just the Roxy. 

bill anderson
Mary Lou Turner
PALOMINO, L.A. — Bill Anderson MCA recording artist came to town last week. Wearing a black suit and tie, Mary Lou Turner staged the show went well from the minute he got there till the finish — a surprising birthday bimordial song to America.

Knowing that he is one of country music’s idols yet remaining very humble in his career behind the music questions one fact he hasn’t had to work at all. With songs like  ‘Still’, the biggest hit of his career, behind him he sang and vocalized his lifestyle very well. ‘Happy State Of Mind’ and  ‘My Life were songs that made you believe in the life, his as a person and an entertainer.

The Po Boys’ Bill’s backup band obviously did their best not to overpower the entertainer made. They have worked with and for him many times before: it’s evident and comes across great on stage with the ease of performer-backup rapport.

Bill achieved immediate response on  ‘Bright Light And Country Music’ and afterwards asked several people about audience reaction: how long they had been married. The newlyweds the newly dead, comedians, ran on the stage to their hearts desire to the written love. He compared the songs lyrics after four years of marriage to after 40 years of marriage. It was funny. He worked, described country music need for rhythms, riffs and the legend of America— a beautiful line about the sadness in a man’s never realized life.

Mary Lou Turner, who sings duet with Bill is not really new to the show. She and Jimmy Gately, lead of the Po Boys, are very good. They really entertained and left you feeling like they were very close to you, even back to one relationship. It made you feel comfortable. Mary Lou worked well with Bill, her show impressed trick with that backup, and especially with Bill, who has that songwriting expertise and stage experience that never mancured dur- ing their lifetime. Then with ‘America The Beautiful,’ the show closed. The Palomino Riders opened the evening sounding better than ever and with Jimmie Lesson vocals as well as the great backup showed the versatility of this band from songs like ‘Where Love Begins To A Country-Crossover McArthur Park’ a versatility that gave that group a feeling that the Po Boys are one of the best non-touring band in the country by the Academy of Country Music.

Gary Stewart And Ronnie Milsap
TROUBADOUR, LA — It was a study in contrasts when Gary Stewart and Ronnie Milsap opened a third night engagement at the Troubadour. They both are billed as country, each showed a distinct facet of their trade as flavored by their origins.

Stewart opened the show with a look of a Hank Williams painting. The hat, the jacket, the pronounced drawl all men a part of his being — all was there. But Stewart is not from a country background. He was once a rock & roll star, delivering it with a driving im-pulse. He knew his audience and with whom he was playing. He released his ‘Honky-Tonk’ and ran through “Up Against The Wall You Red-Necked Mother.’ You’re Not The Woman You Used To Be” to the delight of the audience. ‘I’m Gonna Get You’ and ‘Georgia In.’ She’s ain’t Single. His Drink Double ‘Flat Natural Good Times’ was another indication of his diversely talented band. The foot-stompin’ ‘honky tonk’ style he used four members of the ‘Primitives’ plus a drummer and pianist and split during a country/jazz and blues. Ronnie’s affair with his audience was as the title of one of his best songs ‘Pure Love’.

David Bromberg
Aztec Two-Step
TROUBADOUR, LA — If you look at the back of any record made in the late 60s you will probably find Bromberg’s name on it. He is a consummate studio musician, clean and inventive, but he is also an accomplished performer. This week at the Troubadour Bromberg had six other musicians with him, a three piece electric band, a tenor saxophonist and a backup fiddle. This was an excellent setting for Bromberg’s styled vocals. The band was loose, but not sloppy. It seemed clear that Bromberg had been practicing his electric guitar playing, for he used it on nearly half the numbers, demonstrating both his technical abilities and his playing. Apparently he can play anything with strings, he turned in a couple of beautiful mandolin solos, and played the fiddle quite well.

Bromberg is currently without a label. If his recent show was any indication he won’t be for long. Opening for Bromberg was Aztec Two-Step, a loose blend of country and New England. Their harmonies were not standard fare, they showed a healthy jazz influence and were always interesting. The band was mostly vocals, lead vocal member Rex Fowler were drawn primarily from their first RCA LP “The看看 our career.” These were a combination of tricks, the show was built and paced professionally. Neil Shulman handled the lead guitar chores with ease, even sounding like a mandolin. He back up a couple of particularly in- spired solos. The band could not have had a more auspicious L.A. opening.

Michael Allen/Greg Lewis
PLAYBOY CLUB, LOS ANGELES — What you saw was what you heard. Allen & Ali- len, new recording artist for the Elektra label, is that ‘he sees what he sings very clearly.’ Opening night at the Playboy Club, this artist in fine style staging an accomplished musical treat that ran from Eddie Fisher to contemporary pop. Ali- len achieves an effect of making songs come alive for the audience by almost throwing himself into the songs. ‘If You Could See Me Now,’ the entire gang is on the back wall of the Palace and seeing the artist. ‘Nobody Knows You When You’re Down And Out’ Allen’s vocal encompasses the exact effect not only evident in his voice but also his every move and expression but totally convincing to the group present.

One of the impressive points about this thoroughly entertaining evening was contact with the audience by Allen in two ‘must’ forms for his show. There was physical contact on several numbers including either a handclasp as Allen made his entrance to the stage or a gentle kiss of one’s hand while serenading to an in- dividual or a touch with his foot as he threw the eye contact then that enhanced the show’s numbers with a one-to-one rela- tionship to the audience.

Backed by two guitarists, a drummer and Joanne Grauer on piano, who also soloed on rhythm with a country/folk accompaniment for the set, the evening was something every- one identified with and enjoyed. Allen also employed with vocal style ‘the way he wants it,’ a hit. Greg Lewis, who opened the evening with lines like ‘I like you people you can trust who don’t do a screw up from airlines to Jameis to TV commercials that was mildly received. The only de- tails of note was his country/folk accompaniment on a pedal steel (which was clearly a ctual) or habit of seeking solace on key- lines. But all in all this comic, who does a harmonica specialty in his act, did well.

Gino Vannelli
SHUBERT THEATRE, L.A. — Gino Vannelli gave Angelinos a treat last week with a special one night performance at the Shubert Theatre. The setting was a perfect backdrop for the talented singer-composer and his band. His performance delivered a powerful and moving show with his exhilarating showmanship and deep feeling for his music and his local. Gino’s music, rich with the melodies, and good English and French, filled the room while all the young ladies in the audience having their hearts. Gino while he pranced and sauntered on stage.

Gino and the group did selections from their three LPs on A&M. Crowd favorites included “Storm At Sunup,” “Powerful Home,” “Modern Move,” “Son Of A New York Gun” and “Where Am I Going.” With an incredibly moving show Gino’s music delivered an experience that magnificently and in- ticate lighting techniques created ten- sion in the acoustic band with a very heavy guitar sound, giving the band, over- all sound and overall effect.

Kenny Starr
Crystal Gayle
PALOMINO CLUB, L.A. — Kenny Starr is an exceptionally youthful newcomer on the country scene, having toured with Johnny Cash and Waylon Jennings. Now at twenty-one, he has his first big hit with ‘Blind Man In The Bleachers.’ I can imagine it being a bit of a bit maundin and was wondering if Starr’s entire act would be the same. While it’s true that the artist’s newest MCA release, “Together With,” which contains “I Happen,” is in the same rather depressing vein, the rest of Starr’s show was dis- tinctly country. He splits a hit version of “Your Mama Don’t Dance,” and moving into “Kaw-Liga” and “Texas Road.”

The very lovely Crystal Gayle, who was chosen most promising female vocalist by the Academy of Country Music, did a set consisting mainly of standards and her hits on United Artists Records. Highlights of Ms. Gayle’s show included “Silver Threads and Golden Needles,” “Wrong Road Again” and her latest single ‘Somebody Loves You.’

Royal Marines Black Watch
FORUM, L.A. — In 1776 when the Royal Marines Black Watch band performed their last joint appearance on U.S. shores their motive was far from musical. Wounds heal as times change and so this, their 200th birthday. Americans are proudly accepting her majesty’s hands across the sea bimentional salute to their loyal soldiers, but ever loved.

The brilliance of British pomp flowed forth with royal finesses aided by light, precision marching and an insightful choice of material. Those tunes not easily recognized by title were quickly iden- tified at first sound such as ‘River Kwai March’ and ‘Scotland The Brave’ those who were not played. The Royal Marines Black Watch and the Royal Marines, in their presentation of traditional anthems and martial music, but their own recreation of the band was a joy and Sousa classics were equally acclaimed.

The ceremonial favorite was the Black Watch whose magical pipes skirt over his heart. Their most esteemed selections were “California Here I Come,” “Scottish On parade,” “The Blue Hussars” and “Man In Private Stock on the U.S.” and “Sleep Dearie Sleep.” The latter being dedicated to the memory of John F. Kennedy and performed by a lone piper.

March 13, 1976

www.americanradiohistory.com
California Soul Invades New York Successfully

BEACON THEATER, N.Y.C. — The final night of Warner Brothers’ “California Soul” tour was given over to a group dedicated to jazz, which will be given heavy concentration by the label in the next few months. The group roster is made up of artists who have distinguished themselves in the past, all no doubt created with hope of greater future accomplishments.

Opening was Miroslav Vitous, the Chicago-born bassist and keyboardist who was an original member of Weather Report. Still in his early twenties, his technique is awesome well beyond the requirements of a job. He’s been out of the mainsteam for a few months. He has played with many noted jazzmen including Joe Beck and Gil Evans. The plan is to break a Sanborn single shortly.

Pat Martino’s guitar playing has been talked about for years in small circles. His upcoming and yet untitled first Warners release will be his eighth album and will be mentioned by the band’s beginning with names like Marnie and Pat. Although he is technically capable on guitar, his six-stringed efforts cannot match the feeling of years of mastery of his mentor, guitarist and vocalist Cheryl Grainger. He will be releasing “Magical Shepherd” in the spring, an album that will have a lot of syncopation among other guest appearances.

Dave Sanborn. The only artist not new to Warners playing this night treated the crowd to his popular brand of Cafe funk. Each Sanborn solo brought another dance floor, whether to the New Orleans clarinet or to the on-off plaintive ballad or the last number that showed his backing group off. Sanborn is represented by his first solo recording. It was released last March and was charted for a few months. He has played with many noted jazzmen including Joe Beck and Gil Evans. The label plans to break a Sanborn single shortly.

Alice Coltrane can be called the least commercial of performers of the evening. She continues in the spiritual tradition with an LP, “Eternity”, which will be her fourteenth recording and will be backed by harp and Wurlitzer organism, backed by the droning strings of the Indian tamboura.

Sergio Mendes has become a viable bassist Charlie Haden, who displays an extraordanary feel for the free-form environment, and Ben Riley, equally on the same wavelength, which was a spectrum of tastes to a degree he has yet to fully realize.

After five hours, the concert was an overwhelming outpouring of new product, which will take some time to digest and evaluate when all the records are released. The function here has merely been to introduce music on the way.

Deep Purple / Nazareth

LONG BEACH ARENA, L.A. — There’s nothing new about this band’s success. But in adding to the more, you certainly better be adding to the progression of the form. When it works in music, it’s a world crime. Deep Purple doesn’t. It’s the malady of the band’s failure. Deep Purple in Long Beach was just a number.

Deep Purple’s aWarners firestorm recent affinity for soul and funk, when taken on individual terms, is a de-fi balance to the band’s metal penchant. But this night’s attempt at incorporating the black man’s roots into blue-eyed heavy-metal was a number.

Steeped in rhythm and blues items like “Lady Luck” and “Gettin’ Tighter” worked by virtue of sticking to accredited musical boundaries. On these songs the ingrained influences of guitarist Tommy Bolin were most prominent and effective.

Unfortunately, the band’s determined effort at force-feeding blax to the white heat of such Purple staples as “Burn” and “Smoke On The Water” equated watered down. The former labored under mistaken riffing and vocals while the latter, a killer tune when done right, plodded along at a suffrenngly sluggish pace.

Donna Summer/Miracles

FORUM, L.A. — What was billed as the world’s largest disco dance party took place at the Forum last week. It was more of a circus atmosphere than a dance bar, but somehow the throng of people who attended found their way to the dance floors and on the dance floor. A notable difference was that the Forum provided much more fresh air than the cozy bars these groups are used to. Whether it’s a matter of who the group or what the performance is like, the fever pitch achieved on stage by the dancers was held in check the entire evening.

Donna Summer, complete with chase lights and smoke machines, was the first on stage in her performance, strutting and moaning her “Love To Love You Baby” song in far less time than the 16 minute L.A. version. She was backed by her usual 10-piece band and joined by an on-stage set of what looked to be professional ballet dancers with accompanying backup females. The former backup females provided the vocal harmonies and with Donna left the stage for a brief time letting Smoke the backup band that will be touring cross-country with Summer, perform an outstanding instrumental set in the middle and end of the act.

The Miracles turned in two dynamite hits on stage, “Love Machine” and “Night Life.” Although Bill Griffin, lead vocalist, was a standout and greatly, the sound of the group was generally together and well paced. The choreography attempted to look like the old R&B of the Miracles with the opening set of the night. “Proud Mary” and “Acid Queen,” Tina’s hit duets, were treated with the same eyes as the other Miracles songs.

Main thrust of his music is of course bossa nova and in this he gets very “Bossa Nova” as appropriated. He does manage to infuse some tasteful jazz lines in his own work, particularly for example, his own version of the Steve Wonder title. In fact there was a lot of free swinging from the Miracles group, more so than in some straight line jazz groups.

There were no surprises from the Elektra Records artist but a lot of musically moments.

David Ruffin

TOTAL EXPERIENCE, L.A. Riding the wave of the success of his solo debut, David Ruffin strode into the Total David, a solo performer now for the last six years. He has come a long way with the help of Van McCoy, David always has had the great voice, but now with the help of Van has the material to demonstrate his vocal quality, which is excellent, in the LP, “Total David.”

Ruffin opened with “Who I Am”, which is the title of his best-selling LP on Motown. He did not perform one from the LP included “Wild Honey,” “It Takes All Kind Of People”, and his current hit, “Look At Love.”

The sound was hot as David had the Rough Riders, his band, with him along with horns and brass. Three sassy sisters harmonized tightly behind him giving the sound the atmosphere of a disco.

Not denying the crowd at all, he did his forth set of numbers in the world for music falling on you.

Asleep At The Wheel

LINDA HARGROVE

THE ROXY, Los Angeles — Capital recording group Asleep At The Wheel took both in their material and way of performing it. They are an interesting combination of googie, boogie, country and blue, and hard country, that is both progressive and traditional. Singer Chris Rouse and guitarist Jimmy S握 have a way which she puts to excellent use on such numbers as “Nothing Takes The Place Of You” and “You Ain’t Woman Enough To Take My Man” and “End Of The Street.”

The high point of the set was a boogie-woogie medley featuring piano player Ruffin, and consisting of “Raided The Joint” “Beat Me Daddy Eight To The Bar” and “Choo-Choo Boogie.” Ray Benson handled the vocals on the traditional country tunes “Microwave Blues” and “Faded Love,” and Leroy Preston received good crowd response with his version of Hank Williams “Tennessee Border.”

Country songstress and composer Linda Hargrove opened the set with her self-penned songs, including “Just Get Up And Close The Door” and “Let It Go.” The group was made up of Ray Rodriguez and Olivia Newton-John respectively. Hargrove belongs to a new breed of vocalists who combine the diminished confections and winsome posturings of past country queens in favor of an honest, down-to-earth appearance and more intense, heartfelt lyrics. The Capitol recording artist received spontaneous applause from the Roky audience for her version of Bob Wills “Old Fashioned Love” and Merle Haggard’s “Don’t Give Up On Me.”

Richard Gerstein

TRUDE HELLER’S, N.Y.C. — Pianist-composer-singer Gerstein is acquiring the reputation of being one of the few composers who are used to writing the smaller cabarets and basically getting his own act together. When last seen he was working as a single by himself. In this cutover he has splurged on a strong female vocal trio and a back-up rhythm section. He has developed a vocal style that is somewhat reminiscent of the former. He has a way to mind visually, the resemblance stops there because Gerstein is into heavier, bluesier material — he usually performs with a 20-piece band.

Gerstein has polished himself and his group and the resulting end product is polished and gutsy.

March 13, 1976
Melissa Manchester
Daydream Makes Good

LOS ANGELES – All nine, the people were lined up around the block for the eleven o'clock premiere of the new Melissa Manchester show at the Troubadour. The cool evening air of L.A. seemed supercharged with musical energy. Inside the club, the atmosphere was thick with tension. The band set up, and posed in ready minutes. Melissa Manchester was almost running to the stage, and kicking off a set that never let up, responding, making use of the power when it was needed.

It took eight years to learn how to rerun a stage. Melissa said a few days later that there was no way to describe the toll the business was taking on her. Instead of being panic-struck, you just say Come on, let's have a good time and go.

The singer's remarkable presence is not limited to the stage. Although her voice was pitched in a low tone, her words seemed propelled, not through volume but through conviction.

The subject of influence was broached. What about the presence of Jazz in her tunes? Jazz is there, she said, but there are also a lot of different kinds of music. It's hard for her to single out one particular. Music lends itself to different roots.

The appreciation for all kinds of music was nurtured in Melissa Manchester's childhood – she grew up in a house band, and was always listening to a wide assortment of music filled with melody. "Very loud," she said, laughing. "My father was always developing his diaphragm and he had a band at home. He would ask me what I feel I need to take in her musical development? Melissa, a woman not without a strong sense of humor, said that you would get off on the fact that my sister and I used both hands when we played the piano. He only used one with the bassoon. He would stand and watch us practicing scales, staring at our hands. The fingers working away like little soldiers.

While I didn't really appreciate the factually the case, "Melisa told me, "I learned to love classical music on a matter-of-fact level."

I went to the High School for The Performing Arts, a part of the New York Public school system, a vocal and instrumental program, for artists. It was for daydreamers. I was always a terrible student and prefer to learn about things by doing them. Book-learning is shit. And here I searched for the right way. It's just so

With her number one single single fall, Midnight Blue, Melissa Manchester was catapulted into a place of national prominence. And Cash Box voted her top new female pop vocalist at year's end. How does it feel, being considered new? After many years of recording and club work? "Well, people react to what they're presented with, and if it's only the last couple of months, well that's it. I've been trying to get a recording contract serious stuff, since I was seventeen, realistically, since I was fifteen.

The contracts fell in place. First with ITC, then with a record company, and I'm on writing. I think each song has its own way of finding its form. She said "Sometimes a song comes to me with a chord idea, sometimes a melody. They come from different places... a bass line, a passage from a sonatina, something you read, something you saw... you don't realize the impact it had on you until later. I love it when this lyric and melody happen in the same time, because the whole idea just unfolds itself. I try to maneuver things to work that way.

The tunes are sometimes written with partners, like Carol Seger and her guitarist, David Wolfort. With another person, it's mostly trial and error. Melissa said. You work on ideas. It's more of a journey when you're starting fresh, with nothing and then come up with a theme. Every concept has ended up somewhere, if not the end of a tour I block out a month or so to write a real concentrated effort. It's the result of being on the road. I collect all my ideas, written on scraps of paper and see what I've been up to. Then I make demos, which I love to do, and bring them to Vin. Vin Poncia, her producer! He listens for form, structure and content! I still am involved with the passion and emotion. I'm learning more about detail all the time, but he looks at it objectively.

