H.W. CASEY/T.K.'s 'SUNSHINE' BOY

NARM Convention Underway in Miami
MCA Pricing Structure Receiving Careful Scrutiny
Schlachter Named ATV Pres.; Tyrrell Promoted At Epic
Custom Label Promo Efforts Analyzed
New MCA Pricing Categories: Helping The Retailer Too (Ed)
'I Wish You Well'

-at the Exit/In, Nashville, Tenn., March 29-30.
-at the Paramount, Portland, Ore., April 2.
-at the Paramount, Seattle, Wash., April 3.
-at the Paramount, Oakland, Calif., April 4.
-at Another Bird, San Diego, Calif., April 9-10.
-at Santa Barbara Bowl, Santa Barbara, Calif., April 14.
-at the Roxy, Los Angeles, Calif., April 15-17.
-at Performing Art Center, Milwaukee, Wisc., April 22.
-at Masonic Temple, Detroit, Mich., April 23.
And 'I Wish You Well,' from the album "Making Music."

Bill Withers, on the air and on the road.
Bill Withers' great new single, "I Wish You Well."
On Columbia Records.
New MCA Pricing Categories: Helping The Retailers Too

Upon closer examination of the new MCA account structure, it appears that more than one purpose was served. First, the functional discount was restored to its true place: a discount to pure rack jobbers and one stops, in recognition of the functions they perform.

But they were not the only ones to benefit. The group that has the potential of benefitting even more is the retail record store chains. who, at first glance, appeared to have taken a beating in the new structure. Now, after closer analysis, some of the genius in MCA's moves is becoming clear, as the picture on an XL-70 camera takes time to develop.

The way the business has evolved, retail chains were forced to open up and operate their own warehouses, because there was a 10% spread between rack jobber and retail prices. So the retailers opened up their own distributors, not subdistributors, but "redistributors," in that they redistributed the product to their own stores. But since they were technically "subdistributors," they qualified for the distributor price, and paid $3.35 instead of $3.65. For 30c, it was worth it to open up your own warehouse and service your own stores.

Now MCA is saying that it was wrong for retailers to open warehouses just like real subdistributors, who sell their records to outside accounts. But instead of selling the retail record store chains at the old ma & pa store price, MCA created two retail record store categories — for chains with central warehouses and for chains whose stores are shipped individually. The difference in price? Not the 30c it used to be, but 3c. It's no longer economically worthwhile to operate a warehouse for MCA product just to get the same price as rack jobbers.

At the same time, MCA gets more control over product flow into stores, alleviates potential home office politics in ordering, and generally should sell more records by having their salesmen in these stores every week to service them, as they should be serviced.

A brilliant move, MCA, to help the rack jobbers, one-stops and retailers, all at the same time.
Sure bets from the storyteller including his #1 country single, "Faster Horses."

Tom T. Hall
"Faster Horses"
Mercury SRM-1-1076
B-Track MCB-1-1076
Musicassette MCR4-1-1076

The top country vocal group of the year strikes again.
Statler Brothers
"Harold, Lew, Phil and Don."
Mercury SRM-1-1077
B-Track MCB-1-1077
Musicassette MCR4-1-1077

ANNOUNCING MERCURY’S
"APRIL SHOWER OF COUNTRY STARS."

14 of Johnny’s biggest hits all on one album.
Johnny Rodriguez
"The Greatest Hits of Johnny Rodriguez"
Mercury SRM-1-1078
B-Track MCB-1-1078
Musicassette MCR4-1-1078

The Sheriff’s hot on the trail of another hit.
Faron Young
"I’d Just Be Fool Enough"
Mercury SRM-1-1075
B-Track MCB-1-1075
Musicassette MCR4-1-1075

GET ACROSS-THE-BOARD DISCOUNTS PLUS SPECIAL FEATURES:

- A 5% discount on every album and tape in the Mercury and Smash country catalogue (Effective now through 4/30).
- Dynamic nationwide advertising including a barrage of spot radio and consumer print.
- Eye-catching merchandising and sales aids.

Write or call your local Phonodisc distributor sales office for displays and other promotional items.
Jolene
Pony Ride
Come On Over
It'll Be Me
Greensleeves
Blue Eyes Crying In The Rain
Don't Throw It All Away
Who Are You Now?
Smile For Me
Small Talk And Pride
Wrap Me In Your Arms
The Long And Winding Road

HER NEW ALBUM
MCA-2196
MCA RECORDS
1976 NARM Convention Underway In Miami, Florida: MCA’s Price Changes Overshadow All Other Issues

HOLLYWOOD, FLA. — Overshadowing all of the meetings, seminars and business sessions, dominating the discussion at the breakfasts, luncheons, dinners and cocktail parties, and in the one on one, two on two and other individual meetings is the NARM convention of the year. For the first time, the new MCA account and price structure. For a further analysis of the MCA structure, reaction to the changes and a text of the MCA letter (reprinted from last week’s Cash Box), see separate stories.

The 1976 NARM Convention kicked off last Friday (19) on a slightly different schedule from last year NARM runs Friday through Tuesday next year it ran Saturday through Wednesday night.

A Forum

Individual meetings for retailers, rack jobbers and independent distributors initiated a series of approximately a dozen meetings and sessions to be held throughout the convention. But the real business, as is usually the case, will be transacted in the individual meetings between manufacturer representatives and executives from key accounts in attendance.

"It’s a fantastic idea and adds that the program is only five or six months old. As for the attitude of NARM to Midland, he said, "I think the custom label program. It’s a more pointed approach; one man is selling under one roof, so there is more scope and another record. I think that the strength of this department is that it is one promotion department in spite of custom men, companies, etc.; we’re all looking for the same degree of customers. As far as working the product goes I think we’re giving added exposure and added advantage to the custom labels."

March 27, 1976

Schlachter Named ATV/Pye President

NEW YORK — Louis Benjamin, chairman of Pye Records Ltd., has announced, following the resignation of Peter K. Siegel, the immediate appointment of Marvin Schlachter as president of ATV Records Inc. Informed sources said Schlachter’s appointment renews his association with Louis Benjamin and Pye which was successful through Schlachter’s heading of the company.

Schlachter, together with Fred Marks, international director of ATV Records and Zev, and Pye Records U.K., will be attending the NARM Convention along with Carmen LaRosa, vp marketing and Walter O’Brien, national promotion manager Jack Gil and Louis Benjamin, joint managing directors of ATV Corp., will also attend.

By Eric Rudolph & Phil DiMauro

New Custom Label Promotion Efforts: Neither Side Ever Seems To Be Satisfied

NEW YORK — The proliferation of custom labels in the last few years has added to the variety of record product being released, but the unique position of these labels in the industry has also called for changes in many areas of operation.

One of these areas is promotion, with many custom labels complaining that they do not receive a fair share of the overall promotional efforts of the parent label. In order to cope with this situation, many custom labels have put on their own promotional efforts. In some of the bigger labels have added special promotion people to deal solely with their custom label lines. In recent weeks, there has been a lot of talk with people involved with promotion for both custom and parent labels about the situation.

"A Record Is A Record"

Dick Kline, v.p. vice president for promotion with Atlantic Records, responded to the question of how to get the records of their custom labels by saying "A record is a record, there is no difference in the product. This is why we have the same house and are working the hits and hits don’t have a label."

Doug Morris, president of Big Tree Records, an Atlantic custom label, said, "The usual procedure is for the Big Tree promotion staff to work a record to a certain point at which time the Atlantic staff will take it over. "We can do it 100% and when we see merit, we work it 100% also. It’s like having a dual promo staff. They are very professional and so are we, we find out what we got and they take it home."

Harry Spero, head of promotion for Midland International Records, an RCA custom label, echoed Morris, "What we’ve done with our biggest hits is build it up in a big way and have it on the air. When the record gets to about 100,000, RCA helps us out. "Midland’s promotion staff consists of Spero and Chuck Dembowski, and travels throughout the Northeast and midwest areas. Ideally, continued Schlachter, "we’d like to have four or five regional offices, or Butterfield, with the 25 RCA field men, and we put independents on certain records at certain times."

A New Approach

RCA has, in response to the promotion requirements of its custom labels, created a regional custom label promotion staff in five markets: N.Y., L.A., Chicago, Cleveland and Atlanta.

The idea, according to John Rosca, v.p. vice president for promotion and marketing for RCA, is to cut back the

March 27, 1976

MCA’s Account Structure Subject Of Close Scrutiny:
Prices Analyzed, Implementation Problems Foreseen

NEW YORK — The two main questions arising from the release of the new MCA account and price structure: described in Cash Box last week (March 20), are 1) in which category each account was placed and what his price is going to be, and 2) who among the other six major branch operations (CBS, WEA, ABC, RCA, Phonodisc & Capitol) would follow and if they follow, how soon. There was no shortage of comment and reaction, praise and criticism, on and off the record for MCA’s action (See pg. 16 Reprint of MCA letter on pg. 22).

Structure

The new account structure, as Cash Box revealed last week, transforms the established two or three tier price structure system into seven different account price categories. To recap the information published last week, the seven MCA account categories are:

1) Pure sub-distributor — strictly a rack jobber or one stop. Functional discount 6% from the retailer price.

2) Predominantly sub-distributor, but is also involved with his own retail accounts. Primarily a 6% discount, but the retail portion of the account’s business will be billed at a 5% discount.

3) Predominantly retailer, but is also involved with outside sub-distributor accounts. Primarily a 5% account, if the portion of the business that is done outside will be billed at a 6% discount.

4) Multiple store chain with central warehousing. Cost justification discount of 5%. Five or more stores doing more than $75,000 in business with MCA annually.

5) Multiple store chain without central warehousing or redistribution. Cost justification discount of 5%. Must also be five stores or more. Doing $75,000 a year with MCA. Must also have central ordering and central billing as does the previous category.

6) Lesser size chains, cost justification discount of 5%. Less than five stores doing $25,000 in business with MCA yearly. Also must have central ordering, central billing.

7) Normal retail accounts where no cost justification is applicable. These accounts will continue to receive normal retailer prices.

A revised price list, made available to Cash Box after presstime last week, is as follows:

1) Sub-distributor $3.35

2) $3.30

3) $3.37

4) $3.38

5) $3.42

6) $3.44

7) $3.56

There was still no definitive word on what the final prices would be.

In moving to a seven tier system, MCA Records apparently hopes to remove some of the inequities that have evolved in the present pricing system used by most manufacturers. By instituting price differentials, the functional discount, once exclusive of the domain of the rack jobber and one-stop, but also extended to retailer and mixed business accounts, is now returned to the exclusive domain of the sub-distributor. It was hoped by the rack jobbers that the restoration of the discount might ultimately return them to a more competitive position in the marketplace. It was also pointed out by some that a larger percentage of MCA’s product is sold through rack jobbers and their mass merchandised accounts, perhaps more than many other labels. MCA, it would appear, has a stake greater than many, if not all, the other major branch operations.

To enforce their system, MCA has distributed questionnaires to each account they sales, directly asking them to back down their business into inside and outside interest business and asking them to justify any discounts extended to them. Failure to do so, they warn, will jeopardize their discount status in whichever category they are in. The information will be checked and updated quarterly.

But this may be harder to implement than it seems on the surface. There is no way for MCA to verify the information of a private, or even a public company for that matter, without an account opening and closing his books for MCA. And a private businessman is who is answerable to him to the IRS and possibly his wife.

continued on pg. 16
One of the reasons I bought the Company
Thanks, Melba
for an incredible album

P.S. Also thank you Van

From her New Album

Produced by Van McCoy for McCoy-Kipps Productions
Pickwick Completes Discount Purchase, Absorbs Cliches
by Gary Cohen

NEW YORK—The deal through which Pickwick International’s Heilicher operation would purchase Discount Records from CBS Inc. was finally consummated last week. The announcement of the agreement and the successful closing of the purchase indicate that Pickwick’s expansion is once again under way.

In making the announcement, Pickwick stated that the 49 Discount and Vision stores to be purchased accounted for more than $15 million in retail sales last year, which is the second highest of any Pickwick operation. The announcement of the agreement and the successful closing of the purchase indicate that Pickwick’s expansion is once again under way.

Takeover
Pickwick as part of the deal will acquire the merchandising inventory, leases and certain other personal property of the Discount stores. The industry can breathe a sigh of relief to the news that Pickwick will take over Discount’s inventory, and assimilate it into their own. A continued on pg. 14

FRONT COVER

The incredible rise of K.C & The Sunshine Band is perhaps better understood when pictured in the context of the industry. In 1973, which is the cornerstone of the entire T.K. Records organization, H.W. Casey, the K.C & The Sunshine Band is a big part of that. H.W. Casey, a former stockroom boy, has become one of the premier writers/producer/performers in the music business. A former member of one of the most successful bands in the industry, he has written and recorded with other prominent musicians, including Steve Hackett and Steve Amaio. The manager of the band, a native of American Dream Come True, would have to be here in Cash Box Feb. 21st.

—continued on pg. 14

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March 27, 1976

Pickwick Completes Discount Purchase, Absorbs Cliches

Retail Computerization Continues Its Growth At Retail, Rack Jobber Levels

NEW YORK — Retail computerization continues to make inroads at the rack jobber and retailer levels of the industry, as inventory management and unit control have become increasingly important factors in a company’s success and profits. The latest attempt to go computer is Grant’s,” said John Grant, president of Grant’s chain, “that this computer is presently going on line or into operation, one branch at a time. According to informed sources, almost all have been computerized, and the system is being implemented by newly named president and chief executive officer.

Record manufacturers, who are almost totally computerized themselves with regard to sales figures, inventory on hand, royalty statements, etc., have generally lauded Handelman’s computer moves, just as they generally applaud other large rack jobbers who use computers in their eastern markets that have gone on computer to report. Handelman’s returns have been generally favorable, both over Discount’s and the computer. The moved, the company will have to work out all of the bugs inherent in any new system.

Others

Handelman thus joins the J.L.

W.T. Grant’s Liquidation: $25 Mil. In Records, Tapes

LOS ANGELES — 25 million dollars worth of retail record inventory is being liquidated in the largest retail chain-store bankruptcy in the history of the United States. W.T. Grant, the 16th largest U.S. retailer, is going out of business and closing 1,074 stores nationwide, liquidating $1 billion dollars worth of total inventory.

LPs, singles, and tapes from over 1,000 W.T. Grant outlet stores were marked down to 30% on the floor. Major price reductions included 25%-60% off, 40%-70% off, 50%-80% off, and even 90% off in certain instances, combined with closeout offers. Tapes were also included in the closeout affect.

Almost a week and a half of Grant’s liquidation has taken place. But the liquidation is just beginning.

Handelman Names Kwiker New President

CLAWSON, Mich. — The Handelman Company has announced that Louis A. Kwiker has been elected president and chief operating officer of the company and has been appointed to the company’s board of directors. David Handelman, who has been serving in the position of both chief executive and chairman of the board continues as chairman of the board and chief executive officer.

Kwiker, 43, has been serving as executive vice president of the company since March, 1974. He had previously served as president of Transcontinental Music Corporation.

Cash Box News

Tyrrell Named Mkt. VP By CBS Custom

NEW YORK — Irwin Segenstein, president of CBS Records Division has announced the appointment of Jim Tyrrell to vice president of marketing for Epic Records/CBS Custom labels. In commenting on the announcement, Ron Abeinsburg, vice president and general manager of Epic CBS Custom Labels said: “In the four years since he has joined our company, Jim Tyrrell’s enormous dedication and untiring efforts have been a major factor in both the tremendous sales growth at Epic/CBS Custom and in our current stature as a company.”
Rack’s Share Is Not Down
To 40% from 80%: Lieberman

NEW YORK — David Lieberman, president of Lieberman Enterprises, was one of a number of rack jobbers who called to comment on the executive Cash Box article (March 6) which revealed that the rack jobber’s share of the total record business had shrunk from 80% to 40%. The article quoted two studies, done independently by two major manufacturers with brand operations, showing independent and chain retailers, along with an estimated percentage of the business done by the rack jobbers who have their own retail operations, to have grown to 60% of the total record business, while the mass merchandised accounts had fallen to 40% of the business.

The 50’s Lieberman’s statement: “The expansion in sales in the record business never took place until the late 1950’s, when some drug store people got into the record business and put records into what we called non-record locations. The kind of departments we had, with a few exceptions, were basically the department buried under the stairwell, the dime store and the ma & pa appliance store with a record department — very backward by any standard.

The next step after the supermarket and drug store thing, which didn’t trigger a great response from the retail segment was in the early 60’s, when the discount hit. The discounters grasped the concept of records as a great thing to have that young consumer into his store. And the discounters decided that records were a great thing to kick the heels of and football because it would project a low price image. That absolutely slaughtered the existing retailer and he was really hurt. And that’s why, in those years, those early 60’s and mid 60’s you heard figures like 80% of the business is done by the rack jobber.

“I don’t know if it was ever 80% done by the mass merchant, but it was certainly a high percentage in excess of 50% probably around the two thirds mark.

“During the late 60’s what happened was the discounters who had rationalized the profits of all his departments, except the snack bar and the pay to let, found out that he had to have a bottom line. Each department had to carry its own weight. So footballing records didn’t have to be the thing. So he began, very gradually, in all of his departments, raising his prices, and not being so tender of absolutely and positively not being understocked.

“At the same time that this was happening, the whole group of people who had grown up during the revolutionary years of the mid 60’s were getting into retail. And we saw the development of the super retailer, certainly Russ (Spinn of Tower Records) has been at it a long time, but it started coming on strong with greater intensity when the 70’s began.”

Point/Counterpoint: Composers’ Guild/RIAA Debate Copyright Royalty

NEW YORK — American songwriters, represented by the American Guild of Authors and Composers and the Nashville Songwriters Association are actively and currently pursuing the long-overdue revision of the United States copyright law. While copyright is an issue of concern to all creative artists, including playwrights, authors, film-makers and journalists the AGAC and NSA are most concerned with two issues: the duration of copyright, set in the 1909 law at no more than 56 years, and the so-called “mechanical rate,” also set in 1909 at no more than 24.

The present law, allowing ownership for no more than 56 years, has given rise to certain unfortunate situations. One of these is exemplified by 93 year old Eudean Blake, who will soon see his most popular and durable work, “I’m Just Wild About Harry” go into the public domain in order to survive, he must go back to work. This economic hardship can also affect the survivors of writers; there is a bittersweet irony concerning the estate of John Philip Sousa — his heirs earn royalties from foreign performances of “Stars and Stripes Forever.” They earn nothing when it is performed here. Fortunately, the solution to both of these problems, an extension of copyright duration called “Life Plus Fifty,” seems likely to be part of any revision.

Far more controversial is the mechanical rate, that income a songwriter realizes from the sale of records bearing his song. In 1909, when the present law was written, it was felt that a maximum rate was necessary to prevent the establishment of monopolies in the piano roll industry. The effect, however, has been economic penalization of the songwriter. A recent example of this is the case of the songwriter who, happy enough to have a million seller, was allowed to make no more than $5,000. The solution to this that the songwriters advocate is less than that given by the rest of the Western world; instead of a percentage of the retail price as is given European and South American composers, the AGAC and NSA wish only that the 1909 ceiling be raised to 46 with a floor of 21%. This, they point out, is far less than the cost-of-living increases given in most modern union contracts, way below the general inflation rate, and much lower than the escalation of recording prices over the past 13 years. It is argued that the resultant price hike, if one is necessary, would hurt sales; yet the songwriters feel that the sales figures and price increases of the past 16 years is a different story.

Representatives of the songwriters

Casablanca Reports S3 Million Week

LOS ANGELES — On the strength of LPs by Kiss and Donna Summer, Casablanca Records claims to have bid $3 million for the week of March 8-12 the bidding continues a hot streak that includes (according to label president Neil Bogart) monthly totals of over $1,500,000 for each month since October.

As part of Casablanca’s NARM presentation, the label is re-releasing albums on Chocolate City Records ("Smoke"), Oasis ("Roberta Ke\'y") and Casablanca ("Giants").
"LOVE HANGOVER"

DIANA ROSS

Joining "I Thought It Took A Little Time (But Today I Fell In Love)"

Produced by Michael Masser (M-148F)

THE TWO MOST EXPLOSIVE SINGLES ON RADIO!!!
Conventions — Pros & Cons: How Big A Role Do They Play?

by Nick Nichols

LOS ANGELES — The travel-heavy ex-
ecutive picked his way through the buzz-
ing crowd with the practiced ease of an
all-star running back. On his jacket he
sported a large lapel pin which bore the
boid inscription, "I JUST GOT IN..." This
button," he explained, "will spare me
having to answer the inevitable question
200 times in the next 20 minutes.

Conventions: are they really an effec-
tive communications tool or do they
become an overindulgent and repetive
self-parody? Certainly the record in-
dustry can claim a lion's share of these
massive gatherings. Each year thou-
sand of executives join the pilgrimage
to well over a dozen major conventions
of varying description, radio conventions
and retail conventions, regional and in-
ternational, in-house and open house—
and the list goes on.

In questioning a random sampling of
the senior and junior executives of 15
major companies, Cash Box sought to
determine the role of conventions in the
industry. The sampling included pres-
dents, vice presidents and those in-
voiced with the various aspects of pro-
motion, publicity, sales and marketing.

Positive Force

Those interviewed agreed unanimously
that conventions a positive force
within the industry, though supporting
arguments differed greatly from person
to person. A vast majority viewed the
role of conventions as that of an open
forum for the exchange of ideas. They
provide an arena in which one can freely
voice opinions concerning the industry,
its policies, developments and opera-
tional problems.

It was further suggested that conven-
tions create an environment in which
people can meet and talk with key senior
executives within the industry in a casual
atmosphere. This important aspect of
making high level executives easily ac-
cessible was thought to be an effective
motivation to encourage multi-level
communication.

Not all a creative interchange is car-
ried on in the seminars and panel dis-
cussions, however. A substantial large
c segment of those interviewed by CB
commented on the positive aspects of in-
formal conversations which many termed,
"backroom dialogue." One ex-
ecutive noted, "The panel discussions
definitely get the cogs turning, but the
really heavy ideas begin to develop over
couple of drinks after the meeting.
Lounges create an environment which is
conducive to the exchange of ideas.

Some executives said they try to
coordinate their own regional meetings
to correspond with the staging of major
conventions in an effort to further
enhance the productivity of such gather-
ings. Many companies have also found
the convention setting to be a natural for
breaking new acts.

Conventions were also labeled as a
good job-hunting market, exposure is
continued on pg 120...
Hot on the trail of being the most sought after group of the year, Pure Prairie League’s new album “If The Shoe Fits” is by far their best yet. And the single from the album, “Sun Shone Lightly”, is getting airplay across the nation on Top 40, A.O.R., Country and Easy Listening formats alike. And to boot, their “Bustin’ Out” album just went gold. Pure Prairie League. Put ‘em out for everyone to see. You’ll reap the rewards.

Pure Prairie League On Tour

March 26 Passaic, New Jersey Capital Theater
March 27 Albany, New York State University of Albany
March 28 New Haven, Connecticut Shakespeare Theater
March 30 Pittsburgh, Pennsylvania Syria Mosque
April 1 Boston, Massachusetts Harvard Square Theater
April 2 Hartford, Conn. Bushnell Memorial Hall
April 3 New York City Beacon Theater
April 4 Oneonta, New York SUNY
April 6 Cincinnati, Ohio University of Cincinnati
April 8 San Antonio, Texas Municipal Auditorium
April 9 Dallas, Texas Moody Coliseum
April 11 Houston, Texas Music Hall
April 14 Richmond, Virginia Mosque
April 16 Largo, Maryland Capitol Center
April 17 Norfolk, Virginia Scope
April 23 Cleveland, Ohio John Carrol University
April 24 Chicago, Illinois Opera House
April 25 South Bend, Indiana Morris Civic Center
April 26 Baton Rouge, Louisiana State Fairgrounds

A shoe-in for stardom with a smash single to boot.

Certified Gold R.I.A.A.
Custom Label Promo Efforts

Records: "We don't treat it any different-
ly than any other Columbia product. I'm sure that at some point we may highlight a new Monument release during our ef-
forts. But generally, it's absorbed. It is just part of the label. Monument is as much a part of Columbia as if it had the Columbia logo on it."

As for the other CBS custom labels, they are handled by the Epic division. According to Richard Mack, head of pro-
motion for special markets for Epic and CBS custom labels, the Epic promotion men work all the Epic and custom labels as if it were one. The special
markets division handles only r&b prod-
uct, and they work those records in the r&b market. "A record is very strong in those areas and looks as if it has crossover potential; the promotion of the record in the pop markets is taken over
by the general Epic promotion men. Much of the custom product at CBS is r&b oriented."