One of the highlights of the Manchester show is a tune called 'Sing. Sing. Sing.'

The song was originally written with Ringo Starr in mind, and Melissa had a great feeling about it. She thought it was really popular, but not so hysterical and fell off the piano bench. It's nice to get to that point when you can laugh at yourself and what you're writing.

There is a serious side to all this, while she can laugh, her vision is not wide. 'Creavity is not a matter of logic. It's a matter of hunger, and passion, and chaos, and all of those very dramatic words that there aren't any less dramatic word for. With creative people, for the most part, they somehow manage to be_present, whether they're people who are paying attention or not. I've been very lucky because I've worked with people who have been protective, compassionate, and understanding - good for me.

With success snowballing, what's in store for Melissa Manchester? Mostly we'll be doing concerts, in colleges, and I'll be writing more songs. I'll still be singing locally, wherever it takes me. I'd like to have the time to study dance, and maybe get involved with film, or theatre, or get a portable typewriter and write whatever I'm going to do next. Whatever it is supposed to do. It's very difficult for me. I'm going to cross the street by way of Madagascar. Madagascar is probably just the first stop.

Noel Redding
To The Point And Roll

What kind of drugs did Jimi take? You'd be surprised how many times I've been asked that question. It's stupid and, even worse, not relevant to what I'm doing now.

Reputation and Noel Redding, a band that has taken a long time in meeting From the ashes of The Jimi Hendrix Experience and a series of historic failures in the guise of Matfress and Road and finally to Noel Redding Band, a band with specific and subtle purpose.

Since the band's been together we've been bombarded with a lot of comeback and predictions. But that's not the important thing. The important thing is getting their songs across and not the kind of music we're playing.

Sure, there's some obvious influences. The rock and roll and blues element of the group is clearly considered a rock and roll band. We're using those musical forms as a vehicle for driving home the full impact of each song in the listeners' minds as a basic medium for telling a valid story. It is important.

Telling points. And, upon witnessing the band in the performing raw, valid Slam-bang rock and blues of the finest clear and without question, I've come to consider it a tale unearth and ahead. It's self-contained musical world. A world where simplicity and energy work.

In terms of what we're doing at this moment the simplicity of the words and music is all important. The most obvious reason for this would be that we're too taking on the listener's head. When we went into the studio we could have added keyboards, strings and double guitars. But it probably would tend to confuse the listener. Personally I like to sit down and know exactly what I'm listening to and I'm sure people who listen to music are the same way.

Redding continued. The simplicity of the music also makes the solos by individual members of the band more valid. It's easier when you're soloking, to do a whole lot of simple progressions and make them valid rather than getting really complicated and missing the mark on comprehension. I think if you get the point of the music accurately the better when you're dealing in simpler terms.

Just as it takes lyrical and instrumental pains to come up with music both lush and entertaining, so does it take involved intricacies to create a music that is quick and to the point.

Redding a frustrated writer while he says the band has a valid experience has found every facet of the medium important in getting his sound down.

He says hear all the time how either the words or the music must be strongest for the song to succeed. Well that's not actual the case. When you got right down to it, the arrangement of a song is what does or does not make a song work. I think the case of this band's lack of arrangement is a give and take proposition. I write all the music and Dave keyboardist David Carole writes all the lyrics. From the combination of the two I make the final decisions. But the important thing is that there is constant input from the others. Every member of the band is an important part of the music but the throwing of about ideas is even more so.

An interesting aside to the seemingly subtle as a train wreck approach of Redding's unit is the inherent subtleties and exotic passages that emerge relieve-like from the bus driving ground. It's there... if you listen hard enough: as are other hidden nuances. Like progression and creativity.

Yeah there are subtleties and they do tend to show through. It all gets back to an almost working sense of arranging them And is, and Melissa nice to get to that point when you can laugh at yourself and what you're writing.

The whole star trip doesn't matter to me anymore. It was fun when it was happening but now it just isn't important anymore. What is important is my progress as a musician.

I'm still learning but it's definitely a step forward.

John Mankiewicz
Bethlehem Track Dorough Album For Re-issue

NEW YORK — Reissue of singer Bob Dorough’s 1957 Bethlehem Records recording, ‘Devil May Care’ was held up because, out of 300 masters in the label’s tape library, it was the only one missing after transport to New York from Nashville.

However, Chuck Gregory, in charge of the reissue series, tracked down a clean ‘Devil May Care’ album to master from and the Dorough album has just been reissued.

Dorough is a singer-writer whose credits include a Grammy nomination for ABC-TV’s ‘Multiple Rock score’ writing ‘Comin’ Home Baby’ and singing with pianist Miles Davis.

London's Jack Welfeld Dies

NEW YORK — Jack Welfeld, administrative manager, London records, died from a heart attack on Sunday, February 29. He was 53 and had been with London Records for 28 years. Involved in many facets of the operation including contracts, record club liaison, promotions and marketing. He was charter member and past vice president of the Music and Performing Arts Lodge of B'nai B'rith.

Over 700 attended his funeral March 1. Welfeld is survived by his wife Rose and two children.

El Russell Brown, Inc. Organized

NEW YORK — L. Russell Brown has announced the formation of his own company, El Russell Brown, Inc., which will include a BMI publishing company and a record production company. Administering the operation will be Stephen Metz of Music America International. Inc. Brown has written and produced songs for such artists as Mitch Ryder and the Detroit Wheels, Tony Orlando and Dawn and Frankie Valli and the Four Seasons.

Ofices of El Russell Brown Inc. will be at 305 Fifth Avenue, New York, N.Y. 10016.

'M.U.' Ninth Gold LP For Jethro Tull

LOS ANGELES — M.U. The Best Of Jethro Tull has been certified gold by the RIAA, which makes the Chrysalis anthology the ninth gold album for the group. Other Tull gold albums are Minstrel In The Gallery, Stand Up, Benefit, Aqualung, Thick As A Brick, Living In The Past, A Passion Play and War Child.

War Child, Thick As A Brick, Aqualung and Living In The Past are also platinum albums.

Platinum Mac

LOS ANGELES — Fleetwood Mac, the current Rca smash album by Fleetwood Mac, has qualified for a platinum award by selling in excess of one million units since its release in July. The album, which was certified gold in December, includes the singles ‘Over My Head’ and ‘Rhiannon’.

Wakelin LP Via ATV/Pye

NEW YORK — ATV/Pye Records is reissuing Johnny Wakelin's first album in the U.S. The LP, intitled ‘Reggae, Soul, and Rock and Roll’ and features the single of the same name. ATV is the American operating arm of Pye Records, Ltd. of London, England.


SESAC Salutes Bicentennial At N.A.B. Chicago Meeting

NEW YORK — The National Association of Broadcasters’ 54th Annual Convention in Chicago will be treated for the 26th consecutive year to SESAC. Inc’s hospitality. The SESAC suite will be decorated in red, white and blue as a patriotic salute to the American Bicentennial, and SESAC’s 45th anniversary as a licensing organization. The theme will be ‘Celebrate the Bicentennial Music and will highlight SESAC’s publisher and writer affiliates.

The company has prepared a special 45 rpm EP of patriotic marches and a special packet and book descriptive of the company, and refreshments will be served. Representing SESAC will be president A.H. Preger.

Station Breaks 22

Frances Smith, retail sales manager of WLJ, Chicago elected to board of directors of Retail Advertising Conference.

Bill Bailey named program director at WXY, Cleveland.

WBIG, Philadelphia announces sale of station to Fairbanks Broadcasting Co., Indianapolis. Sale was effective March 1. Fairbanks also owns stations in Indy, Boston, Dallas-Ft. Worth and Titusville.

Florida Don Cannon Jr., the rocker and George Johns is consulting as national p.d. for Fairbanks.

Station was owned by Buckley Broadcasting out of Los Angeles.

A gm will be appointed for the station shortly.

J.B. Cammicle

NEW YORK TIMES AND SPARTA-FLORIDA SIGN AGREEMENT — The New York Times Music Corporation has concluded an agreement to exclusively handle administration and creative and promotional exploitation for the entire catalog of the Sparta-Florida Music Group, a U.S. based publishing operation. The Sparta-Florida catalog includes original copyrights of the Moody Blues, David Bowie, Charles Aznavour and Norman Newell, as well as over 60 major motion picture scores, including scores by three-time Academy Award winner John Barry (of James Bond fame).

Sparta-Florida is also one of the first publishers in the U.K. to enter the country music field, holding the copyright on the recently successful ‘Oklahoma Sunday Morning.’ Pictured above are the men who made the agreement: Murray Deutch (left), president of the New York Times Publishing Corporation; and Jeff Kruger, chairman of the board of Sparta-Florida and president of Ember Enterprises.

Chrysalis Plans Trower Campaign

LOS ANGELES — A major promotional campaign has been planned by Chrysalis Records for their new album ‘Robin Trower LIVE’ which will be released March 6.

Grant-sized four color posters, window streamers and album jackets with easy backs will be used for retail displays.

The campaign will support the national concert tour which Trower begins in Milwaukee on March 19. Radio contests giving away albums and concert tickets will be held in major markets and in Los Angeles a billboard will be erected on Hollywood’s Sunset Strip.

‘Robin Trower LIVE’. Trower’s fourth Chrysalis album was recorded in Stockholm and re-mixed by Trower and Geoff Emerick.

Ross Re-Links With Big Tree

NEW YORK — Charlie Ross has been re-linked to a long-term exclusive contract with Big Tree Records (dist. by Atlantic). Ross single (his second for the label), ‘Without Your Love’ (Mr. Jordan), is currently on the pop and charts. A debut album is in the works with producer Paul Vance (of David Geddies’ ‘Run Joey Run’ renoun).

‘CONCRETE’ ROCK — 20th Century recording artist Randy Edelman is holding a copy of his new 20th Century single ‘Concrete And Clay’ Peter Pasternak, 20th’s director of international, reported that ‘Concrete And Clay’ will be released throughout Europe within the next few weeks. Billy Pfordresher, 20th’s national promotion director stated that U.S. stations were the only exception to the record with enthusiasm (L. to r.) Pasternak, Edelman and Pfordresher.

A "SPLASH" HIT!

"Wet Weekend"

(Gladys Shelley) Pilgrim-711

by ROCK GAZERS

Already Heavily Back Ordered

A NEW DISCO SOUND

For Your D.J. Copy Contact

Harry Finher
Spiral Pub. Co-Suite 715
17 West 60th St.
New York, N.Y. 10023
[212] 582-2971
Roy Drusky, Grand Ole Opry member and Capitol Records artist, has purchased the old Opryland U.S.A. and has whored all over the world. With Drusky left, is Joe Taylor, president of the company.

Annual Fun Fair Set For June

NASHVILLE—With advance registrations to 1976's Country Music Fan Fair running far ahead of last year's attendance figures, the Fair is already expected to set a new record. Scheduled for June 9-13 at Nashville's Municipal Auditorium, the event will again feature top country music artists, a bluegrass concert, an old-time fiddling contest, picture-taking and autograph sessions with the stars, a large fan club and record label exhibition booths to Opryland U.S.A. and the Country Music Hall of Fame, and three lunches.

The Fan Fair registration fee is $12.00. Checks should be made out to Fan Fair and mailed to 2800 Opryland Drive, Nashville, Tennessee 37214. Fan Fair is co-sponsored by the Country Music Association, Inc. and the Grand Ole Opry.

Loretta Lynn—It is all smiles as she holds her four trophies that she won at the 11th Annual Academy of Country Music Awards. Her honors included "Entertainer of the Year," Female Vocalist of the Year," Top Vocal Group of the Year" (with Conway Twitty) and "Album of the Year" (with Conway Twitty).

Writers Share ASCAP Awards

NASHVILLE—Twenty-nine writers from Nashville and other cities served by the southern region ASCAP office have shared in $4,500 given to ASCAP members as a result of having songs performed by Ed Shear, southern region director. Among the writers winning the cash grants are: Smokey, up to $11,500—Buzz Cason, Guy & Susanna Clark, Bob Dean, Bobby Davison, David Fogelberg, David Gilbon, Bobby Harden, Webb Pierce, Ben Reece, Charlie Rich, Austin Roberts, Larry Rogers, John Schweers, Russell Smith, Darrell Statter, John Tip- tor, Rusty Wier and Johnny Wilson. Some of the chart songs which were surveyed by the popular awards panel were "Third Rate Romance,” "Rocky," "Dreams About Night Things" and "I Love The Blues And The Boogie Wooge.

Chellman Company Moves Headquarters

NASHVILLE—The Chuck Chellman Company Incorporated has moved its headquarters to 1201 Sixteenth Ave. S., Nashville, Tenn. Chellman and his wife, Georgia Twitty, recently purchased the property at this location and in addition to housing the offices of the Chuck Chellman Promotion Company, it also has offices of Adventure Music Co., Touchdown Music Co., Veeson International, a public relations company, Windschime Productions and the Nashville offices for Elektra/Asylum Records. The building formerly was known as the Atlantic Records building.

Bob Luman Hospitalized

NASHVILLE—Ex-recordcrning artist Bob Luman was admitted to Parkland Hospital in Dallas, Texas, Saturday after he suffered a ruptured blood vessel in his esophagus. Reports Tuesday indicated Luman continued to be listed in critical condition and remained in the hospital's surgical intensive care unit.

Country Artist Of The Week

Charlie Daniels Band

"Ridin' High"—the Charlie Daniels Band is part of the blueblood tradition of southern music. At the center of Daniels himself, a writer-producer-fiddler-singer and guitarist. Daniels is also a highly respected session musician. As a guitarist, he has played on Bob Dylan's "Nashville Skyline," "Self Portrait" and "New Morning." He also played on Ringo Starr's "Beaucoups Of Blues" and recorded with Pete Seeger, Leonard Cohen and Flatt & Scruggs. He performed with Scruggs on the Grand Ole Opry and produced the Youngblood's "Elephant Mountain" album.

Charlie, however, emphasizes the Charlie Daniels Band and that each musician in his line-up is as worthy of attention and credit as he is. Joel DiGregorio (keyboards), Freddie Edwards (drums), Charlie Hayward (bass), Tom Crain (guitar) and Don Murray (drums) are The Charlie Daniels Band.

The group travels in their own specially-equipped Greyhound bus, working approximately 250 days a year.

Joel DiGregorio has been playing keyboards for the band for five years. A professional musician for over twenty years, Joel went south at the age of 18 and met Charlie in 1969. Having an understanding of all kinds of music, Joel is an incredibly flexible musician.

Charlie Hayward, a new member of The Charlie Daniels Band, was born in Tuscaloosa, Alabama. Working as bass guitarist he has been a professional musician since 1969. His credits include work on Gregg Allman's solo album "Laid Back.

Tom Crain, a native of Nashville claims that he's "just pickin'" all the time. Second guitarist for The Charlie Daniels Band he has also written one track for the "Night Rider" album. Tom wrote the song on the album, "Franklin Lime-

stone." five years ago—Charlie helped arrange it for the album.

The Charlie Daniels Band has two drummers, Freddie Edwards and Don Murray. Edwards, who has been with Daniels for several years, met him in Berkeley, California.

Drummer Don Murray's background was primarily in soul groups. Working in Maryland and Washington, D.C., he met Mark Fitzgerald, a former member of The Charlie Daniels Band. It was Fitzgerald that introduced him to Charlie.

"We're not a rock and roll band," Charlie says. "We don't do anything but stand and play music. Sometimes it's hard for people in the big city to get into us. The 'people' love us, it's always the same people too... real street people."

"Beer drinkers, dope smokers and hell-raisers, people that live hard—they're the kind of people that make up a Charlie Daniels Band audience."

Their new album "Nightider," the first with the new line-up, fulfill all the promise a live Charlie Daniels Band show has always suggested.

Charlie Daniels and The Charlie Daniels Band, play home-brew bunch of musicians whose love for laying back and relaxing and having a good life makes the playing of that music all the better.

"We don't have an image," Charlie smiles. "It's all in our music. It's honest, basic music."

Following a million selling album, "Fire On The Mountain," Daniels is especially happy with "Night Rider," the current Kama Sutra LP.

"Texas" is the title of the hot chart climbing single (#36-bullet in the Cash chart) pulled from this LP.
Writer-publisher, Ben Peters and wife Jackie vacationed in Hawaii after attending the Grammy Awards in Los Angeles on Feb. 21. The Next Teardrop Falls was for best country song. Peters received a Grammy in 1989 for "Kiss An Angel Goodbye." That is "Songwriter of the Year" by the Nashville Songwriters Association. Peters holds the record for the most consecutive singles per month for more than 5,000 per month in the 16 years he has been writing for RCA. Peters is the only country writer to have written more than 5,000 songs for RCA and has had more than 100 million copies of his songs sold worldwide.

The Hecks were chosen to appear on the CBS-TV network's "Match Game," and their first appearance was on March 24. The second appearance was on April 30, and their final appearance was on May 31. The show was produced by Goodson-Todman Productions and was hosted by William Shatner.

Bill Anderson will appear as guest on "Match Game," and the show will be aired on May 31. The show was produced by Goodson-Todman Productions and was hosted by Bill Anderson.

Ask Any Cheater Who Knows
Freddie Weller (Columbia)

Bonsoir Blues
Flying Burrito Bros. (Columbia)

Glory Train
Pat Boone (Motel Melody)

It's So Good Lovin' You
O.B. McClinton (Mercury)

I've Got Leaving On My Mind
Webo Pierce (Plantation)

Johnny Orphan
Barry Blake (Gazelle)

Just Want To Taste Your Wine
Buddy Swan (Monument)

Let Your Love Flow
Bellamy Brothers (Warner Brothers)

Looking For Space
John Denver (RCA)

Mental Revenge
Mel Tills (MGM)

More Than One Kind Of Love
Billy Parker (SCL)

Never Naughty Rosie
Suze Thompson (Hickory)

Only Sixteen
Dr. Hook (Capon)

Snap Crackle And Pop
Johnny Carver (ABC/Dot)

Sun Shone Lightly
Pure Prairie League (RCA)

The Last Letter
Willie Nelson (United Artists)

The Last Cowboy Rides Again
Ed Bruce (United Artists)

The Winner
Bobby Bare (RCA)

To Show You That I Love You
Bill Collins (ABC/Dot)

Tonight I'll Face The Man (Who Made It Happen)
Kenny Starr (RCA)

What Goes On When The Sun Goes Down
Ronnie Milsap (RCA)
March 3, 1976

Dear CASHBOX Market Research Department,

Just a short note to say publicly that we at CIN-KAY RECORDS appreciate the fair and honest treatment we have received from your chart department. It is important for the industry to know that CASHBOX still gives the "little guy" the shot he deserves.

Sincerely,

Al Bolt

'YOU'RE IN LOVE WITH MY PET ROCK' & Budy Bailes "LOVE ISN'T LOVE" (Till You Give It Away)

Anyone needing extra copies, call Nationwide Sound Distributors collect (615) 382-7276.