Communication Is Impressive

Fred Ruppert, Polydor's national
sales and promotion director for the Spring/Event and People Records (James Brown's label), Ruppert stated that in a good parent label-distributed label cooperation there's a lot of coordination and cooperation are im-
portant. Ruppert elucidated the built-in pro-
blem potential of distributed labels, but pointed out the tremendous advantages that could exist as well. "The problem is when where a record company is working pro-
duct over which it does not have complete
control. Problems can arise with re-
lease dates; the distributed label may want to release product of its key art, while the major label has two key acts out already. This can throw your timing off completly, in terms of the label's overall marketing plan. The same is true where the custom label has its own promotion staffs. If there's good com-
munication, the support is an invaluable asset. If the major label hasn't been in-
formed of the pickup of a station, however, inadequate information leads to the inefficience of manpower."

Crashes

Chip Doneison, Polydor's national r&b promotion director, commented: "I think Spring/Event has been pretty successful in its relationship with Polydor. The major label assumes the greater impetus in areas of merchandising. The small
label, as is so often the case, has a few really cream acts, and can concentrate on artist development and management. There are crashes — with one group on Event, we wanted to put out a single over a month ago, but they resisted. Instead we put out a version for the discs and market the album. Now the single is do-
ing well, so despite disagreements, things worked out for the best.

Bill Spitaisky, a Spring/Event partner, added: "Our promotion people work along with Polydor's. They are interested in us, and it's a good relationship. We're not ashamed to yeh-and scream when we need some air.""

Warnings: "In the Music"

Ed Rosenblatt, Warner Bros. Records vice president in charge of sales and promotion, said that "Chrysis, Capricorn. Custom and Bearsville all have their separate musical identity, but I think you could turn up our philosophy this way: 'A record is a record is a re-
cord.' We don't care about what label it may be on so much as we care about working on all product. There's a more concerted effort, of course, where the labels have their own staffs. So far as diversity and volume of pro-
duct were concerned, Rosenblatt stated, "I'd say we're more than capable of

The Pr0ject is Coming

The music business in the 1970s was in a state of transition. New technologies like computerization and new forms of distribution like custom labels were changing the way music was produced and marketed. The text discusses the challenges and opportunities these changes brought, such as the need for better communication and coordination between labels and distributors. It also highlights the importance of effective promotion and the need for a strong relationship between record label and distributor. The text concludes with a warning about the potential pitfalls of such relationships. The image also contains a reference to Pickwick Records, indicating that the text is discussing the music industry as a whole.
COMING
A new single
Great Balls Of Fire
COMING
A new album
BLACK OAK ARKANSAS
MCA RECORDS
MCA-40536
Produced by Black Oak Arkansas

www.americanradiohistory.com
Cashbox's news

MCA's New Account Structure Draws Careful Scrutiny

may not want to show his books to an MCA salesman or credit executive. The potential for abuses, and the difficulty in implementing and monitoring what is being done, makes this one of the tougher parts of MCA's actions.

Court Suits

Outsiders predicted an immediate test of the legality of MCA's actions, through court actions instituted by one or more people. The general consensus is that MCA's position has a good chance of standing up in court. Indeed, MCA Records notes in their letter to accounts that their actions were made "in conjunction with their counsel." A rash of lawsuits may be expected initially. Federal courts, though have a history of bringing one case to trial and holding others of similar nature in abeyance until the initial suit is decided. Such was the case in many of the recent Grand Funk Railroad-/Terry Knight actions. MCA's legal department may be somewhat busier, though, if a large number of suits are filed.

The new pricing, effective March 31, will entitle subdistributors to a functional discount which arises from the separate function that subdistributors perform in the marketplace: account structure," according to the letter accompanying the new categories. "On the other hand, customers who compete at the retail level will be billed at a separate retail price and will only be entitled to a "justification" discount, to the extent that such customers evidence characteristics and purchasing practices which actually result in cost savings to MCA.

Hardest Hit

Hardest hit by the new structure are the centrally warehoused retailers, whose price will go from $3.35 to $3.38. Then again, everyone other than pure subdistributors will be paying more money for their records from MCA. Many retailers and mixed business accounts responding to a Cash Box survey for reaction indicated they "could live" with an increase of a few cents. But there were some who felt that once the principle of different categories for different accounts was adopted industriwide, the price differentials would be much wider than before.

In addition, there was some talk of trying to beat the increases, by swapping around MCA product with a pure subdistributor who can buy it a few cents cheaper. But after such talk, almost everyone admitted that the cost of doing so, in trucking, handling, etc., would cost more than the penny or two that could be saved. Still, some felt they would not follow along behind MCA. Perhaps they will prefer to wait. That is unclear at the present.

But the overall consensus was that MCA's new foray into the marketplace others will follow shortly.

Helping the Chains

One of the interesting aspects of the new account setup is that potentially it could favor large retailers whose stores are more of the Bress of Stark records noted, individual chain stores whose orders and billing are divided by store rather than grossed up at 4% discount, or two percent less than the pure distributors get. In the past, individual stores of a chain were often supposed to be treated as individual retail outlets, and charged the highest retail price. Now those stores will get a 4% cheaper price. Perhaps some chains will choose to have MCA goods shipped directly to each store for a 4% discount.

As far as to a central discount for a 5% discount. It certainly costs more than 3% to handle and ship a record, which is only a 3% cost at the 4% and 5% discounts.

Perhaps MCA was aware of this when the categories were set-up. If so, this will encourage retailers who have set up their own accounts to pursue their own discount structure.

Varied Pro & Con Reaction To MCA's New Price Categories

by Bob Speisman, Eric Rudolph, Gary Cohen, Mark Albert, Stephen Fuchs, John Mankiewicz, Jackie White, Linda Cauthen

NEW YORK—Comments on the MCA pricing categories were very diverse, but generally followed predictable guidelines. Pure subdistributors were very happy in that they would continue to buy at MCA's lowest price, while the prices of their competitors went up a few cents. Everyone else, except for the major retail outlets, was unhappy. Among the more interesting comments were a suggestion by (a retailer) for a boycott of MCA product, co-owning MCA product by independent operators in a market, and complaints that large retail chains that subdistribute their product to their stores function in the same manner as rack jobbers, do more for the industry than rack jobbers, and are therefore entitled to the same discount as rack jobbers.

99 To 1

MCA's Rick Frio, vice-president of marketing for the label, told Cash Box in California before departing for the NARM convention, that the response he's gotten so far has been "99 to 1 in favor of his new structure.

Due to the sensitivity of the subject, many more people than usual wished to remain anonymous. Under normal circumstances, their comments would have less credibility, in this situation, their request is easily understood.

Changed His Mind

One retailer/rack jobber lambasted MCA for a half hour and gave full permission for CB to use his name, and the name of the account. Then he called back the following day, retracted his statement, and told CB to forget it. The first comment, printed last week, was from David Lieberman, president of Lieberman Enterprises, who commended MCA for their actions. Meanwhile, Ira Heilicher, vice-president of Heilicher Brothers, gave an official no comment, but indicated he would be discussing the matter with Rick Frio at NARM.

Boycott

Jerry Richman of Richman Brothers in Philadelphia, announced "I'm going to the NARM convention next week to get up on the floor and ask for a boycott of all MCA product. The manufacturers have stepped on us long enough. Now it's time for us to step on them a little bit. He added that "MCA out a lot of people out of business" when they changed their discount to 6% from 8%.

Record Marts

Jimmy Grimes, buyer for the National Record Mart chain based in Pittsburgh, said "I'm against it. I'm against the record business as rack jobbers. We have the same expenses, and there's no reason why one should be discriminated against in price." He added that he's received a letter from a retailer responding to his letter, that MCA's retail price had been under 8%, and that National Record Mart recycles records into their warehouse more like a rack jobber does. "We feel that we're probably making more money, relatively speaking, for MCA, than the rack jobbers are.

Tom Keenan, president of Everybody's Records in Chicago, said "it's a pretty good thing. It eliminates the man-bitch that racks have been retailers with. We've been getting 7% and 8%. Perhaps, though, five levels would have been more appropriate than seven. Two of them are rather nebulous.

Unaware

Many stores had not heard of the change when Cash Box called for their comments, there were more than a dozen stores in this category. More germane was the comment from one mixed account, "it all depends on how they classify us. I imagine it'll lower our price.

Joe Bryson, president of Inner Sanctum, a small independent retailer in Austin, Texas, said "the discount goes from 3% right down to zero. There's no one or two percent. We've got two stores, sort of right next to each other, and we hope that together we'll break the $25,000 or $25,000 purchase requirement. We've got a lot of friends in the business down here, other independents, and we've been talking about co-op buying, doing the buying as one unit and split up the discount. We would take organization and work, but I think we can do it.

Steve Boudreau, head buyer for Music Plus in southern California, stated "we're taking a wait-and-see attitude. I'm sure there'll be a lot of sales, and we're just gonna see what happens."

Big Guy Favorited

Bob Gould of Music House noted "just like everything else, it favors the big guy. I'm not enthused about it, and I don't

continued on pg. 106
TO BE WITH YOU

A splendid new album featuring their new single

"CUPID"

and heralding an unprecedented nationwide tour... all to be with you.

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TE-4509

MAR 26 Coliseum Charlotte, N.C.
MAR 26 Civic Center Roanoke, Va.
MAR 26 Nassau Coliseum Uniondale, L.I.
MAR 27 War Memorial Aud. Buffalo, N.Y.
MAR 27 Civic Center Roanoke, Va.
MAR 27 Boston Garden Boston, Mass.
APR  1 Forum Montréal, Can.
APR  3 Civic Center Pittsburgh, Penn.
APR  9 Capitol Center Largo, Md.
APR 10 Civic Arena Pittsbrugh, Penn.
APR 11 Spectrum Philadelphia, Penn.
APR 12 Civic Center Kansas City, Mo.
APR 13 Forum Montreal, Can.
APR 15 Spectrum Philadelphia, Penn.
APR 16 Forum Montreal, Can.
APR 17 Civic Center Pittsburgh, Penn.
APR 18 Civic Center Kansas City, Mo.
APR 20 Forum Montreal, Can.
APR 22 Civic Center Kansas City, Mo.
APR 23 Forum Montreal, Can.
APR 24 Riverfront Coliseum Cincinnati, Ohio
APR 26 Forum Montreal, Can.
APR 27 civic arena madison, wis.
APR 28 Forum Montreal, Can.
APR 29 Civic Center Milwaukee, Wis.
APR 30 Forum Montreal, Can.
MAY  1 Forum Montreal, Can.
MAY  2 Civic Center Kansas City, Mo.
MAY  3 Forum Montreal, Can.
MAY  4 Civic Center Kansas City, Mo.
MAY  5 Forum Montreal, Can.
MAY  6 Civic Center Kansas City, Mo.
MAY  7 Forum Montreal, Can.
MAY  8 Carolina Coliseum U. of S.C., Columbia, S.C.
MAY 10 Civic Center Atlanta, Ga.
MAY 11 Forum Montreal, Can.
MAY 12 Civic Center Louisville, Ky.
MAY 13 Forum Montreal, Can.
MAY 14 Municipal Aud. Mobile, Ala.
MAY 15 Forum Montreal, Can.
MAY 16 Civic Center Greensboro, N.C.
taking it to

NEW ON WARNER BROS.
RECORDS AND TAPES.
Without All Of You, There Would Be No NARM

Jules Malamud  NARM

Ron Finegold  Computer Horizons

Norm Haustater  Musical Isle

Dan Heilicher  J L. Marsh Co.

Herb Hershfield  GRT Corp.

Jay Jacobs  Knox Record Rack

George Steele  Elektra Asylum

George Souvall  Alfa

Ed Strawgate  Shopping Centers Int'l.

John Cassese  Computer Horizons

John Cohen  Disc Records

Jack Craig  CBS Records

Robert Curtis  Exec. Consultants

Joel Diamond  Computer Horizons

Mort Feinberg  Featured Speaker

Bob Marley  Records

Carlin Records

Manhattan Transfer  Atlantic Records

Bob Marley  Records

Carlin Records

Manhattan Transfer  Atlantic Records

Barrie Bergman  Record Bar

Jimmy Carter  Georgia's Governor

Jerry Goldstein  Computer Horizons

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GEORGE SOUVALL Alfa

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Without All Of You, There Would Be No NARM

There's no question about the fact that there's a dynamic exciting concept—mass display and selection of records. It's super. It heightens the awareness of recorded product. As far as I'm concerned, it breaks new artists and it does nothing but good things for our industry.

Now because of the verticity of some people in our industry, those big retailers who were not vertical, were able to say to the manufacturers, hey you're selling to Starr as a rack jobber, you're selling to Hencher as a rack jobber, now goddammit, you better see, to me as a rack jobber, even though I'm not selling to any outsiders. And because of the excitement of these super retailers, and because of the desire to go with somebody who spoke the language, appreciated the product and was just in developing new product, they capitulated. And created a monster, name it that these people were then in a position, if they so desired, to make a lot of money, which they haven't done or to continue at a pace that the mass merchant who requires a service distributor cannot do. And that is the crux and nub of the problem.

The shift that's taken place is not the 50% that you're talking about. But what's basically happened is two things: Number one, in the last two or three years there's been very little real growth. It's been inflation. Unit sales have not gone up. And I guess you'd have to say that most of the growth that's taken place has been a shifting from one to the other. Some few mass merchandisers have gone out of the business, and the supermarket and drug store segment has greatly shrunken if not disappeared. And the volume has really been transferred over to those people who have both exciting merchandising and super low prices. And that's pretty hard for an a-hole guy to stand up to, and even the big mass merchant is having his difficulties. And I wouldn't say he's doing well...to enjoy his inflationary increases.

Both Types

The thrust of my response is basically that it's not a war between rack jobbers or mass merchandising outlets and the retailers, because the marketplace requires both kinds of places: specialty shops and general merchandising outlets. In addition, there's probably a third kind of account—the shopping center/mail kind of store that caters to an in-between type of consumer who is not quite as total-y record oriented as the one who goes to the head shop or the super retail place.

A. three of these segments are necessary. B. three of these segments could and should live together. The bottom line is that it has to happen, and the manufacturers can't take a position which is injurious to any one. And putting the retail segment in a position to underscore the mass segment to a point where you're talking about a retail price being over the mass merchandiser's cost...that's the situation where

1976 NARM they wanted

Topics

But there are a number of interesting meetings on the agenda this year. Among them are discussions on how Wai Street views the record industry, the results of a NARM research study on the adult market, minicomputers the tape market, how to deal with shopping center/mail owners, etc. The astute executive can expect a discussion of the issues at these meetings, but does not expect absolute resolution of traditional industry problems. There will also be an initiation of NARM's new officers, presentation of the retailer and rack jobber of the year awards, the boards banquet and lots of entertainment.

There is no need for this kind of an adversary approach, that the mass merchant is going down and the retailer is going up. What's happened is we've had a relatively dead retail/specialty shop situation and have had a tremendous revitalization in that area in the last five years, which one and all should applaud. One of the unfortunate accompanying things has been a tendency on the part of these people to give the product away. Part of it is based upon unreal profit goals on the part of some naive people...and a good part of it is based upon the fact that they've been accorded distributor status which allows them to do that.

Brands Mart To Add Record Depts.

NEW YORK—Brands Mart is now negotiating with several record merchandisers and distributors for a record department in each of its outlets. Brands Mart has stores in Cambridge, Massachusetts; New Haven, Connecticut; Deer Park, Long Island and at the company's headquarters in Long Island City. The Cambridge branch also houses the Sound Gallery, an audio department.

Liebeman Contests 80% to 40% Rack Jobber Figure

Breed of retailer—people who were young in body and in mind, interested and committed to the record business are the knowledgeable specialty shop nature. The ones who merchandised in the supermarket type fashion merchandised in a really exciting way. They didn't need giveaway pricing on top of it.

The only thing that I've ever been moaned or anybody who takes an interfering look at the business, is that there are such people, but that they find it necessary to give away the product.

1976 NARM they wanted

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The new single

DON'T PULL YOUR LOVE
THEN YOU CAN TELL ME GOODBYE

is from his forthcoming album

BLOODLINE

SW-1316

Produced by Dennis Lambert and Brian Potter

Capitol Records Production

www.americanradiohistory.com
KHJ — Committed To Total Programming Concept

by J. B. Carmicle

LOS ANGELES — The expert team behind any radio station makes that radio station what it is to the community. The team of personalities is important. But just as important is the station’s community involvement, programming format, public affairs and news commitments, and revenue from sales and others who believe in the station and its impact.

KHJ Impact

KHJ, Los Angeles’ impact, has been recognized for years by many more listeners than just their audience. It’s a dominant force in the community.

Cash Box examined the station by talking with Van Dyke and Sullivan, the people who direct the station’s success.

As a service to the members of NARM, Cash Box is re-printing the new MCA account/discount list, which was originally printed in last week’s issue. It is our hope that this will foster a more intelligent and accurate dialogue on this important issue throughout the convention.

I. SUB-DISTRIBUTOR CUSTOMERS

<table>
<thead>
<tr>
<th>CUSTOMER TYPE</th>
<th>DESCRIPTION OF OPERATION</th>
<th>DISCOUNT PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>07</td>
<td>Pure sub-distributor — rack/jobber - one-stop</td>
<td>Functional discount 6%</td>
</tr>
<tr>
<td>06</td>
<td>Predominantly a sub-distributor, however some purchases are sold through retail entities in which the sub-distributor has an interest or ownership</td>
<td>Predominantly a 6% functional discount; however, a percentage of billing will be at the applicable retail discount, as provided below for retail customers, corresponding to retail owned or affiliated sales.</td>
</tr>
<tr>
<td>05</td>
<td>Predominantly a retailer; however some purchases are sub-distributed out to separate (non-owned or non-affiliated) retail entities</td>
<td>Predominantly retail &quot;cost-justification&quot; price; however, a percentage of billing will be at the applicable retail discount, as provided below to sub-distributors corresponding to sub-distributor sales to separate retail entities.</td>
</tr>
</tbody>
</table>

II. HYBRID (SUB-DISTRIBUTOR/RETAILER) CUSTOMERS

<table>
<thead>
<tr>
<th>CUSTOMER TYPE</th>
<th>DESCRIPTION OF OPERATION</th>
<th>DISCOUNT PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>04</td>
<td>Economy-generating multiple store accounts (5 stores or more and over $75,000 net purchases) performing their own warehousing and redistribution, in addition to other cost-saving functions specified for 03 accounts below.</td>
<td>(cost-justification discount) 5%</td>
</tr>
<tr>
<td>03</td>
<td>Economy-generating multiple store accounts (5 stores or more and over $75,000 net purchases) performing substantial consolidated cost-savings functions (i.e. central ordering, central billing, ordering comparativos and substantial warehousing and redistribution functions).</td>
<td>(cost-justification discount) 4%</td>
</tr>
<tr>
<td>02</td>
<td>Lesser economy-generating accounts (e.g. multi-store operations with over $25,000 net purchases; or other equivalent operations) performing substantial consolidated cost-savings functions (i.e. central ordering, central billing, ordering comparativos and substantial warehousing and redistribution functions).</td>
<td>(cost-justification discount) 3%</td>
</tr>
<tr>
<td>01</td>
<td>Normal retail accounts — no cost-justification factors applicable</td>
<td>(normal retail price)</td>
</tr>
</tbody>
</table>

Retail customers who fail to accurately verify their cost-savings functions will be considered ineligible for "cost-justification" discounts. MCA will continue to update and review its customer account information to ensure that each account is biliated at the appropriately applicable price category.

THEIR LATEST HIT SINGLE "GET UP AND BOOGIE," OVER 300,000 SOLD IN FOURTEEN DAYS.
Roy Buchanan To Atlantic

NEW YORK — Atlantic Records has signed rock n roll guitarist Roy Buchanan to a long-term contract with the label. Under the terms of the agreement, Atlantic Records will distribute future recordings by Roy Buchanan in the U.S. and Canada.

A Street Called Straight: Roy Buchanan's first album for Atlantic is set for April 13 release. The album, produced in New York by Arif Mardin, consists largely of original tunes by Buchanan. He handles lead vocals on most every track. Guest players include the Brecker Bros., Billy Cobham, Andy Newmark and Eddie & David Bri-Pa.

Buchanan, admired by Eric Clapton, Larry Coryell, John Lennon and Merle Haggard, has been working out of the Washington, D.C. area for more than 15 years and is managed by Jay Reich Jr. of Pittsburgh.

Schwartz Income Up in 1975 -- Profit Shown

WASHINGTON, D.C. — Schwartz Brothers Inc., involved in distribution, rack merchandising and retailing operations, reported 1975 net income of $88,000 or $12 per share on sales of $21,641,971 compared to a loss of $65,627 or $0.99 per share on sales of $20,659,793 a year earlier.

The fourth quarter ended Dec. 31, 1975 was the most profitable in the company's 25 year history as net income was $191,141 or $2.50 per share on sales of $7,046,122 compared to a loss of $47,746 or $0.70 per share on sales of $6,439,936 in the last quarter of 1974.

The improved performance reflected the strengthened economy, cost reductions in the company's who-sells operations and increased sales in the fourth quarter. This combination of factors enabled Schwartz Brothers to overcome the loss it sustained in the first nine months of the year.

The company, which now operates 15 retail music stores, opened two new Harmony Hut units and a Music City store during the second half of 1975.

Battle Looms Over Mathias Amendment, Section 118

WASHINGTON D.C. — While the Kastenmeier subcommittee in the House of Representatives postponed markup of the copyright revision bill to consider government surveillance lines are being drawn for a big battle on copyright between the public broadcasters and near-ly everybody else.

Issue: Section 118

The issue of the Mathias Amendment Section 118 which says public broadcasting may not be compensated for the music they broadcast is the key point of the hearing.

Frank points out that with music, a broadcast need only get clearance from the copyright holder. He adds that the ASCAP, BMI, SESAC manage the clearance. As the music is a copyright, ASCAP, BMI and SESAC manage the clearance. As the music is a copyright, ASCAP, BMI, SESAC manage the clearance.

Section 118 has been passed by the Senate and the House.

Government Control

Section 118 passed the Senate intact despite opposition by the copyright registrar Barbara Ringer. This is a foot in the door to government control. she said of the provision.

But as the full implications of Section 118 have become clear, the government control is on almost every parallel track.

Maniow Signed For ABC Special

NEW YORK — The ABC television network has signed an exclusive contract with Arista artist Barry Maniow for a one-hour special to be telecast on the fourth quarter of 1976. Maniow's signing adds to the list of recording artists now under contract to ABC including the Captain & Tennille, John Denver, Belte Mider, Olivia Newton-John, Dana Ross.
NOW IN STOCK!

"THE FONZ SONG"

by the HEYETTES

"A AAAAY, SIT ON IT will ya"

LON 232

LONDON RECORDS & TAPES

www.americanradiohistory.com
DIANA ROSS (Motown M 1929F)
Love Hangover (3:40) (Jobete ASCAP) (P. Sawyer, M. McCleod)

This is a recording of a live performance by Diana Ross. It’s a bit of a departure from her usual fare, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

The 5TH DIMENSION: ABC 12181
Love Hangover (5:46) (Jobete ASCAP) (P. Sawyer, M. McCleod)

The 5th Dimension is a great California soul group, and this is one of their biggest hits. The song is a bit of a departure from their usual sound, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

LUSTY TRIES (RCA JB 10501)

This is a recording of a live performance by Lusty. It’s a bit of a departure from his usual fare, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

BLACK OAK ARKANSAS: MCA 40536
Great Balls Of Fire (2:22) (Unichappell/Chappell & Co - BMI ASCAP) (Hammer, Backwell)

This is a recording of a live performance by Black Oak Arkansas. It’s a bit of a departure from their usual sound, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

LONNIE LISTON SMITH & THE MODERN ECHOES: Flying Dutchman JB 10618
Godess Of Love (3:17) (Cosmic Echoes/Unichappell) (BMI) (J. L. Smith)

This is a recording of a live performance by Lonnie Liston Smith. It’s a bit of a departure from his usual sound, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

WILLIE NELSON (RCA JB 10591)
I Gotta Get Drunk (2:20) (Tree - BMI) (W. Nelson)

This is a recording of a live performance by Willie Nelson. It’s a bit of a departure from his usual sound, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

ROB JANS: Columbia 3-10295

This is a recording of a live performance by Rob Jans. It’s a bit of a departure from his usual sound, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

BURNT PFANNINK (CBS 30103)

This is a recording of a live performance by Burnt Pfanink. It’s a bit of a departure from his usual sound, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

BAD COMPANY: Swan Song SS 70108
You're My Best Friend (2:37) (Quintet/Unichappell/Freddy Bienstock - BMI) (Leiber, Stoller, Pomus)

This is a recording of a live performance by Bad Company. It’s a bit of a departure from their usual sound, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

IRENE RICH (CBS 30526)

This is a recording of a live performance by Irene Rich. It’s a bit of a departure from her usual sound, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

THE DOOBIE BROTHERS: Warner Bros. 88016

This is a recording of a live performance by The Doobie Brothers. It’s a bit of a departure from their usual sound, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

GLEN CAMPBELL (Capitol 3-10267)

This is a recording of a live performance by Glen Campbell. It’s a bit of a departure from his usual sound, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

JULIE BUDD (RCA 7001)

This is a recording of a live performance by Julie Budd. It’s a bit of a departure from her usual sound, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

ROB JANS (CBS 30103)

This is a recording of a live performance by Rob Jans. It’s a bit of a departure from his usual sound, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.