Cin-Kay -- an independent by choice
MEL TILLS AND THE STATESIDERS (MGM M 14846)

Mental Revenge (2:40) (Cedarmont - BMI) (Mel Tills)
Taken from his LP "M-M-Mel". Mel wants to pay "her" back for what she's done to him. Produced by Jim Vienneau, it moves right along with a steady swinging beat and this revenge could be mighty "sw-sw-sweet" for Mel. chart-wise. Flip: No info. available.

WILLIE NELSON (United Artists UA 14921)

The Last Letter (2:55) (M Colle - BMI) (P. Griffin)
Taken from his LP "Country Willie". the award winning Willie Nelson sends his "Last Letter" with the very special "Nelson" delivery...no doubt about it, it'll get there fast. Flip: No info. available.

JACK GREENE (MCA 45026)

Birmingham (2:59) (Forrest Hills - BMI) (Gary Stewart, Bill Eddridge)
Jack Greene sings some mighty powerful words here...he didn't like what happened in Birmingham, but the listener likes hearing him sing about it. The musical arrangement is outstanding and the vocal accompaniment of the Holladay Sisters give it that extra something. Flip: No info. available.

RAY PRICE (ABC/Dot DOA 17616)

That's All She Wrote (3:09) (Fullness - BMI) (Jerry Fuller)
Ray is as always, great with a ballad, and this one is about a lover who leaves a good-bye letter when she leaves for good. Fine Price material. With production by Jim Foglesong and an outstanding arrangement by Cam Mullins. It's headed for top charting Flip: No info. available.

FREDDY WELLER (Columbia 3-10300)

Ask Any Old Cheater Who Knows (3:07) (Jack & Bill - ASCAP) (Jerry Foster, Bill Rice)
Freddy sings about the morning after a night of cheating and wonders if it was worth it. With moderate tempo and excellent production by Billy Sherrill, this Foster/Rice tune is definitely a charter. Flip: No info. available.

JEANNE PRUETT (MCA 45027)

Sweet Sorrow (2:56) (Fullness - BMI) (Jerry Fuller)
Jeanne Pruett's clear vocal style and the lyric and melody of "Sweet Sorrow" are a perfect combination. Produced by Walter Haynes, looks like another winner for Jeanne Flip: No info. available.

EDDY RAVEN (ABC/Dot DOA 17618)

I Wanna Live (2:59) (Acuff-Rose - BMI) (J.O. Loudermilk)
Eddy Raven's rendition of this Loudermilk masterpiece is a tremendous recorded performance. Produced by Don Cant, it's one you'll listen to time after time and still want to hear it again. Flip: No info. available.

JODY MILLER (Epic 9-50203)

Ashes Of Love (2:42) (Acuff-Rose - BMI) (J. Anglin, J. Wright, J. Anglin)
Taken from the album, "Will You Love Me Tomorrow," Jody on this fast moving Billy Sherrill production convinces the listener that the flame of love is burned out and nothing left but the cold ashes. But we believe the Ashes Of Love is a hot one for Jody. Flip: No info. available.

ED BRUCE (United Artists KW774-9)

The Littlest Cowboy Rides Again (3:05) (Contention - SESAC) (D. Ray, G. Ray)
Every "big" cowboy will relate to this one about the "littletest" cowboy. With an extremely clever lyrical arrangement and a true cowboy-western feel "Sounds like Ed Bruce has another hit and this "littlest cowboy" should lasso plenty of chart action. Flip: No info. available.

DON GIBSON & SUE THOMPSON (Hickory H367)

Get Ready - Here I Come (2:06) (Acuff-Rose - BMI) (K. Phyllis, Powell, Dewayne Orender)
Produced Sue "get ready" and go with this catchy, up-beat tune. Produced by Wesley Rose, it's a happy sound and air-play should be heavy. With it's cheerful sound, its also another good one for the jukeboxes. Flip: No info. available.

FLYING BURRITO BROTHERS (Columbia 3-10287)

Bon Soir Blues (2:56) (Chesled - BMI) (F. Guilbeau, T. Maxwell)
From the album, "Flying Again," the fabulous Flying Burrito Brothers again prove their singing talents on this bluesy, swinging tune. They're gaining popularity in the country field and this release should fly swiftly up the charts. Flip: No info. available.

JOHNNY DUNCAN (Columbia 3-10302)

Staring (3:10) (Reaca - BMI) (Kris Kristofferson)
Johnny Duncan wields his vocal technique with confidence through the moving elements of this Kristofferson song. Produced by Billy Sherrill, it carries a brilliant arrangement, and "Stranger" quickly becomes a musical "friend". Flip: No info. available.

GENE KENNEDY (Door Knob D03)

High Flies The Eagle (3:42) (King Coal - ASCAP) (Gus A. Steele)
Gene Kennedy patriotically sings the praises of our national symbol and we sing the praises of Gene Kennedy. The vocal excitement on this timely recording for our nation's bicentennial celebration. Flip: No info. available.

DELBERT MCCLINTON (ABC 12167)

Victims Life's Circumstances (2:20) (ABC/Dunhill - BMI) (D. McClintont)
Taken from the LP "Victim Of Life's Circumstances". Delbert sings his own song and the writer's influence is apparent. It moves fast with plenty of good 'ole country sounds produced by Chip Young. The boxees will get healthy with coins and air-play should be heavy. Flip: No info. available.

COME ON OVER - Olivia Newton-John - MCA 2136

This brilliant album is a colorful display of the Olivia Newton-John supreme artistry. The demeanor, soulful, emotional, and technical characteristics of her vocal talent shines through. Produced by John Farrar, it's an incomparable musical accomplishment. Selections: "Join Me", "Pony Ride", "Come On Over", "It'll Be Mine", "Greensleeves", "Blue Eyes Crying In The Rain", "Don't Throw It All Away", "Who Are You Now?", "Smile For Me", "Small Talk And Country/Wrap Me In Your Arms", "The Long And Winding Road".

THE BATTLE - George Jones - Epic KE 34034

Emmylou Harris said it well on the liner notes for this LP "When you hear George Jones sing you are hearing a man who takes a song and makes it a work of art", and each and every selection here is just that. Selections: "The Battle", "I Can't Get Over What Lovin You Has Done", "Baby, There's Nothing Like You", "You Always Look Your Best (Here In My Arms)", "The Nighttime", and each and every enjoyable back "Wean Me", "Love Coming Down", "Billy Ray Wrote A Song", "I Still Sing The Old Songs".

TIL I CAN MAKE IT ON MY OWN - Tammy Wynette - Epic KE 34075

Tammy is an expert when it comes to putting certain sobbing sound into a song, and this album contains songs that match her ability. "Til I Can Make It On My Own" is a perfect example of this and all other selections are typical Tammy Selections: "Just In Case", "He's Just An Old Love Turned Memory", "The World's Most Broken Heart", "I'll Could Only Win Your Love", "The Heart. You Can Be Replaced", "Love Is Something Good For Everybody", "Where Some Good Love Has Been", "Easy Come. Easy Go".

HANK WILLIAMS, YOU WROTE MY LIFE - Joe Bailey - Columbia KC 3409

The title song on this entertaining album is Joe Bailey's current hit single. He sings any type country song from the slow ballads to the uptempo tunes like "Ring Around Rosie's Finger". He proves he can take any type song and make the most of it. Featuring "The Biggest Airport In The World", other selections are: "I'm The Honky Tonk On Lover's Avenue", "The Lady's Got Pride", "You Got A Love Comin' On", "Hello Mary", "The Hard Times", "I Think I've Got A Love On For You", "I'm Not As Strong As I Used To Be.

THE SHEIK OF CHICAGO - Joe Stampley - Epic KE 34036


DON'T CALL ME, I'LL CALL YOU - Jerry Jordan - MCA 2174

Jerry Jordan's first claim to fame was "Phone Call From God" and now he is known as 'the country comedian' Turned Neil's Jerry Jordan The title selection here is hilariously humorous and enjoyable. The second track the versatility of the artist as he sings a beautiful ballad, "I Can't Sing A Love Song". Other selections: "Homer Jones", "Phone Call From Dad", "The Flag Service", "I Know A Man".

www.americanradiohistory.com
4 STAR STAFF WITNESS SIGNING OF Ampex vendors contract (center). Joe Johnson president, 4 Star Multi Media Recording Companies; (c) Richard Srinisky national sales manager, audio/video systems division; (c) Bob Bresault vice president, production 4 Star; (c) Alex Steel vice president-general manager, 4 Star; (l) Paul Wyatt consultant.

MEL WITH MCA — Country music star Mel Tillis has been signed to an exclusive worldwide recording contract announced J.K. Mairland, president of MCA Records. This is a return to the MCA family for Tillis, who used to record on the Kapp label. Pictured at the signing are: Dick Howard from the Jim Halsey Organization, Jim Halsey, Dick Frank, Tillis attorney, Lou Cook. MCA vice president, administration, and seated. Mel Tillis.

World International Opens In Nashville

NASHVILLE — World International Records has officially opened its new offices at 5023 Temple Rd. in Nashville, Tennessee. The label, which is locally owned by a construction executive, currently has two releases. Frankie Wray, whose single "Right Smack Dab" is being well received, is a young lady from Florida. Bernie Terrrell, a Nashville native, is showing chart action with his recording of "If She Never Gets To Heaven."

Billy Raines, well known songwriter and record executive is heading the local World International offices. Raines also produced the current singles. All World International recorded product is distributed by NSD and promoted by the Chuck Cheilman Company.

Additions to Country Playlists:

WMC — MEMPHIS
Another Monday — Jim Ed Brown — RCA
The Door I Used To Close — Hoy Healy — ABC/Dot
Without Your Love — Mr. Jordan — Charlie Ross — Big Tree
Make Your Love My Own — Mel Tillis — Bellamy Bros.

WINN — LOUISVILLE
Pamela Bianc — George Baker Selection — Warner Bros.
My Eyes Can See You as Far As You — Charley Pride — RCA

WBAM — MONTGOMERY
Last Letter — Willie Nelson — United Artists
Another Man — Jody Potter — Epic
The Lottest Cowboy Rides Again — Ed Bruce — United Artists
Someone's With Your Woman Tonight — Bobby Borchers — Polydor
It's So Good To Love You — O.B. McDonald — Mercury
What Goes On When The Sun Goes Down — Ronnie Milsap — RCA

KYAL — DALLAS
Play Me No More Sad Songs — Rex Allen, Jr. — RCA
My Eyes Can See You As Far As You — Charley Pride — RCA
I Couldn't Be Me Without You — Johnny Rodriguez — Mercury

KBIS — BAKERSFIELD
The Devil In Your Kisses — Mel Street — GRT
Selections — Steve Dudley — UA
I Couldn't Be Me Without You — Johnny Rodriguez — Mercury

KBGS — LOS ANGELES
I-80 All Nighter — Olivia Newton John — MCA
Another Man — Jody Potter — Epic

KLAK — DENVER
Love Me Because — Jimmy Reaves — RCA

EXTRA 41
— Extra To 41 —
I Couldn't Be Me — Johnny Rodriguez
Extra To 39 — My Pet Rock — Al Brot
Extra To 40 — Back On The Saddle — Sonny James
Extra To 34 — Till I Can Make It On My Own — Tammy Wynette

continued on pg. 47
KOME Research Input

store type of thing. Margy Brovan, a salesperson at Tower Records in San Francisco, pointed out that it is the sort of paper and displayed close the cash register with a display board heading of "local radioimaging," 70 percent of the people who took this survey felt that it was really great. The station variety for the top position was the tailers permitting to the college market. of programming. Some people who work at KOME also work at KJFC and the station has used something of the sort of research that has been implemented because of that. They do their own area primarily but it's a 10-watt station that effectively programs college radio. The college radio stations do a great job. In fact, one of the people who helped us with our in-store survey was on KJFC. And the station hasn't hesitated to remind record companies about their showing up third.

Gordy did a little more on the issue of Feb. 21. The effect of college radio on sales was particularly explored and the record moguls do well to recheck the article or catch the back issue for that story. The effects were surprising and quite extensive.

What continues KOME plan to do on this type of research? "Well, we're going to extend it in the future to even include more in-store record retailers. Margy continued. "We'll probably go into clothing stores and the sort and find out more about the radio influence of these retailers and we want to know their reactions, whether they're working or a student or both, and questions of this nature. It can all be instrumental in helping us program the station, believe it or not."

Programming

Ed Romig, pd at KOME, had a comment about the survey also. "From a programming standpoint, it serves as one more tool that we can use in how to shape our product which is to be taken into consideration in programming our station. We'll be revisiting this information, certainly — adding new questions from time to time and placing it in other just than record retail outlets.

The results are also helping our sales department. They're interested in some type of specific demographic feedback, not just from the one time input as to what must be taken into consideration in programming our station. We'll be revisiting this information in the future."

Our biggest feedback on the questionnaires so far has been in a period from August to November of 1979. There were 981 responses received from all of our outlets combined in these months. We are looking to say, very happy about that number.

Communication

We open lines of communication like this between radio stations and then retailers permitting use of the survey in their stores. people will benefit all the way round. And remember, the retailer, the station directly, and the buyer indirectly." Jang told Cash Box. "We want to share information to help us all know more about what we're doing in more procedures.

The scope of this type of research cannot be measured for all stations on the same ruler. Each station must decide how much time and space can be attributed toward a research oriented survey and each station can only measure for free the benefits and help that research has given it.

It is something certainly many stations have started to do. To find out more from themselves and their listeners. But it's something many more stations in the future will probably adopt and unless they're doing it with full steam and dedication, the results will be virtually nil. It does take time. It takes a lot of work. Dana Jang will verify these results and information received will reward every part of the recording and buying process, from record companies to record retailers, to radio stations to the public itself.

1600 Penn Ave.
Rights To Capitol

HOLLYWOOD — Capitol Records, Inc., has obtained original cast album rights to "West Side Story: A Musical" on "The World of Sylvania Avenue," which marks the first collaboration between Leonard Bernstein and Alan Jay Lerner, and is scheduled to open in New York May 4.

The show, which is being produced by Robert Whitehead, deals with eight in-habitants of the White House from George Washington to Theodore Roosevelt, with one actor playing all the presidents.

Symphonic conductor Leonard Bernstein has written the music for "West Side Story: A Musical," "On The Town" and "Wonderful Town."


1600 Pennsylvania Avenue" is Capitol's 10th release of Stephen Sondheim's "Follies" in 1971.

ABC Record & Tape
Ship Audio Mag. Tapes

NEW YORK — ABC Record and Tape Sales Corp. will distribute blank tape cassettes, 8-track cartridges and reel to reel products produced by Audio Magnetics Corp., to more than 8,000 retail outlets.

Included will be a promotional line of tapes distributed by ABC Record and Tape Sales titled "Bicentennial 76" that is 76 minutes long.

Herb Mendelsohn, president of ABC Record and Tape Sales Corp., announced that he organized sales meets in Fairfield, New Jersey, Des Moines, Denver, Indianapolis, Detroit, Seattle and many other places. Call to open the new lines. Meets in Dallas and Atlanta branches are set for next month.

Since May, ABC Record and Tape Sales RPM AWC's range of support material for the line including pegboards, cash register racks, counter and in-store display floors.

Redding Benefit

NEW YORK — Noel Redding Band, newly formed and on their first U.S. tour did a benefit. February 29 in Santa Fe, for the Institute of American Indian Art.

POINTS WEST — Sceptors Records is into disco. Again, the disco has been assessed by various parties, as something from the new wave to a passing fancy. But, as we say, Sceptors is into disco. Obvious to hurl hype and/or flat criticism, promotion man Patrick McCandless, vowed that his band will pull some extra yardage in behalf of his label and artist Bobby Moore. Patrick took Bobby around to a half-dozen L.A. clubs. Once inside the dance halls Jenkins and Moore worked the crowd, and Patrick touted the band with singles and South Shore Commission LPs to the patrons. And with a little extra touch of class, a bottle of champagne and a white label test pressing signed by the artists were left at the premises. That's music business, and that's the disco industry, that little thing doesn't make much of a dent. Still, Jenkins is thinking and we think he's demonstrating the kind of involvement vital to the business.

What was Larry Upton, president of Private Stock Records, doing in Los Angeles recovering lost LPs when he found out he had a new group discovery involved with the energy crisis? Clive Davis was ubiquitous last week. First he was spotted at the Troubadour catching David Bromberg last Friday. Thursday, he was at The Godfather catching The Godfather. He's been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys. But, with a new group discovery involved with the energy crisis?

The scope of this type of research cannot be measured for all stations on the same ruler. Each station must decide how much time and space can be attributed toward a research oriented survey and each station can only measure for free the benefits and help that research has given it.

It is something certainly many stations have started to do. To find out more from themselves and their listeners. But it's something many more stations in the future will probably adopt and unless they're doing it with full steam and dedication, the results will be virtually nil. It does take time. It takes a lot of work. Dana Jang will verify these results and information received will reward every part of the recording and buying process, from record companies to record retailers, to radio stations to the public itself.

1600 Penn Ave.
Rights To Capitol

HOLLYWOOD — Capitol Records, Inc., has obtained original cast album rights to "West Side Story: A Musical" on "The World of Sylvania Avenue," which marks the first collaboration between Leonard Bernstein and Alan Jay Lerner, and is scheduled to open in New York May 4.

The show, which is being produced by Robert Whitehead, deals with eight in-habitants of the White House from George Washington to Theodore Roosevelt, with one actor playing all the presidents.

Symphonic conductor Leonard Bernstein has written the music for "West Side Story: A Musical," "On The Town" and "Wonderful Town."


1600 Pennsylvania Avenue" is Capitol's 10th release of Stephen Sondheim's "Follies" in 1971.

ABC Record & Tape
Ship Audio Mag. Tapes

NEW YORK — ABC Record and Tape Sales Corp. will distribute blank tape cassettes, 8-track cartridges and reel to reel products produced by Audio Magnetics Corp., to more than 8,000 retail outlets.

Included will be a promotional line of tapes distributed by ABC Record and Tape Sales titled "Bicentennial 76" that is 76 minutes long.

Herb Mendelsohn, president of ABC Record and Tape Sales Corp., announced that he organized sales meets in Fairfield, New Jersey, Des Moines, Denver, Indianapolis, Detroit, Seattle and many other places. Call to open the new lines. Meets in Dallas and Atlanta branches are set for next month.

Since May, ABC Record and Tape Sales RPM AWC's range of support material for the line including pegboards, cash register racks, counter and in-store display floors.

Redding Benefit

NEW YORK — Noel Redding Band, newly formed and on their first U.S. tour did a benefit. February 29 in Santa Fe, for the Institute of American Indian Art.

POINTS WEST — Sceptors Records is into disco. Again, the disco has been assessed by various parties, as something from the new wave to a passing fancy. But, as we say, Sceptors is into disco. Obvious to hurl hype and/or flat criticism, promotion man Patrick McCandless, vowed that his band will pull some extra yardage in behalf of his label and artist Bobby Moore. Patrick took Bobby around to a half-dozen L.A. clubs. Once inside the dance halls Jenkins and Moore worked the crowd, and Patrick touted the band with singles and South Shore Commission LPs to the patrons. And with a little extra touch of class, a bottle of champagne and a white label test pressing signed by the artists were left at the premises. That's music business, and that's the disco industry, that little thing doesn't make much of a dent. Still, Jenkins is thinking and we think he's demonstrating the kind of involvement vital to the business.