PATrons (RCA 7001)

This is a recording of a live performance by Patrons. It’s a bit of a departure from their usual sound, but it’s still a classic. The production is top-notch, and the vocals are impeccable. The arrangement is a bit more complex than usual, and the harmonies are beautiful.
NEIL SEDAKA

HIS
NEW
SINGLE
From The Forthcoming Album
"STEPPIN' OUT"

b/w "Baby Don't Let It Mess Your Mind"
Produced by Robert Appere & Neil Sedaka
Available wherever records are sold

"LOVE IN THE SHADOWS"
PIG-4643

MCA RECORDS
ROMANTIC WARRIOR - Return To Forever - Columbia PC 24076 - Producer: Chick Corea - List: 6.98

Return To Forever, always a sure shot in the progressive market, has come up with another winner. As the cover tastefully depicts, this album takes the listener on a musical journey through the times when knights were bold and magic permeated the atmosphere. The ethereal qualities that have made RTF's trademark are best displayed on 'Sorceress' and 'The Magician'. 'Romantic Warrior' packs a hidden punch in the form of a tune penned by guitarist Al DiMeola. 'Majestic Dance' (This tune showcases DiMeola's fine playing in an unusually straight ahead approach.


Reflections strengthens Lonnie Liston Smith's position as a broad-ranging artist. Moods range from the Phily-sounding disco of 'Get Down Everybody It's Time For World Peace' and 'Peace And Love' to the airy consciousness of 'Meditations' and the mercurial funk of 'Beautiful Woman'. Smith's talents as producer come to the fore in disco-work with Bob Thiele and the choice of material on this LP makes a pleasant exciting experience for most any listener.


'Rise And Shine' represents a fine offering of tunes in the jazz rock genre by a very tight eight piece group. Worthy of notable mention are the clean vocals and tight horns, the product of a first-rate production job. The highly palatable rock feel works as a fine counterpoint to the flowing electric piano riffs. Some good funk influence and several solid disco shots. Keep an eye on 'Do It Right' - a good AM offering with a Buddy Milesish feel. 'Use Your Imagination' is a disco cut out while 'Without Me' covers the jazz-rock bailad area well.

DONNY & MARIE - Donny and Marie Osmond - Polydor PD 6066 - Producer: Mike Curb - List: 6.98

This album is a showcase of many tunes made popular by Donny and Marie on their TV variety show of the same name. Highlights include the choice oldies: 'C'Mon Marianne', 'Deep Purple' and 'It Takes Two'. It's a great marketing concept utilizing the 'greatest hits' method with a little twist. The incursion of the theme from the TV show, 'May Tomorrow Be A Perfect Day' should also be a catchy saes incentive. Retailers should take full advantage of this merchandising tool.

ROGER WHITTLER - Roger Whittaker - RCA PD 1313 - Producer: Denis Preston - List: 6.98

Roger Whittaker has a pleasant, facile way with vocals reminiscent of both Theo Bikel and Glen Yarbrough. His MOR to soft folk has a sparkling pop sheen that makes 'Roger Whittaker' an album that will please many. His international ambience is well appreciated on the Pierre Cour bailad, 'Pretty Bird'. A quiet gospel mood predominates on Hold On. This album is a romantic bailader with something for everyone.
YOU'VE COME A LONG WAY, BILLY.

Billy Cobham has played with everyone from Miles Davis to the Mahavishnu Orchestra, from James Brown to Carly Simon. From his own bands, he's emerged talents like the Brecker Brothers, Tommy Bolin and John Abercrombie. Now on his new album, you can hear more of The Life & Times of Billy Cobham.

BILLY COBHAM, LIFE AND TIMES, ON ATLANTIC RECORDS AND TAPES.

Produced by Billy Cobham

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www.americanradiohistory.com
pop picks

FIRST COURSE – Lee Ritenour – Epic PE 33947
Producer: Skip Waterman – List: 6.98
Lee Ritenour, long a respected studio musician, makes his strong debut with this his first solo effort. On "A Little Bit Of This And A Little Bit Of That," Ritenour displays an expertise both in taste and breadth of style and form. The material is an ordered array of light jazz and R&B, sometimes intriguing – always with finesse. The Sowamba "On a Load Amano" is a delightful mood piece which should find a suitable audience in easy listening MOR areas.

NIGHT JOURNEY – Doc Severinsen – Epic PE 34078
Along the lines of his earlier efforts, Doc Severinsen has once again displayed his ability to retain his reputation as one of the most consistent artists in his field. To his long, strong track record, Doc adds this collection of disco, easy listening and jazz-rock tunes – a tribute to the man's versatility. Doc's rich vocals come across strong in "I Wanna Be With You," a good disco tune with AM possibilities. "Lookin' Good" offers some fine up-tempo jazz-rock renderings and "Little Tiny Feet's" is a natural for the easy listening audience.

SINGS IT ALL – Mike Douglas – Atlantic SD 18168
Producers: Richard Rome and Harry Chisolm – List: 6.98
Mike Douglas is more than an entertainer or a recording artist - it's a lifestyle. This album should find a comfortable place in the album stores of housewives all over the country, a mass-market to be sure. The material is a variety of old stand-bys, contemporary tunes and belfantel tributes. Mike performs a competent cover of the David Gates' "Bread" hit. If, and pays tribute to the nation in Philadelphia "It's a natural for easy listening, this album also has a great potential for rack sales.

Disco-soul at its best abounds on this effort by Black Satin, wending its way from New Orleans strut to Philly-sound as on the rough 'Get It Up' which gives a wide open lead for the sweet sounds of 'Hey There Pretty Lady.'

Disco-soul at its best abounds on this effort by Black Satin, wending its way from New Orleans strut to Philly-sound as on the rough 'Get It Up' which gives a wide open lead for the sweet sounds of 'Hey There Pretty Lady.'

The lines of his earlier albums as lead singer for television's highly popular Partridge Family series. Cassidy continues to grow in ways that have made him an indelible notion in the hearts and other private places of his legion of followers. Not content to be a former super-star, Cassidy has made it his aim to keep after the artistic edge. His efforts are reflected here in mirror-finish though a number of programming possibilities ranging from pop to program. "Look-Find A Place To Put" the artist's face can be seen – seliself.

French jazz great Steppen Grappelli's marvellous trio in Paris is well-catalogued on this twofer: four-side re-release from Vanguard. Grappelli has put jazz in a time of immortals and on this wide side once does not wonder why. His timeless renditions of Duke Ellington's "P Judaism's "Waxman's Walk," and "Blue - Full Swing," and "Napian" lends credence to Grappelli's much touted expertise. Kenny Clarke's almost year propulsion is the perfect foil for Grappelli's fluid lines. These recordings are true to both the jazz classics, and a reverence that will please any jazz buff or any other listener who likes his music smooth and tasteful with a continental flair.

CashBox_Album_Reviews.1976.03.27
The first smash single from their new album "Destroyer" NB 854
Produced by Bob Ezrin

ALREADY ON

WKBW CHUM WIXY CKLW WGCL
KJR WORC WBBF WXYZ WCOL
WZUU WBBQ KJRB WILS
WFLB KRKO WYFE WGNG
WSAR WEEO Z96 WTRU
WHHY 98Q WGLF WAAY

www.americanradiohistory.com
LOS ANGELES — There have been two points of view recently as to how the largest and most important radio station in the U.S. should be programmed. WMAQ, Chicago programs country rock and Charlie Warner displays country rock. When Charlie Warner related to Bob Pittman and his boss, Bill Warner, that he had spent some years in Buffalo radio and TV work and speaks from an experienced point of view, it must not be forgotten that Charlie Warner and Pittman are both in the business and make decisions at the station based on those collective years of experience.

Mass Coverage

WMAQ is a 50,000 watt with the lowest dial position that gives the station the largest and most-mass coverage of any station in the United States. The station is also in total number of different people who are listening to the station in terms of interest level. Why is a change, any change, on the station means an important move. The firing of Bill Colley on the station means that one who has some country experience Warner related to us, but the remainder of the air staff have come from rock format backgrounds. Bill Colley was relieved of his duties at WMAQ at 3 pm on Friday, Feb. 27, right after finishing his afternoons.

About Colley's firing Deeb said, that firing is the most prominent thing on the station and its trend. At WMAQ, there is no 470 a.m. station that it is not printed cards and the rocks are the same in every song. They have also been successful in the ratings for the short term but in the long run they're gonna lose. If there's ever going to be a station that wins in the long run, there's a bunch of interchangeable stations. They fire Colley because they can't fit into their restrictive, synthetic, mechanized type of programming and he was the only person with any experience in country.

No Compromise

Deeb had no compliments for WMAQ although he is on good terms with Charlie Warner. If that station exhibited 10 percent of the personality that Charlie displays as a person, it'd be great. Obviously WMAQ wants more than just country fans and who can blame them for that? It's just that they may be eliminating the country-oriented and the overall picture is that they may be doing things that aren't country-oriented of country related before it's all over. When everybody is a rocker, it isn't just good or bad, it's just good or bad, and it's wrong to think that the station in that mechanical, tightly-constructed format, with none of the country experience, I think there's a real problem here.

They're looking good now as far as ratings and revenue are concerned. One of the continuing factors in this great budget and publicity/promotion budget go, what happens to the ratings then? I think they're going to continue to go down because they may lose people who are with them in the beginning who tire of the 10 a.m. to 2 p.m. country format. When Charlie Warner and Bob Pittman leave, none of that. We're not an automated type sound at all. We want to help educate people toward the goals of WMAQ and we've been that way they come to us.
Two Firsts From The 5th.

The First single version of "Love Hangover" is also the First single from the newly reorganized 5th Dimension on ABC Records.
## The Cashbox Pop Radio Analysis

### Most Added Records

<table>
<thead>
<tr>
<th>Song</th>
<th>This Week</th>
<th>To Date</th>
<th>Station Adds This Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Tryin' To Get The Feeling - Barry Manilow - Aristar</td>
<td>22%</td>
<td>42%</td>
<td>KHJ, WQXI, KYA, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC</td>
</tr>
<tr>
<td>2. Welcome Back Kotter - John Sebastian - Reprise</td>
<td>20%</td>
<td>20%</td>
<td>KFRC, WFIL, WKRO, CKLW, KILT, WIBG, KIIS, WHBQ, KIMN, KEEL, WLAV, WJET</td>
</tr>
<tr>
<td>3. Boogie Fever - Sylvers - Capitol</td>
<td>17%</td>
<td>57%</td>
<td>WLS, WFIL, CKLW, WKRO, KJOY, WCAO, KLEO, KNDE, WLAC, WLAV</td>
</tr>
<tr>
<td>4. Let Your Love Flow - Bellamy Brothers - W.B.</td>
<td>14%</td>
<td>98%</td>
<td>KXOK, KSLQ, WHB, WDGY, WDFH, WPEZ, KRBE, KNUS, KNDE</td>
</tr>
<tr>
<td>5. Lorelei - Styx - A&amp;M</td>
<td>11%</td>
<td>48%</td>
<td>WLS, WQXI, KXOK, KSTP, WAPE, WAYS, KIOA, KRBE</td>
</tr>
<tr>
<td>6. Fooled Around And Fell In Love - Elvin Bishop - Capricorn</td>
<td>1%</td>
<td>68%</td>
<td>WQAM, WPOQ, WCBO, KIMN, WKLO, WDRC, WLEE, WROV</td>
</tr>
<tr>
<td>7. Sweet Love - Commodores - Motown</td>
<td>10%</td>
<td>69%</td>
<td>WABC, KJR, WDHF, WDRC, KNDE, WLAV, WBLI</td>
</tr>
<tr>
<td>8. Bohemian Rhapsody - Queen - Elektra</td>
<td>9%</td>
<td>75%</td>
<td>WHB, WDGY, KXOK, 13Q, WPEZ, Y100</td>
</tr>
<tr>
<td>9. Shannon - Henry Gross - Lifesong</td>
<td>9%</td>
<td>45%</td>
<td>WAKY, U100, WBBF, WJET, WLAV, WBLI</td>
</tr>
<tr>
<td>10. Disco Lady - Johnnie Taylor - Columbia</td>
<td>8%</td>
<td>97%</td>
<td>WLS, WOKY, WBBF, KIOA, WROV</td>
</tr>
<tr>
<td>11. Show Me The Way - Peter Frampton - A&amp;M</td>
<td>8%</td>
<td>60%</td>
<td>KILT, KISN, WAKY, WPRO, WROV</td>
</tr>
<tr>
<td>12. Union Man - Cate Brothers - Elektra</td>
<td>8%</td>
<td>19%</td>
<td>WQAM, WOKY, WMPS, WPEZ, WAYS</td>
</tr>
<tr>
<td>13. Strange Magic - ELO - U.A.</td>
<td>8%</td>
<td>34%</td>
<td>KTLK, WAPE, WBBQ, WBLI, WJET</td>
</tr>
<tr>
<td>14. Hit The Road Jack - Stampeder - Quality</td>
<td>7%</td>
<td>18%</td>
<td>KILT, WOKY, WGCL, WMAK</td>
</tr>
<tr>
<td>15. Shout It Out - Kiss - Casablanca</td>
<td>7%</td>
<td>12%</td>
<td>WIXY, WDHF, WGCL, WBBF</td>
</tr>
<tr>
<td>16. Young Blood - Bad Company - Swan Song</td>
<td>7%</td>
<td>21%</td>
<td>KSTP, KRBE, WGCL, WING</td>
</tr>
</tbody>
</table>

### Radio Active Singles

A profile of the giant records

1. **Disco Lady** - Johnnie Taylor - Columbia
   - Week: 1-4
   - Format: WABC, WQXI, Wikki, WIBG, WMAK, WBBF, WJET

2. **Right Back Where We Started From** - Maxine Nightingale - UA
   - Week: 16-8
   - Format: KHJ, WQXI, KJOY, WBTB, WMAK, WCOH, WJET

3. **Let Your Love Flow** - Bellamy Brothers - WB/Curb
   - Week: 20-23
   - Format: WABC, WQXI, KJJE, WMAK, WCOH, WJET

4. **Show Me The Way** - Peter Frampton - A&M
   - Week: 18-9
   - Format: KHJ, WQXI, KJOY, WBTB, WMAK, WCOH, WJET

5. **Only 16** - Dr. Hook - Capitol
   - Week: 25-15
   - Format: KHJ, WQXI, KJOY, WBTB, WMAK, WCOH, WJET

6. **Bohemian Rhapsody** - Queen - Elektra
   - Week: 20-30
   - Format: KHJ, WQXI, KJOY, WBTB, WMAK, WCOH, WJET

-looking ahead to the top 100

101. **BROKEN LADY** - (Tish Davidson) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

102. **WOW** - (Michael St斯顿) - ASCAP
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

103. **I'M SO LONESOME I COULD CRY** - (Rory Galway) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

104. **HEY BABY** - (Mahalia Jackson) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

105. **STRANGERS IN THE NIGHT** - (Bette Midler) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

106. **JEALOUSY** - (Elvis Presley) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

107. **FALLING APART AT THE SEAMS** - (Elton John) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

108. **HOW CAN I BE A WITNESS** - (Bob Dylan) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

109. **WORDS (ARE IMPOSSIBLE)** - (Donny Osmond) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

110. **FROM US TO YOU** - (Circa 1971) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

111. **MOONLIGHT FEELS RIGHT** - (Cher) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

112. **HOPE WE GET TO LOVE IN** - (Tina Turner) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

113. **HOLDING ON** - (Laverne Peterson) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

114. **HUSTLE ON UP (DO THE BUMP)** - (Sly & Robbie) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

115. **SWAY** - (Cindy Lauper) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

116. **IT'S BEEN A LONG TIME** - (Bob Dylan) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

117. **LOVE AND UNDERSTANDING** - (Bobby Darin) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

118. **TOO YOUNG TO FEEL THIS OLD** - (DonERING) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

119. **YOU'RE MY ONE WEAKNESS** - (Elton John) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

120. **CARA MIA** - (Cara Mia) - BMI
    - Format: WABC, WQXI, KJOY, WMPS, WCAO, WLEE, WMAK, KSTP, KISN, WLAV, WNCI, WDRC

*Disclaimer: The above information was extracted from the American Radio History website.*
GOLDEN EARRING

SLEEP WALKIN'
A new single
April 1976 tour:

April 1  Vancouver, B.C.; PINE GARDENS
April 2  Seattle, WA; PARAMOUNT THEATRE
April 3  Portland, OR; PARAMOUNT THEATRE
April 6  Fresno, CA; WARNER THEATRE
April 7  San Diego, CA; CIVIC THEATRE
April 8  Phoenix, AZ; CELEBRITY THEATRE
April 9  Santa Monica, CA; CIVIC AUD.
April 10 San Francisco, CA; WINTERLAND
April 14 St. Louis, MO; KEIL
April 15 Lincoln, NE; PERSHING
April 18 Cleveland, OH; COLISEUM
<table>
<thead>
<tr>
<th>Week</th>
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<th>No. 2</th>
<th>No. 3</th>
<th>No. 4</th>
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<tbody>
<tr>
<td>Week 27</td>
<td>WLS ~ Chicago</td>
<td>WKBQ ~ Boston</td>
<td>WABC ~ New York</td>
<td>WMCA ~ New York</td>
<td>WLS ~ Chicago</td>
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<td>WABC ~ New York</td>
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<td>WLS ~ Chicago</td>
<td>WKBQ ~ Boston</td>
<td>WABC ~ New York</td>
<td>WMCA ~ New York</td>
<td>WLS ~ Chicago</td>
</tr>
<tr>
<td>Week 24</td>
<td>WLS ~ Chicago</td>
<td>WKBQ ~ Boston</td>
<td>WABC ~ New York</td>
<td>WMCA ~ New York</td>
<td>WLS ~ Chicago</td>
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<tr>
<td>Week 23</td>
<td>WLS ~ Chicago</td>
<td>WKBQ ~ Boston</td>
<td>WABC ~ New York</td>
<td>WMCA ~ New York</td>
<td>WLS ~ Chicago</td>
</tr>
<tr>
<td>Week 22</td>
<td>WLS ~ Chicago</td>
<td>WKBQ ~ Boston</td>
<td>WABC ~ New York</td>
<td>WMCA ~ New York</td>
<td>WLS ~ Chicago</td>
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<td>Week 21</td>
<td>WLS ~ Chicago</td>
<td>WKBQ ~ Boston</td>
<td>WABC ~ New York</td>
<td>WMCA ~ New York</td>
<td>WLS ~ Chicago</td>
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Additions to radio playlists:

<table>
<thead>
<tr>
<th>Station</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>WLS ~ Chicago</td>
<td>John Sebastian</td>
<td>Welcome Back</td>
</tr>
<tr>
<td>WKBQ ~ Boston</td>
<td>John Sebastian</td>
<td>Welcome Back</td>
</tr>
<tr>
<td>WABC ~ New York</td>
<td>John Sebastian</td>
<td>Welcome Back</td>
</tr>
<tr>
<td>WMCA ~ New York</td>
<td>John Sebastian</td>
<td>Welcome Back</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
"Once A Fool"

The Single From

Kiki Dee

Is A Proven Smash

MCA RECORDS
Most Added LPs
1. On The Road — Jesse Colin Young — Reprise
2. Wetter The Better — Wet Willie — Capricorn
3. Robin Trower Live — Chrysalis

Most Predicted Hits
1. (Entire LP)/Lowdown/What Can I Say — Box Scaggs — Columbia
2. Everything That You Do/Everybody Stoned — Wet Willie — Capricorn

Most Requested Cuts
1. Do You Feel/Show Me The Way — Peter Frampton — A&M
2. Hypnotize (entire LP) — Kingfish — Round
3. Fooled Around — Elvin Bishop — Capricorn
4. Lowdown/What Can I Say/Georgia — Box Scaggs — Columbia
5. Run With The Pack/Live For The Music — Bad Company — Swan Song

KISW-FM — SEATTLE
Lee Michaels
- Kingfish — Round
- On The Road — Jesse Colin Young — Reprise
- Robin Trower Live — Chrysalis
- LifeLine — Paul Kantner — Epic
- Reach For The Sky — Sutherland Brothers And Quiver — Round
- Do You Feel — Peter Frampton — A&M

KXAN-FM — SAN ANTONIO
Christie Joyce Marcus
- Leprimar Soundtrack — ABC
- Look Out For Number One — Brothers Johnson — J.Jam
- Stick It — Capitol

KXMS-FM — PINEDALE
- Wetter The Better — Wet Willie — Capricorn
- On The Road — Jesse Colin Young — Reprise
- Outsider — Steve Stills — Capricorn
- Odd Devils — Kevin Ayers — Harvest
- Write On — Holmes Devere — IMP
- Pitchfork — Bill Nelson — Sinclaire
- Cade Society — Kari — IMP
- Narder's Big Charles — Peter Hamill — Charisma

KLOS-FM — LOS ANGELES
Bob Coburn
- Recycled — Neil Young — Passport
- Put Your Ear In — Paul Butterfield — Bearsville
- Tiger — Dire Straits — MCA
- You Don't Know Me — Allyn Nash — Capricorn
- Run With The Pack (entire LP) — Peter Frampton

KMET-FM — LOS ANGELES
- Bob Dylan — Columbia
- John Renbourn — Columbia
- Judas Priest — Columbia
- Dream On — Aerosmith — Columbia

KXSW-FM — DALLAS
Mark Christopher
- Recycled — Neil Young — Passport
- Put Your Ear In — Paul Butterfield — Bearsville
- Tiger — Dire Straits — MCA
- Run With The Pack (entire LP) — Peter Frampton

KWST-FM — LOS ANGELES
- Better Days/Needy Edens — Melisa Manchester
- A Trick Of The Tail — Genesis — Atlantic
- Jack/Black — Thin Lizzy — Vertigo

KXWJ-FM — SEATTLE
Lyle Penny And Good Band — ABC
- Magic Carpet — Dr. Feelgood — Columbia
- Fooling Around — Daryl Hall — Columbia
- Jack Of The Hills — Thelma Lou — Vertigo

KXWZ-FM — BLOOMINGTON, MINNESOTA
- Steve Miller Band — Columbia
- Pink Floyd — Epic
- Return To Forever — Columbia
- Wet Wet Wet — Columbia

KWST-FM — NEW YORK
Dennis Elsas
- Voyage Of The Acoustic — Steve Hackett — Chrysalis
- Shoots On It — String Driven Thing

WABX-FM — NEW YORK
Bernie Berenson
- Voyager — Genesis — Atlantic
- I Dream Of — Billy Joel — Columbia
- Dream Of — Aerosmith — Columbia

WRWR-FM — BRIARCLIFF MANOR, NEW YORK
Bob Mann
- Status Quo — Capitol
- Recycled — Neil Young — Passport
- Quiet On The Lake — Steve Ashley — Epic
- Jet Set — Vertigo — Columbia

WMFR-FM — PHILADELPHIA
Paul Fuhr
- Recycled — Neil Young — Passport
- Life And Times — Billy Gibbons — Atlantic
- Out Of Line — Jet Set — Capitol

WOUR-FM — SYRACUSE/UTICA
Jeff Chard
- Cry Tough — Neil Lomena — A&M
- A Good Friend — Upper D-N — WB
- Roseate Dot Band — Capricorn

WCLA-FM — BINGHAMTON, NEW YORK
Steve Becker
- A Trick Of The Tail — Genesis — Atco
- Happy — Uriah Heep — Mercury
- They're Only You — Genesis — Atco

WNEW-FM — NEW YORK
Bob Shad
- Voyage Of The Acoustic — Steve Hackett — Chrysalis
- Shoots On It — String Driven Thing

WRUSS-FM — BLOOMINGTON, MINNESOTA
Steve Worthen
- Return To Forever — Columbia
- Wet Wet Wet — Columbia

WCVQ-FM — HAGERSTOWN, MARYLAND
Brian Keeton
- Voyager — Genesis — Atlantic
- I Dream Of — Billy Joel — Columbia
- No Sleep 'Til — Aerosmith — Columbia

WALR-FM — LONG ISLAND
Gil Colquitt
- Reality In Blue — Good Rats — Rat City
- Rockin Chair — Jonathan Edwards — Reprise
- Poor Boy — Paul Butterfield — Capitol

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Jeff Chard
- Cry Tough — Neil Lomena — A&M
- A Good Friend — Upper D-N — WB
- Roseate Dot Band — Capricorn
United we stand! On the occasion of the 18th annual NARM Conference, we take great pride in thanking our twenty two star spangled independent distributors for helping us achieve such an explosive start to '76.

We the people of United Artists and Blue Note salute you for your spirit and your continuing stellar performance in covering this great nation under this great musical banner:

United Artists Records & Tapes.
Chambers Bros. To Farrell Org.

LOS ANGELES — The Chambers Brothers have been signed to an exclusive recording and writing contract with the Wes Farrell Organization. The group will record for WFO’s Chelsea label and their writing will be represented by the WFO music publishing companies.