What was Larry Upton, president of Private Stock Records, doing in Los Angeles recovering lost LPs when he found out he had a new group discovery involved with the energy crisis? Clive Davis was ubiquitous last week. First he was spotted at the Troubadour catching David Bromberg last Friday. Thursday, he was at The Godfather catching The Godfather. He's been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys and has been surrounded by record industry attorneys. But, with a new group discovery involved with the energy crisis?

The scope of this type of research cannot be measured for all stations on the same ruler. Each station must decide how much time and space can be attributed toward a research oriented survey and each station can only measure for free the benefits and help that research has given it.
N.E.S. -- Security Comes First

concert security is the subject of a crew meeting that is the backbone of N.E.S. pre-concert planning. At this meeting situations that might arise and how to deal with them is uppermost. Provisions for these security forces? Seating Booye Druge. "Seating is probably the most consistent problem we handle," said Hodge and we then only get into it as a last resort. People will see an empty seat in a location and take it. The ushers can usually move them but sometimes the person refuses to budge. That's were we come in.

"As far as searching people for drugs and booze, it's only done when a particular concert hall has a law against them. We don't trust people. It is not our job. We will confiscate bottles and cans at the door but this only done as a safety measure.

PRAHIE COMES TO THE CITY -- In New York for their club debut, RCA artists Pura Prairie League were showing up around town last week. Above: top photo: they are congratulated after their opening at the Bottom Line. Front l to r: Michael Conner (PPL); Pyron Roth. RCA's division v.o for business affairs. Joe Di Sabato, the group's product manager at RCA. Jack Kielman, division v.o of marketing. Billy Hinds (PPL), and Mike Reilly (PPL). Back row: Larry Goosb (PPL). Tom Spiegel, road manager. Mel Liberman, division v.o of commercial operations. John David Call (PPL). George Powell (PPL) and Jack Dalrymple, manager. The middle shot shows the band interspersed with the staff of Sam Goody's Sixth Ave store. The store is participating in RCA's "I Love The Shoe Fits" campaign in which a consumer will win a pair of Tony Lama boots. In the bottom photo, they're shown visiting RCA president Ken Glancy and presenting him with a ceramic sculpture of "Old Luke" their logo.

List of Grammy Winners

For a Motion Picture or a Television Special: A) JAWS (John Williams, Composer) RCA; B) CRYSTAL CASTLE (RCA); C) THE WIZ (Cher, Chauncey, Composer, Jerry Wexler, Producer) RCA; D) ALBUM OF THE YEAR, CLASSICAL, Grammys to the Artists and A&R Production: GERSHWIN SYMPHONIES (COMPLETE) -- Sir Georg Solti, (Conductor, Ray Nijenhuis, Producer) London; E) ALBUM OF THE YEAR (ORCHESTRA -- A Conductor's Award) -- RACHEL: SPOKEN WORD, CONCERT CONCERTOS -- Erich Wolfgang Korngold, (Conductor), Pierre Boulez conducting New York Philharmonic.

1. BAND OF THE YEAR -- History of the Year, Post
2. BEST ALBUM -- Reprise will release "Is This What Now?" which Reprise will release this summer.
3. RECORD OF THE YEAR -- "I'm Gonna Love Me Again" -- Aretha Franklin
4.の大賞 -- THE TOWERING INFERNO (Reprise)
5. BEST NEW COMET -- "I'm Gonna Love Me Again" -- Aretha Franklin
6. BEST NEW COMET -- "I'm Gonna Love Me Again" -- Aretha Franklin
7. BEST A&R -- "I'm Gonna Love Me Again" -- Aretha Franklin
8. "I'm Gonna Love Me Again" -- Aretha Franklin
9. "I'm Gonna Love Me Again" -- Aretha Franklin
10. "I'm Gonna Love Me Again" -- Aretha Franklin
11. "I'm Gonna Love Me Again" -- Aretha Franklin
12. "I'm Gonna Love Me Again" -- Aretha Franklin
13. "I'm Gonna Love Me Again" -- Aretha Franklin
14. "I'm Gonna Love Me Again" -- Aretha Franklin
15. "I'm Gonna Love Me Again" -- Aretha Franklin
16. "I'm Gonna Love Me Again" -- Aretha Franklin
17. "I'm Gonna Love Me Again" -- Aretha Franklin
18. "I'm Gonna Love Me Again" -- Aretha Franklin
19. "I'm Gonna Love Me Again" -- Aretha Franklin
20. "I'm Gonna Love Me Again" -- Aretha Franklin
21. "I'm Gonna Love Me Again" -- Aretha Franklin
22. "I'm Gonna Love Me Again" -- Aretha Franklin
23. "I'm Gonna Love Me Again" -- Aretha Franklin
24. "I'm Gonna Love Me Again" -- Aretha Franklin
25. "I'm Gonna Love Me Again" -- Aretha Franklin
26. "I'm Gonna Love Me Again" -- Aretha Franklin
27. "I'm Gonna Love Me Again" -- Aretha Franklin
28. "I'm Gonna Love Me Again" -- Aretha Franklin
29. "I'm Gonna Love Me Again" -- Aretha Franklin
30. "I'm Gonna Love Me Again" -- Aretha Franklin
31. "I'm Gonna Love Me Again" -- Aretha Franklin
32. "I'm Gonna Love Me Again" -- Aretha Franklin
33. "I'm Gonna Love Me Again" -- Aretha Franklin
34. "I'm Gonna Love Me Again" -- Aretha Franklin
35. "I'm Gonna Love Me Again" -- Aretha Franklin
36. "I'm Gonna Love Me Again" -- Aretha Franklin
37. "I'm Gonna Love Me Again" -- Aretha Franklin
38. "I'm Gonna Love Me Again" -- Aretha Franklin
39. "I'm Gonna Love Me Again" -- Aretha Franklin
40. "I'm Gonna Love Me Again" -- Aretha Franklin
41. "I'm Gonna Love Me Again" -- Aretha Franklin
42. "I'm Gonna Love Me Again" -- Aretha Franklin
43. "I'm Gonna Love Me Again" -- Aretha Franklin
44. "I'm Gonna Love Me Again" -- Aretha Franklin
45. "I'm Gonna Love Me Again" -- Aretha Franklin
46. "I'm Gonna Love Me Again" -- Aretha Franklin
47. "I'm Gonna Love Me Again" -- Aretha Franklin
48. "I'm Gonna Love Me Again" -- Aretha Franklin
49. "I'm Gonna Love Me Again" -- Aretha Franklin
50. "I'm Gonna Love Me Again" -- Aretha Franklin
51. "I'm Gonna Love Me Again" -- Aretha Franklin
52. "I'm Gonna Love Me Again" -- Aretha Franklin
53. "I'm Gonna Love Me Again" -- Aretha Franklin
54. "I'm Gonna Love Me Again" -- Aretha Franklin
55. "I'm Gonna Love Me Again" -- Aretha Franklin
56. "I'm Gonna Love Me Again" -- Aretha Franklin
57. "I'm Gonna Love Me Again" -- Aretha Franklin
58. "I'm Gonna Love Me Again" -- Aretha Franklin
59. "I'm Gonna Love Me Again" -- Aretha Franklin
60. "I'm Gonna Love Me Again" -- Aretha Franklin
61. "I'm Gonna Love Me Again" -- Aretha Franklin
62. "I'm Gonna Love Me Again" -- Aretha Franklin
63. "I'm Gonna Love Me Again" -- Aretha Franklin
64. "I'm Gonna Love Me Again" -- Aretha Franklin
65. "I'm Gonna Love Me Again" -- Aretha Franklin
66. "I'm Gonna Love Me Again" -- Aretha Franklin
67. "I'm Gonna Love Me Again" -- Aretha Franklin
68. "I'm Gonna Love Me Again" -- Aretha Franklin
69. "I'm Gonna Love Me Again" -- Aretha Franklin
70. "I'm Gonna Love Me Again" -- Aretha Franklin
71. "I'm Gonna Love Me Again" -- Aretha Franklin
72. "I'm Gonna Love Me Again" -- Aretha Franklin
73. "I'm Gonna Love Me Again" -- Aretha Franklin
74. "I'm Gonna Love Me Again" -- Aretha Franklin
75. "I'm Gonna Love Me Again" -- Aretha Franklin
76. "I'm Gonna Love Me Again" -- Aretha Franklin
77. "I'm Gonna Love Me Again" -- Aretha Franklin
78. "I'm Gonna Love Me Again" -- Aretha Franklin
79. "I'm Gonna Love Me Again" -- Aretha Franklin
80. "I'm Gonna Love Me Again" -- Aretha Franklin
81. "I'm Gonna Love Me Again" -- Aretha Franklin
82. "I'm Gonna Love Me Again" -- Aretha Franklin
83. "I'm Gonna Love Me Again" -- Aretha Franklin
84. "I'm Gonna Love Me Again" -- Aretha Franklin
85. "I'm Gonna Love Me Again" -- Aretha Franklin
86. "I'm Gonna Love Me Again" -- Aretha Franklin
87. "I'm Gonna Love Me Again" -- Aretha Franklin
88. "I'm Gonna Love Me Again" -- Aretha Franklin
89. "I'm Gonna Love Me Again" -- Aretha Franklin
90. "I'm Gonna Love Me Again" -- Aretha Franklin
91. "I'm Gonna Love Me Again" -- Aretha Franklin
92. "I'm Gonna Love Me Again" -- Aretha Franklin
93. "I'm Gonna Love Me Again" -- Aretha Franklin
94. "I'm Gonna Love Me Again" -- Aretha Franklin
95. "I'm Gonna Love Me Again" -- Aretha Franklin
96. "I'm Gonna Love Me Again" -- Aretha Franklin
97. "I'm Gonna Love Me Again" -- Aretha Franklin
98. "I'm Gonna Love Me Again" -- Aretha Franklin
99. "I'm Gonna Love Me Again" -- Aretha Franklin
100. "I'm Gonna Love Me Again" -- Aretha Franklin

March 13, 1976

Second Gold LP, Film Plans For Pryor

LOS ANGELES -- Comic Richard Pryor is currently working on several films as well as a follow-up album to the gold and Grammy-winning "That's Nigger's Crazy and It's Somethin' Else." which Pryor will release this summer. Pryor is expanding his career into films with appearances in "Bingo Long" and "Traveling All-Stars and Motor Kings." "Which Way Is Up?" and "Car Wash" will be for Universal and 20th Century Fox's "Silver Streak." Pryor will have the title role in an all-black version of O. Henry's "The Gift of the Magi," a Bruf Production for 20th Century Fox.

Midler At Caesars

NEW YORK -- Bette Midler will appear at Caesars Palace sometime this year in Las Vegas. Appearance was Midler's mother, Mima (Nunoo) on the Palace's entertainment vice president Sidney Gadhur would divulge money to be paid the artist.
OFF THE RECORD

I-r&b ingredients

Get ready. Get set. go. — Donna Summer has released a new LP that should have been printed gold to begin with. The new LP on Casablanca is entitled “A Love Trilogy,” and it is hot, hot, hot. Donna’s new single will be a new version of Barry Manilow’s “Could It Be Magic” and it is too cold. For those who like to bump until they climb. Donna has done a new 17:55 minute tune entitled “Try Me. I Know. We Can Make it. Try Me. I Know We Can Make it.” Both the single and LP will be monsters for her and Casablanca.

Eddie Harris dropped by the Cash box offices last week to play his new Atlantic LP. “That Is Why You’re Overweight.” “I’ve always been experimenting.” Eddie said. He’s got a patent on the reed trumpet, which has a great sound, and he’s always looking around for new involvements. The new LP is split up, one side jazz, the other in a more commercial vein. “I’m for versatility,” he said. Eddie by the way, is not over- weight. “I play everything. I just don’t sink one funk tune on the record.” — speaking of your jack-of-all-trades Eddie Harris is putting out a comedy record in a few weeks. called “The Reason Why I’m Talkin’ Shit.” made up of different raps Eddie has laid on recent live audiences. “I don’t believe in categories,” he said. “I’m a musician.” Eddie is in town for a three week new Sound On The Sea, and then will hit the Midwest on his way to New York where he’ll do the Bottom Live for a week in June. The current Eddie Harris band contains five pieces, with four rhythm machines. So watch your calories or “That Is Why You’re Overweight.”

A new record company is happening in the mile-high city of Denver. CMC Records is Andre Montel and Joe Beck’s new label. They are just getting things together and will go into the studios in the next few weeks and record such new groups as Eddie Winfield, a gospel group called Mark McMillan and his trio. Look for some spicy new releases from CMC in the upcoming months ahead.

Johnnie Taylor’s and LP “Eargasms.” is a monster in its first week on the charts. The LP jumped up on the r&b charts at 7 with a bullet, the single “Disco Lady” is still #1 r&b. On the pop side the single is 10 with a bullet and the LP is 97 with a bullet. This one is headed for platinum status in a hurry.

FULL OF FIRE — Shown above celebrating the release of Al Green’s tenth hit ‘H/London LP “Full Of Fire” and the announcement of his first Nevada appearance at the Sahara Tahoe Hotel May 13 are (from left to right) Don Wardell. London’s director of creative services, David Gest, president of David Gest and Associates pr, Walt McGuire, London’s v.p. of A & H; Toller Bond, president of London Records; Lamar Renee. WBL’s air personality, and Al Green.

Fanatasies is at it again with some very fine new jazz releases. Up and coming hit LPs include “Amazonas” by Cal Tajdar. This LP was produced by Iarto and arranged by George Duke. Joe Henderson has a new LP out entitled “Black Miracle,” which was produced by Orrin Keepnews and Joe. One of the more tasteful things to come out in a long while is the new Duke Ellington LP “The Afro-Eurasian Eclipse (A Suite In Eight Parts).” Woody Herman’s new LP is entitled “King Cobra.” The Bill Evans Trio also has a new release entitled “Since We Met.” and Mert Saunders and Aunt Monk have a sizzling new LP entitled “You Can Leave Your Hat On."

Al Green has a new smash LP on his hands entitled “Full Of Fire.” One especially tasty cut is “Gloxy. Glory. Al is headlined for more gold, and if the trend continues he will probably have more gold than Fort Knox. — Heard that Major Harris’ new single “Jealousy,” has been totally remixed and should be out shortly.

Bumps Doogan called in last week to say he celebrated a birthday. Happy birthday Bumps. Keep on bummin. Bums also said that “Love Me Right” by the Gary Toms Empire is starting to create a new heat wave in the city of angels.

ABC has released three new singles that should create a lot of steam and sizzle on the charts. It We Got A Go-Go. “Do You Wanna Do A Thing.” is released shortly. It’s the funkiest and hippest single to come out in a long time, and should put the fellows back on top of the charts. Also, Train Ride To Hollywood.” their film should be released around the country March 19. — Heard it is doing sensational business in selected key markets.

Cornelius Brothers and Sister Rose, Greatest Hits and Ike and Tina’s Greatest Hits. Both should do well. While we’re talking about greatest hits be sure to check out another fine package out on Buddah entitled “The Best Of The Isley Brothers.”

The new group of the year looks to be the Brothers Johnson with their LP “Look Out For Number One.” Already the LP is getting pop. r&b, jazz and progressive pop airplay all across the country. The LP is an exciting debut for the two talented Johnson Brothers. — Rocket Records is entering the r&b race with an exciting new LP from Brian and Brenda Russell entitled “Word Called Love.” Their new single is entitled “Highly Prized Possession.” Watch it grow on everybody. Eddie Dannen’s “Let’s Do The Latin Hustle” looks to be a number one record on pop. The record is already 25 with a bullet after only being on the charts for two weeks over there. — Heard from a reliable source that Aretha Franklin’s new LP is going to be a monster. Curtis Mayfield is producing the LP for Arista. David Ruffin was in town last week and the man who has scored a gold record for “Walk Away From Love.” got a surprise when appearing at the Total Experience. On the opening night David got the surprise of his life when his old buddies Melvin Franklin and G.C. Cameron joined him on stage to sing. It was hot. — More Temptations news is that after a recent show in New York City the guys were started when Mick Jagger came backstage to say hello. Besides having a few laughs, Mick joined with the Tempts in singing “ Ain’T Too Proud To Beg.” in the dressing room.

Sylvia Robinson of All Platinum was in town last week for the Grammys. Sylvia was in town with Shirley & Co. because Shirley was up for a Grammy with “Shame. Shame. Shame.” everybody’s favorite dance record of last year. Sylvia loves California so much that she is releasing a new single shortly entitled “L.A. Sunshine.” She said it is not like “Pillow Talk,” but a nice up-tempo tune that rocks gently. Sylvia also said that Shirley & Co. will be releasing a new single shortly also entitled “Dance. Dance. Dance.” Also Brother To Brother are releasing a new LP soon entitled “Lett Your Mind Be Free.” Right now a lot of LPs are in preparation for release including LPs by Solomon Burke, The Moments and others. Within the next couple of months we will have quite a few releases coming. Also the Chess material is being gone over for packaging and within the next six months we should have some very fine LPs by the great artists that recorded for Chess back in the golden days of rock and roll.

Ronnie Laws has released a new single which is a great follow-up to his last smash “Always There.” The title of Ronnie’s latest is “Momma. Bill Withers’ new single on the “Making Music” LP is “I Wish You Well.” The Natural Four have a new single entitled “It’s The Music” on Curtom...The Notations also have a new single released. "Make Me Twice The Man" on Gemini...Reggie Banks called in from Detroit to say that the hottest of the month will be "The End Of A Love Affair" by Al Green. Betty Wright is at it again with a dy-n-o-mite new release on Alston entitled “Everybody Was Rockin.” It’s bad...that’s all.”

Jess Levitt

March 13, 1976
soul waves
Is jazz making an impact on top 40 r&b radio?

Ernest James, program director at WBMX thinks so. "Jazz is definitely coming into its own because it has a more contemporary sound. Artists like Herbie Hancock, Bobbi Humphrey, Freddie Hubbard, Houston Person are becoming more commercial and gaining a broader base in their audiences. I look for jazz to be even a bigger influence in the very near future."

Robert Scott, program director at KYAC feels that in some markets it may and one week depending on the demographics. "It's getting more airplay in places and you can't ignore it completely, however you can just play three or four jazz cuts in a row in the morning drive. Jazz has changed recently in becoming more commercial and I think that a lot of the music has fused from the heavy disco thing. You have to watch jazz records now on the FM's in your market could burn you if you aren't aware of what's happening."

Don Wilson, music director at WSOJ feels jazz is making an impact but not in his particular market. "We play jazz on our FM station because we want to differentiate the sound between the two. We do have a special jazz show on every Sunday. Now right play just enough jazz on the station to get by. I see the trend shifting to more jazz things in the next six months or so in r&b radio."

Victor Boykin, program director at WBUJ feels jazz is definitely having an impact. "We are using jazz cuts once in a while to give us a more balanced sound and to have a broader audience. I see the trend continuing toward more jazz cuts being played on r&b radio."