The Chambers Brothers will begin work on new product immediately with Farrell producing the sessions.

The group, who first gained prominence in 1966 with the reissue of their hit “Time Has Come Today,” usually tours about 30 to 40 weeks a year and extensive marketing, advertising and promotion is associated with the group’s concert tours.

March Release Set For Wings LP

HOLLYWOOD — Capitol Records Inc. has announced a March 25 release date for the newest album by Wings, entitled “Wings At The Speed Of Sound.” Wings, which includes Paul and Linda McCartney, Denny Laine, Jimmy McCulloch and Joe English, are currently touring Germany, Holland, Holland and France on the third leg of their 1976 world tour, which concludes on March 26 in Paris.

“Wings At The Speed Of Sound” contains songs written by Paul and Linda McCartney, as well as Jimmy McCulloch and Denny Laine. “Wino Junko” was written by Jimmy McCulloch and Colin Allen, and “Time To Hide” was penned by Denny Laine. All other songs on the album were written by Paul and Linda McCartney. Lead vocals are shared.

“Wings At The Speed Of Sound” was produced by Paul McCartney and recorded by Wings at the famed Abbey Road Studios in London.

A prior Wings album has been certiﬁed gold, while the albums “Band On The Run” and “Venus And Mars” were both certiﬁed platinum.

WMAQ: Sparks Fly In Chicago

LOS ANGELES — The Rolling Stones have extended their European tour through March 1976.

The Stones are also planning to tour most of the globe during the remainder of 1976 and into 1977. They will tour 40 countries, probably this summer, on their agenda.

The 36-date tour, which will be the longest ever undertaken in Europe by the Stones, with appearances in nine countries including for the first time, Spain and Yugoslavia, opens on April 28 at Halle, Belgium, and will conform in Vienna on June 23.

The group will be joined on stage by Ron Wood (guitar), Billy Preston (keyboards) and Melody Malino, the line-up that comprised the Stones’ Tour of the Americas 75. Finalization of plans coincided with a meeting in London last Friday (March 12) of all European promoters; Atlantic licensees; Rolling Stones management, Ahmet Ertegun, chairman of the board for Atlantic Records; Neshu Ertegun, president of WEA International; Jerry Greenberg, president of Atlantic; Earl McGrath, artist development for Atlantic; and Richard Greenberg, vice president and international manager of Atlantic who flew in from the USA.

The meeting was held in its entirety face-to-face with the possible forthcoming documentary.

The first European leg of their tour will comprise: Frankfurt, Festhalle on April 29, Munich, Municherhalle on April 30, Hamburg, Congresshalle on May 2, Berlin, Deutschlandhalle on May 3, Bremen, Stadthalle on May 4, Brussels, Forest National, May 6, 7, Glasgow, Apollo, on May 12, Leicester, Gramond, Earlham Street, on May 13, Edinburgh, New Bingley Hall, on May 17, 18, London, Earls Court, on May 21-23, Den Hague, football stadium on May 29, Copenhagen, Soffort, on May 30, Munchen, Bauer, on June 1, 2, Paris, Avertoire on 4-7, Lyon, Paris, Deport, on 9, Barcelona, venue to follow on 11, Nice, venue to follow on 13, Zurch, Hainerstadion, on 15, Munich, Olimia, on 16, 17, Stuttgart, football stadium on 19, Zagreb, venue to follow on, 21, 22, Vienna, Stadthalle on 23.

The Rolling Stones’ latest album, “Black And Blue,” and a biography of the group, publicity kits, radio timebuyes, and print ads in consumer publications.

Stones and distributors will receive merchandising material which will include four color posters, window streamlined and easy-back jackets, as well as books of matches with the Silverado logo.

WMAQ’s call letters are a shift was to get ratings, and had rat-

The Shah of Iran has natural gas.

THE SHAH OF IRAN HAS NATURAL GAS.
TK EXPLODES

A CASHBOX SPECIAL EDITION
The Miami sound. It's called that in the consumer press but the music/record business knows that what it really means is the music, the artists, and the musicians that have evolved from T.K. Productions.

T.K. Productions was formed by Henry Stone, record man, distributor turned manufacturer and the controller of the success story of 1975... a story that looks like repeating itself in 1976.

It's a warehouse and offices in an industrial area of Miami called Hialeah—previously known only to race-horse freaks—that has signs posted outside saying T.K. Productions and Tone Distributors. It's a crossroad in the area for the black and Cuban populations.

But it is more than that.

The block-long warehouse, with its modest signs proclaiming its musical heritage, is known in Japan, Germany, Britain, Scandinavia, Canada and right across the United States. They may not actually know T.K. Productions by name, or Tone Distributors, or Henry Stone, the bossman.

But what the world, literally, knows is Betty Wright, Clarence Reid, KC and the Sunshine Band, Latimore, George McCrae, Timmy Thomas, Gwen McCrae, Little Beaver and Jimmy 'Bo' Horne, r&b and soul artists that are making the impact of their power music felt around the world, across America.

The Artists

People may call it the Miami sound, but the artists know it's the place to be—under one roof a few miles west of Miami is a simple complex that gives recording promotion, distribution, press, publicity and guidance.

It started when Henry Stone moved from California to Miami, not long out of the armed forces in 1946 and not quite sure where he wanted to be in the music business. He moved from distribution to manufacturing back to distribution but always keeping, as he puts it, "studio in my back pocket." It was in this studio in the middle of his other careers that he recorded, for the first time, Ray Charles and James Brown.

But it really started in 1970 when the actual T.K. Productions got underway when Stone moved more into making records than distributing them and people listening to his product started talking about "the real funk."

Alaimo

Steve Alaimo was there then. And a long time before. Alaimo is vice president and creative director of T.K. Productions and谱ed back a long way. It was in 1963, to be exact, when Alaimo was signed by Stone along with Brad Shapiro, to be producers for his recording operation. His personal relationship with Stone started around 1958 when Alaimo had a band in the Miami area and recorded on Stein's Marlin label. And

...continued on page TK-2
"I don't think I'm going to build this thing to sell it. I would like to build this thing to have, like an A&M Records, or a Motown — all self-contained.

'This is my feeling and those are my goals.

'I mean, I have to work.'

Thus Henry Stone, head of T.K. Productions and manufacturer of what is being called the Miami sound, the sound of Betty Wright, KC and the Sunshine Band, George and Gwen McCrae, Little Beaver, Latimore, Clarence Reid and others.

Henry Stone, who was a distributor ("I was a good distributor. Nobody transshipped any records into Florida. I didn't give them a chance, man.") turned manufacturer and owner of a complex record business organization with his own labels, studios, distributed-label, publishing, publicity arm, and international operation.

And the man who sits in his Miami office and says: "This business has become such that the money is unbelievable. There's no comparison: you can make more in one day as a manufacturer than you can in ten years as a distributor."

Strong words perhaps, but Henry Stone considers that he can back it all up.

He is an independent, much experienced in many facets of the music/record business since the early 1940s and right now his T.K. Productions is on a hot streak that is worldwide.

T.K. is able to boast of two #1 LPs and a platinum award for KC and the Sunshine Band inside four months. (Stone thinks the short time taken is particularly impressive.)

T.K. is able to boast that its publishing arm, Sherlyn Music, was the #2 company when BMI announced their R&B awards.

T.K. is also able to boast that the percentage of international grosses — although it varies — is around '25 percent or maybe more,' says Stone. The opera...

HENRY STONE, president of TK Productions & Tone Distributing

Thank you for being a Brother for so long. I’ll always love you. Your Brother, James Brown

P.S. Henry, you are a Winner!
OH! HENRY

Congratulations and nothing but continued success from your friends at Atlantic.

Atlantic/Atco Records

© 1976 Atlantic Recording Corp.  A Warner Communications Co.
That was the past and the blow, heavy though it was, was countered when Stone moved into the manufacturing side of the business. Not that Stone is out of the distribution side. “I keep it — it’s there,” he says. “Look, other people have interests in real estate. I have my distributorship. I still feel I can do as good a job, with the right people, as I ever could.”

“Also I notice I’m getting more lines back at this point. They are mainly small lines, which is what I really interested in. I don’t want major lines.”

Conversations with Stone concerning his business and the record business contain the phrase “it’s reverting back.” Stone believes this and illustrates it with a story concerning Atlantic executives Ahmet Ertegun and Jerry Wexler.

Says Stone: “This was in the 1950s. Rock ‘n’ roll was happening and I was a distributor and had all the rock ‘n’ roll things. Ahmet and Jerry came down to Miami to see me. They were having some problems, had gone a little cold, and didn’t know whether to put out 20 records or put out one and work on it. I had the Cash Box chart there and pointed out unbelievable — there were 20 indie records on the chart. All hits, and I was having no trouble, not the least bit of a problem, selling them. These were the days of George Goldner, Alan Freed, Dick Clark and the like, when the indie labels were strong.

“I pointed this out to Ahmet and Jerry and that’s when they started putting out the Atcos and came up with seven or eight hits.”

“My theory now — 20 years later — is the same. Everything reverts back. I don’t mean throw them against the wall — they have to be records. This is where the ears come in. But the Indies are getting stronger, although it’s not going to be exactly the way it was. The distributors are there and they function pay their bills, do what they have to do. But with my new system you keep the distributors clean, keep it tight. You don’t get on the phone because you have to show numbers.

“It’s reverting because a lot of people, not just accountants and lawyers, want to be in the record business again.

“It’s reverting because I’m not doing anything that Atlantic wasn’t doing 10 or 15 years ago. No big royalty deal, no big advances — just sound money. Basically I think T.K. is filling a void that exists.”

“Tell me to align myself with people I can communicate with — again it’s reverting to how it was a decade ago — and that I can work with to keep my strength. Otherwise I’ll spread myself too thin. I have to be aware of this.”

Stone also says “I’m no genius” and openly talks about the “messages” he gets.

He says: “I don’t sit back in my ivory tower because I should never lose my feel, right from the record stores.”
To a Delightful Guy
Congratulations, Henry!

From the

De-Lite Records

Family

Iris Irizarry
Jim Benci
Leroy Little
Billy Magness
Bernie Torres
Bernie Block
Ray Evans
Louis Thompson
Fred Fioto
Fred Vee
Gabe Vee
Red Schwartz
Bob Gardner
Mary Warner
Billy Brooks
Reggie Barnes
Ted Eddy Simonetti
Stan Price

www.americanradiohistory.com
eye when KC and the Sunshine Band scored back to back #1 chart records (totalling five weeks at the top) with "Get Down Tonight" and "That's The Way I Like It" in the late summer and fall of last year. There was a lot of talk on the street about the domination of the T.K. sound. Alaimo put that talk in perspective saying, "There is no T.K. sound per se so much as there is a T.K. way of doing things. The Philadelphia sound is distinguished by its use of strings. If I had to classify the difference, I'd say that the Miami sound is built primarily on the rhythm section with sweetening done later. We don't over-produce any of our records. You can kill a record by overproducing it, never by underproducing it."

Beginnings

The question of production is the one that gives Alaimo pause for reminiscence and brings the irony of his career into sharper focus. "Dick Clark is the reason for everything," Alaimo said with a smile, "I go back with him to 1961 in Miami. I did him a favor. He had one of his tours in town and when it came time for the show, he suddenly found himself without a backup band. I backed up his singers. Soon after that, Clark put me on "American Bandstand" with "Every Day I Have To Cry." Next time I ran into him, he told me, 'You're going to be the male singer on 'Where The Action Is.' He could've gotten anyone to do that show, but he picked me. When I played the Copacabana in 1969 he flew in to see me. He's an incredible man."

For The Best

With support from people like Clark and several others whom he met in his formative days, why didn't Alaimo ascend to the top of the pop performing ranks? "I needed just one big hit to sustain my performing career," he said, "I knew I was excellent on stage, but I couldn't find that one perfect song. My wife's name is Candida, and one of the producers I worked with was Toni Wine who wrote the three million plus seller of the same name that Tony Orlando and Dawn cut. If I'd met my wife before I started working with Toni, or even during that time, I would have recorded that tune. But that's the way late works and I wouldn't change it if I could."

Steve Alaimo, TK's vice president, referred to by many as the eyes and ears of TK Productions.
To Two True Brothers Henry & Steve and their tk Family I Love You!

NATE McCALLA

Shakat Records, Inc./Dist. of Calla Records/1500 Broadway, N.Y., NY/391-8300
In 1946 Henry Stone left California at midnight in a boxcar (something apocryphal about a blood feud with the Bihari clan and a bonded warehouse) and stumbled into the glare of a Miami summer day. He had an at-tache case containing a bar of soap, two pairs of sock shorts, tear sheets of the last 20 “Hot In Harlem’s,” a roll of toilet paper, and Ben Bart’s phone number. In his pocket he had eighteen dollars and change.

Until this time, his finely-tuned sense of improvisation had merely gotten him out of service, kept him alive, and relieved him of the obligations of strenuous labor and hard thought.

But Henry was a myth whose time had come, and under the kindly rays of the subtropical sun he began a charge that started south of Flagler and culminated last week at the Beverly Hills Hotel, where he and an assortment of hand-picked ruffians commandeered a dozen bungalows in hopes of grammas.

A review of his early works evokes an amalgam of bemusement and awe and a deep, religious-like wonder:

1. He began by inventing aali aali and the stone crab.
2. He undertook the care and cleaning of a talentless, superannuated juvenile of Calabrian ancestry who went about thinking that he was the heir apparent to Bobby Darin, but who soon realized that being Italian was not enough. Henry pronounced this misguided dreamer “Steve Alaimo” and appointed him a surrogate soul brother, and commanded him to shadow all of James Brown’s moves for a minimum of one decade.
3. Henry Stone set out a shingle as “distributor” and invented the Minotaurian warehouse, a miasmic catacomb into which records returned from retailers disappeared, never to be opened, counted, or sorted. Simiarly mountains of good news sent in by manufac-

turers in double and triple helpings, piled up in un-manageable quantity into the rather reaching Dantesque hell. The nearer out posts were attainable if one were fortified with great personal courage, keen night vision, and a working knowledge of Cuban argot, but the inner redoubts proved ultimately unstormable.

4. Next came a landmark invention: the unsigned check or “Munae” as it came to be known at ARMADA meetings.
5. Another breakthrough was the extirpation of the “back order,” a chronic nuisance in the record industry. Henry came up with the marvellous simple idea of the Ultimate Solution, or purification by burning of all the slips, memos, invoices, or covering letters referring to back-ordered records.
6. In a ten-year contest with Jerry Blaine he emerged triumphant as “Father of Trans-shipping.” His master stroke was the packing of a box of Francis Craig’s “Near You” in the first space ship to the moon. The goods are in the Sea of Tranquility, ready for lunar jocks and ops as soon as operations begin.

7. In a rush of altruism, Henry extended the hand of welcome to many worthy Cuban refugees, training them in a new cottage industry: the one-press pressing plant. Never advertising his connection with these processes, he kept their location unadvertised in the true spirit of anonymous charity.

8. He extended his musical hegemony from the mainland throughout the Caribbean, claiming for his flag the caiyuso, the junkaneo, the ska, the guajira, and would have seized reggae except for the airdiness of the cunning young Jamaican scion of a marmalade dynasty. He was even the Hispanic subculture of Dade and Broward convinced that he had co-written “Guantanamera” with Jose Marti and Bert Berns.

9. Henry, in the early years, had no peer in his relations with artist, trade and press. Many conventions were held in Miami, and Henry soon developed a subtle sinuous mix of invisibility and cheap hospitality e.g., at no coast he might “borrow” an extra suite from Roulette, bring in three bottles of I.W. Harper from a cut-rate liquor store, and empower Morty Craft to take over as social director. What a marvelous evocation this was of the old American tradition of home entertainment! Eager helpers would be found in Normie Rubin, Dave Miller, Wally Shuster and other writing hands in these great early of “Whose Suite Is this?”

10. The Creative Charge Back. On rainy days in the slack seasons, Henry trained assembly lines of apprentice clerks in the craft of fiction. Subtly was the watchward, and verisimilitude the sine qua non of nothing crude, vulgar, or obvious and the results were impossible to challenge or upset.

11. The greatest Proof of all was the negation of the 20¢ Freebie. Henry, in the company of the Council of The Elders including Jim Schwartz, Mit Saltine, Syd Teigmade, Paul Glass, Jake Friedman, and other Great Shamans, in the dim reaches of the Pleistocene, had invented the three-hundred-free-on-a-thousand to be bourne in silent rage for years by the indie manufactur-

ers. One of the cleverest of these forebearing souls (whom modesty prevents me from naming) came up with the idea that the record cost eight cents to press, copied the idea from average of five cents and from Pat Petrollo, a nickel to the artists, and two cents for overhead, and that instead of being entirely free the “freebie” would now cost the distributors 20 cents. All of them bit, except Henry, who greeted the move with hearty guffaws. Whereupon a trade was made: he would not pay the 20 cents, in return he would not tell the other abes what the ciever abe was doing. The 20 cent freebie remained exclusive with its originators for a long time.

12. Foreclosing the agglomeration proliferation, conglomeratization, and sheer aggravation in store for the independent distributor, Henry thought back to his mis-

erable apprenticeship under the dreaded Syd Nathan. Back in the early fifties, Henry was sweeping the control room in Cincinnati while a group called Otis Williams and the Deltas produced a catweaving single called “Hearts Of Stone.” Henry hypothesized himself into believing that he had produced this minor hit, and as the decades rolled by, he passed himself off as an all man manque who was only lighting with the

Chesses, the Messners and your deponent and his partners as a temporary stooge until his return to the studio. Circumstances finally forced him to this desperation measure and 13. In some godforsaken limbo in his warehouse, he threw together a closet-sized studio and a control room the size of a medium steelman trunk. He sent his janisaries on night patrol to sift through Mack Emm-erger’s garbage, and from a rag bag of used parts and discarded microphones came up with a “console and a temperament’s mono tape machine. At this point even Dick Clark had given up on Steve Aaïma, and faced with total run and starvation, Steve and Henry wallowed about in the “studio” and in spams of inauspiciousness began to “produce the Miami Sound.” In those days, visitors to a Starstone section from the North were known to bivouac and run for the sidewalk, when they heard those early sounds.

Now look at Henry today.

See Henry going to Modem wallowing in 3-star restaurants! see Henry in the Polo Lounge! See the Henry Stone issue of Cash Box! See Henry being interviewed by Mezzy Dody and Sait Les Copains! Here is Henry quoted in The Wall Street Journal: Henry savors the sounds of Betty Wright, T.K. and Gwen McCrae at Reggae in Paris! Here’s one: Henry discounting his bulls with the printer! Look at Henry peer-

ing at a computer printout of sales in California! Out in the street, everyone is very happy for Henry -- and that is kidding aside on the level: no joke, the gospel truth!” Henry is beautiful! “One fellow was saying in 1650 the other day, ‘he hasn’t changed a bit. ‘Yes he has,’ a fellow answered: ‘he’s paying his royalties.”
From One Distributor To Another
GOD BLESS YOU!
The MS Family

M.S. DISTRIBUTORS / 901 NO. CALDWELL AVE. / MORTON GROVE, ILL. / (312) 478-1133
Best Of Luck To You
HENRY
and all of your fantastic staff and artists at

K-TEL
International Ltd.

Danger High Voltage — Betty Wright — Alston 4400

Side 1
EVERYBODY WAS ROCKIN' 3:48
LOVE DON'T GROW ON A LOVE TREE 3:01
SHOW YOUR GIRL 2:38
COME ON UP 2:59
SHOORAH! SHOORAH! 2:55

Side 2
WHERE IS THE LOVE 4:55
THAT'S WHEN I'LL STOP LOVING YOU 3:23
DON'T THANK ME BABY. THANK YOURSELF 2:54
TONIGHT IS THE NIGHT 4:00

Explosion — Betty Wright — Alston 4402

THINK I'D BETTER THINK ABOUT IT
BLUESVILLE
LIFE
ROCK ON BABY. ROCK ON
DO RIGHT GIRL
DON'T FORGET TO SAY
KEEP FEELIN'
IF I EVER DO WRONG
OPEN THE DOOR TO YOUR HEART
SMOTHER ME WITH YOUR LOVE

Friends And Buddies — Milton Wright — Alston 4401

Side 1
FRIENDS AND BUDDIES 3:25
BROTHERS & SISTERS 4:15
GET NO LOVIN' TONIGHT 4:05
PO MAN 6:47

Side 2
KEEP IT UP 4:15
MY OL' LADY 3:10
BLACK MAN 4:10
THE SILENCE THAT YOU KEEP 3:22

Latimore — Latimore — Glades 6502

Side 1
JOLIE 3:05
IF YOU WERE MY WOMAN 5:30
TAKE ME TO THE PILOT 3:10
WILLOUGHBY GROVE 3:45
POWER AND THE GLORY 3:46

Side 2
BE YOURSELF! BE REAL 3:24
SO MUCH LOVE 4:59
FOR WHAT IT'S WORTH 4:35
STORMY MONDAY 5:50

More More More — Latimore — Glades 6503

Side 1
AIN'T NOTHIN' YOU CAN DO 2:53
SNAP YOUR FINGERS 3:41
THAT'S HOW IT IS 5:10
LET'S STRAIGHTEN IT OUT 5:12

Side 2
AIN'T NOBODY GONNA MAKE ME CHANGE MY MIND 5:30
I DON'T KNOW 4:05
PUT PRIDE ASIDE 2:55
EVERYDAY 6:10

Latimore III — Latimore — Glades 7505

Side 1
KEEP THE HOME FIRE BURNIN' 3:35
QUALIFIED MAN 4:38
ARE YOU WHERE YOU WANNA BE 4:15
THERE'S A RED-NECK IN THE SOUL BAND 4:45

Side 2
LADIES' MAN 7:20
LEAVE ME ALONE 3:45
JUST ONE STEP 2:45
SHE DON'T EVER LOSE HER GROOVE 3:10
Up Yours, Henry!
With Love,
Morris Levy
All the best to Henry and his 'funky family'

Queens Litho
CONTINUED SUCCESS
All of your friends at
Robert's Record Distributing Co.

1815 Locust St
St Louis, Mo
(314) 621-7171
An Entertainment Service of
Transamerica Corporation

Henry Stone:
To one of my oldest friends . . .
They say it takes 20 years to become an overnight success. You've proved it!

Sam Weiss

The Album Catalog

Miami — The Party Freaks — Drive 101

<table>
<thead>
<tr>
<th>Side</th>
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<td>FUNK IT UP</td>
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<td></td>
<td>NOBODY BUT YOU BABE</td>
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<td></td>
<td>FREAK ON DOWN MY WAY</td>
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<td>I CAN SEE THROUGH YOU</td>
<td>3:68</td>
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<td></td>
<td>SAME OL' BEAT</td>
<td>3:58</td>
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<td></td>
<td>CHICKEN YELLOW (LET ME DO IT TO YOU)</td>
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Rock Your Baby — George McCrae — T.K. 501

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<tr>
<td></td>
<td>I CAN'T LEAVE YOU ALONE (I KEEP HOLDIN' ON)</td>
<td>3:10</td>
</tr>
<tr>
<td></td>
<td>YOU GOT MY HEART</td>
<td>2:35</td>
</tr>
<tr>
<td></td>
<td>YOU CAN HAVE IT ALL</td>
<td>2:40</td>
</tr>
<tr>
<td>2</td>
<td>LOOK AT YOU</td>
<td>4:55</td>
</tr>
<tr>
<td></td>
<td>MAKE IT RIGHT</td>
<td>2:57</td>
</tr>
<tr>
<td></td>
<td>I NEED SOMEBODY LIKE YOU</td>
<td>3:34</td>
</tr>
<tr>
<td></td>
<td>I GET LIFTED</td>
<td>2:50</td>
</tr>
<tr>
<td></td>
<td>ROCK YOUR BABY Reprise</td>
<td>2:05</td>
</tr>
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George McCrae — George McCrae — T.K. 602

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1</td>
<td>BABY BABY SWEET BABY</td>
<td>6:25</td>
</tr>
<tr>
<td></td>
<td>YOU TREAT ME GOOD</td>
<td>2:45</td>
</tr>
<tr>
<td></td>
<td>I AIN'T LYIN'</td>
<td>3:55</td>
</tr>
<tr>
<td></td>
<td>YOU GOT TO KNOW</td>
<td>2:15</td>
</tr>
<tr>
<td>2</td>
<td>IT'S BEEN SO LONG</td>
<td>2:35</td>
</tr>
<tr>
<td></td>
<td>HONEY I'LL LIVE MY LIFE FOR YOU</td>
<td>3:40</td>
</tr>
<tr>
<td></td>
<td>TAKE THIS LOVE OF MINE</td>
<td>2:45</td>
</tr>
<tr>
<td></td>
<td>WHEN I FIRST SAW YOU</td>
<td>4:45</td>
</tr>
<tr>
<td></td>
<td>SING A HAPPY SONG</td>
<td>2:00</td>
</tr>
</tbody>
</table>

Together — George & Gwen McCrae — Cat 2606

<table>
<thead>
<tr>
<th>Side</th>
<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'LL DO THE ROCKIN'</td>
<td>3:44</td>
</tr>
<tr>
<td></td>
<td>YOU AND I WERE MADE FOR EACH OTHER</td>
<td>3:08</td>
</tr>
<tr>
<td></td>
<td>MECHANICAL BODY</td>
<td>3:01</td>
</tr>
<tr>
<td></td>
<td>I'M COMIN' AT YOU</td>
<td>3:12</td>
</tr>
<tr>
<td></td>
<td>LET'S DANCE, DANCE, DANCE</td>
<td>3:36</td>
</tr>
<tr>
<td>2</td>
<td>WINNERS TOGETHER OR LOSERS APART</td>
<td>4:05</td>
</tr>
<tr>
<td></td>
<td>HOME SICK, LOVE SICK</td>
<td>3:42</td>
</tr>
<tr>
<td></td>
<td>THE RUB</td>
<td>3:35</td>
</tr>
<tr>
<td></td>
<td>LET YOUR LOVE DO THE TALKIN'</td>
<td>3:36</td>
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</table>

Do It Good — KC & The Sunshine Band — T.K. 600

<table>
<thead>
<tr>
<th>Side</th>
<th>Title</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DO IT GOOD</td>
<td>2:25</td>
</tr>
<tr>
<td></td>
<td>SOUND YOUR FUNKY HORN</td>
<td>2:59</td>
</tr>
<tr>
<td></td>
<td>BABY I WANT YOUR LOVIN'</td>
<td>3:30</td>
</tr>
<tr>
<td></td>
<td>QUEEN OF CLUBS</td>
<td>3:15</td>
</tr>
<tr>
<td></td>
<td>BLOW YOUR WHISTLE</td>
<td>2:35</td>
</tr>
<tr>
<td>2</td>
<td>I'M A PUSHER</td>
<td>3:45</td>
</tr>
<tr>
<td></td>
<td>YOU DON'T KNOW</td>
<td>2:30</td>
</tr>
<tr>
<td></td>
<td>I NEED A LITTLE LOVIN'</td>
<td>2:25</td>
</tr>
<tr>
<td></td>
<td>ALL MY LOVE</td>
<td>4:25</td>
</tr>
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KC And The Sunshine Band — KC & The Sunshine Band — T.K. 603

<table>
<thead>
<tr>
<th>Side</th>
<th>Title</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LET IT GO (Part One)</td>
<td>2:56</td>
</tr>
<tr>
<td></td>
<td>THAT'S THE WAY I LIKE IT</td>
<td>5:07</td>
</tr>
<tr>
<td></td>
<td>GET DOWN TONIGHT</td>
<td>5:14</td>
</tr>
<tr>
<td></td>
<td>BOOGIE SHOES</td>
<td>2:15</td>
</tr>
<tr>
<td>2</td>
<td>AIN'T NOTHIN' WRONG</td>
<td>3:07</td>
</tr>
<tr>
<td></td>
<td>I'M SO CRAZY (BOUT YOU)</td>
<td>3:04</td>
</tr>
<tr>
<td></td>
<td>WHAT MAKES YOU HAPPY</td>
<td>2:49</td>
</tr>
<tr>
<td></td>
<td>GET LIFTED</td>
<td>3:04</td>
</tr>
<tr>
<td></td>
<td>LET IT GO (Part Two)</td>
<td>2:01</td>
</tr>
</tbody>
</table>

TK-16
March 27, 1971
www.americanradiohistory.com
BEST WISHES, HENRY

(I WISH I COULD SEND YOU A CHARGEBACK FOR THIS AD)

Barney
PACIFIC RECORD & TAPE

SALUTES
Henry Stone and the whole T.K. Family and we’re proud to be your Northern California Distributor

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THE EBONY AFFAIR
would like to say
“IT'S BEEN A LOVE AFFAIR”
Thanks, Henry, and all the great people at TK Productions

jOHN JACKSON

THEROUMENTCATALOG

Sound Of Sunshine — Sunshine Band — T.K. 604

Side 1
SHOTGUN SHUFFLE 2:45
ROCK YOUR BABY 2:58
FUNKY 75 2:55
S.O.S. 3:00
MISS B (THEME) 3:07

Side 2
HEY J 2:39
JUST A GROOVE 3:06
SUNSHINE CITY 2:16
I LOVE YOU 2:36

Tropea — John Tropea — Marlin 2200

Side 1
TAMBOURINE 2:59
7TH HEAVEN 3:15
THE JINGLE 3:28
JUST BLUE 3:17

Side 2
TIRED OF HIDING 2:52
HURTIN' INSIDE OUT 2:39
THE BRIDGE THAT LIES BETWEEN US 3:11
NEVER IS FOREVER 2:58
SINGING FUNKY MUSIC TURNS ME ON 2:19

Make Me Feel Like A Woman — Jackie Moore — Kayvette 801

Side 1
AT THE TOP OF THE HILL 2:59
MAKE ME FEEL LIKE A WOMAN 3:15
HEART BE STILL 3:15
OLD TIME SAKE 3:28
PUTTIN' IT DOWN TO THE WAY I FEEL 3:17

Side 2
I REALLY LOVE YOU 3:02
CAN'T GIVE IT UP 2:53
THAT'S WHY I LOVE YOU 3:58
I FEEL LIKE DYNAMITE 3:16

Well Done — King Floyd — Chimneyville 201

Side 1
MOVIN' ON STRONG 3:06
SO TRUE 3:55
I'M GONNA FALL IN LOVE WITH YOU 3:00
IF I LIE TO YOU 3:32
I'M FOR REAL 4:08
I DON'T THINK I COULD FACE IT 3:44
VERY WELL 4:16

Chocolate Mountain — Wilson Pickett — Wicked Records 9001

Side 1
I'M GONNA DO IT ALL OVER 2:47
LET ME KNOW 2:50
THE BEST PART OF A MAN 3:07
LOVE WILL KEEP US TOGETHER 2:28
SWEET WATER JAIL 3:55

Side 2
I'M CHANGED 3:33
HOW WILL I EVER KNOW 3:10
THAT WOMAN 3:00
ARE YOU READY 4:44

Gag A Maggot — Swamp Dogg — Stone Dogg 3001

Side 1
WIFE SITTER 3:37
CHOKING TO DEATH 5:27
I COULDN'T PAY FOR WHAT I GOT LAST NIGHT 2:47
MIGHTY MIGHT DOLLAR BILL 5:01

Side 2
MIDNIGHT HOUR 3:24
PLEASE LET ME KISS YOU GOODBYE 3:15
WHY MUST WE FALL 3:23
PLASTERED TO THE WALL 3:49
GUARANTEED TO OUT-PERFORM ALL OTHERS.

Playboy's all-purpose distributor. Thanks, Henry.
Under One

KC and the Sunshine Band
The Sunshine Band
George McCrae
Fire

Betty Wright
Clarence Reid
Jimmy 'Bo' Horne
Milton Wright
Debbie Castillo

Latimore
Timmy Thomas
Ruby Wilson
Urban Crisis

Gwen McCrae
Little Beaver
Raw Soul Express

Jackie Moore
The Facts of Life

Wilson Pickett
The Coasters

King Floyd
Billy Cee

Dorothy Moore
Eddie Floyd
Eliott Small
Jackson Southernaires
Patterson Twins

The Independent's

www.americanradiohistory.com
CONGRATULATIONS

DICK VANDERBILT

DOUG MORRIS

BIG TREE RECORDS

Distributed by Atlantic Records

DEAR HENRY & CO.,

CONGRATULATIONS

DOUG MORRIS

DICK VANDERBILT

The Singles Catalog

ALSTON

3711 Betty Wright — Shoooh! Shoooh! Tonight Is The Night
3712 Jimmy “Bo” Horne — Don’t Worry About It/Music To Make Love By
3713 Betty Wright — Where Is The Love/My Baby Ain’t My Baby Anymore
3714 Jimmy “Bo” Horne — Gimme Some — Pt. 1 & 2
3715 Betty Wright — Oooh La La To Love & Be Loved
3716 Milton Wright — Keep It Up/Silence That You Keep
3717 Clarence Reid — Baptize Me In Your Love
3718 Betty Wright — Slip And Do It
3719 Betty Wright — Everybody Was Rockin’
3720 Clarence Reid — Come On With It

AUDIO LATINO

577 Morris Albert — Feelings/Dime

BIL-MAR

2501 Cecil Shaw — This I’ve Gotta See/Practice What We Preach

BLUE CANDLE

1493 Oceanliners — Funky Pants/Cutting Room
1494 All The People — Wish I Had A Girl Like You/ A Fool In Love
1495 Bobby & Clyde — My Day Is Comin’ — Pt. 1 & 2
1496 All The People — Cramp Your Style/Whatcha Gonna Do About It
1498 Oscar Weathers — Tell It Like It Is — Pt. 1 & 2
1499 Robert Moore — Jimmy Be Charlie/Tears Of The World
1500 Snoopy Dean — I Can’t Control This Feeling/Be Good To Me
1501 Willie & Anthony — I Can’t Leave Your Love Alone/Selfish Lover
1502 Oscar Weathers — Save Me/Let Me Talk
1503 Willie & Anthony — Groovin’/I’m Tired
1504 J.P. Robinson — Keep Me Satisfied/Our Day Is Here
1505 Snoopy Dean — Shake & Bump
1506 Frank Ferrer — Hallelujah/Johnny’s Theme
1507 Warren Thompson — You Can’t Hinder Me/Dotly Dagger
1508 Snoopy Dean — Lady, Lady, Lady/Steppin’ Out
1509 Willie & Anthony — Sugar, Sugar, Sugar/It’s Never Too Late
1510 Snoopy Dean — Your Love Moves Me Baby — Pt. 1 & 2
1511 Shirley Wahls — Remember Martin Luther King

BOLD

200 Duane & Gregg Allman — Morning Dew/It’ll Change For You

CAT

1972 Jos. Knight & The Butlers — Baby Please Pretty Please/Space Guitar
1974 Little Beaver — I’m A Man Just Like You/Don’t Let It End This Way
1975 Sam Early & Rising Sun — Never Love A Woman Like You — Pt. 1 & 2
1976 Jos. Knight & The Butlers — Funky Cat/Nothin’
1977 Little Beaver — Joey/Funkadelic Sound
1979 Willie Johnson — Between The Lines/It’s Gotta Be Tonight
1980 Little Beaver — Katie Pearl/That’s How It Is
1982 Jamie Ross — Try My Love/Time Will Change The Feelin’
1983 Little Beaver — Mama Forgot To Tell Me/Give A Helping Hand
1984 Purple Mundi — Stop Hurting Me Baby/Man From The Sky
1985 Rudy Robinson & The Hungry Five — I Smell A Rat/Vick
1986 Antique — Last Tango In Paris/Chaucha
1987 Gwen McCrae — He Keeps Something Groovy Goin’/Your Love
1988 Little Beaver — I Love The Way You Love/Miami Girl
1989 Gwen McCrae — For Your Love/Your Love Is Worst
1990 Melvin Carter — Love Is Sacrifice/One Too Many
1991 Little Beaver — Wish I Had A Girl Like You/Six Foot Hole
1992 Gwen McCrae — It’s Worth The Hurt/90% Of Me
1993 Little Beaver — Party Down — Pt. 1 & 2
1994 Gwen McCrae — Move Me Baby/He Don’t Ever Lose His Groove
1995 Little Beaver — Let The Good Times Roll/Everybody/Let’s Stick Together
1996 Gwen McCrae — Rockin Chair/It Keeps On Rainin’
1997 Little Beaver — I Can Dig It Baby/Get Into The Party Life
1998 Wm. Howard — Come To Me/Give A Helping Hand
1999 Gwen McCrae — Love Insurance/He Keeps Something Groovy
2000 Gwen McCrae — Cradle Of Love
2001 Raw Soul Express — It’s In You
2002 George and Gwen McCrae — Winners Together Or Lovers Apart

CHAIN

2101 Bobby Wilson — Here Is Where The Love Is/Anything (That You Want)
2102 Benny Barksdale — Look What Your Love Has Done For Me/Me & You
2103 Bobby Wilson — When I Don’t See A Smile On Your Face/All I Need

CHIMNEYVILLE

10201 Jimmy Dobbs — Understanding/A Quitter Never Wins
10202 King Floyd — Feel Like Dynomite/Handle w/Care
10203 Jimmy Dobbs — Sugar Bear/Wrong Road
10204 Dorothy Moore — Don’t Let Go/Two Of A Kind
10205 King Floyd — Don’t Cry No More/I’m Missing You
10206 King Floyd — Can’t Give It Up/I’m Gonna Fall In Love With You
10207 K. Floyd & D. Moore — We Can Love/Making Love
10208 Billy Cee — Dark Skin Woman

DADE

2018 Nickie Lee — Black Is Beautiful/Faith Within
2021 Nickie Lee — Dream Of The People — Pt. 1 & 2
2022 Benny Latimore — It’s The Fool/I’m Just An Ordinary Man

(continued on next page.)
MILT OSHINS LOOKS BACK

Milt Oshins is a charter member of Tone Dist. and TK Records and was one of the original owners of both companies before he left to go into the retaining business with his Happy Note Record Stores.

Milt Oshins first remembers Henry Stone as one of the only record promoters to bring free records (the station bought most of them) while he was pd at WGGG and a student of the University of Florida in Jacksonville. Stone was with Pan Am Distributors at the time.

OSHINS: (continued on pg. 24)

THE STORY

I Want You To Love Me: From here Alaimo's band went on to become backup group for the marathon Dick Clark tours with Alaimo appearing in Dick Clark films and the TV production Where The Action Is.

The attraction for Alaimo now is TK Productions

Family

Clarence Reid is another member of the TK family with long roots. Now Reid is an artist, writer, producer and talent scout for the Stone operation, but his previous commitments to the organization included making out the order forms and sweeping up the warehouse. That was before his recording talents were recognized via Joe Tex, Big Mable and other artists. In 1969, after he returned to the Stone fold, Reid recorded a national AB hit Nobody But You Babe on A-Ston Records, distributed by Atlantic. It was also the first hit to come out of Reid's second home, the upstairs attic studio at TK that has led to Reid's string of writer-producer hits on the national charts, more often than not teamed with writer-producer Willie Clarke.

Clarke is also manager of Betty Wright.

OSHINS: (continued on pg. 24)

Oshins subsequently was with WFEC and WMBM in Miami, finally becoming Mr. Rock 'n Roll' at WKAT, where he was noted for playing Little Richard and Elvis in an era of decidedly softer pop sounds. At this time, about 1955, he began his 20 year association with Tone Distributors and Henry Stone.

Oshins began promoting all the major labels distributed by Tone; he remembers Stone's early recording sessions.

'The funny thing was, the studio was also our warehouse for record distributing. At five o'clock, we'd end distributing and go into the studio.'

Oshins describes Stone as 'always ahead of his time. He was cutting records as good as any made at the time. But with the 16% black population in Miami, local hits could not make the amount of money they would in New York or Chicago. Keeping things going in Miami, therefore, was a 24 hour a day occupation. Oshins left TK Productions, ironically, just before 'Rock Your Baby' broke. He emphasizes there was no working difficulty with Stone, but 'I just couldn't keep up with him. Staying with it constantly for 15 years... I don't think there's another man in the world who deserves the success Henry Stone has earned.'

As the major labels got into their own branch distribution the TK labels became more important. Oshins took over sales and production for the record company. Although Stone had national hits like 'Clean-Up Woman' and 'Funky Nassau' the time came when it seemed distribution as a corporate affiliate did not fit the original down to earth image of Stone's production company and the type of music its artists were creating. When Timmy Thomas' 'Why Can't We Live Together' began gaining national recognition T.K. went it alone for the first time. With striking pressing plants at the difficult holiday season, and the challenge of lining up solid R&B distribution while the indies generally seemed to be at their worst, Oshins worked long and hectic hours coordinating sales, production and distribution.

Oshins feels to this day that T.K.'s ultimate success lies in the honesty and simplicity of its approach toward music; an attitude which Stone maintains, even with success.

He hasn't changed a bit. He just has so much soul. I consider him a genius, and I mean it.
Congratulations
and Best Wishes
MR. HENRY STONE
and
T.K. RECORD PRODUCTIONS
for much more
Sunshine Success
Joe & Louis Oxman & Staff
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Phone: (303) 255-2023

HENRY
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Roy, Julie & Bill
SPRING RECORDS

The Singles Catalog

DADE (continued)
2024 Freddie & Kinfolk - Mashed Potato/Popcorn/First Take
2025 Jimmie 'Bo' Horne - I Can't Speak/Street Corners
2026 Benny Latimore - I'll Be Good To You/Life's Little Ups & Downs
2027 Arnold Albury & Casuals - Funky Yolk/Thanks For Waiting
2028 Arnold Albury & Casuals - My Baby Don't Understand/Feel It
2029 Arnold Albury & Casuals - That's A Bet/My Baby Don't Understand
2030 Lynn Williams - I'll Accept/Tears In My Eyes
2040 Lynn Williams - Is It Possible/Theme
2041 Jackie Beavers - Trying To Get Back To You Girl - Pt. 1 & 2

DASH
5000 Latimore - If You Were My Woman/Power & Glory
5001 Helen Smith - My Love Ain't No Good To Me/You Never Say You Love Me
5002 Thunder Lightning & Rain - Let's Stay Together/Blues For Mama
5003 Leno Phillips - Confusion/Beautiful World
5004 Helen Smith - I Tried Hard To Be Good To You/Help Me To Keep
5005 Harold Melvin & The Bluenotes - Never Gonna Leave You/Hot Chills/ Cold Thrills
5006 The Spacemen - Also Sprach Zarathustra/Bobby N' Etyli
5007 The Blowflies - Funky In The Hole/Funky
5008 Don Hollinger - I Found Out/You Got Everything I Need
5009 The Blowflies - Cookie Man - Pt. 1 & 2
5011 Jeanette Holloway - You Got To Give A Little/I Won't Be Around
5012 Clarence Reid - Funky Party/Winter Man
5014 Clarence Reid - When My Daddy Rode The West/Rockin' Chair
5015 Don Hollinger - Rock Me Baby/You Got Everything I Need
5017 Charles Allen - God Blessed Our Love/Winterman
5018 Dirty Red Morgan - King Of The Freaks - Pt. 1 & 2
5019 Ann Sexton - Lovin' You Lovin' Me/If I Work My Thing On You
5020 Wildflower - Please Don't Stop - Pt. 1 & 2
5021 John McArthur - Contact

DRIVE
6235 Jimmie 'Bo' Horne - Don't Worry About It/Music To Make Love By
6236 Toby King - First Man To Die From The Blues/Country Bump
6237 Funky Party Band - Too Much Fun/Yes It Is
6238 Miami - Hey Y'all We're Miami/Chicken Yellow
6239 Miami - Funk It Up/Freak On Down My Way
6240 Funky Party Band - Chocolate & Vanilla/Funky Jam
6241 Toby King - Rock 'N Roll Will Stand/Country Bump
6242 Family Plann - Sexy Summer/Can You Get Into The Music
6243 Joey Porreto - Fools Rush In/Those Were The Good Old Days
6244 Family Plann - Entertain/Party Feelin'
6245 Miami - Kung Fu Freak From Kung Fu Creek/Freak On Down My Way
6247 Family Plann - Come Dance With Me
6269 Chuck Armstrong & Oceanliners - Black Foxy Woman/Foxy Funk
6260 The Perfections - Leaning Post/Love Storm
6261 Johnny K. - I Got Bills To Pay/I'm Afraid Of The Dark

GLADES
1701 Clarence & Gloria - Why Baby - Pt. 1 & 2
1702 George McCrae - Back Dues/Love Who You Can
1703 Tommy Thomas - Why Can't We Live Together/Funky Me
1704 Vanessa Kendrick - How Can I Do What's Right/You Ain't Got No Friends
1705 Clarence Reid - With Friends Like These/Til I Get My Share
1707 Archie Bell & The Drells - Dancing To Your Music/Count The Ways
1708 Gwen McCrae - He Keeps Something Groovy Goin' On/Your Love
1709 Tommy Thomas - Rainbow Power/People Are Changing
1710 The Courtships - Oops! It Just Slipped Out/Love Ain't Love
1711 Archie Bell & The Drells - Ain't Nothing For A Man In Love/You Never Know What's On A Woman's Mind
1712 Tommy Thomas - Let Me Be Your Eyes/Cold People
1713 Vanessa Kendrick - 90% Of Me Is You/How Can I Do What's Right
1714 Latimore - Jole/There's No End
1715 Latimore - Stormy Monday/There's No End
1716 Latimore - What Can I Tell Her/Opportunity
1718 Archie Bell & The Drells - Girls Grow Up Faster Than Boys/Love's Gonna Rain On You
1719 Tommy Thomas - One Brief Moment/Rio Girl
1720 Latimore - If You Were My Woman/Put Your Pride Aside
1721 Tommy Thomas - Deep In You/Spread Us Around
1722 Latimore - Let's Straighten It Out/Ain't Nobody Gonna Make Me Change
1723 Tommy Thomas - I Got To See You Tonight/You're The Song
1724 Smokey 007 - Never Ending Song Of Love/Good Old Song
1725 Ruby Wilson & Blue Chips - Number One In My Heart/I'll Be Right Here
1726 Latimore - Keep The Home Fire Burning/That's How It Is
1727 Tommy Thomas - Sexy Woman/Sweet Brown Sugar
1728 Seven Seas - Super Jaws/Pat's Jam
1729 Latimore - Red Neck In The Soul Band/Just One Step
1730 Tommy Thomas - It's What They Can't See/Ebony Affair
1731 Urban Crisis - Spread Your Love/Sugar Man
1732 Ruby Wilson - A Man And A Baby Boy
1733 Latimore - Qualified Man

INTERNATIONAL BROS.
901 Bobby Byrd - Back From The Dead/Way To Get Down
902 Bobby Byrd - Headquarters (Augusta, Ga.)

(continued on next page)
THE STORY

(continued from TK-23)

acknowledged as T.K.'s first lady. Coming out of a gospel-family group, Echoes of Joy, she met up with Clarke and Reid following a radio contest at age 11, while starting as a background singer for that duo's Deep River label. While still going to school, they wrote (in 1967) for the Stone organization a song called "Girls Can't Do What The Guys Do," on Atlantic. Resusc. had a million sold. "Clean Up Woman" cleaned up for Ms. Wright on her 18th birthday with a gold record. BMI award, Grammy nomination and poll winning. Truly part of the T.K. family operation by this time.

Family isn't a word used lightly - Ms. Wright's brother Timmy records for T.K., brother Philip is guitarist with her Clean Up Men and sister Jeanette sings with the newly formed T.K. group Fire.

Willie C. Hall is his real name but Little Beaver is the name on the product. His guitar licks were heard on Ms. Wright's "Clean Up Woman" on Latimore's records on product from Timmy Thomas, Gwen McCrae and Clarence Reid before Little Beaver managed to get his own name on a T.K. album. "Joey." Since then he's recorded "Black Rhapsody" and "Party Down" for T.K. but as with most of the Stone artists, in the background there are roots that intertwine. Little Beaver also recorded for Clarke and Reid's Deep City label in Miami. Little Beaver's guitaristry is encompassing - it can recall the blues of Bobby Band and the jazz of Wes Montgomery. But most of all it blends into Henry Stone's idea of funk.