Horace O'Kelly, program director at WNNV in Milwaukee feels jazz is having an impact. "I think music is changing from less disco to more jazz oriented. The young jazz musicians see that there is a market for their music so more and more are getting into it. I don't think it will blossom and bloom overnight; however the jazz sound of today is becoming more contemporary and commercial and it should make tremendous strides in the next six months or so in r&b radio."

continued on pg 47
N.E.S. Takes Security Seriously

Hodge shrugged at the infamous freking congress of security officials and dismissed the hit or miss process with “You can't search everybody.”

“You see our entire approach to concert security is aimed at the protection of the people attending as well as protecting the hall from damage. We don’t want to see anybody arrested or thrown out of a show and we’ll do everything possible to keep that from happening.

This philosophy extends to the people we'll work for. We will only work for qualified promoters and during the course of the show we’ll keep close communication with the police and fire marshals.”

Concerning the ever-touchy question of unauthorized actions by security personnel at concerts, brutality and attitude, according to Hodge, sometimes go hand in hand. It’s all a matter of attitude. People tend to react differently in situations. We screen our people pretty carefully so that potential troublemakers don’t get in. But we’re human. We make mistakes.

Breaking The Camel’s Back

“I mean a guy may be called an ass twenty times during the course of a concert and it won’t phase him. But on that twenty-first time his reaction may be different.”

Hodge lapsed into recollection about the outfit Deep Purple gone in Long Beach. His remarks put the sometimes violent life of a concert security guard in perspective.

Three of us were assaulted the other night but, overall, it was a relatively quiet evening.”

Additions To R&B Playlist

WOL - WASHINGTON, D.C.
Living For The Weekend - O'Jays - Phila. Int'l.
I’m So Glad - Olivia Newton-John - RCA
Love And Understanding - Kool & The Gang - Delite
A Time To Be - Live For Today - Columbia
Grazie - Blue Magic - Atlantic
Let’s Make A Baby - Billy Paul - Phila. Int'l.
WILD - BOSTON
Living For The Weekend - O'Jays - Phila. Int'l.
Heavy Love - David Ruffin - Motown
Living For The Weekend - O'Jays - Delite
Mardi Gras - Rolling Stones - Delite
Mary Carol Williams - Salsoul
Thank You Baby - Levine Thomas - Don
VINYL - NEW YORK
Movin' - Brass Construction - UA
Spinnin' - The Spinners - Epic
Don’t Go Lookin’ - Stax Ventures - RCA
Street Talk - Stax Ventures - RCA
Grazie - Blue Magic - Atlantic
Don’t Turn Around - Youngbloods - With Love & Love Family - Cala
Sing A Song - Abbie Laborde & The Laborde Family - Bopper
17 To 18 - Dayton, Bobby - Woman's
15 To 19 - To The Wild Wild West - Sunday People
20 To 15 - He’s A Friend - Eddie Kendricks
WDDW - CHICAGO
Let’s Make A Baby - Billy Paul - Phila. Int'l.
The Touch - Alex Williams - Phila. Int'l.
Heavy Love - David Ruffin - Motown
Hard Love - Blackbyrds - Warner
Fopp - Ohio Players - Mercury
24 To 19 - Shangri La - Sunshine
34 To 17 - Let’s Goonie - Ariche Bell
11 To 16 - My Old Lady - Edmonds
15 To 10 - Living For The Weekend - O'Jays
WYLD - NEW ORLEANS
Mucho Love - Baby Franklin - Columbia
Dynamo Black Magic - Jilene & Friends - GeC
All In The Family - General Johnson - Aristotel
Hun-New Love - Chocolate Milk - RCA
12 To 7 - Fool - Ohio Players
KDKO - DENVER
Let’s Make A Baby - Billy Paul - Phila. Int'l.
You Don’t Know Me With Me - Billy Paul - 20th Century
Get Up And Boogie - Silver Convention - Midland
Make Yours A Happy Home - Gladys Knight & Buffalo
All In The Family - General Johnson - Aristotel

Additions To Country Playlist

KM-FM - ATHENS, GA
The Door I Used To Cope - Roy Head - ABC/Dot
I Can’t Be Me Without You - Johnny Rodriguez - Mercury
The Feminine Touch - Johnny Paycheck - Epic
The Man You Know - Michael Murphey - CBS
High Life - With Love - Jamma
Red Steel - ABC/ Dot
32 To 18 - Sweet Sensation Fasing - Sue Richards
14 To 17 - Broken Lady - Larry Gatlin
8 To 12 - Drivin’ My Baby - Eddie Rabbitt
WHN - NEW YORK
Til You Kissed - Connie Smith - Col
Come On Over - Olivia Newton-John - MCA
15 To 2 - Without Your Love - Charlie Rich
14 To 9 - Broken Lady - Larry Gatlin
WAME - CHARLOTTE
Together Again - George Jones & Margo - Reprise
Hey Lucky Lady - Daily Norton - RCA
Wild Goose Chase - James - RCA
It Couldn’t Be Me - Johnny Rodriguez - Mercury
Rockin’ At The Carnival Boat - N.G. Night - Mercury
19 To 12 - If He Had It To Do - Roy Clark
20 To 13 - I’ve Got A Good Thing - Freddy Fender
24 To 10 - I’m So Sensitive - Terry Bradshaw
25 To 18 - Drinkin’ My Baby - Eddie Rabbitt
29 To 11 - Goodnight Special - Melba Wilkins
Extra To 25 - Deck Of Cards - Workman

FM Analysis n 24

Night Lights - Eldon Murphy - RCA
War - Billy Joe Royal - Phillips
Sweet Harmony - Maria Muldaur - WB
(Better Days)
Happy Endings - Melissa Manchester
Reach For The Sky - Sutherland Brothers & Quiver
Last Night I Was A Sun - Al Dancoula

KATZ - ST. LOUIS
Heady Love - David Ruffin - Motown
Living For The Weekend - O'Jays - Phila. Int'l.
You Seey Ting - Hot Chocolate - Big Tree
WAAA - WINSTON-SALEM
Feel The Need - Lionel Richie & The Commodores - ABC
Let’s Goonie - Ariche Bell - S.Y.P.
You - Commodores - ABC
13 To 10 - From Us To You - Starlites - Dark Horse
26 To 16 - Superbound - Jimmy Castor - Atlantic
33 To 19 - She Knows It - Kool & The Gang - ABC
39 To 30 - Flunk - Parliaments - Casablanca
WIN - MICHIGAN
Cloch Of Mind - Jonases - Mercury
Don’t Run The Music - Gotcha
Get Up And Boogie - Silver Convention - Midland
Sing A Happy Funky Song - Sky
Young Heart - Candid Staton - WB
You Look Like You Naturally - Essence
Make Yours A Happy Home - Gladys Knight & Buffett
Blessed - You See The Trouble - Barry White - 20th Century
Save Me - Fanny &鬆
WQG - CHARLOTTE
Midnight Special - Billy Paul - Phila. Int'l.
Pieces Of Dreams - Arma
To The Wild Wild West - Sunday People
WODS - PHILADELPHIA
You See The Test - Barry White - 20th Century
Words - Donny Gerrard - Greedy
Donnie's Got The Blues - Billy Paul Family - Cala
Making Love In The Rain - Black by 20
24 To 19 - Stairway To Heaven - O'Jays - Phila. Int'l.
47 To 30 - Make Yours A Happy Home - Gladys Knight & Buffalo
KLCX - LOS ANGELES
Tease - Charlie Daniels - Kama Sutra
You Can’t Be Much About A Stranger - Gene McDaniels
Call Me - St. Jakes - Method
Playboy - St. Jakes - Method
When You’re Lost In Mind - Brie Jo Sogre - UA
Come On Over - Olivia Newton-John - MCA
56 To 43 - My Windows Faces The South - Sammi Smith
43 To 32 - Til I Can Make It On My Own - Tammy Wynette
50 To 32 - The Goodnight Special - Little David Wilcox

COLD BLOOD RUNS HOT - After delivering a chilling set at Los Angeles Roxy Theater. ABC recording artists Lydia Pense and Cold Blood had reason to smile backstage. Their new ABC album: “Lydia Pense and Cold Blood,” has just been released and the audience had formerly taken the material, a featured part of their live set, with enthusiastic applause. Pictured above with the group is (top r.) are (standing) Jerry Rubinstein, chairman of the board of ABC Records; Steve Diener, president of ABC’s international division; Kern Elfiner, Cold Blood’s manager; Linda Blaskey, ABC’s managing director of A&R. Ms. Lydia Pense, Otis Smith, vice president of ABC Records, Cold Blood’s Michael Sasaki, (kneeling) group members Harvey Hughes, Domingo Balintang and Max Haskell. Not pictured but very much noticed on the Roxy stage are group members Raul Matule and Danny Hull.

New London California Distribution Plan Set

NEW YORK - As of March 1, 1976, the London import catalog will be handled by all London Records distributors throughout the U.S. Previously the catalog was sold only through factory owned branches. The catalog includes over 800 titles on the Argo, Telefunken and Editions De L‘Oiseau-Lyre labels.

New London California Distribution Plan Set

NEW YORK - As of April 1, 1976 the London import catalog will be handled by all London Records distributors throughout the U.S. Previously the catalog was sold only through factory owned branches. The catalog includes over 800 titles on the Argo, Telefunken and Editions De L‘Oiseau-Lyre labels.

ALMO PUBLICATIONS SIGNS AMBROSIA - Almo Publications last week announced the signing of Ambrosia to an exclusive contract for the production and sale of printed music in both the popular and educational fields. Almo Publications, the print arm of the Armo and Irving publishing companies, is planning to issue a deluxe music folio, as well as many other individual song publications devoted to the Ambrosia group, according to Joe Carlton, newly appointed director of Almo Publications.

From left to right: Fred Piro, manager and producer of Ambrosia; Joe Sill, general professional manager of Almo and Irving music publishing companies; David Pack, Burleigh Drummond, Joseph Puerta, Christopher North, the talented quartet who comprise the Ambrosia group and Carlton.
20 Years Ago... a nostalgic look at some of the amusement machines produced in the year 1956.

American Shuffleboard Co.

The 16 x 17 American Shuffleboard model illustrated here was produced in a rather unique location—a Polaris atomic submarine! As a matter of fact during the approximate time period of 1955-56, similar models were installed in the submarines Thresher and Roosevelt and were the products of a heated world-wide underground tournament between crew members of the respective vessels. Event was highly praised by the U.S. Navy and its recreational value to the crew was inestimable. The model in the photo is located on the sub’s torpedo rack and, according to American Shuffleboard’s Nick Melone, installation was no problem, the unit was delivered in two pieces and assembled on board.

Findlay Named Rock-Ola Service Manager

CHICAGO — William Findlay has been appointed manager of customer services for the music and vending divisions of Peoria, Ill., the American Rock-Ola Manufacturing Corporation, according to an announcement by executive vice-president Edward G. Dors.

Each of his new jobs will supervise all phases of service including inventory and shipping of phonograph and vending parts, the preparation and distribution of service information, and the supervision of Rock-Ola service school materials and operations.

To joining Rock-Ola’s force in 1967, Findlay was involved in the engineering, sales and installation of large scale industrial and commercial audio systems. He was instrumental in founding the mid-west regional division of the Audio Engineering Society, and served as a vice president of the group.

Chicago-based Rock-Ola manufactures complete lines of coin-operated as well as non-coin-operated phonographs and cold and bottled beverage vending machines for international distribution.

American Shuffleboard has advertised the fact that shuffleboards are a favorite pastime in clubs, taverns and wherever people gather for amusement. So the accompanying photo might have been taken at the neighborhood bar about thirty some odd years ago. Fashions have changed, but the public’s enthusiasm for shuffleboard play has been consistent through the years. This is a successful model built by late 1940s Nick Melone. firm’s general manager goes back even a little further than this in tenure with the company. He joined American Shuffleboard in 1934 and has been a driving force in the firm’s operation ever since.

Service Hint

PEORIA, ILL. — A service hint, combined with some good advice for phonograph operators, is being passed along this week by Les Montooth of Montooth Phonos in Peoria, Illinois, whose own route consists exclusively of phonographs. Keeping a phonograph in profitable working order is as much the responsibility of the location as the operator, according to Les. So when a unit breaks down it behooves the location owner to immediately phone for service and the operator in turn, to answer the call without delay regardless of the hour. So that earnings are not interrupted for too long a time period. Speed of service then is the key to maintaining steady, uninterrupted collections at Montooth Phonos. Les also said that the equipment break-down on his route is rarely, if ever, of mechanical origin and most commonly the result of defective records which distort sound reproduction and cause the machines to jam. Although the problem of defective records has subsided to a degree, due to the efforts of the various record manufacturers, Les is hopeful of a final solution which would eliminate the problem completely and thereby reduce his log of service calls. Have you a service hint you’d like to share with fellow operators? If so, please send it to Cash Box, 29 E. Madison St. Suite 806, Chicago, Illinois 60602 and we’ll be happy to print it.

PROFILE:
Cash Box Interview With Don Van Brackel Ohio Operator

OHIO — The firm A. Van Brackel & Sons, Inc., 1301 Ottawa Avenue, Defiance, Ohio, will celebrate its 50th anniversary in 1976. For twenty of those years, Don Van Brackel, secretary-treasurer of the corporation, has been an integral member of its operating team, learning the ropes while he was attending college in 1956 and working alongside his father, August Van Brackel, himself an early starter in coinops at the ripe young age of 16.

Don is treasurer of Music Operators of America, a position that he has held for twenty of the 50 years the firm has been in business. This position requires a very unique location of the firm, the Ohio Music and Amusement Association.

The Van Brackel route covers approximately 22 counties in the northwest corner of the state. Composed of primarily small town locations with some of the large spots situated in the Lima area, and the equipment line includes music, games, coin-opertative vending machines and background music. At present, the firm operates approximately 350 phonographs and it is this particular facet of the operation that was discussed during a Cash Box interview with Don Van Brackel.

CB: How about new phonograph locations opened up on your route?
Van Brackel: Yes, but this is fairly consistent. We have the normal number of closings and the normal number of new locations. We haven’t had any unique spots opening up, however, and most of our phonograph installations are in lounges, taverns, restaurants and high school and college cafeterias. In the past ten years, we have bought 13 new routes, most of which were for sale because they were not profitable enough for their owners. When we took them over we immediately upgraded the equipment lines, put in new equipment. We have also instituted the proper programming procedures, rotated machines where necessary, and bolstered collections considerably.

CB: Have you any specific buying habits with reference to new models?
Van Brackel: We replace between 10% and 15% of our route every year, and actually try to keep it at 15%. Price is not the primary object when we buy new equipment, but the fact that the fac- tors are keeping a competitive edge and taking advantage of the depreciation write-off and the investment credit. As we are discovering, the new model creates a very good impression at a location and we follow through, of course, with good service and programming. It’s our practice to change at least five records per week on our complete route. We use our metering system and make our selections accordingly, eliminating the records that are not being played.

CB: How often do you purchase records for your phonograph route and in what quantity?
Van Brackel: We purchase 1,200 records per week and these are wisely selected by our programming staff.

CB: What is your primary interest in records?
Van Brackel: We rely almost entirely on the trend and will not location requests but these are primarily for product in the ‘standard or ‘diluted’ categories.

CB: Relative to your own route, who are the most consistently popular recording artists among jukebox patrons?
Van Brackel: At present, there are three: Elton John, Conway Twitty and the Carpenters.

CB: Do you provide any particular promotion material on location to stimulate jukebox play?
Van Brackel: Not really. In some spots we use colored strips but we’ve found that the greatest earnings inducement is a properly programmed jukebox. A patron will not hesitate to insert a coin when the record he wants to hear is currently on the machine.

CB: What is your present pricing on phonographs? What is your experience with straight quarter play?
Van Brackel: We have a good variety of games equipment including pinball machines, pool tables, bowlers, shuffle alleys, foosballs, video cocktail tables (which we are now testing), as well as jukeboxes and cigarette machines. In gross dollar volume, we do about 40% music and 60% games.

Tri-State Vending Convention 3/26-27

CHICAGO — The leadership of the Alabama, Louisiana and Mississippi vending associations have filed tentative plans for the annual Tri-State Vending Convention, March 26-27 at the Broadwater Beach and Yacht Club in Biloxi, Miss. A combination of educational and social activities, as well as individual council meetings during which the respective
The Rock-Ola 464. Anything else is less.

When you order a jukebox, you have a clear-cut choice. You can order a Rock-Ola 464. Or you can order something less. Because, until we start work on next year's model, the 464 is as good as jukeboxes get.

Its neon-inspired graphics grab the customers' attention. Its blinking, colorful selection/control panel makes playing easy and exciting.

And the 464 sounds as good as it looks. Because inside, a specially-designed acoustical chamber disperses the music properly. Nothing stays trapped inside to vibrate and muffle.

Being a Rock-Ola, the 464 is unaffected by dirt. Dust. Greasy air. Grime. Hard use. Liquids. And time. It's built to take it all and keep right on playing, while other machines overheat, overwork or just plain wear out.

Besides all that, the 464 helps you count your take. An optional computerized change counter (Model 2181) keeps track, and even gives you a complete printed record.

So, it comes down to your choice. You can have Rock-Ola 464, with features other machines can only copy. Or you can have something less.

But then that's always been true of Rock-Ola.

Is there really anything else?
Cash Box/Coin Machine News

**Fujii Appoints LAI World Distributor**

AUSTRALIA — T. Urigami, chairman of Fuji Enterprises Ltd. and M. Steinberg, managing director of Leisure and Allied Industries (1973) Pty. Ltd., jointly announced the appointment of LAI Leisure and Allied Industries of Australia as world-wide distributor of the Fuji line of amusement games.

The arrangements were formalized between the two companies during the recent Amusement Trades Exhibition in London. Fuji recently introduced the “Kamekaze” and “Speed Race,” which were on display at the exhibition. Both Steinberg and Urigami, who were present at the ATE, were very impressed with the high demand shown by operators for products for the coin machine market.

**Mirco Names New VP-Controller**

PHOENIX — Mirco, Inc. has appointed Robert G. Salatka, vice-president and controller of the corporation. Salatka is a practicing Arizona attorney and a certified public accountant.

Prior to joining Mirco he served for two years as director of New Venture Development for Motorola, Inc., and was directly responsible for identifying, evaluating and implementing new business opportunities for Motorola nationwide. He also had senior management responsibilities for Motorola Telegames, Inc. (Chicago) and other subsidiaries which resulted from New Venture Development activities.

From 1966 to 1973 he served in a variety of legal and accounting positions with key assignments including corporate and individual tax accounting for Holder, Backstrom and Co., a CPA firm in Portland, Oregon management advisory services including tax and audit preparation for Price Waterhouse & Co., and comptroller-legal office for the Oregon firm of Fennemore, Craig, Von Ammon & Udall.

Salatka is a member of the American Bar Association and the American Institute of Certified Public Accountants. He has been licensed as an attorney and CPA in Arizona since 1971.

Salatka received a bachelor of business administration degree in accounting from the University of Notre Dame in 1966. As an undergraduate he attained the highest scholastic average in the University’s College of Business, graduating cum laude. He was also presented the Oregon Society of CPA’s award for outstanding accounting student.