Latimore. Statistically it was his "Stormy Monday" that caught national attention with his vocal and keyboard versatility followed by a million seller "Let's Straighten It Out" from his second album and then "Latimore III." As usual his roots get down — he re-

(continued on pg. TK-27)
from
MINNEAPOLIS
ST.LOUIS
DALLAS
ATLANTA
MEMPHIS
and
MIAMI

best wishes for your
continuing success

HEILICHER BROTHERS
distributing group
A Division of Pickwick International

THANKS
to
Henry and the T.K. Family

Here’s wishing you
continued success from all your

SCANDINAVIAN
FRIENDS

Hede Nielsen A/S — Denmark
AB Discophon Oy — Finland
AS Disco — Norway
Grammofon AB Electra — Sweden

The Singles Catalog

JUANA
3401  The Controllers — Is That Long Enough For You
KAYVETTE
5122  Jackie Moore — Make Me Feel Like a Woman/Singin’ Funky Music
      Turns Me On
5123  Gospel Truth — Uphill Peace of Mind/If You Give You Can Get
5124  Jackie Moore — Puttin’ It Down To You
LOTTA
2301  Cashmere — Get Down With It
MALACO
1029  Dorothy Moore — Misty Blue
MARLIN
3301  Alley — Truckload/Tip Toe
3302  Debbie Castillo — He Won My Heart/Like My Dad
3303  Dennis Ballew — You Don’t Want My Love/You Could Be Falling In Love
SHANE
1301  Barry Smith — Hold On To It/Don’t Go Away Girl
SHIELD
6101  Hekis Pokis — Nowhere
6102  The Smith Brothers — We Don’t Mind
SILVER BLUE
7301  Terry Collins — On So Lonely/Hold Hands With One Another
SIMITONE
2001  Teddy Van — Santa Is A Black Man/Happy Kwanza
SOUL BEAT
110  Calvin Leavy — It Hurts Me Too/I’ve Got Troubles
STONE DOGG
803  Charles Whitehead — Midnight Hour/Predicament No. 3
804  Swamp Dogg — Wife Sitter/Please Let Me Kiss You Goodbye
805  Swamp Dogg — Mighty Mighty Dollar Bill/Choking To Death
T.K.
1001  KC & The Sunshine Band — Blow Your Whistle/I’m Going To Do
      Something Good To You
1002  Willie & Barbara — I Can Love/I Feel Like Lovin’
1003  KC & The Sunshine Band — Sound Your Funky Horn/Why Don’t We Get
      Together
1004  George McCrae — Rock Your Baby Pt. 1 & 2
1005  KC & The Sunshine Band — Queen Of Clubs/Do It Good
1006  Lynn Williams — Kisses, Kisses, Kisses/You Are The Greatest
1007  George McCrae — I Can’t Leave You Alone/I Get Lifted
1008  KC & The Sunshine Band — I’m A Pushover/You Don’t Know
1009  KC & The Sunshine Band — Get Down Tonite/You Don’t Know
1010  The Sunshine Band — Shotgun Shuffle/Hey
1011  George McCrae — Look At You/I Heard Somebody
1012  Fire — Oh. That’s My Man/You Don’t Know
1014  George McCrae — I Ain’t Lyin’/You Got To Know
1015  KC & The Sunshine Band — That’s The Way I Like It/What Makes You
      Happy
1016  George McCrae — Honey I
1018  KC & The Sunshine Band — Rock Your Baby
WICKED
8101  Wilson Pickett — Best Part Of A Man/How Will I Ever Know
8102  Wilson Pickett — Love Will Keep Us Together

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March 27, 1976

www.americanradiohistory.com
THE STORY
(continued from page TK 25)

recorded for Stone’s Dade label and according to Henry Stone was ‘a real mystery to me. His voice, songs and arrangements were great yet we couldn’t get the big hit. It wasn’t until he redid T. Bone Walker’s “Stormy Monday Blues” — a kind of 1950s throwback really — that he broke wide open.

Latimore, who has an exotic appearance and a Bentley, doesn’t really ever use his first name. Benny Timmy Thomas “Why Can’t We Live Together” was a world smash hit, a two million seller, who first went to Star Records (by way of studying music with the late Cannonball Adderley) and didn’t arrive in Miami until 1970, just in time to latch on to the Stone funkwagon. He had his own lounge by 1972 and there he tried out a song he had written that caught the so-receptive ears of Henry Stone. For Stone’s Giades label it was the first national hit (and remember the label had been recording since the 1950s)

Now Thomas is called the Rhythm of the Brotherhood of Man.  

KC

Harry Casey probably hasn’t answered to his first name in years — around T.K. he’s KC (of KC and the Sunshine Band). another former member of Henry Stone’s star studded set of warehouse workers and switchboard operators. Now KC’s Sunshiners are stars in their own inalienable right, having worked up from being the T.K. house band. With Rick Finch (also a warehouse graduate) the bass player with the Sunshine Band (originally the Sunshine Junkanoo Band that forced whistles into everybody’s mouths with their 1973 hit “Blow Your Whistle” in the disco) KC is a multi-faceted talent — writer, producer, arranger, engineer and performer. They were introduced at Clarence Reid’s wedding at Betty Wright’s house which naturally brought them right into the T.K. fold.

And together, and almost accidentally, KC and Finch recorded the T.K. sound that was heard around the world!

In April 1974 they were in the attic studio with a rhythm track they’d written. It needed a voice and they thought of a female singer. In particular Gwen McCrae. However she was recording an album, but her husband George was around and available. So with the happy inspiration that T.K. seems to be able to manage. George — at that time living in the shadow of his wife’s success and with a job outside music as well — came in and cut the record.

‘Rock Your Baby’

The rest. and seven million sales and still going,plus cover versions arranged by T.K.’s Sherrin Music is history. “Rock Your Baby” is T.K.’s best known song and the 1974 record of the year.

Gwen McCrae managed to keep pace with her world selling husband “Rockin’ Chair” was a #1 hit and the title song of her album and the couple toured, quite aptly called Mr. and Mrs. Soul. and were soon to record a duo album.

Meanwhile T.K. started attracting outside attention — artists such as King Floyd, John Tropea, Bobby Byrd, Terry Collins, Gospel Truth, Robbie Wilson, Hokie Pocks, Debbie Catino, Snoopy Dean, Family Plan, Seven Seas, Miami, Dorothy Moore, Controllers, Wilson Pickett and Jackie Moore.

A gold record for George McCrae’s “Rock Your Baby.” the single credited with starting the TK Explosion.

Henry Stone’s Miami base was attracting musical activity in the shape of artists, producers and labels.

Busy

The studio was busy 24 hours a day and a new 16 track studio was built for the new and overflow KC and the Sunshine Band went on a second British tour then on a major American tour while “Get Down Tonight” became another T.K smash. “Jimmy Bo Home emerges with his single “Gimme Some” records by Fire.

Henry Stone’s Miami operation is no longer regional. No longer national. Now it is the international sound of Miami. Sorry . . . T.K. Productions.

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March 27, 1976 TK-27

www.americanradiohistory.com
TK is our client overseas.
Sherlyn is our client overseas.
Howard Smiley is the general manager of T.K. records, and as such performs the entire gamut of duties which exist in a record company. He is a man with a refreshing point of view about the business and a humorous way of expressing it.

Smiley has been with the company since it began. He had been doing some independent PR and working for Henry Stone occasionally, but he began at T.K., like H.W. Casey, in the warehouse. Smiley was asked how he rose from the warehouse to general manager, and what he attributed the success of the company to. ‘There was nobody here! It evolved, it was either me or the janitor and I guess I won out. I attribute the success of the company to an act of God. We’re all kind of dice shooters, including Henry. There was the Timmy Thomas record, but we weren’t too functional at that point, but when “Rock Your Baby” hit, that seemed to kick the ball off. We just got rolling and fell into a groove. Things progressed, we began to make independent deals to keep things going.

“We’re the only’ street R&B company left, we’re what’s happening as far as that image goes. We are the street company now, but we want to go a little uptown, do a little more album production. We’ve been mostly a single company but that’s been mostly out of necessity. I’m looking for pop acts. I would rather build a new act than buy for an established act. You pick up a Stephen Stills at this point, how many years has he got left? Not that he isn’t a great artist, but my thing is to develop acts, it is the nature of the way we operate. Who ever heard of any of our big acts two years ago? Smiley described how he goes about finding new talent. “I beat the bushes. The club thing is over, there aren’t that many clubs anymore. I go to whatever clubs there are. I go to these outdoor shows that show radios put on with local bands. You have to listen to 15 bands do “Get Down Tonight,” but maybe one of them has something. The only artists so far who I’ve signed who I wouldn’t have liked to sign was a young girl I saw in a play at the U of Miami, but I let it slide because I really feel that the initiative has to come from the artist, you have to really want it in an awful way. You’re fighting for airplay with Elton John. If you don’t want it badly then you’re not gonna get it.”

Smiley was asked about various policies of T.K. involving the release of their records. First, how do they handle the flow of release, from a point of view of something that’s hot, care about it. Second, what happens. Everybody says you have to do this, you can’t do that. Nobody’s capable of working seven or nine records at a time; we’ve done it but unfortunately, some of them become casualties of the time. As for test marketing, that is something that we do, absolutely, that is one of our big things. About half the time we release nationally, the rest of the time we go with a three or five market thing. If it is a complete turkey, then we pass, but if we get nibbles, then we go with two more markets, and go from there and see what happens. As far as promotion goes, we do it ourselves and we have independent guys, and I do it and whoever else is around does it. Henry doesn’t really do it anymore.”

“We’re at the point now where we have to expand, people-wise. I mean, I can only do nine jobs. I believe that if you commit yourself to artists, you owe them the best efforts you possibly can give them, and if that means more people to perform those functions, then that’s what you have to do.”

One of the best things that we do is not get caught up in the whole corporate thing. We have some of our best meetings in parked cars, in some places it is an interoffice memo just to talk to someone. We do what we can do best, which is moving quickly, striking quickly, like being out in the street and being able to feel that the Dorothy Moore record is starting to happen and buying that master. It is up to the people to tell us what the hits are and for the sales and promotion people to feed that back.”

Smiley was asked what he saw ahead, for both T.K. and the music business in general. “I am starting a jazz label, the Marin label. I hope that in a few years it will be a CTI. I have great expectations for it, but the proof will be in what happens.”

The average person is becoming more musically aware. Look at the sales on things like Grover Washington and Chick Corea, it is unheard of for a jazz album to sell 900,000 units. It is amazing to me that this sort of thing is happening. I think that pure music, or shall we say music without lyrics, jazz or whatever will be getting bigger. I see a sort of pseudo big band era coming like in the 40s, it was the music and the lyrics second. I see that coming. Finally, I feel that happening, and if that is my nature of our business, people with that innate ability to feel what is happening and not be able to explain it. That’s the definition of a record person. You get an idea, and if you took it to the Chase Manhattan bank for financing, they’d tell you to go to Nuthans.”

Smiley has been with TK since 1971. Before T.K. he ran a one-stop, worked with distributor sales, and indie promotion for major labels. He’s been in the business since age 18, about nine years.

“T.K. philosophy is, ‘It’s not as much a philosophy as a mode of operation. Everybody has the personal freedom, artists and executives alike, to do what they feel is necessary in each of their functions, which eliminates the usual corporate hangups. I don’t have to send an interoffice memo to talk to somebody. As a matter of fact, many of our most important decisions have been made in the parking lot and by the water fountain (or the Jai-alai Iron ton).”

Fortunately, we have no RPI to meet every month, yet. We try not to burden our distributors with allocations of unnecessary merchandise. It is important for product to be in the marketplace to coincide with the airplay and whatever other promotional tools we are using to sell records.

As we mentioned, a 10-day delivery must be carried by our distributors since they are our ears and eyes in the street. Fortunately, our distributors have been behind us to help bring home our records,” concluded Smiley.
Muriel, Henry's wife, has been in the music business her entire life. Her father was a percussionist who performed in leading Broadway shows. Muriel met Henry when she was 16. Henry was 19. Muriel was a singer, and, while in high school, performed with a dance group. At that time, Henry was a trumpet player with a group called Rocky Stone and His Little Pebbles, after which he played with Tommy Tucker. The Tucker group's big song was "I Don't Want To Set The World On Fire" and their theme song was "Tick Tock Tick Tock It's Tommy Tucker Time." Muriel often sang in various groups that Henry was in.

Henry worked with Morry Amsterdam, Thelma Todd and The Van Alexander Band on a New York radio show. According to Muriel, Henry always had three jobs going at once.

Muriel and Henry got married in 1941. After Henry spent three years in the service, they moved to Los Angeles in 1945. While in Los Angeles, Henry worked with a publishing firm. Muriel was a buyer for department stores because "you didn't eat on music in those days." In 1945, Henry and Muriel put out the original index, The Indie Index, a periodical that listed all the record companies' new releases at a time when indie record companies actually came into being. The listing included the US and Canada. There were a few hundred indie labels then. The directory was for use by the retailers ... what Phonologue is today.

In 1946, they moved to Florida and started in indie distribution. The first label that Henry distributed was Black and White Records. They had "Open The Door Richard," the first Black and White Record hit the distribution thing just grew from there. Muriel was the "inside man" working on shipping, bookkeeping etc. while Henry was the "outside man" on the road. As distribution grew, Henry came off the road people were hired and a business was built.

According to Muriel, when asked about the TK philosophy, it's "Henry's instinct for the pulse of the people which is basically the whole thing." Henry was always involved with R&B, Pop and everything else was incidental. He always had a feel for R&B music. They accept him as one of them which is rare with black people.

When Tone was first being organized, "we all swept floors, shipped records," according to Muriel.

Before TK was formed, Henry always

(continued on pg. TK 43)
Like most of the people at T.K., Sherry Smith wears several organizational hats. She is in charge of several aspects of Sherrin Music. T.K.'s music publishing arm, she handles some of the advertising for the company, and coordinates international activities. In addition to all this, she coordinates personal and business activities for H.W. Casey, leader of K.C. and the Sunshine Band. She has also been with the company virtually since its inception, and she offers a unique perspective on T.K.

She was asked how she came to be associated with K.C., and just what she does for him. 'Back when we started, K.C. was working in the warehouse. He'd come by here and we'd all be working late, trying to get the thing together. He'd be banging on the piano and then he'd go up to the studio and he didn't have an engineer, so I'd go up and run the board for him while he tried to record things. So a rapport developed. Now he needs someone to coordinate things for him. It's hard for a kid, 24 years old, to suddenly have all that success. I coordinate things for him with his booking agency, ICM. I left him know where he's got problems, what is unresolved, what kind of decision has to be made. As for his actual management, Gary Schaeffer has been his road manager and Henry has been acting more or less as his manager. It's sort of a family thing, but K.C. makes his own decisions.'

'My job is to keep things running smoothly for him on a personal level and take care of the business as much as I can.'

Ms. Smith explained that her first real title at T.K. was Product Coordinator. She used to handle the label copy after tapes came out of the studio, then follow through to the laquerers and work with the plants until the record was completed. She talked about her beginnings in the business. 'I didn't know anything about the business when I came here, but working with Henry is a complete education in the record business. That's why I think that K.C. and Rick Finch (the two founders of the Sunshine Band) are a step above the other acts here.'

She added that they are very happy as the distributors of the Kayvette and Chimneyville labels. 'Chimneyville was the first label that we took up from the outside, and they've been very happy also. They know that you have to have the hit record first, before you can make anything happen. We knew we could do it with our own stuff, so why not theirs?'

Ms. Smith was asked what she saw ahead for T.K. Records. 'We're going to keep the door open, because you never know where the next hit will come from. The Timmy Thomas record was a master that we remixed here. K.C. was in the warehouse. Even after Rock Your Baby was a hit, which K.C. and Rick Finch produced, co-wrote and played every instrument except one. K.C. was doing summer relief on the switchboard. He had to make his car payments before the first royalty check came in.'

'Sherrin has been with T.K. since 1972 but has been in the music business for nine years. She's done everything in the radio field. At San Francisco's KYA, she was the programming assistant, and mid and later worked with Miami stations WPUN and WZLX.'

When Sherrin started with T.K., there was no real separation between T.K. and Tone. She worked on product mailing lists and all around label copy, production coordination and organization. When Rock Your Baby hit, T.K. became a record company to be reckoned with...

At T.K. 'the doors are always open. You never know where the next hit is coming from. We've never been too big to listen when somebody calls or walks in a la KC who was working in the warehouse. It's always been a family thing and we've always been able to keep it small.'

When KC first started here, he used an old piano in one of the offices while Rick Finch was involved with studio maintenance. In late 1972, after Timmy Thomas hit with Why Can't We Live Together, the two things started really getting together. We worked 18 hours a day. KC was here writing songs on the old piano. I had confidence in the commerciality of his writing. I worked with him, he knew what he wanted and I helped where I could.'

Sherry Smith, 'you eat, sleep and drink it.'
March 27, 1976

CONTINUED SUCCESS

CURTIS MAYFIELD and the CURTOM FAMILY

JANET OSEROFF, T.K.'s director of worldwide publicity

"It was the T.K. artists, even while one in particular was hot at a given moment. The family style situation is evident all the time. Check the back of the albums that have come out of T.K. since its beginning and they all read like T.K. superstar sessions. They write with each other, produce, suggest, sing background vocals and play the music.

When I first got here there was just the old studio in the attic upstairs and it was going practically 24 hours a day. There were stories like if there was thunder, the board got a few swift kicks to keep it going. Rock Your Baby was cut up there. The KC and the Sunshine Band LP was cut half up there and half in the new studio.

Henry Stone and Steve Alaimo are the creative and business focal points. They are both incredibly strong, charismatic men, brilliant in music, both white and both very black.

GARY "DUTCH" SCHAFFER, Dir. of national promotion

"In the pop field today we have the advantage of every time we approach it we are crossing over. So we have to be all things to all men — that this record has sold a quarter of a million. In addition, the pop stations can see it on the black stations in their markets.

T.K.'s promotion director Gary Schaffer was talking about the importance of the R&B scene to the company. "Although we're not restricted in any way, given the right product we will run with it," he added.

But Schaffer maintains that the big success of T.K. has come in the areas of black promotion and the crossing over of the big records. "I wonder most peo- ple realize, he said, "that in every market in every area, in every instance, every record has been started for us by the black stations. Everything.

T.K. is fortunate, considers Schaffer, in that every record that comes out of the Henry Stone operation goes out in Florida. "Because we're still a Florida distributor, we can get the airplay and control the sales. We can get the records to the market because we press here and in addition our competition. Nothing buys from us as a manufacturer."

And like T.K.'s boss, Stone, Schaffer is more than aware of the importance of the Florida area in the national R&B marketplace. T.K. is also involved in test marketing records in three or four areas — these are records that the ears in T.K. consider to be perhaps marginal, or with no track record.

Comments Schaffer: "We pick out markets that we feel will go for the records, maybe by the sound of the records the markets will pick up on it. Today when you release a record, it's an expensive project with the postage, the pressing, the deejay copies, everything.

That's why we take these steps. We were able, for an example in Charlotte, through the cooperation of the station and the stores and with no followup phone calls, to mail a couple of free goods into every store in the market.

It's especially important when you consider that in so many small markets the record controls it and you can't get a record racked till it's big.

"It's that old story.

Former deejay Schaffer considers a prime reason for the success of T.K. that "we all deal with and listen to a lot of radio here. Also we are out in the street. We don't lose touch — KC (Harry Casey of the Sunshine Band) goes to the local one-stop and picks up one of everything. He listens, keeps up to date."

Gary has been in the business for 17 years, since 1959. He worked his way through college as a jock on Florida radio stations from 1959-64. He was the md and jock on Miami's WFUN 65-66.

Gary started doing promotion work for Tone in 1966 and 67, then went to San Francisco's KYA from 68-70 as md and dj after which he did indie promotion in northern Calif. 70-71.

Gary came permanently to T.K. in 1971. He first worked on the Beginning of the End's million seller "Funky Nassau" at which time Henry wanted to set up his own in-house label to be distributed nationally. At that time the only nationally distributed records were through the Aston label which was distributed by Atlantic.

Gary concentrated on national promotion until KC's success story started at which time he assumed management chores for the group. He traveled with them on their first tour in U.S. from Aug. 75-Jan. 76.
"I've never felt anything like it in my life. Everybody tells you you're big, but you don't feel like it."

These are the words of H.W. Casey, the extraordinarily unassuming leader of KC & The Sunshine Band. "Get Down Tonight" the hit that finally brought the group to the nation in a big way, brings similarly unpretentious comments. "I didn't really feel it would be a hit until it was finished. I made them play it back for me 100 times in the studio."

KC & The Sunshine Band is a studio concept come to life. That life really began with "Get Down Tonight" in the summer of 1975. KC (Casey) and Rick Finch were leading the band through their second tour of the U.K. at that time, supporting the single "Queen Of Clubs" and hot selling British album "Do It Good," neither of which had ever caught on in a big way in the states.

Returning to a grand reception in Miami, the band said "thank you" to their home south Florida with their first American appearance, a free outdoor concert before a crowd of 11,000. Within days they were signed to ICM, and embarking on an American tour and "starting from scratch as far as exposure goes," according to Gary "Dutch" Schaffer, the T.K. promotion staffer who became the group's unofficial road manager.

Touring brought KC & The Sunshine Band to the country in a way a single record alone could not accomplish. They played second bill to the Isleys, the Spinners, the Jackson Five, the Temptations, Blood, Sweat & Tears and Average White Band. While promoters were unsure of the group at first, they began to learn from crowd reaction that the act was a valuable on-stage commodity.

Florida native H.W. Casey, 24, was a musical influence long before he became a recording or performing personality. He discovered Miami's T.K. studio tucked behind Tone Distributors and took a job in the warehouse, taking him at least literally closer to a recording studio. Always a record freak, KC's drive for a successful recording career was all-consuming. "Casey (continued on next page)"
did a little bit of everything," recalls T.K., president Henry Stone. "When he finished in the warehouse, Casey would hang around the studio, the musicians, the writers and anybody who could teach him something."

At T.K. KC met Rick Finch, who came in at about the same time. "Rick was accepted in the studio faster than I was," says KC, alluding to Rick's already highly developed audio engineering skills. Rick had played bass in south Florida bands, supporting his Indianapolis native's passion for fast cars. He and KC fast became a regular duo, experimenting in the studio after hours.

"Rock Your Baby" was cut as a demo, our first attempt at cutting a demo all the way through," says KC. "Rick and I did everything—I played keyboards, Rick was on bass and drums. We called a guitarist to add some tracks and I overdubbed some percussion instruments." George McCrae did the vocal, and a multi-million seller and number one international hit was created.

The huge selling "KC & The Sunshine Band" and "The Sound Of Sunshine" albums, as well as "Get Down Tonight", the million selling "That's The Way I Like It" and re-released single "Queen Of Clubs" are all written and produced by KC and Rick. The band's current lineup includes Robert "Shotgun" Johnson on drums, Jerome "J" Smith playing guitar, Ronnie Smith, tadpole/trumpet, Denvil "Demp" Liptrot on saxophone, James "Brown" Weaver on trumpet. Charles Williams at the trombone and Fermin "Bongo" Goytisolo on congas. KC emphasizes that the group is a totally sharing organization, splitting all road monies and performer's royalties nine ways.

KC & The Sunshine Band garnered two Grammy nominations this year, and KC and Finch were nominated for three songwriter awards. They won with "Where Is The Love" along with Willie Clark and Betty Wright. KC and Rick are working on two new Sunshine albums, one for Jimmy Bo Horne—"A beautiful cat," says KC—and a female vocal group called Fire.

KC emphasizes that the way to the top has not been easy, but he's happy to have grown with T.K. from the beginning. "I know I've progressed. I'm happy."
The people in T.K. Productions call Clarence Reid their 'eccentric genius' as he sits in the attic studio, originally built as a four track unit. In the time when the Allman Brothers were the house musicians.

Reid is a writer, singer, producer, comedian and does it all at T.K. It was Reid who wrote "Girls Can't Do What The Guys Do" for Betty Wright, a pivotal record for Henry Stone's then fledgling company.

But Clarence Henry Reid goes back further than that with Henry Stone. Back to the days when Stone would give me $200 and tell me to go in and produce five acts.

Those days Reid had lately arrived in West Palm Beach, was working with Stone in the warehouse, filling out orders, cleaning up and recording five acts at $40 per.

Full Run
Now Reid has full run of the T.K. production facilities and doesn't have to clean up at all. Reid commented: "I wouldn't say I was superstitious but I'm a guy who follows a pattern. I was in New York when Henry calls me — I was working, producing for Big Maybelle then. God bless her, she raised away now — and says to come and work for him again. He'd heard about my producing Big Maybelle although I didn't get no credit for it. I told him the only way for him was to build a studio so I could stay in it as long as I wanted to and produce some real good records for a change. He told me he was going into the record business full length.

Back in the days of the $200 misunderstanding, Stone did all his record producing in other studios. So back to Miami came Reid, to a beautiful studio, according to him. He will also tell you that the same studio — the upstairs one — is where 'the machines are held together with haywire and you can hardly find one tune where something won't go wrong and with six people in it it's crowded.'

But for some reason it has a sound. The new studio downstairs has a different atmosphere from the upstairs one where we cut all the hits. We have this 16 track studio that's gorgeous, wall to wall carpeting and everything but the sales just aren't there. We got a funky studio upstairs and a million dollar studio downstairs and we have yet to come up with an all out smash in it. My material is better. K.C.'s material is better but the feel just ain't there.

So we're just rebuilding the one upstairs a little bit, making a 16 track out of it.

At present Reid is best known as a producer, but when Stone made a deal in 1969 with Atlantic Records for his Arston label, it was Reid the singer that provided an early national hit — "Nobody But You, Babe." More records followed and then there was some trouble between Atlantic and Henry. It meant I couldn't release any records myself until it got cleared up.

By this time T.K. Productions had been started in its present form with Clarence Reid very much a part of the production side of the operation.

But Reid is coming back to singing. He has in fact just recorded an album, "On The Job" that will spin out a single. "Come On With It" Reid is confident. He's putting a band together, a show and a wardrobe — "That's how sure I am it's going to be a hit. I really got serious about it. I told myself if I don't come up with a hit myself this year, I'll just forget it. The main design is to come up with a No. 1 record for Clarence Reid."

Reid has his theories.

Good Material
"The key to the whole thing is get a good piece of..."

(continued on pg. TK 48)

It's only a STONE'S throw from Miami to our racks to the charts!

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March 27, 1970

www.americanradiohistory.com
Willie Clarke, as "house producer" for T.K. Records, is one of the people responsible for the super-hot "T.K. sound," a title also managed Betty Wright. In addition to these duties, Clarke is also in charge of talent acquisition, and he spoke with Cash Box about his role at T.K.