He earned an MBA degree from the University of Portland in 1968, again achieving high scholastic honors. Later he was a recipient of his class president’s award from the University of Notre Dame Law School receiving his juris doctor degree in 1971.

Mirco, a Phoenix-based electronics firm, has three operating divisions and two wholly-owned offshore subsidiaries. The operating divisions are Mirco Systems Division, which produces automatic test equipment and computer programs for a wide range of industrial customers, Mirco Games Division, which manufactures leisure-time products for home and commercial use and Mirco Electronic Distributors, which supplies a complete line of quality electronic products to military, industrial and commercial users. The two subsidiaries are Mirco Games Australia Pty. Ltd. and Mirco Games Germany GmbH, both of which manufacture and market leisure-time products.

**Atari Debuts New Stunt Cycle**

LOS GATOS, CA — Atari has announced its new Stunt Cycle game. Stunt Cycle is a totally new video concept. Realistic handle-grip throttle control accelerates a video motorcycle on a 19” screen. Riders try to jump over a line of buses (that increases in number after each pass) without crashing. If the player crashes more than eight times, it’s a wipeout.

New Stunt Cycle options include adjustability for game time and number of misses. (Stunt Cycle is shipped set for three misses.) It is switch-adjustable from 254 for one 2-player game, and the operator can adjust Stunt Cycle for free play.

Gene Lipkin, Atari vice president of marketing told Cash Box, “With all the interest and excitement surrounding bike-riding in general and daredevil riding specifically, we believe this all-new attraction will appeal to players of every age in a wide variety of locations.

**Display Lights Rock-Ola Switchboard**

CHICAGO — Marshall Field & Co., Chicago’s famous State Street department store recently featured a 1939 “deluxe” model Rock-Ola phonograph as part of a window display utilizing antique props and if the switching on of Rock-Ola’s switchboard is any indication, the display had a terrific impact on Chicago shoppers.

The firm reports that telephone inquiries regarding old Rock-Ola phonographs suddenly increased after the department store window was introduced. Callers wanted to know where they could buy a phonograph “like the one in Field’s window.” Many admitted to owning old Rock-Olas in their basement or garage that they wanted to “fix up.” Practically every caller asked the same question: “how old is my Rock-Ola?” “how much did it cost when new,” “where can I get parts,” “how much is it worth today.”

With national and international interest in old jukeboxes tripling in the last year, as Rock-Ola pointed out, the firm currently receives many inquiries regarding “antique phonographs” on a daily basis as opposed to one or two inquiries a month, which was considered average in the past. Most correspondence comes from people who own one phonograph, but it is not unusual to hear from hobbyists with two or more Rock-Olas that are over thirty years old. Many Rock-Olas of this vintage have become part of museum exhibits throughout the United States and Europe.

Tokus O’Ari, chairman Fuji Enterprise Corp. is pictured here at the Amusement Trades Exhibition in London with Malcolm Steinberg, managing director of Leisure and Allied Industries Pty Ltd.

**State Assoc. Calendar 1976**

March 19-20-21: Music Operators of Michigan, annual conv. Webster’s Inn, Ann Arbor
April 11-12: Wisconsin Music Merch. Assn., spring conv. Resorts, Oconomowoc
April 24-25: Kansas Amusement and Music Salesmen’s Assn., meeting (site to be announced)
April 25-26: Music Operators of Minnesota, annual conv. (site to be selected)

May 7-8: Ohio Music & Amusement Assn., annual conv. Carousel Inn, Columbus
September 9-12: Florida Amusement Merchandising Assn., annual conv. Sheraton Towers, Orlando
**CHICAGO CHATTER**

The IAAPA recently announced the establishment of the Robert E. Freed scholarshi-ship award. Now the organization is a major force in the amusement industry, which was not for its many contributions to the industry. Program’s objective is to provide assis-tance to students pursuing careers in the outdoor amusement industry or related fields. To make this available, the IAAPA members display in the least three months work at an (IAAPA member facility and agree, upon application in their junior year of college) to work in the outdoor amusement industry upon graduation, with the choice of selection of several directly or indirectly related fields such as business/marketing, recreation, foodservice, or marketing. The program provides no financial support. Two scholarships, in the amount of $1,000 each, will be awarded during the 1976-77 academic year. IAAPA members will shortly receive explanatory material about the program, which is open to all members. 

UNDERSTAND FROM BALLY’s Tom Nieman that the firm’s been very successfully testing two new pinball games, a two-player called “Hokus Pokus,” which is scheduled for production within the next few months, and the “Four-Clock,” which is tentatively slated for domestic production in late May. It’s not only exciting to play but very beautiful to look at as well. The soft-colored backglass illustrations depicting the Chicago of your past.

**BUSINESS IS EXCELLENT AT World Wide Dist. We spoke with Howie Freer last week and he noted that the distro’s been moving a lot of pinball, shuffle, and just about every piece in its games lineup, adding that the Seeburg “Entertainer” phonograph is doing splendidly.

**BICENTENNIAL NOTE.** The International Amphitheater here in town was the scene of a three-day pageant (3-7) featuring Her Majesty’s Royal Marines and The Black Watch in an entertaining tribute to our nation’s bicentennial. In addition to the commemorative fanfare, the two-hour program featured a musical mix of American and British songs, running the gamut from “Pack Up Your Troubles” to “Scotch On The Rocks” and “Assembly Day.”

**FASCINATION LTD.** Bob Wick is certainly doing his part to further the cause of good public relations. He recently taped a thirty-minute interview for educational television producers that will be shown in Chicago the end of the month, giving an inside look into the coin-op market and Fascination Ltd. To illustrate his remarks Bob brought along samples of component parts and literature relative not only to the products of Fascination but competitors. Wick’s sales representatives are not only promoting to operators, but are marketing to the public as well, with the coin machine business receiving its fair share of positive exposure.

...thanks to Bob!

**ON THE PINBALL SCENE.** Chet Kajoeski of Martin & Snyder One Stop in Detroit gave us the lowdown on some hot jukebox singles in his area, categorizing them as follows: (pop) “Lookin’ For Love” by Neil Young (Reprise). “Never Let Him Go” by Susan Jacks (Mercury). “Come On Over” by Olivia Newton-John (MCA) country. “Let Me Be Your Love” by Pat Boone (London). “I’m Gonna Love Me Again” by Nat King Cole and “My Eyes Can Only See As Far As You” by Charley Pride (RCA). (R&B) “I Needin’ You Wantin’ You” by Chuck Jackson (All Platinum). “Living For The Weekend” by Janis Joplin & Big Brother (Reprise). “Thick as Thieves” by The West Coast (Vigor). Chet also mentioned three selections geared especially for the young crowd: “Love Fire” by Jigsaw (Chess). “Sway” by Bobby Rydell (Pop) and “Got Myself A Doggone Good Thing” by Maureen (Capitol). HERE’S A FLASH! The dates of March 15-16 have just been confirmed for a Bally Mfg. Corp. service school, to be conducted by field representative Bernie Powers, in the headquarters of United Distributors, Inc. in Wichita, Kansas. In his invitation to area operators United’s Mark Blum assured them of a very productive session.

**HOU STON HAPPENINGS**

H.A. (Hoddy) Franz, owner and president of H.A. Franz & Co. (606 Dennis St.) normally is a modest and conservative gent, not given to boasting loud, fast talking and such prophecies. But last week Hoddy was a different guy. He was in the Chemical Tower in the heart of the city, hyping the release of the upcoming Space Mission pinball game. His statement of the above was abbreviated in this sentence: According to advances, this game promises to be among the greatest pinball ever manufactured, with nearly $600,000 invested in its development. Hoddy took the opportunity of airing the Houston territory has a big bundle of them. George Kerssey, head of distributor operations for Rowe International, Inc., is manager of the organization’s sales office in Houston. He stated that sales in the Houston trade area are good and improving. Kerssey’s distributing firm is located at 91 Dennis St. in Houston. L.C. Butler, owner of huge Gulf Coast Distig Co. (3315 Milam St.) usually busy as a one-legged man in a high kicking contest; yet he always pauses for a handshake and cheerful word or two with customers and friends. Staff-soft spoken D.S. (Don) Siegel, owner of LeCorporation, 2700 Milam St. at Dennis; Houston Rock-Ola and Brunswick pool) appeared well satisfied at the way his merchandise is moving. The local operators of the Gulf Coast are pleased with the sales of the “Space Mission” pinball game. Firm was formed long ago as Port City Music Co. (3845 Harrisburg, Houston) Foundation of the Gulf Coast operation. When the company was formed emphasis was placed on present address and changed name to Port City Music & Dist. Co. pool was added and name became as now is. Al took over pool operations and Bill continued with dis-tribution of coin machine parts. Have not seen at least a few times in this City, Terri

March 13, 1976

**CALIFORNIA CLIPPINGS**

Spoke with Don Edwards from Circle International Co. who is pleased to announce the addition of Chuck Rowe to the Circle sales staff! Chuck will be in close contact with southern California and Arizona operators. Don also reports that a new shipment of the very popular “Fast_files” pinball game is due any day now from Hong Kong. “Space Mission” pinball game, which is doing well at all locations is getting hefty reception from the operators with many re-orders coming in.

William Dreis, President of E. & S. Games, Inc. told us that Jim Schwabe, formerly with TRW has been named the new vice president in charge of marketing. The folks at Digital are keeping mighty busy these days with their new Combo cockpit video game and the new “Air Combat” two player set fighting piece. Combo is actually a combination of a road race game and an “Air Combat”-type pinball with the Space Mission pinball game, which is doing well at all locations is getting hefty reception from the operators with many re-orders coming in.

**Wm. Dreis, Pres. E. & S. Games, Inc., Confirms with Jim Schwabe, formerly with TRW has been named the new vice president in charge of marketing. The folks at Digital are keeping mighty busy these days with their new Combo cockpit video game and the new “Air Combat” two player set fighting piece. Combo is actually a combination of a road race game and an “Air Combat”-type pinball with the Space Mission pinball game, which is doing well at all locations is getting hefty reception from the operators with many re-orders coming in.**

**ENJOYED CHATTING WITH ROLIE Tonnell of Cigarette Services, Inc. in Appleton, Rolle tells us they are undergoing a change in their record programmer at Cigarette Services. Nichols, has been with the organization for the past seven years. A new business meeting is Money And Business Management by Bob Heubusch, vpb of Bank of Commerce Milw. State of the Industry by G. Richard Schroeder, pres. NAMA and Upper Midwest. The Operator Can Get Rich, The Operator Should Avoid, Etc by Gus Ulreich, Vend-Tronics. Rolle, III. In order to receive the best accommodations, advance registration is requested. The package includes full accommodations, tickets for all events, and an all-expense paid trip to the NWAMA.”**

**EASTERN FLASHES**

See the new Omicon video cocktail table recently introduced by UB! At pre-stime last week Dick Gilger and the crew at Shaffer Dist. Co. were preparing for the March 4 grand opening celebration at the Shaffer’s new 65,000 sq. ft. facility. The party will be held on the last Saturday, 30th, 9 to 9 p.m. with continuous bar and buffet. Among the great door prizes and a special one day grand opening sale on equipment (with some great discounts being offered). A big turn out was expected needless to say, the Shaffer’s has been doing a lot of good advertising. Dealers are expected to be present and the Shaffer’s has friend a lot of good to this date, sold item he’s ever had. Musicwise, Bill is still moving a lot of Seeburg “Entertainer” phonos. So much so that he can’t keep em in stock! Jack Shawcross of Robert Jones International says that they have been busy during their annual Muscular Dysrophy Marathon Tournament. Juvenile, co-founded by Irving Kaye Co producers of the popular selling “ Hurricane” model Jack also mentioned that the distro’s been doing bang up business with the “Hurricane” model. Bill says there’s no space left at the hotel for the spring season. In the fore at Rowe International is the Chico “Demolition Derby” which Bob Catlin says, has been selling like crazy! He’s presently awaiting delivery of the new Gottlieb “Bank Shot”

**MILWAUKEE MENTIONS**

Received info from Jim Stansfield of Stansfield Vending, Inc. in La Crosse about the upcoming Wis. Automatic Merchandising Council’s annual convention. Janesville, Wis. is the site of the year’s convention to be held on Fri. and Sat., April 30-May 1, at the Janesville Inn. It is expected that this year over 200 operators will be represented at the business meeting are Money And Business Management by Bob Heusch, vpb of Bank of Commerce Milw. State of the Industry by G. Richard Schroeder, pres. NAMA and Upper Midwest. The Operator Can Get Rich, The Operator Should Avoid, Etc by Gus Ulreich, Vend-Tronics. Rolle, III. In order to receive the best accommodations, advance registration is requested. The package includes full accommodations, tickets for all events, and an all-expense paid trip to the NWAMA.”

**ENJOYED CHATTING WITH ROLIE Tonnell of Cigarette Services, Inc. in Appleton, Rolle tells us they are undergoing a change in their record programmer at Cigarette Services. Nichols, has been with the organization for the past seven years. A new business meeting is Money And Business Management by Bob Heubusch, vpb of Bank of Commerce Milw. State of the Industry by G. Richard Schroeder, pres. NAMA and Upper Midwest. The Operator Can Get Rich, The Operator Should Avoid, Etc by Gus Ulreich, Vend-Tronics. Rolle, III. In order to receive the best accommodations, advance registration is requested. The package includes full accommodations, tickets for all events, and an all-expense paid trip to the NWAMA.”**
COIN MACHINES WANTED

WANT – all makes and new used phonographs, wall boxes, TV games, Air Hockey pool tables, basketball pool tables, electronic baseball games, electronic games, key games, four modes ST. THOMAS COIN SALES INC. 669 Taltob St. St. Thomas, Ontario, CANADA N5C 1C9 Canada's oldest establishment distributor since 1927 Phone Vence Barrie (519) 431-6300 Mail current price list if equipment now available. Please call.

WANT – cash, we pick up with our truck.


COIN MACHINES FOR SALE

CONVERSION CARTRIDGES – Play store records on Seeburg monaural phonographs B THRU 201. No adjustments needed – just plug in – eliminate sound distortion, needle skidding, excessive record wear. $35.45 satisfactorily guaranteed. Quantity discounts. C.A. THORP SERVICES 1520 Missouri. Oakland City, IN 47361.

RECONDITIONED BARGAINS: Midway Basketball 4495. Winner $295. Winner 1495. Dart Champs 855. MIKEY ANDERSON INC. P.O. Box 6369 Erie Pa. 16512 Phone: 814-452-3307


50 SEEBURG 100 selection wall boxes $50.00 each. 50 Seeburg 160 selection wall boxes $37.50 each. 100 each 45 rpm records 154 each. CENTRAL MUSIC CO. P.O. Box 294 407 E Ave. D Killen, Texas 75561


CLASSIFIED POWER

Got machines to sell? Is there something you're looking to buy? Maybe you'd like to move some used 45's or need a route machine? See ad rates above.

CLASSIFIED AD WANTED

WILLIAMS BIG DEAL PINLINE MACHINES. In good working order. Absolute top dollar paid. Please call Bent Hech. 312-622-1206


CLASSIFIED AD RATE 25 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum charge $6.25. $0.25 OR CHECK ON THE LINE. ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING.

If check is not encased with order your classified ad will be held for future issue pending receipt of your check or cash. NOTICE – Priority given to new equipment. Stop date for classified ad is the Wednesday 7 day issue if you wish to sell. All words over 50 will be billed at the rate of 25c per word. Please count words carefully. Be sure your Classified Ad is typed. No typewriter script please. All publication work by Wednesay, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close Wednesday

Send all copy to: CASH BOX, 6565 Sunset Blvd., Hollywood, Ca. 90028

Make sure your check is enclosed.
COLORADO'S CALLING — President of Private Stock Records Larry Uttal welcomes newly-titled artist-producer Shad O'Shea to the company. The move to Private Stock is breaking out fast in many markets. Left at right are Noel Love, president in charge of promotion for Private Stock, Uttal, Shad O'Shea and his partner, Earne Phillips of Earne Phillips Promotions.

NARM Award Winners Set To Attend Dinner
NEW YORK — GRT Corporation, a newly-renamed NARM associate member company, will be bringing the recipients of the 1976 NARM scholarships to the Diplomat Hotel in Hollywood, Florida, so that they may personally accept their scholarships at the scholarship foundation dinner to be held Monday March 22, during the 19th annual NARM convention.

The scholarship winners are selected from applications submitted to the foundation by the GRT Corporation's employees of NARM member companies. The recipients will be selected by the scholarship committee at its meeting on Thursday March 18. The featured speaker at the NARM scholarship foundation dinner will be former Governor Jimmy Carter of Georgia. The Magnet Transfer. Atlantic recording artists. perform.

California Soul —
as Warners must continue to grow and explore other areas of music if it is to re-
main powerful. The energy with which he and his team attacked the California Soul project is an indication that they ac-
cepted the challenge seriously. The r&b market is very lucrative particularly now, and Warners secured an important foothold with the California Soul experiment. Would Regehr do it again? If you had asked me on Monday the day he re-
turned from N.Y. I would definitely have said no. But I've had a chance to see some self since then. I think we'd do it again. This was a big surge, both critically and financially and we achieved an important goal in the pro-
cess. We thought we'd lose 15% of the audience and we have Dona Fargo. we may see a country & western festival in Wheeling, West Virginia next year.

Lasker Philosophy —

combination that'll click.

Identity

Building a label identity is extremely difficult, even for established com-
panies. What Ariola has in common with its acts is a sense of fresh seminars. The staff of the label is made up of dedicated professionals who are applying themselves to the challenge, even for the stout-hearted, but Barklay put it in perspective when she said, you can't believe how excited I am to be here with

Jay — these are my people.

Correction

Due to a typographical error, the overall chart percentages for the WEA and CBS groups were incorrectly stated in last week's issue. The overall chart percent-
ages for WEA were 15.5% and the percentage for CBS was 13.4%. The pop chart totals. 22% for WEA and 14% for CBS. were correct as given.

March 13, 1976

Murray Luth, Pop Veteran, Dies
NEW YORK — Murray Luth, secretary-treasurer of Kolmar-Luth Entertainment, Inc. passed away Feb. 29 after a brief ill-
ness. In the popular music field since 1937, he started with Paramount Music Corporation, rising to head of the or-
ganization. He was associated with the careers of Perry Como, Frank Sinatra, Eddie Fisher, Lawrence Wel-
bardo and Dinah Shore. He left Para-
mount in 1952 to work exclusively for Miss Luth.

Chicagod Mgmt. Pact
NEW YORK — President of Monarch Entertain-
ment Bureau, John Scher, has signed former members of Clear Light, Jeff Kent, keyboards-guitar and Doug Lubahn, bass, to a personal management contract. Monarch is a leading New Jersey concert promotion organization.

Chicago Fire

vious location. Previously, CBS had dis-
tributed audio products out of their nine-


year-old warehouse, and when CBS ended their audio business, a portion of their warehouse space became under-
utilized. Vendors have already been notified, according to a source close to the sit-
tuation, to begin shipping to Sound Unlimited care of the CBS warehouse in Skokie.