"I work with more artists here than anyone. We have permanent rhythm sections that consist of Jerome Smith on guitar, Robert Johnson on drums and Ron Bogedir or bass. The other one has Little Beaver, Robert Ferguson and Chocolate Smith and Johnson are now in KC's band, but all of these people get most of their sound and training working for all of our artists. That is how we developed a sound: we use the same musicians for most of our artists."

Clarke explained T.K.'s talent acquisition policy. "We have always had an open-door policy. We told people that if they played, we'd listen to them. Even if we couldn't do anything with someone at the time, we never told them not to come back. Some of these people who kept coming back developed into great musicians and a hit."

"KC is an example. He came in, and wanted to make records."

Above: Clarence Reid in an affectionate hug of Henry Stone

Below: in the control room during a Betty Wright recording session are Miss Soul, Clarence Reid, Henry Stone, Willie Clarke and Steve Alaimo

Now our salvation has always been the r&b stations, which I see as an oasis in the desert, because they would play anything they thought was right for their audience. They gave us our break.

"We had some groups cutting down here, like the Alman Brothers. Before they signed with Atco, but the r&b stations just couldn't program that music, so they had to leave. When we saw KC, it was that same stigma, we thought that we wouldn't be able to do anything with his material."

"But Betty Wright!" put him to work in her band. He coached them up, I taught him how to work the board and he turned into a superstar."

As for the next superstar out of the T.K. stable, Clarke is solidly convinced that it will be Betty Wright. "She is known all over the world, she's a huge r&b success, and she's on stage and she is a super-talent."

When I produced her last album, 'Danger High Voltage,' I gave it everything I had. It is a crossover album, but the right people haven't even heard it. She has been labeled r&b but she isn't just that. She's been out there ten years, she's had regional pop hits, and she's ready and they're gonna give her her shot. All she needs is a little pop exposure, or a monster r&b record that can't be stopped from crossing over."

Clarke also is a song writer, in collaboration with Clarence Reid, and he and Reid had their own label before joining up with Henry Stone. "Henry Stone took us in and showed us how to make hit records. He would compare our records with the hottest record out and say, 'If you can't come close to that or do better, then you have to get out of the business.' I've always shot for the top."

Willie has been in the business since 1962. Prior to T.K. he was a teacher. He was a teacher at the time and financed records with his teaching money. Willie came to T.K. in 1967 as a writer and producer working from the start with Clarence Reid and Betty Wright. Reid and Clarke discovered Betty when she was 11. Reid and Clarke - that was the team. The first record they produced was a national hit for Betty. 'Girls Can't Do What The Guys Do', they wrote and produced it. T.K.'s first national hit was in 1968.

Since then he's written numerous hits for T.K. in collaboration with Clarence for Betty Wright, Little Beaver, Timmy Thomas, Miami and Gwen McCrae."

WILLIE CLARKE, producer, writer and manager of Atlantic star Betty Wright. Willie has just won a Grammy as writer of 'Where It's At: The Love' along with H.W. Casey, Richard Finch, Clarence Reid and Betty Wright.

He's been producing for T.K. through all of the years of his association with the company. He is currently working on product with Miami, Little Beaver, Timmy Thomas, Sax Kari and Betty Wright. "T.K. will emerge as the most important record company ever. Like an oasis for talent. With companies like this, there is a chance for new artists," says Clarke.

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T.K. Productions has a high profile international operation — it varies, but Henry Stone estimates it at 25 percent — that is controlled from New York by Mary Ann Flynn.

T.K. product around the world is mostly distributed through RCA although the British operation, which was the first one set up, is handled by President Records, owned by former U.S. publisher Eddie Kasner. Top Tape handles T.K. in Brazil.

The history (so far) of Jimmy "Bo" Horne's single, "Gimme Some," gives some idea of how the international side of Henry Stone works. "Bo" Horne recorded the single about a year ago on T.K.'s Aliston Records. The discs in the U.S. grooved on it and most other countries around the world released it.

**Effect**

Mary Ann Flynn was able to observe the global effect of the single — it was not an automatic hit! — with some updating being obtained at this year's MIDEM.

For instance, there was Montreal: "With no radio play but purely through play in discos, it sold 65,000 copies in the Montreal provinces," says Ms. Flynn. "Now for a single to do this, especially in that market, it has to have something. It meant, to me, that we shouldn't let this record die.

T.K.'s operation is structured towards fast movement. "Like the rest of T.K., the international side is not a big operation — it means that we can make quick decisions and move quickly," says Ms. Flynn.

"RCA in Germany told me then there was interest in their territory for 'Gimme Some' and there was a television show that 'looked perfect for 'Bo.' He was flown immediately to Germany for it and on the way back stopped off in England for radio and disco promotion.

**Activity**

But still nothing happened except for that Montreal surge. There were what Ms. Flynn terms 'pockets of activity' over this particular single. No. 17 on the South African chart, for instance.

However when Ms. Flynn arrived at MIDEM (proof of T.K.'s current potency is that music-record people sought her out this year instead of vice-versa) she found the people in Cannes kept bringing up "Bo" Horne and 'Gimme Some.'

More rethinking and Ms. Flynn was even more positive the record should not be allowed to die. Rick Finch (co-writer with H.W. Casey) went back into the studio for a remix with a "stronger sound" and the single was re-released.

The first push is in the U.K. "If we can pull it off there then maybe we stand a real chance of getting it off in the U.S. If we feel we're losing a record we find out why and try to correct it. A lot it helps that we are not locked into a standard release schedule like the majors. We can keep after a single.

Sometimes we have re-released a single three times in some territories.

Ms. Flynn sees a definite growth pattern all over the world for T.K.: "We have hits in the U.K., and now we are being paid the compliment of having labels copying our sound there. Canada has become a major market for us — George McCrae's 'Rock Your Baby' went platinum there. 'Rocking Chair' was gold. K.C. has two gold singles, and an LP nearing platinum."

**Importance**

"We recognize the importance of the European market — George McCrae really broke in Europe and KC and the Sunshine Band had their first breakout with 'Queen Of Cuts' in the U.K. It's possible to have a success in Europe and then get feedback in the U.S. from that. We find that Germany watches the U.K. chart, which doubles its importance.

And nothing is static — 'Queen Of Cuts' was a No. 1 hit in Holland and a half years after its U.K. success."

Imports, according to Ms. Flynn, have never been a big problem for T.K. "We are in a position to get the parts and ship very quickly — nearly as quickly as the U.S."

At present T.K. is working on the first album by John Troepe to make this an international biggie and — back to 'Gimme Some' again — "Bo" Horne is playing over in Italy at a TV station's request to perform on an important disco TV show. T.K. artists are in demand for TV work in Europe. Betty Wright was there last December for television and was given a distinct honor when she got there by being given an additional one-hour TV special of her own.

Lattimore's new single 'Qualified' will receive a major push with T.K. getting together a promotion package that includes a film clip of him at work. "We use a lot of film clips for the international market," says Ms. Flynn. That way we are able to get an extra push on the package, a visual aid. They are shown on TV and in discos which is becoming a big market for this kind of promotion." Ms. Flynn also prepares tape interviews that are sent abroad.

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---

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In commemoration of your success, a midget has been planted in the State of Israel in your name

by Dick LaPalm of the Village Recorder

Sincerely,
Maurice and The Radiants

CONGRATULATIONS to HENRY STONE and his Tremendous Staff!

Nate DuRoff

MONARCH

A DIVISION OF Viewlex, Inc.

March 27, 1976

NORM RUBIN, general manager of TK's New York office.

Henry Stone's publishing arm, Shery'n Music (BMI) and Kimyn Music (ASCAP) is "just starting to expand," according to general manager Norm Rubin, who points with justifiable pride to some 21 R&B awards Shery'n received from BMI.

"That puts us No. 2 in BMI," he says. "Next to the illustrious three: Gamble, Huff and Be." These writers are primarily writer-producers and Stone started his publishing operation to expose their product through Rubin to other producers and other areas. "Since the company has become a viable force so far as black music is concerned, more producers are looking towards Henry and Steve Alaimo, who is the catalyst for the writers in Miami, for materials.

The door is just starting to open up for the Richard Perry's, the Steve Barri's, the major producers who have insight in the R&B field to look for songs from Clarence Reid, Betty Wright, Benny Latimore, Harry Casey and Willie Clarke, who are primarily the major writers for TK.

Rubin dates the surge forward of interest from the time "Rock Your Baby" became a world-wide hit. He also rates this as Shery'n's top song, followed by "Dean Woman," "Funky Nassau," "Why Can't We Live Together?" "Best Part Of A Man," "Get Down Tonight," "That's The Way I Like It," "Baby Sitters" and "Mashed Potatoes.

There are songs in the catalog that are just records," says Rubin, "but there are also songs there that are songs. Good songs for other people. Now we are able to exploit this.

Another part of Rubin's duties is looking for catalogs if viable for artists on our labels.

It was Rubin who introduced producer Joe Don't to Henry Stone with the idea that Dorn should provide the jazz arm of TK. Productions through the newly formed Wolf Records.

"We felt that the only way to build a jazz catalog was not to buy the artists but to buy the producer. the right producer. Jazz today has nurtured from the back. I feel the musicians are more important than the superstars, the way the business is today.

"Henry is getting involved in the gospel field the same way by hiring Dave Cark who was with the Duke Peacock gospel line and another important gospel figure who will shortly be announced.

RCA Italiana's Int'l. labels coordinators Caro Basile and Raul Verzea accept a KC tee shirt from KC.
LINDA STONE MILLMAN, Tone's operations mg.

Linda Stone Millman runs Tone Distributing in Hailea, Florida, a leading independent distributor in the area, and we spoke with her about the past, present and future of independent distribution.

"Both Henry Stone and I feel that independent distribution still has a very important place, even more so now because of all the people who are getting fed up with their Columbia affiliations, their Warners affiliations. They're coming back to the independents. Ideally, I'd like to have 20 nice lines with people I can work with, so I can give the product coverage. I don't want to be a Heilicher, where it goes lost in the business. If you have too many lines, I don't care how good you are, you can't hire enough people to take care of those lines properly.

Tone went through a very bad period, like so many other independents did, and they survived, but there is a lot of repairing to be done. The independents that have lived through the bad times have learned a lot from it. A lot of them are expanding in retail, in rack jobbing and retailing. We're going to do a little one stopping, top 200 style. I'm not here to support Warner or Columbia, they can do their own thing: they have pretty good distribution."

Asked about the future of independent distributing and of Tone Distributing, Ms. Millman replied: "I was glad to see Neil Bogart leave Warners, because he is a smart man, he doesn't need them. There are a lot of good solid independent lines and the field is open for an indie that wants to do a good job. I don't see why they would have any trouble making money. I feel I can do it without rack jobbing or a retail outlet here. I use as my model a very good friend that I have in Detroit, Gene Silverman. Of course, he's got a lot more people to sell to there, but he is a pure distributor. He runs a very good operation. I look at some of the things he's done, he's a very talented man. He's always kept things tight so that he can work the product that he has, and, as I said, I think that is a good philosophy."

Ms. Millman was asked what her criteria was for taking on an independent label. "If I know someone and he's got a good track record, if I know the kind of artists he's going to sign, the kind of records he's going to come with, that will make a difference. That's not to say that a new guy doesn't have a chance."

Ms. Millman explained how she plans to strengthen Tone Distributing. "There are a lot of retailers in this area, and we intend to offer specials to re-introduce ourselves, make them aware of our presence. The key is good service. If you give them a good price and good service, I know, having been a retailer, couldn't ask for more. I think that our chances of winning over some other lines are pretty good. I know that a lot of people are dissatisfied with Heilicher. I think that the fact that they know we can pay our bills makes a difference. They go with a Heilicher or a Handleman because they know things will stay in the mail and get paid. I think that because of my association now with Tone, I know a lot of people that might come over. I think that the basic thing wrong with the record industry is that there is too much junk released, but again, who can say what is junk, what is going to be a hit and what isn't?"

Linda and the Collector

"Tone staffers Angel Chong, Fam Zabot, Eduardo Delagranada, Mario Diaz, sales manager and Luis Martinez. Mario has been with Tone for 10 years. He started pulling orders in the warehouse and like everyone else here, worked his way up. His philosophy "Sell the records as soon as they come in. Give the customers the best service. Henry's a fantastic man. He picks the hits and runs the whole show."
JOYCE STRAWS (right) TK's r&b product sales manager, with Linda Fine of TK/Tone's order dept.
Joyce has been in the business for 4 years. She previously worked with Campus Distributors in orders and sales.
At TK, she is in constant contact with promo men, radio stations. When a record hits a station, she feeds the info to TK's direction and mgmt division. Joyce sends product to the area that the record is happening in.

Thanks for all the hits, and for making Action Music the hottest distributor in the Midwest.

Lenny Silver
Dennis Baker

DINA DOWNING

Henry Stone is a genius. He can pick a hit and he's a brilliant businessman. He absorbs everything like a sponge, files it, then pulls it out when he needs it. He never panics...lets everything fall into place. He has a great philosophy about people. He's like a magnet with black artists... funky, soul, he understands.

Dina started with Henry in 1946...she was just a two-girl office...Muriel and Dina. Dina was an order taker.

TK philosophy. We have a great team, a lot of harmony. Everybody cares. Everybody wants to get it going and keep it going. It's the result of a lot of right people together.

Everybody came to Henry in the early days. When the black sound wasn't what it is today, Henry believed in it. Henry always took the time to listen. He spent hours listening to records and talking to people. He took the time. At first people just hung around him. We didn't even have a studio then. Every time James Brown and Henry get together they hug and kiss. There is a great love there. JB calls Henry "my man."

Dina knew Steve Alaimo when he was 16 and with the group The Red Coats.

You and your gang at TK deserve all the success you're now having. As old cronies and business associates of yours, we wish you all the best...and lots more success in the future.

Mack Emerman
and the gang
at Criteria
and Goodsound
In addition to building his own labels in the TK production family, Henry Stone is of the firm belief that by distributing, financing and guiding labels that he does not own, another key route to the growth and development of the TK operation into a major force on the record scene will develop. The following covers some of the indie labels in the TK family.

CHIMNEYVILLE, MALACO
ARTISTS: King Floyd, Dorothy Moore, Billy Cee, Eddie Floyd, Patterson Twins, Elliott Small, Jackson Southernaires, Lindsay Divon Siggers

PRINCIPALS: Tommy Couch, president; Gerald Stephenson, vice president; James Stroud, Joe Lewis. National promotion.

New York attorney Allan Grubman brought Chimneyville's Tommy Couch and Henry Stone together to form Grubman's own labels. Couch is also Stone's attorney. "Henry was doing a strictly independent thing and we were kind of doing an independent thing; even though we were at the time tied up with Atlantic Records on a distribution deal."

"When we finally ran into each other, it was just like a marriage. We thought the marriage might work and we should get it together."

Chimneyville did not exactly come to T.K. Productions untried and untested — the label started back in 1967 when Couch and his associates built a studio now they use two, a 16/24 track and an eight track — and started working strictly local projects.

An association with Wardell Quetarque in New Orleans brought a couple of artists to the label. King Floyd and Gene Knight. It is probably this 1969 experience that makes Couch stand up strongly for the indie operation.

He reflected, "It seems to me that a lot of the time the records that we make and the records that Henry makes, the people in New York and in Los Angeles don't really hear them. A perfect example was back in 1970 when we cut Gene Knight & Mr. Big Stuff and King Floyd's 'Groove Me' in the same week. "We tried to show them."

"Now these are two records that sold five million pieces and we went to Star first but they didn't hear them — it's nice they said, but where's the hit. We tried Atlantic and they turned us down."

"So we thought well we've gone this far, the thing to do is put it out ourselves. We did and the records broke in New Orleans and then everybody started coming back. (Star got 'Mr. Big Stuff,' and 'Groove Me' turned out to be one of Atlantic's biggest sellers.)"

"That's really been our history. We have had to go out and try to break our own records. Some of the things we do could be a little unorthodox to the big majors. We really concentrate on making sure the records are to the people."

"We don't think we've forgotten the small mom and pop operations. Basically we're doing R&B records and that's where a lot of R&B records are sold."

Chimneyville is also instituting a fledgling black gospel label which further confirms, according to Couch, his mom and pop theory. "With the gospel line that in..." (continued on next page)

(continued on page TK-45)

WOLF RECORDS
ARTISTS: Robin Kenyatta, Henry Stone
PRINCIPALS: Joel Dorn, Henry Stone

For T.K. Productions in existence since last summer when Norman Rubin, T.K.'s publishing head, arranged a meeting between Henry Stone and producer Joel Dorn. Dorn's credits include time at Atlantic as producer (to give just one example) of Roberta Flack and he was producer of many of Atlantic's jazz acts. Currently independent — his latest producing credits in-
Artists: Frederick Knight, Controllers. Excavations, Black Haze Express.

PRINCIPALS: Frederick Knight, president

Another new logo under the T.K. Productions banner, Frederick Knight signed his deal with Henry Stone last September and likes the indie life — you get a little more freedom," he says.

Knight was previously known on the Star Record label for "I've Been Lonely For So Long" and "1 Bet You Don't Know That" — a couple of solid hits.

"But we don't want Juana merely to be a soul label," he states. We are in the process now of trying to expand into country and pop. First of all we'd like to do it on a sound to sound basis rather than artist-wise.

"I'd like to build up some activity in our catalog so far as country and pop goes. Then eventually we will start to produce country/rock acts but right now we are mainly looking for those type of songwriters rather than artists.

THE COLLECTOR (continued from page TK 41)

...dabbled in recording. According to Munie, "Over 20 years ago we recorded in the back of the warehouse. I remember Henry making a record using cardboard boxes to pound a beat out on. Always into the rhythm thing.

The distribution business was the way to make a living. But recording was always there — it was always Henry's love.

Munie stopped running Tone when TK became very active. She was needed at TK and after working in customer relations with Tone, worked on collections for TK. She was never a housewife.

Henry and Munie's daughter, Lynda Milman, currently runs Tone. According to Munie, she has the experience from when she was 2 years old — the nursery school dropped her off at the warehouse. She's always been a powerhouse. The needs at TK had become so much greater than Tone's, but the time came when we realized that someone else had to come in with the ability and knowledge to run the show. Distribution had lagged when lines went to the branch operations in the 50s and 60s. Smaller indie labels came in, giving distributors the opportunity to build again. The time for distribution is here.

Munie also acts as a consultant for Tone.

Munie knows, as does everyone else at TK and Tone, that TK is a family affair. There are people who have been working with us, like Dina, Henry's sister, for 20 years.

I remember you when you were peddling records out of the back of your car;
YOU'VE COME A LONG WAY, BABY.

Stan Lewis

Best Wishes for all the Success in the World

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H.W. DAILY, INC. & BIG STATE DIST. CORP.

HOUSTON, TEXAS

DALLAS, TEXAS

TK-43
PRINCIPALS: Joel Diamond

ARTISTS: Jerry Collins, Eli’s Second Coming, others

Silver Blue Records was originally distributed through the Polydor organization and had a couple of small but potent successes with Eddie Holman, Sharon Ridgley and the Invitations. Van McCoy was signed to the label as an artist and will be producing, says president Joel Diamond, “quite a few acts for me on Silver Blue.”

Associated with Diamond and handling the creative part is Bobby El, who is something of a name in Philadelphia’s soul circles, writing and producing for Major Harris, Main Ingredient, Blue Magic, as well as being the lead guitarist on MFSL.

Diamond sees the association of Silver Blue and T.K. Productions as “logical.” He said, “When the deal between Silver Blue and Polydor expired it seemed just fate that Henry Stone and I should get together. I think we had a great mutual respect and from the first meeting down in Miami that myself and Bobby Eli attended it was just magic. It was a couple of months ago and at that time Henry had not been involved in any Philadelphia product.”

We all really thought that this was two of the hottest sounds in the business coming together—a Philadelphia and a T.K. Productions sound. Although Diamond says that the re-birth of Silver Blue with T.K. Production is still in the embryonic stage, he is working on material by an R&B singer out of Atlanta, Terry Collins, as well as an instrumental by his label colleague Eli’s Second Coming. “I see Silver Blue as Henry’s Philadelphia source of product for the time being,” commented Diamond.

Ain’t it Great to be in the Record Business...

REMEMBER?

WAXIE MAXIE SILVERMAN and HERB COHEN

WAXIE MAXIE

WASHINGTON, D.C.

March 27, 1976
KAYVETTE RECORDS

(continued from preceding page)

He commented: "Henry doesn't lose any sales. If you
got a hit record in Athens, Georgia, and the store can
sell 700 to 800 records over the weekend, the store is
going to sell them because they are going to be in the
store. Now I highly doubt if a WEA or CBS or anybody
else would have records in that store — that quick.
Henry has his ears to the ground. I know he knows those
memorabilia and poppa stores. I'd hate to think of sales lost
by me and many other people because we don't have a
guy like Henry around.

As he grows, Henry might make contact but right now it's
great! Shapiro, working as he does in the music centers, is
aware of the Memphis Sounds, Nashville Sounds, Muscle
Shoals Sounds and the like. He also considers seriously that
there is a Miami Sound, but certainly a T.K. Sound.

His definition: The rawness of the records, emphasing
two points - song and your groove. Sweetening goes out the window. Perfection goes out the window and sometimes even sound is forsaken. T.K. may have a distorted record, something you
couldn't match up to a great A&M or Columbia record
but they're in the pocket! His sound is there — in the
pocket.

WOLF RECORDS

(continued from TK-42)

include Dory Previn and Leon Redbone - he sees his asso-
ciation with T.K. as proceeding slowly but very
surely.

'Idon't want to do it all in three seconds,' he com-
mented.

'Right now a lot of people are interested in jazz
because of certain jazz things that are very very hot
right now. And when those artists die out in a year or
two the people who are so hip right now on jazz will dis-
appear and whatever the next thing is they'll go and
get.

Henry is the kind of record person that understands
though the catalog value of jazz, gospel, and blues.

'Very few people now feel it's important to get a
gospel catalog or a blues catalog. They still haven't
learned their lessons from Chess or Savoy or King.
Henry is a traditionalist in this sense that he un-
derstands certain music might not be in vogue 24 hours
a day. 365 days a year, 100 years in a row. But certain
things are basic to the music industry and the public.
and I think that Henry is an executive that has an un-
derstanding of the entire record business, not just bits
and pieces that are very capricious.'

Dorn is currently putting finishing touches to Wolf's
first album by tenor saxophonist Robin Kenyetta. Dorn
has produced Kenyetta previously and each time
when we are within inches of breaking him. He states that he
is talking to other artists but 'nothing is firm yet.'

He added: 'The point is that we don't have to rush
things. Wolf will be a label that covers a very broad
spectrum, some very commercial jazz, like I've been
doing for years, I joined up with Henry because he
wanted to broaden his spectrum and that seemed very
important to me.

'It won't be Miami Jazz. The records will be made
here in New York or wherever they have to be made.
Henry trusting me artistically and we consult. We have
started off very slowly and methodically but we are very
serious about it.'

New York  N.Y.  Chicago  Ill.  Richmond  Ind.  Los Angeles  Cal.

Indelco Nederland bv  Amsterdam  Indelco Belgium SA  Brussels

THANK YOU, HENRY!
from your Overseas Friends T.K. and the Benelux Band.
Larry Brahms heads an office at T.K., which he describes as being in charge of everything from artist relations to special projects. He described his duties and philosophies for Cash Box.

The Talent Direction and Management office operates under the name of TDI.

"We take what an act has and try to build on it. If they're a single, we get them a band and try to build a show. We rehearse the band and keep them alive by putting them on the road. With the established artists, it's more a matter of deciding where and when they should play and whether they should be a club act, a lounge act or go after the concert market. We stay in touch with the major promoters and agencies and we work with the local TV shows that use acts, all across the country. This is so we can have our own training circuit out there, like a 'chitlin' circuit.'

"In every town, you can go across the tracks and there is a little barn, and this is where our groups learn. They find out what works and what doesn't and we try to keep them there four to six nights a week. When a group releases a record, we send them out on this "training" so that when their records shows some promise, and an agent calls up and says he wants to book this act, we've got a solid, tight act, one that really knows the material.

"We also try to prepare an act for what it is like out on the road. The record business has a charisma about it, like people think, we've got a record, now everything is peaches and cream. But on the road, it is rough. A lot of the new acts don't know what to expect, but the ones I'm really concerned about are the ones who come in and their first record is a hit and they don't know how to handle it. We try to help them.

Brahms explained some of the more unusual ways in which the company helps the acts. "We have even started doing TV rehearsals at local stations here. We go in, for a few hours, they set everything up with the microphones and cameras, a regular rehearsal, so that the little red light goes on for the first time they don't freeze up. We also have classes for radio interviews, so that the acts know how to talk to a dj on the air. We work with the acts like this and we tell them: don't get caught up in yourself and don't read your own pr. We tell them: don't believe everything you read because we write it.

Brahms summed up his function at T.K. by saying: "Whatever it is an act needs, we are here to help them get it. If we can't do it ourselves, we'll find out who can."