At the time of the fire, Noel Gimbels, who runs the Sound Unlimited opera-
tion, was away in Caracas. His father, Jerry Gimbels, has reportedly begun con-
tacting all of Sound Unlimited's customers, informing them of their new location, and assuring them that Sound Unlimited will remain in operation. Reportedly, they have become the largest account in the market, with volume estimated by one source at $10-$12 million a year.

The fire in Chicago is not the first in-
stance of violence against a record sup-
plier. In November 1972, five people were killed (including a salesman for WEA) when Sanders One-
Shot warehouse was bombed.

Pure Prairie League

their breakthrough. The extent of the group's success in winning new markets for them is graph-
ically shown in the lines that have formed to see them at clubs like The Bottom Line in New York (six sell-out, standing-
room-only shows) and Paul's Mall in Birm-

In addition to the fact that their last two albums have been high chart toppers, Pure Prairie's latest album is just wait-
ing to be certified gold.

Pure Prairie League, a band that re-

fused to go away.

March 13, 1976

Executives On The Move

Parker To MCA Artist Development Post — Jack Parker has been appointed to the position of director of artist development of MCA Records, Inc. Parker is currently the director of the label for MCA Records in the mid-western area, and has been based in Chicago. His new responsibilities will encompass working directly with touring artists in order to assist them in their career development.

Rooks Named CBS Talent Contracts Director — Wayne D. Rooks has been appointed director of talent contracts for CBS Records. He will be responsible for assisting v-p Marvin Cohn in the negotiation of artist, producer and other contracts to be entered into by the division. He will continue to be actively in-

volved in the business affairs of the Atlantic/Blackwood Music Companies. Rooks previously held the position of director of business affairs for CBS Records In-

ternational.

Beverly Paige To CBS Special Markets Publicity — Beverly J. Paige has been appointed to the position of publicist-ads and public information and artist affairs, for CBS Records.

Russo, Passamano, Melancon, Williams

Record companies and Artists will be responsible for coordinating business information and as-
ranges to r&b artists on Columbia Records. Epic Records and CBS custom labels. She joined CBS Records in 1973 as publicity assistant in special

Marie Sellers Appointed CBS Records Special Markets Promotion Coordinator

Marie Sellers has been appointed to the position of special markets promotion coordinator for CBS Records. Ms. Sellers will be responsible for coordinating publicity and publicizing CB

Joe Newman Named To A&R Records' A&R Staff — Joe Newman has joined the a&r staff of A&R Records. Newman, who will report directly to Kip Cohen, vp of a&r, will

Ken Kragen Made A Vice President Of Management III — Ken Kragen has been appoin-
ted a vice president of Management III. It was announced last week by Jerry Weintraub. Kragen will be involved in the personal management area of the company as well as television production, packaging and general development of properties and new talent. Prior to joining Management III, Kragen had cut back on his activities to concentrate on the management of a small group of artists, which included Kenny Rogers and The First Edition. He also produced their successful television series, "Rollin' On The River.

Passamano Announces MCA Sales Moves — Sam Passamano, MCA vice president of sales, has announced the following promotions and transfers effective immediately.

Bob Gibson Takes Leave Of Absence From ABC — Jerry Rubinstein, chairman of the board of ABC Records, announced last week that Bob Gibson, vice president, label development will be taking an indefinite leave of absence from the label effective im-
mediately. Gibson came to ABC Records after a career as president of Gibson & Stromberg public relations firm. As vice president, label development, he supervised the efforts of ABC's service departments — art, creative services, artist relations and publicity — and acted as liaison between those departments. Gibson for the next four weeks will be at his Los Angeles home before embarking on an open-ended trip to Portugal. All employees of ABC Records wish him "Bon Voyage!"

To MCA Records —

Walter J. Cohn has been appointed to the post of art director, album graphics, and Thorn Williams to the post of creative director, advertising for United Artists Records.

Williams was most recently a free lance art director doing various projects for such companies as Warner Brothers Music, Motown, ABC Records, Paramount Records and Elektra Records. He had previously been creative director for the Electric Circus in New York.

Ms. Lewis's responsibilities will include all album graphics plus responsibility for all UA merchandising material, packaging and posters. Williams' responsibilities will concern all print, radio and television advertising for United Artists. Ms. Lewis will report directly to Special Markets Packing Manager. The position of special markets packing manager has been eliminated and the responsibility of the post is now included in Ms. Lewis's job.

W.M.O.T. Names Greenberg VP And Gen. Manager — Bruce Greenberg has joined W MOT Records as vice president and general manager, announced Alan Rubens, company president. Greenberg comes to WMOT with eight years of experience, most recently with MGM Records as director of a&r.

Ward Rejons ARC — Harold Wald has rejoined ARC Music/Regent Music and af-
filates, now known as the Goodman Group, as professional manager. The new office is at 110 E. 53rd St., N.Y. 10022 Tel (212) 751-7300.
cashbox: international news

1975 Reflects + In Canadian Content -- CHUM

TORONTO — Canadian Content album and single projects reached a new peak in 1975 according to the latest statistics compiled by CHUM radio.

In a release dated February 13, the CHUM Radio Group revealed that company singles and LPs total for the year ending December 31, 1975, exceeded 1.6 million. Grand totals for Canadian singles for 1975 were 405 over 398 a year ago, and 168 LPs.

The top entry in both categories was London Records although the 1975 figure of 60 singles and 29 albums is largely fed by a number of independent pacts the label holds for production and distribution here.

American In Belgium: A 'Storm Of Love'

BELGIUM — 'Storm Of Love' is the latest recording of Bertice Reading, a black American living in Spain and working with local producers. With her first single 'Sunday Morning' she made the charts in Belgium appearing several times on TV and radio. "Lady Dynamite makes another promotional tour this month (10); she's also special guest on Jocko's show "Hai Le Plaat Maar Wezen." Three days later she appears in Den Haan and the day after Bertice performs 'Storm Of Love'.

Her new song on TV Bertice Reading is a CBS recording star.

Gino... THE COINS... Gino — After his recent concert at the Shubert Theatre in Los Angeles, the legendary singer launched with a full set of sterling silver Olympic coins. The A&M recording artist received the coins in honor of his being named representative to the Arts and Culture Committee of the 1976 Summer Olympic Games in Montreal. Pictured left to right are Olympic officials Serge Trudeau, communications director, Yvon Des Rochers, director general, Vannelli, and actress Terry Moore who acted as hostess for the presentation party.

MIRACLES EXTEND EUROPEAN APPEARANCES

LOS ANGELES — With 'Love Machine' moving into high gear throughout the country, the Miracles have extended their European tour an additional two weeks. Besides touring the U.K., the group will be performing and doing interviews in France, Germany, and Holland. This is the second tour the Miracles have made on an international level this year, the first being in the Orient earlier.

CRIA FUNDS NATIONAL CHART: TO HAVE INDEPENDENT AUDITOR

Twelve-Year Industrial Dispute To Climax With Non-Profit Organization This Autumn

TORONTO — The Canadian Record Industry Association is currently preparing to launch a national sales chart to be audited by an independent firm and financed by membership within the association.

12-Year Dispute

Over the past 12 years, the national sales chart has been a subject for hot dispute within the industry. Lack of organization, capital and direction have always managed to dwarf the actual product put into the wings, trade magazine RPM has published a top 50 chart for singles and albums but the lack of available data has always left it wide open for industry attack, the most recent case involving the appearance of a "Theme From S.W.A.T." The chart is usually run with a footnote stating that listings are compiled by record company sales figures, retail reports and station stations.

Quality Canada Ltd. Distributes Rising

MONTREAL — The newly-formed Rising Records has signed a distribution deal with Quality Records of Canada Ltd. with an initial release of five singles and two albums.

Rising Records is a division of Champlain Ltd. of Montreal which currently represents a large stable of artists for management purposes, to be guided into recording activities on the new label.

Initial album releases are "Kidstuff," a children's album taken from a CTV program of the same name, and "Rockabye Hamlet," containing tracks from the Broadway musical featuring Lisa Hartt and Dino.

Single releases include "Old Time Movie" by the Lisa Hartt Band, and "Everyday Gone To The Movies" and "Would You Like To La La La La By Rodgangar.

TRAIN OF THOUGHT — During his recent concert tour of Australia (his second in twelve months) visiting recording artist Gene Pitney took time out to inspect the Armstrong Audio/Video Complex in South Melbourne. This studio claims to be the "biggest and best in the southern hemisphere." Pitney (right) is pictured with co-directors of the studio Bill Armstrong (left) and Roger Savage.

A&M, UA Get Into French Artists

PARIS — A&M is opening a new department producing French artists handled by Lisa Anderson. First product is a single by newcomer David Sinclair, released last week. Several other productions are planned, notably a Canadian production set for release next month.

English singer/songwriter/composer Terry Scott is back in French recording studios to cut a new album with Jan Loeve, ex-lead guitar of Titan. The new group calls itself Jan & Terry. A single from the LP will be released under the title "Benny" in their new style, a combination of exotic blues and disco sound. To promote Jan & Terry a French tour is set for starting in Bordeaux at the Macuba Club.

United Artists announces they have Edition rights here to the Bay City Rollers, distributed through Pathé Marconi. EMI also have production and distribution rights to Tangerine Dream released previously on OHR.

Musical Reproduction Rights Agency To Monitor Canada

TORONTO — Details of the newly-formed Canadian Musical Reproduction Rights Agency have been released. An association which, as of April 1, will cover reproduction of copyright works on records, tapes, cassette in synchronization with motion picture films or television programs, through reprography and in the very near future, on videodiscs and video-cassettes.

Nothing Similar

Says Franco Colombo, president of the CMRRA: "While efficient and well-articulated organizations have for many decades been operating in Canada for the administration of performing rights on a national and international scale, no similar organization has ever existed in this country for a similar purpose in relation to the reproduction rights. In contrast, in practically every other major country of the world, large and well-organized societies or agencies have been successfully operating in this particular field for many years."

Evolution

The CMRRA evolved from a meeting of the Canadian Music Publishers Association in the early part of 1975 which then resolved to take action in order to fill the vacuum, and in May 1975 the agency was formally constituted as a non-profit federal charter. Since then, the CMRRA has devoted time to internal organization and has sought capitalization from a number of the larger Canadian music publishers. President Colombo also acknowledges the competent and 'generous' technical help of the Harry Fox Agency of the U.S.A.

Colombo indicated that the CMRRA is prepared to license all use of copyrights on sound reproducing devices of any nature and to collect and distribute all fees from that source.

Flexibility

There are supplementary agreements that can be entered into that deal with transcriptions for use on radio, synchronization with television programs, synchronization with films, videodisc and video-cassettes and reprography.

The Canadian Musical Reproduction Rights Agency (CMRRA) Ltd. is a non-profit organization founded by the Canadian Music Publishers Association and incorporated under a dominion charter...
Slim Dusty Inks Huge EMI Deal

VICTORIA — Australia’s king of country music has signed an exclusive worldwide contract for the next 10 years with an Australian recording artist by EMI (Australia) Ltd.

The string-wearing career spanning nearly 30 years Slim Dusty, MBE, has achieved a total of 37 gold and two platinum records. Platinum is awarded for wholesale sales in excess of one million dollars. With Slim it seems that records are made to be broken and he now has more gold and platinum records than any other Australian artist. His latest album, “Lights On The Hill,” has been awarded five gold sales in just 20 weeks of release. In 1972 Slim was given the first Eddy award presented by the Federation of Commercial Broadcasting Stations of Australia for the best country singer of the year.

Since the inception of the Tamworth/Australian country music awards in 1973 Slim has ranked high in every contest. In 1976 he will again be on stage for the presentation in the Australian music awards. If Slim is a legend it’s having recorded 31 albums and 133 singles.

The photo shows Slim Dusty (right) signing his new agreement with John Kupers, EMI’s Australian chief.

Juno Nominations Topped By Randy Bachman, BTO (5)

TORONTO — Nominations for the 1976 Juno awards, set for March 15 in this city, have been announced by the Canadian Academy of Recording Arts and Sciences.

A total of 90 nominations have been selected spread over 19 separate categories. All but two of the categories are restricted to domestic artists, producers and engineers. A best selling international album and single based on sales/ performance only fulfills international obligations in what is primarily a Canadian music award program, designed to produce and promote a star system in this country.

Bachman-Turner Overdrive lead the way with five nominations, two held by lead singer Randy Bachman individually. Following with four nominations each are Murray McLauchlan, Beat Domage, Anne Murray, Paul Anka and Hagood Hardy.

The Stampeders, Harmonium, Home-made Theatre and Sylvia Tyson hold three each.

The votes cast by the 600-member academy will decide the outcome. Membership is drawn from member artists, musicians, producers, broadcasters, managers, record company personnel and others employed in fringe areas associated with the Canadian recording industry.

The awards are scheduled for national broadcast on the CBC-TV network with John Allan Cameron hosting the event. Confirmed to perform so far are Blue Swede, the Young Gods, the Temptations, and as host, Carrol Baker, Hagood Hardy, Bachman-Turner Overdrive (on video-tape), Randy Bachman and Quebec superstars Rene Imard.

Chappell Music Staff Changes

LONDON — Numerous staff appointments have been announced at Chappell Music by its president and CEO, Barry Aut’ Williams. The changes include the addition of new directors, the promotion of a vice chairman, the appointment of a new financial controller, and the reorganization of the company's international department.

The new directors are John Waters and Rick Wright, who have been appointed to head the firm's European and American operations, respectively. The vice chairman position has been filled by Barry Aut’ Williams, who previously served as executive director of the company.

The financial controller role has been taken on by a new employee, who will oversee the company's financial operations. The international department has been reorganized to include new positions such as the director of international sales and the director of international marketing.

Thunderbird, Power Swap Pact With Polydor, RCA

LONDON — Thunderbird Records has signed a marketing, manufacturing and distribution pact with Polydor International for the world excluding the U.S., Canada, Japan, Australia and New Zealand. The deal was struck at MIDEM, between Polydor’s director of popular music Mike Hales and Thunderbird’s executives Chris Hutchins and Mick Green. Commenting on the deal Hales stated: “The Thunderbird artists who will appear on the Polydor label will have international potential and, backed by vigorous label management, they will enjoy widespread success. The agreement is initially for two years. First release on the Polydor label will be from the group Champs with their Eurospin entry ‘A Love For All Seasons,’ written by songwriters Wayne Bickerton and Tony Waddington. Thunderbird has a similar agreement with CBS in the U.K. but have yet to conclude a deal for the U.S. and Japan.

In a separate venture, the London-based Power Exchange label has signed a three-year marketing, pressing and distribution deal with RCA Records in Canada. The deal was negotiated by Power Exchange managing directors Paul Robinson and Barry Authors, and Ed Preston RCA Canada’s president, and national sales manager Andy Nagy in Toronto. First release under the pact will be from Kristine, with a single titled ‘Devil Woman’ and an album, ‘I’m A Song.’ Power Exchange has also renewed its deal with the Philadelphia-based Virtue label. The deal is for product for the rest of the world for release on the Power Exchange label excluding North America. The deal was negotiated with Frank Virtue of Virtue Records.

Anne Murray Plans 30-Day Canada Tour

LOS ANGELES — Anne Murray has booked thirty days of Canadian touring to commence May 1 in Red Deer, Alberta and conclude in Melville, Saskatchewian before kicking off a road trip. Ms. Murray will record another album for Capitol Records in April with Tom Catalano producing. Catalano also produced her current album, “Together.

CBS Signs Harmonium

MONTREAL — Following one of the toughest contract battles ever witnessed in Canada, CBS Disques — a division of CBS Records of Canada Ltd. — has been successful in contracting Harmonium to the label within days of their name being announced as nominees for two Juno awards in the 1976 selections.

Previously signed to Quality Records with a contract that expired in October 1975 a number of major labels contacted the group for possible contractual deals. According to CBS Disques director John Williams, the pact was finalized February 12 following a fierce battle with bidding that was described as “frantic” by one person involved.

Harmonium, a completely French-Canadian entity at present, recorded two albums under the Quality contract, the last being “Les Cinq Saisons,” certified gold by the Canadian Record Industry Association recently.

Williams, responsible for the CBS Quebec arm of the company, has been responsible for a number of major signings for the label out of that province, the best known internationally being Michel Pagliaro. Others include Aut’ Chose, Raquel, Beau Regard-Volonté & St. Claire, in addition to distribution rights for the Nobel line in Canada figureheaded by Quebec teenage superstar Rene Simard.

GOLD FLOYD — Und gesundheit! Ja, Roger Waters and Rick Wright interrupted their recording duties for their latest Pink Floyd LP long enough to receive a gold certificate presented to them for sales of 250,000 in Germany. Although the record itself was not identified in this release, the people in this picture are accounted for, for right: Helmut Fest, general manager A&R international (EMI-Electrola); Waters and Wright (Pink Floyd); and Klaus Werner, manager, export division (EMI-Electrola).

OTRA VEZ, POR FAVOR — Freddy Fender recently returned from a flash promotion-tour campaign through Mexico (see Cash Box international section Feb. 21.) During his visit he had little time out for trace publication photographs so the enterprising staff at ABC/Dot Records, on whose label Fender performs, pulled a still shot to illustrate Freddy’s appearance on the popular Mexican City television show ‘Siempre En Domingo’ (Always On Sunday). Freddy is pictured here with Raul Verazco, host of the show which involved the artist in seven hours of taping for three separate segments. As part of his five-day media blitz of Mexico, Freddy also taped several radio interviews (for ‘Capital Radio,’ ‘Exitos, La Pantera and Radio Uno’) and did a benefit performance for the D.A.R. organization (Dar Ayudar Recordar — To Give To Help To Remember) with profits going to the Children’s Polio Center in Acapulco.

March 13, 1976
cash box international best sellers

Great Britain

1 December 83 - Four Seasons - Warner Bros
2 Rodrigo's Guitar Concerto - Manhattan & Music of the Mountains - EMI
3 I Love To Love - Tina Charles - CBS
4 For Ever And Ever - Silk Bell - EMI
5 Convoy - C.W. McCall - MGM
6 No Regrets - Walker Brothers - GTO
7 Love Machine - Miracles - Tamla Motown
8 It Should Have Been Me - Yvonne Fair - Tamla Motown
9 Squeeze Box - The Who - Polydor
10 Mama Mia - Abba - Epic
11 Love To Love You Baby - Donna Summer - GTO
12 We Do It - RBJ Stone - RCA
13 Dat - Pluto Shervington - Opal
14 Rain - Status Quo - Vertigo
15 Moonlight Serenade - Glenn Miller - RCA
16 Low Rider - War - Island
17 Let's Call It Quits - Slade - Polydor
18 Answer Me - Barbara Dickerson - RSQ
19 Walk Away From Love - David Ruffin - Tamla Motown
20 Funky Weekend - The Stylistics - Avco

TOP TWENTY LPs

1 The Very Best Of Slim Whitman - United Artists
2 The Best Of Roy Orbison - Arcade
3 Desire - Bob Dylan - CBS
4 Music Express - Various - K-Tel
5 The Best Of Helen Reddy - Capitol
6 Carnival - Manuel and the MOTM - Studio Two
7 A Night At The Opera - Queen - EMI
8 How Dare You - 10cc - Mercury
9 Station To Station - David Bowie - RCA
10 Motown Gold - Various - Tamla Motown
11 Run With The Pack - Bad Company - Island
12 A Trick Of The Tail - Genesis - Charisma
13 Abba - Epic
14 Onmadawn - Mike Oldfield - Virgin
15 24 Original Hits - Drifters - Atlantic
16 40 Greatest Hits - Perry Como - K-Tel
17 Sunburst Finish - B.B. Deluxe - Harvest
18 Still Crazy After All These Years - Paul Simon - CBS
19 Tubular Bells - Mike Oldfield - Virgin
20 Timeless Flight - Steve Harley & Cockney Rebel - EMI

Argentina

1 La Nina - Quique Villanueva - RCA
2 Jasmin - Camilo Sesto - RCA
3 Chau Chau Adios - Raul Abramzon - CBS
4 Escuchame - Tony Ronald - Music Hall
5 Dama Del Amancer - Mario Echeverria - EMI
6 Volvete - Diego Vegadur - Nina Rosado - Music Hall
7 Muchacha De Cabellos Dorados - America - Epic Hall
8 Cara De Trampas - Cacho Castaña - Polydor
9 Campesino - George Dann - CBS
10 Cuando Quieras Donde Quieras - Dvang - EMI
11 Por Amor Se Da La Vida A Veces - Daniel Toro - Microfon
12 Roman Todo - Shakers - EMI
13 Aire Libre - Lucien Beindorff - TK
14 El Ano Que Viene - Gato Canuto - King Clave - Parnaso
15 Que Tiene La Otra - Eclana - Microfon
16 Te Vas - Jose Luis Peralez - Microfon
17 Dialogo - Al Ban - CBS
18 En La Soledad De Mi Desparto - Luciana - EMI
19 Fly Robin Fly - Silver Convention - RCA
20 Hoy Tengo Ganas De Ti - Miguel Gallardo - EMI

TOP TEN LPs

1 Amor Libre - Camilo Sesto - RCA
2 Roberto - Roberto Carlos - CBS
3 Para Bailar En Jeans - Selection - EMI
4 Para Plie De Manzanilla - Joan Manuel Serrat - RCA
5 Festival De Exitos 76 - Selection - CBS
6 Entre Gauchos Y Mariachis - Cantores del Alba - Polydor
7 Conta La Criolla - Luis Landriscina - Philips
8 Pato C Special Vol. 2 - Selection - RCA
9 Hagan El Pantalon - Carlitos Roldan - RCA
10 Flecha Juventud - Selection - RCA

Belgium

1 Volare - Al Martino - Capitol
2 Let's Twist Again - Chubby Checker - London
3 Love Hurts - 1974 - RCA
4 Theme From Mahogany - Diana Ross - Motown
5 La Ballade Des Gens Heureux - Gerard Lenorman - CBS
6 King Kong - Jimmy Castor Bunch - Atlantic
7 Willemien - Andre van Duijn - CNR
8 Queen Of Clubs - KC & The Sunshine Band - RCA
9 J'Attendrai - Dalida - Omega
10 Patrick Mon Cher - Kiki & Pearly - Philips

Australia

1 Jump In My Car - Ted Mulry - Albert
2 S.O.S. - Abba - RCA
3 Slipping Away - Max Merritt & Arista
4 The Way I Want To Touch You - Capt. & Tennille - Dot
5 Convoy - C.W. McCall - MGM
6 Hurricane - Bob Dylan - CBS
7 Emma - Little River Band - EMI
8 That's The Way I Like It - KC & The Sunshine Band - RCA
9 Hold Me Close - David Essex - CBS
10 Bohemian Rhapsody - Queen - Elektra

TOP FIVE LPs

1 Abba - RCA
2 T.N.T. - AC/DC - Albert
3 Desire - Bob Dylan - CBS
4 Atlantic Crossing - Rod Stewart - Warner Bros
5 Marcia Shines - Marca Hines - Wizard

France

1 Viens Faire Un Tour Sous La Pluie - II Etait Une Fois
2 Michele - Gerard Lenorman
3 Jattendrais - Dalida
4 Quand Jetais Chanteur - Michel Delpech
5 Qui Quel C'est Qui Faut Plier Les Blondes - Sylvie Vartan
6 Kiss Me, Kiss Your Baby - Brotherhood Of Man
7 Let The Music Play - Barry White
8 Bye Bye Baby (That's The Way) - Martin Circus
9 A Quoi Sort De Vivre Libre - Niccolotta
10 Et Mon Pere - Nicole Peyrac

Italy

1 Sandokan - Oliver Onions - RCA
2 La Tartarughe - B. Lauro - Number 1
3 Tu Ca Nu Nacque - Gianni Russo - RCA
4 Lilly A Vendr - IT
5 Come Proveva - Bejar - CBS
6 Gamma - E. Simonetti - Cinevox
7 Il Maestro Di Violino - D. Modugno - Carosello
8 Tre Campane - Schola Cantorum - RCA
9 Supersonic Band - J. Mantron - Pull
10 Histoire D'O - Lollitets - Rifi

TOP TEN LPs

1 Mina Canta Lucio - Mina - PDU
2 Chocolate King - Friuli Forneria Marconi - RCA
3 Lilly A Vendr - IT
4 Forse Ancora Poesia - B. Pozzi - CBS
5 Lotus - Fontana - CBS
6 XXI Raccolta - P. Dappioli - Durium
7 Hacia La Libertad - M. Pignataro - CBS
8 Come Taste The Band - Deep Purple - EMI
9 Profondo Rosso - Goblin - Cinevox
10 Numbers - Cal Stevens - Island

Germany

1 Komm In Meinem Wagen - Heino - Electrola
2 Komm Unten Meine Decke - Gunter Gabriel - Ariola
3 Fly Robin Fly - Silver Convention - Ariola
4 Morning Sky - George Baker Selection - WEA
5 Mama Mia - Abba - Polydor
6 Moveover - Harpo - Electrola
7 Dotannes Melodie - Paul de Sennoville & Olivier Toussaint - Jean-Claude Borelly - Telefunken
8 Thema Mit - KC & The Sunshine Band - RCA
9 I'm On Fire - 5000 Volts (Airbus) - CBS
10 Lady Bump - Penny McLean - Ariola

March 13, 1976
<table>
<thead>
<tr>
<th>1</th>
<th>FRAMPTON COMES ALIVE</th>
<th>3/6</th>
<th>4</th>
<th>BLACK BEAR ROAD</th>
<th>3/6</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>THEIR GREATEST HITS</td>
<td>3/6</td>
<td>5</td>
<td>FOOL FOR THE CITY</td>
<td>3/6</td>
</tr>
<tr>
<td>3</td>
<td>DESIRE</td>
<td>3/6</td>
<td>6</td>
<td>TIMES OF YOUR LIFE</td>
<td>3/6</td>
</tr>
<tr>
<td>4</td>
<td>RUN WITH THE PACK</td>
<td>3/6</td>
<td>7</td>
<td>FROM EVERY STAGE</td>
<td>3/6</td>
</tr>
<tr>
<td>5</td>
<td>STILL CRAZY AFTER ALL THESE YEARS</td>
<td>3/6</td>
<td>8</td>
<td>SEALS &amp; CROFTS' GREATEST HITS</td>
<td>3/6</td>
</tr>
<tr>
<td>6</td>
<td>STATION TO STATION</td>
<td>3/6</td>
<td>9</td>
<td>HEAD ON</td>
<td>3/6</td>
</tr>
<tr>
<td>7</td>
<td>GRATITUDE</td>
<td>3/6</td>
<td>10</td>
<td>BORN TO DIE</td>
<td>3/6</td>
</tr>
<tr>
<td>8</td>
<td>HISTORY – AMERICA'S GREATEST HITS</td>
<td>3/6</td>
<td>11</td>
<td>GIMME BACK MY BULLETS</td>
<td>3/6</td>
</tr>
<tr>
<td>9</td>
<td>CHICAGO'S GREATEST HITS</td>
<td>3/6</td>
<td>12</td>
<td>LOVE WILL KEEP US TOGETHER</td>
<td>3/6</td>
</tr>
<tr>
<td>10</td>
<td>FLEETWOOD MAC</td>
<td>3/6</td>
<td>13</td>
<td>LOVE HURTS</td>
<td>3/6</td>
</tr>
<tr>
<td>11</td>
<td>THOROUGHBRED</td>
<td>3/6</td>
<td>14</td>
<td>THE LAYERS</td>
<td>3/6</td>
</tr>
<tr>
<td>12</td>
<td>M.U. THE BEST OF JETHRO TULL</td>
<td>3/6</td>
<td>15</td>
<td>AMERICA</td>
<td>3/6</td>
</tr>
<tr>
<td>13</td>
<td>TRYIN' TO GET THE FEELING</td>
<td>3/6</td>
<td>16</td>
<td>RED OCTOPUS</td>
<td>3/6</td>
</tr>
<tr>
<td>14</td>
<td>A NIGHT AT THE OPERA</td>
<td>3/6</td>
<td>17</td>
<td>If the Shoe Fits</td>
<td>3/6</td>
</tr>
<tr>
<td>15</td>
<td>HELEN REDDY'S GREATEST HITS</td>
<td>3/6</td>
<td>18</td>
<td>KC &amp; THE SUNSHINE BAND</td>
<td>3/6</td>
</tr>
<tr>
<td>16</td>
<td>RUFUS FEATURING CHAKA KHAN</td>
<td>3/6</td>
<td>19</td>
<td>BETTER DAYS AND HAPPY ENDINGS</td>
<td>3/6</td>
</tr>
<tr>
<td>17</td>
<td>AFTERTONES</td>
<td>3/6</td>
<td>20</td>
<td>BREAKAWAY</td>
<td>3/6</td>
</tr>
<tr>
<td>18</td>
<td>ONE OF THESE NIGHTS</td>
<td>3/6</td>
<td>21</td>
<td>BAY CITY ROLLERS</td>
<td>3/6</td>
</tr>
<tr>
<td>19</td>
<td>FACE THE MUSIC</td>
<td>3/6</td>
<td>22</td>
<td>CITY OF ANGELS</td>
<td>3/6</td>
</tr>
<tr>
<td>20</td>
<td>SECOND CHILDHOOD</td>
<td>3/6</td>
<td>23</td>
<td>THE BEST OF CARLY SIMON</td>
<td>3/6</td>
</tr>
<tr>
<td>21</td>
<td>ERIC CARMEN</td>
<td>3/6</td>
<td>24</td>
<td>GIVE US A WINK</td>
<td>3/6</td>
</tr>
<tr>
<td>22</td>
<td>MAIN COURSE</td>
<td>3/6</td>
<td>25</td>
<td>THE HUNGRY YEARS</td>
<td>3/6</td>
</tr>
<tr>
<td>23</td>
<td>THE DREAM WEAVER</td>
<td>3/6</td>
<td>26</td>
<td>LOVE TO LOVE YOU BABY</td>
<td>3/6</td>
</tr>
<tr>
<td>24</td>
<td>THE OUTLAW</td>
<td>3/6</td>
<td>27</td>
<td>HOW DARE YOU!</td>
<td>3/6</td>
</tr>
<tr>
<td>25</td>
<td>SONGS FOR THE NEW DEPRESSION</td>
<td>3/6</td>
<td>28</td>
<td>ELTON JOHN'S GREATEST HITS</td>
<td>3/6</td>
</tr>
<tr>
<td>26</td>
<td>TOYS IN THE ATTIC</td>
<td>3/6</td>
<td>29</td>
<td>GROOVE-A-THON</td>
<td>3/6</td>
</tr>
<tr>
<td>27</td>
<td>ALIVE</td>
<td>3/6</td>
<td>30</td>
<td>THE SALSOUL ORCHESTRA</td>
<td>3/6</td>
</tr>
<tr>
<td>28</td>
<td>NATIVE SONS</td>
<td>3/6</td>
<td>31</td>
<td>PRISONER IN DISGUISE</td>
<td>3/6</td>
</tr>
<tr>
<td>29</td>
<td>FAMILY REUNION</td>
<td>3/6</td>
<td>32</td>
<td>WHO I AM</td>
<td>3/6</td>
</tr>
<tr>
<td>30</td>
<td>WINDSONG</td>
<td>3/6</td>
<td>33</td>
<td>DESOLATION BLVD</td>
<td>3/6</td>
</tr>
<tr>
<td>31</td>
<td>WAKE UP EVERYBODY</td>
<td>3/6</td>
<td>34</td>
<td>HAVANA DAYDREAMIN'</td>
<td>3/6</td>
</tr>
<tr>
<td>32</td>
<td>ROCK OF THE WESTIES</td>
<td>3/6</td>
<td>35</td>
<td>HE'S A FRIEND</td>
<td>3/6</td>
</tr>
<tr>
<td>33</td>
<td>HAIR OF THE DOG</td>
<td>3/6</td>
<td>36</td>
<td>CONEY ISLAND BABY</td>
<td>3/6</td>
</tr>
<tr>
<td>34</td>
<td>FRAMPTON COMES ALIVE</td>
<td>3/6</td>
<td>37</td>
<td>WE SOLD OUR SOUL FOR ROCK 'N ROLL</td>
<td>3/6</td>
</tr>
<tr>
<td>35</td>
<td>THEIR GREATEST HITS</td>
<td>3/6</td>
<td>38</td>
<td>FISH OUT OF WATER</td>
<td>3/6</td>
</tr>
<tr>
<td>36</td>
<td>DESIRE</td>
<td>3/6</td>
<td>39</td>
<td>CITY LIFE</td>
<td>3/6</td>
</tr>
<tr>
<td>37</td>
<td>RUN WITH THE PACK</td>
<td>3/6</td>
<td>40</td>
<td>STRUTTIN' MY STUFF</td>
<td>3/6</td>
</tr>
<tr>
<td>38</td>
<td>STILL CRAZY AFTER ALL THESE YEARS</td>
<td>3/6</td>
<td>41</td>
<td>THE HISSING OF SUMMER LAWNS</td>
<td>3/6</td>
</tr>
<tr>
<td>39</td>
<td>STATION TO STATION</td>
<td>3/6</td>
<td>42</td>
<td>JOHN DENVER'S GREATEST HITS</td>
<td>3/6</td>
</tr>
<tr>
<td>40</td>
<td>GRATITUDE</td>
<td>3/6</td>
<td>43</td>
<td>DIANA Ross</td>
<td>3/6</td>
</tr>
<tr>
<td>41</td>
<td>HISTORY – AMERICA'S GREATEST HITS</td>
<td>3/6</td>
<td>44</td>
<td>DISCO CONNECTION</td>
<td>3/6</td>
</tr>
<tr>
<td>42</td>
<td>RUFUS FEATURING CHAKA KHAN</td>
<td>3/6</td>
<td>45</td>
<td>EQUINOX</td>
<td>3/6</td>
</tr>
<tr>
<td>43</td>
<td>AFTERTONES</td>
<td>3/6</td>
<td>46</td>
<td>WISH YOU WERE HERE</td>
<td>3/6</td>
</tr>
<tr>
<td>44</td>
<td>ONE OF THESE NIGHTS</td>
<td>3/6</td>
<td>47</td>
<td>REFLECTIONS</td>
<td>3/6</td>
</tr>
<tr>
<td>45</td>
<td>FACE THE MUSIC</td>
<td>3/6</td>
<td>48</td>
<td>MASQUE</td>
<td>3/6</td>
</tr>
<tr>
<td>46</td>
<td>SECOND CHILDHOOD</td>
<td>3/6</td>
<td>49</td>
<td>STORY</td>
<td>3/6</td>
</tr>
<tr>
<td>47</td>
<td>ERIC CARMEN</td>
<td>3/6</td>
<td>50</td>
<td>THE WHO BY NUMBERS</td>
<td>3/6</td>
</tr>
<tr>
<td>48</td>
<td>MAIN COURSE</td>
<td>3/6</td>
<td>51</td>
<td>SPINNERS LIVE</td>
<td>3/6</td>
</tr>
<tr>
<td>49</td>
<td>THE DREAM WEAVER</td>
<td>3/6</td>
<td>52</td>
<td>CRISIS? WHAT CRISIS?</td>
<td>3/6</td>
</tr>
<tr>
<td>50</td>
<td>THE OUTLAW</td>
<td>3/6</td>
<td>53</td>
<td>TED NUGENT</td>
<td>3/6</td>
</tr>
<tr>
<td>51</td>
<td>SONGS FOR THE NEW DEPRESSION</td>
<td>3/6</td>
<td>54</td>
<td>RELEAS E</td>
<td>3/6</td>
</tr>
<tr>
<td>52</td>
<td>TOYS IN THE ATTIC</td>
<td>3/6</td>
<td>55</td>
<td>INSEPARABLE</td>
<td>3/6</td>
</tr>
<tr>
<td>53</td>
<td>ALIVE</td>
<td>3/6</td>
<td>56</td>
<td>SMILE</td>
<td>3/6</td>
</tr>
<tr>
<td>54</td>
<td>NATIVE SONS</td>
<td>3/6</td>
<td>57</td>
<td>CLASSICAL BARBRA</td>
<td>3/6</td>
</tr>
<tr>
<td>55</td>
<td>FAMILY REUNION</td>
<td>3/6</td>
<td>58</td>
<td>NEW YORK CONNECTION</td>
<td>3/6</td>
</tr>
<tr>
<td>56</td>
<td>WINDSONG</td>
<td>3/6</td>
<td>59</td>
<td>THE LEPRECHAUN</td>
<td>3/6</td>
</tr>
<tr>
<td>57</td>
<td>WAKE UP EVERYBODY</td>
<td>3/6</td>
<td>60</td>
<td>SEDAKA'S BACK</td>
<td>3/6</td>
</tr>
<tr>
<td>58</td>
<td>ROCK OF THE WESTIES</td>
<td>3/6</td>
<td>61</td>
<td>HORSES</td>
<td>3/6</td>
</tr>
<tr>
<td>59</td>
<td>HAIR OF THE DOG</td>
<td>3/6</td>
<td>62</td>
<td>EARGASM</td>
<td>3/6</td>
</tr>
<tr>
<td>60</td>
<td>FRAMPTON COMES ALIVE</td>
<td>3/6</td>
<td>63</td>
<td>SMOKY'S FAMILY ROBINSON</td>
<td>3/6</td>
</tr>
<tr>
<td>61</td>
<td>THEIR GREATEST HITS</td>
<td>3/6</td>
<td>64</td>
<td>DANCE YOUR TROUBLES AWAY</td>
<td>3/6</td>
</tr>
<tr>
<td>62</td>
<td>DESIRE</td>
<td>3/6</td>
<td>65</td>
<td>CARRY BELL &amp; THE DRELLS</td>
<td>3/6</td>
</tr>
</tbody>
</table>

March 13, 1976

CASH BOX TOP 100 ALBUMS

---

www.americanradiohistory.com
Alan Bernard, Mace Neufeld, Sherwin Bash proudly congratulate their clients

"THE CAPTAIN & TENNILLE"
record of the year "love will keep us together"

and

BROOKS ARTHUR
best engineered recording "between the lines"

for their
winning achievements
in this year's

Eighteenth Annual Grammy Awards
DONNA FARGO
On the Move

FROM WARNER BROS... THE HAPPIEST RECORD COMPANY IN THE WHOLE U.S.A.