Brahms has been in the music business for 10 years. He's been with T.K. for two years.

Prior to his work with T.K., Larry was involved with booking talent in the New York area and taught music in colleges.

THE GENIUS (continued from - Tk-36)

material — obviously that's No. 1 — and a good record. No. 2. Once you got those if it doesn't matter who the singer is.

"When I produced Hot Chocolate's 'Sweet Sexy Thing' I was probably the only guy that liked the record. The guy who sings lead on it — he's not the greatest singer in the world and that's what most producers are after. They want a singer who can really sing good, sing his butt off and can do all kinds of things. But that's not what the public wants — they want somebody that they can identify with. Teenagers buy 90 percent of the records — that's who you're got to please."

"I guess I think a lot different from other producers."

About the writing side of Reid's career he considers the idea for a song the hardest thing to come up with — writing is the easiest thing to do once you get the idea. I can be talking to someone on the phone, or at a movie and then, wham, get that idea. When I first got down to West Palm Beach from Cochran, Georgia I would just write songs for the heck of it. I'd write them and leave them lying around. I was singing while I was working and somebody said I was pretty good and should check out Henry Stone.

"Around this time I'd started a group, the Delmiros, and Henry heard them. He gave me a job working for him in the warehouse and used my group as backup singers, stuff like that."

"The point is that Henry didn't like my songs!"

A Shot

Reid's Delmiros group did get a shot at recording for Frank Williams Selma Records, although illness forced Reid himself off the session despite the fact that Selma billed him. It was Reid's song "Down With It. Can't Quit" that came to the attention of a lot of people in the industry and Reid himself who came to the attention of singer Joe Tex. Tex took Reid to Buddy Killen and Reid ended up recording — not too successfully — for Dial Records. When the Dial period wound down Reid found himself in New York for Tayster and finally no credit producer for the Big Maybelle records.

And then back to the funky little studio up in the attic at T.K. Productions.

Now the big push is starting on Reid the singer, while he also concentrates on his other interests, viz a novel, "There's A Fly In My Soup" (about the black-white situation that Reid hopes to get a screenplay out of — he's far from happy at the state of the current Black-lost division movies) and working on his new talent discovery Paulette Reeves. "She was a person who'd been around a long time and suddenly I discovered she could sing. We went in to cut a demo but the band and Paulette grooved so well we ended up cutting a record," he said.

And then there is his comedy — Reid is actually the notorious Blowfly on Weird World Records (notorious for his salacious parodies of soul and rock songs) and already has 4 albums out under this guise.

Clarence Reid may spend a lot of time in his funky atti studio but the oldest of 18 children can't sit still for long.

Dear Henry,

Thirty years ago I met you in Jacksonville, Fla. I was a rock & D.J. at the Univ. of Fla. and you were running Pan Am Dist. It would seem unlikely that 10 years later we would be partners in Tune Distributors and Chart Records. And 10 more years later in TK Productions, but we were.

The following 18 years went by so fast it seems like only yesterday. The excitement, the hard work, the travel, the maddening pace, the music, where did it go?

For you it's still there. I must admit having wound-down a little since going into retail. Yet everytime a new success occurs at TK, I still get a glow of satisfaction because I was there in the beginning...and I saw our baby grow into adulthood.

It was just wonderful being a part of it all.

We were partners for 18 years. We are friends for life.

Henry Stone as a man, advisor, friend and teacher...I love you.

Milt

Milt Oshins
President, Happy Note Stores

P.S. I've got to admit things are just fine in retail. After all, I had the world's best training ground.
<table>
<thead>
<tr>
<th>YEAR</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>WRITERS</th>
<th>PRODUCERS</th>
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<tr>
<td>1971</td>
<td>Betty Wright</td>
<td>Clean Up Woman</td>
<td>Clarence Reid Willie Clarke</td>
<td>Clarence Reid Willie Clarke</td>
<td>Alston Gold</td>
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<td></td>
<td></td>
<td>(single)</td>
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<td>1972</td>
<td>Timmy Thomas</td>
<td>Why Can't We Live Together (single)</td>
<td>Timmy Thomas</td>
<td>Timmy Thomas</td>
<td>Glades Gold</td>
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<td>1974</td>
<td>Latimore</td>
<td>Let's Straighten It Out (single)</td>
<td>Latimore</td>
<td>Steve Alaimo</td>
<td>Glades Gold</td>
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<td>(single)</td>
<td>Rick Finch</td>
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<td>1971</td>
<td>Beginning of the End</td>
<td>Funky Nassau (single)</td>
<td>R. Munnings</td>
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<td>1975</td>
<td>Gwen McCrae</td>
<td>Rockin' Chair (single)</td>
<td>Clarence Reid Willie Clarke</td>
<td>Steve Alaimo</td>
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THE SOUL (continued fr. TK-8)

The first record I ever produced was Ray Donner's 'You Don't Know What You've Got (Until You Love It)'
and I dallied at production after my performing career was ended by a back injury in the '70s with Timmy Thomas. 'Why Can't We Live Together.' Funky Nassau and Betty Wright's 'Cleanup Woman.' I was listening carefully to all kinds of music during those years and that experience has helped me a great deal. Throughout all this time. Henry was my manager and, right from the beginning, I looked upon him as a second father.

Making It

The tacit approval of the public of T.K. product is something Alaimo is intensely proud of. 'It feels very good that we've broken over the top. We're working harder now than ever. We want to build a stable of artists, producers and writers. That's been the key to our current success and we intend to keep doing it. Clarence Reid is a good example of the type of man we've got here at T.K. He's totally versatile - a triple threat. He wrote all of the material on the George and Gwen McCrae album, he's an incredible performer and he knows all the ropes of production. Casey and Finch (the writing team of KC and the Sunshine Band) were office boys here before we gave them a shot at the studio. We've got a lot of talent here. George 'Chocolate' Perry played bass for Stephen Stills on the road and he's producing the Raw Soul Degrees for us. Our overall philosophy is that artists are fine, but the story is the thing and the marriage between producer and artist is essential. We want our artists to show a progression with each release. The tenth album should be better than the ninth, etc. I'm totally accessible to writers and musicians. I feel that to do my job I have to be.

In pursuit of his and Stone's goal, Alaimo listens to everything publishers send him. He is strict about what he takes, however, insisting that he'd never cut a tune that a number of artists covered. Nor would he release a single that was an LP cut on another artist's album. Retiring his credo, Alaimo recalled, 'All of my producers are engineers. I don't believe anybody can produce themselves. Wilie Clarke is one of my strongest producers and he too has engineering experience. He puts on some of the horns for us.'

Pioneer

If this way of doing business seems to fit the pioneer mold, it is nothing new for Alaimo. When he hosted 'Where The Action Is,' he brought many of T.K.'s biggest black stars before a predominantly white TV audience for the first time. James Brown, Otis Redding, Wilson Pickett, Smokey Robinson and the Miracles, The Impressions, Stevie Wonder, Sam & Dave, Caria Thomas and Joe Tex are just a few of the performers who appeared on the show and who gained widespread exposure at crucial stages of their career development. 'The main reason I had these people on the show,' Alaimo recalled, 'was because they filed the bill professionally. Each one was an incredibly talented artist and I refused to deny them exposure because they were black. I never thought twice about it.'

Every Base Covered

'I've been involved in every aspect of show business successfully with the exception of having my own hit records,' Alaimo said, 'but even there I've always been in the hunt. Bill Justis produced 'Every Day I Have To Cry' and Ray Stevens sang backup on it. The list of talented producers I've gone through amazes even me. After Justis there was Rick Hall, Tom Cogbill, Boyce & Hart, Burt Bacharach, Hutch Davies, Bob Crewe & Bob Gaudio. Chips Moman coming over 'n The Ghetto.' Felton Jarvis, Dan Penn coming off 'The Letter.' Toni Wine, Luther Dixon and Sid Feller coming off 'How Glad I Am.' That's what I mean about finding the right material. All these producers were really hot or just about to get hot, but we couldn't come up with a hit with any of them.'

'I was a record business baby,' Alaimo quipped. 'I would go to distributor meetings with Henry and was introduced to the heavies of the industry. I met people like Ahmet Ertegun and Joe Smith and remember being very impressed. During the years I was an artist, I recorded for Imperial, Atlantic, Entrance, Chess, ABC, Liberty and Marlin so I got to be good friends with quite a few people in the business.'

(continued on next pg.)

We're proud to be associated with the success of

TK productions, inc.

Warm Congratulations to

HENRY STONE

To a true friend

ContinuedSuccess

joevoynow

RAY MARTINEZ, one of the many more-than-one-talent individuals in the TK family. Seen at the MCI board in the new studio. Ray is an engineer, producer and writer.

BIB DISTRIBUTING CO.
THE HEART (continued from TK-6)

that we have down here somewhere, the little r&b stores. That's how we get our messages. Listen, I can talk to 10-15 people in New York, or I'll call four or five people in Chicago. Not at the distributor level; I know what they're doing, but the one-stops, the retailers, especially with black records.

Henry Stone based himself in Florida in 1946, coming from the west coast where he was an ex-trumpet player (Rayburn) and formerly with Ben Polk's Jewel Records. He was also publishing an index of the then-emerging independent labels, all r&b, for the benefit of anyone who wanted to subscribe.

There was a warehouse in Miami and inside were around 50,000 78s on the Black and White label. The owner of them couldn't sell them or afford the storage charges. Stone (who knew something about peddling records from the back seat of his California automobile) took them off his hands and emerged for the American distribution business.

Then he went with Regent Records (the Harmoni- cants, Francis Craig's "Near You") and back into distribution with Pan American. But as Stone says, "I always had a studio in the back of my pocket—and around this time I recorded Ray Charles on Rockin' Records. My label. I also recorded John Lee Hooker under a pseudonym."

Syd Nathan, patriarch of the King label out of Cincinn- nati, used to visit Miami and he and Stone got into partnership with the formation of DeLuxe Records (he was also producer for Modern/RPM, Chess/Checker). On DeLuxe, which Stone and Nathan owned jointly, Roy Brown and the Charms, whose hits "Hearts Of Stone" and "I'm a Man" were covered with rather more success by the Fontane Sisters and Pat Boone respectively. Stone was the writer of the latter tune. Brown and the Charms were given an $11 royalty check for his mid-1950s creativity. On DeLuxe, Stone recorded an r&b group that became James Brown and the Famous Flames.

After two years with Nathan and still based in Miami Stone went back to distributing until the jolt from the WEA group. He had kept up his recording interests, forming the Gladies, Marlin and Dade labels ("Mashed Potatoes" was a big r&b hit in 1960 for Stone on Dade, performed by the Swans, which was actually a group of James Brown's sidemen).

Stone now says of his present operation: "I'm not interested in buying any tired old label and picking up tons of dead inventory. I want our company to be all new, all fresh and turn out product that will move. I don't want or need any [email protected] 00 recording sessions."

"They're not necessary and if any artist is unhappy with our setup he can go anywhere else he would like."

THE SOUL (continued from preceding pg.)

'I'm Their Favorite'

If Alaimo has relinquished the spotlight of the performing arena for the velvet darkness of the 24 track studio, he hasn't communicated it successfully to the T.K. roster of artists and producers. He laughed when he admitted, "A lot of the T.K. stars want to record. They say 'I'm their favorite, but I'm creating now. Singing and performing came easy, production is hard work. I might take a shot at singing something in the future, but I have no plans now to get back into it."

I'm totally committed to building the careers of our artists, not to manage them, but to help them avoid the pitfalls I've encountered. We're a family—everyone sings on everyone else's records.

From a business perspective, Alaimo is quite aware of the nature of the record business. He knows that no amount of hype can sell a stiff and he realizes the importance of proper distribution. Towards that end, he has learned a great deal from Stone and is proud of the fact that he (Alaimo) is on a one-to-one basis with almost all of T.K.'s distributors. His creative career has taken on more executive dimensions of late and he says that he's interested in stepping out of direct production so he can oversee the entire T.K. operation. I don't have to be there with Rick (Finch) and (H.W.) Casey anymore," he said candidly. "All of our producers are somewhat autonomous now. I don't care if my writers write the tunes as long as they're hits, like Latimore's 'Ladies Man'. That's a smash if I ever heard one. Being the one behind the scenes is tough for me, but I feel it's very important. I want to keep doing what I'm doing. I've made my own records, I've performed in all the big rooms from the Copa to Caesar's Palace and I've seen more films (Wild Rebels, Hook-Up Generation and 'Stanley') that have all been moneymakers. I don't want to be a star."

Alaimo's viewpoint is even more praiseworthy in light of his devotion and admiration for the stars of his day who are still active performers. He said, "I'm proud of Tony Orlando. My cronies are doing well. Sonny & Cher, Bobby Vinton and Frankie Valli have really done it. I'm happy for them."

Goals

What are Alaimo's goals for T.K. in the remainder of 1976 and the future? "I want to build artists with LPs. We know we can sell them. When we get bigger than

Steve Alaimo in his natural habitat, the control room.

Columbia, we'll stop. Henry and I have built a good nucleus and it's thrilling to see a dream like this come true. I'm currently overseeing the building of T.K.'s new studio. A 24-year-old guy named Seth Snyder is designing, building and installing the new equipment. I'm training him to be a producer. He's got a great mind and is a special talent. He's another example of what we're doing here at T.K."

Putting the rosy picture in the proper gold frame. Alaimo said, "Between Henry and I, we've got to know the whole ballgame. We want to get bigger, but not at the expense of alienating anyone. Our philosophy is to have fun and make money too. Obviously Alaimo has turned the irony of his fateful recording career to best advantage. He has plowed the experience and dues he's paid back into T.K.'s roster of performers and in so doing has found his strength as a producer and guiding light for performers. In a business where success is so elusive, Steve Alaimo has shown that his true colors are as bright as any rainbow.

You've been a Great Friend for more than 25 years.

I'm thrilled about your success.

Charly Lom: office mgr. of TK & Tone

Charlie has been with TK/Tone for 8 years, since 1968 at which time Muriel Stone took her in and taught her the record business. Charlie was 19 at the time.

After working as an apprentice to Mrs. Stone, learning the operation of Tone Distributors doing bookkeeping, taking orders and learning the lines, Charlie became the export secretary of Tone International for a period of a year.

Charlie remembers that there were not enough desks at the time. She worked on the edge of Mrs. Stone's desk. She then went into Accounts Receivable, then Accounts Payable.

Charly is originally from Cuba. She sees TK and Tone as the melting pot for Cubans, White and Black Americans. "The warmth among the people who work here is generated from the Stones and comes through in each individual's job and in all the music."
Betty Wright is ready. Ready to become as big a star nationally as she is in many parts of the country, and ready to make as big an impact on the pop charts as she has on the R&B charts.

Betty has been singing since she was three years old with her family's spiritual group, the Echoes of Joy. Despite the complaints of her siblings that she was too loud. She moved on to singing solo in local talent shows in Miami, and in 1968 cut her first record with Clarence Reid producing for the Atlantic label. In 1972 she earned a gold record for "Clean Up Woman," and at the time she received the award, she also got a B in her vocal course at Miami-Dade Junior College, where she had the highest average of any black student. Miami-Dade, however, is not the only venerable institution to recognize Ms. Wright's talents. Says Rolling Stone of her last album, "Danger High Voltage": "When Wright tackles strong material and the band hits overdrive, Betty Wright becomes one of the most exciting vocalists in pop." Creem Magazine says that Betty's voice is "young, strong, and full of nuances that can carry any kind of song well." And Boston's Real Paper summed up the situation by saying: "Wright seems destined to fill the gap that Aretha Franklin left in her quest for a black MOR standing."

Cash Box spoke with Betty Wright after the mastering of her new album "Betty Wright Explosion" had been completed. The mastering was the hard part, she explained, because they had a hard time deciding which of her some two-dozen new tracks to use. Betty has written six of the ten songs selected for the record, and she says it has "more variety" than her previous albums. Also in the works is a label, Ms. B. of which Betty will be president, but will not record for. She will be looking for new, young talent; people who are as strong on record as they are on stage.

Things look very bright for this very young woman from the sunshine state, and it seems like the superstar status she has long deserved is about to be hers.

George McCrae, the eldest of nine, grew up in West Palm Beach, Florida. He began vocal training at the age of six in the church. Gospel-singing led him to the high school glee club and to the formation of his own group. Upon his discharge from the Navy in early 1967, George started his singing career at a small club in his hometown. Six nights a week he performed, and six days a week he cleaned up and did maintenance at the place. "It was all part of the contract," McCrae remembers.

George soon moved on to other South Florida clubs, strictly as an entertainer. During one of these early dates, Betty Wright and her producer, Willie Clarke, introduced themselves and left a number to call regarding recording. George just held the number. "I didn't think I was ready, and besides, I was scared. Two years later, he was approached by Brad Shapiro, now a successful independent producer, and Henry Stone. Coincidentally, these were the same people Betty and Willie had told him about. George cut some local hits in Florida, and continued to play club dates. In 1972 George dramatically changed professional direction as he enrolled in college to pursue criminal justice studies. In the spring of 1974 he was approached again, this time by H.W. Casey and Richard Finch, then two young producer-writers just getting started. This was the proverbial big break. The result was the single "Rock Your Baby" on Stone's T.K. label. It went to #1 and became one of the biggest selling records of recent years.

Worldwide, McCrae is in great demand; he has completed exceptionally successful tours of South America, England, Spain, France, Belgium, Austria, Holland and Germany. He received Germany's top music award. The Golden Lion, and is the recipient of gold and platinum records for "Rock Your Baby" from many countries.

Born in Pensacola, Florida, Gwen McCrae is the youngest of five children. Reared in a religious and music-oriented household, the first singing she did was gospel music in church, and gospel groups were her early idols. "All my life I wanted to sing, but it wasn't until I was in high school that I really began to get serious about it. I used to sing in local clubs, and I started making a little money. It was very little at first. But even a measly $7 meant something to me, because I was doing what I wanted." Gwen notes.

After two brush-offs a year apart, George McCrae was allowed to walk Gwen home—a week later they were married. After George got out of the Navy, they began a singing career as a duet, working small clubs in the south Florida area. Their first record was "Two Hearts in a Tangle" for Henry Stone's Astone label, which was a local hit in Florida.

Gwen broke out solo with "Lead Me On," which became a national R&B hit followed by such tunes as "Ain't Nothing You Can Do," "He's Not You," "Leave the Drivin' to Us," "Keep Something Groovy Going On," "For Your Love," and "It's Worth the Hurt," before the success of "Rockin' Chair." George managed his wife's career until he checked with "Rock Your Baby." With two busy careers in the family, Gwen and George sometimes work together and sometimes do solo concerts. Oft-stage they prefer to relax at their Florida home with their two daughters, but touring and (continued on next page)
Frank Williams and the Rocketeers in Miami.

Little Beaver came to Henry Stone at about the same time he decided to abandon bass for guitar. By 1971 Beaver was a main Miami session man, playing on "Clean Up Woman" for Betty Wright, for whom he wrote "I Love The Way You Love." His first solo release on Cat, "Joey," was a local success that has recently been recorded by A. Kooper. The album featuring "Joey" was an acclaimed collection of blues/soul fusions like Bobby Bland's "Two Steps From The Blues" and an 11 minute instrumental showstopper, "Katie Pearl." Beaver's later recording output includes the single "Mama Forgot To Tell Me" and the instrumental album "Black Rhapsody."

The charting success of "Party Down" on Cat brings Little Beaver to the present in a soul groove. Still full of youthful creativity, he's constantly perfecting his work, both with other musicians and on his own material.

(continued on next pg)

From the desk of
BILL LOWERY

To Two Giants of the Industry:

Congratulations!

Henry & Steve, you've always been great to us.

We love everybody in your organization and I don't know of anybody who's happier for you than us.

You deserve success.

Love 'n' Kisses

Bill

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Congratulations from your HOT LINE RECORD DISTRIBUTOR in memphis, tenn.

Jim Crudgington
the rhythmic feeling.

Timmy became the first black man to own a lounge in Miami. This period gave birth to "Why Can't We Live Together" and the beginning of Timmy's partnership with Glades, as "Dizzy, Dizzy World" was released. Timmy's subsequent work on disk is highlighted by singles "People Are Changing," "I Got To See You Again," and "You're The Song (I've Always Wanted To Sing)," with a well-received album of the latter title.

His most recent single, "Ebony Affair," titles a syndicated television program which he frequently hosts.

Dorothy Moore has suddenly emerged as a new star in the T.K. family with "Mary Blue." Already hugging the top position on the r&b charts at #3 bullet last week, the single is now breaking big popwise as well, showing at #64 with a bullet on last week's Cash Box Top 100 Singles.

Dorothy Moore

Latimore combines classy musicianship with a witty lyric: "There's A Red Neck In The Soul Band," by its title alone, communicates the ironic vision of his artistic awareness. The Glades recording artist purveys a mixture of sweet soul, jazz, blues, rock, show tunes and even a classic popular sound.

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Alaimo, a former performing associate, has complemented Latimore's talents as a conductor, arranger, producer and singer on his albums: "More, More, More Latimore" and his latest release "Latimore Ill."

Latimore's other recording accomplishments include the single "Let's Straighten It Out" and his currently charting "Qualified Man." He's writing new songs and experimenting with new musical forms and textures all the time. Having added melodica to some of his arrangements, he is now mastering the flute. Latimore would enjoy another hit "for the joy of doing it."

Hokis Pokis

TK is attacking the disco scene on all fronts, with the latest single by Hokis Pokis, on the Shield label. The group is from Long Island, and has been playing discos in the tri-state area and New England for the past year. TK picked up "Nowhere" after it had generated sales of over 50,000 on disco play in the Northeast. The group's next single will be out this month and is called "Swing."

King Floyd

Miami

Miami is a six-man ensemble that has been entertaining separately for years, coming from all over the country to the city by which they're named. Having been together less than a year, their first single "Party Freaks" and album "Miami" on Drive Records have gained them some notices.

The soul-rock group's members range in age from 22 to 35, and their seriousness about their music is instantly recognizable. The members are Robert Moore, lead vocals and percussion; Freddie Scott, drums and percussion; Warren Thompson, guitar and vocals; Bobby Williams, keyboard and vocal; and Willie Jackson, bass.

Jackie Moore

"Precious Precious" brought fame to Jackie Moore in 1971 with over a million in sales. Brad Shapiro worked on the production of that record, so it's no surprise that Jackie was chosen to debut Kayvette Records, of which Shapiro was president, when Kayvette joined the T.K. group. Her first single was the charting "Make Me Feel Like A Woman," title song of her first album. Jackie describes herself as knowing she would be a singer from an early age - yet, she originally pursued a medical career and attained high honors as a paramedical student. She began singing professionally in 1968, helped by Philadelphia DJs Louise and Jimmy Bishop and O'Jays' arranger Bobby Martin. Jackie has toured extensively in and out of the United States, and has appeared on all the major television showcases. She now lives in Washington, D.C., still writing, singing and looking forward to a promising recording career.

continued success

THE FAMILY THREE

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arch 27, 1976
The Coasters

The Coasters' success in the field of comedy and novelty music remains well known to this day. Formed in 1953 by Carl Gardner, with the help of manager Lester Siis and writers Jerry Lieber and Mike Stoller, the original group migrated from California to New York to record. "Charlie Brown" and "Yakety Yak" of course carried the Coasters to nationwide fame — while the songs were funny, they carried a message as well. Their output from then on was instant gold, with "A long Came Jones," "Little Egypt," and "Poison Ivy." The often imitated and impersonated Coasters have placed over twenty records on the nationwide charts.

The Coasters now consists of Carl Gardner, original lead tenor, Earl "Speedo" Carroll, tenor, who joined in 1961 from the Cadillacs; Ronnie Bright, bass, who has been with the group since 1961 and has been with the Valentines and the Cadillacs; and Jimmy Norman, baritone, who joined in 1971. Thomas "Curley" Palmer has been writing and arranging their music for nearly 13 years.

Still an active touring organization, the Coasters are now signed to Wicked Records, a member of the T.K. Productions family. They are currently working on their first recorded product for the label.

Fire

Margaret Reynolds, Jeanette Holloway and Beverly Champion comprise the group called Fire, a trio which backs KC & The Sunshine Band on records and in live performances. H. W. Casey and Rick Finch will be producing an LP with the trio in the near future. With Fire are George McCrae, left, and KC, right.

Milton Wright

Frederick Knight

Juana Records' artist, Frederick Knight, has spent his career singing and writing songs that say "I love you" in unique and memorable ways. The ways Frederick has chosen to say "I love you" have proven that he is that rare commodity, an artist with staying power and total audience appeal, especially for an artist from the crucible of southern rhythm and blues.

Much of Frederick's time and energy since his smash hit of 1971, "I've Been Lonely For So Long," have been devoted to establishing and consolidating his business activities in his hometown. Under the umbrella of Bessemer Wage Corp., he has his record label, Juana, distributed by T.K. Productions, Inc., publishing and production company.

Born in Bessemer, Alabama, where he still lives, Frederick is a Leo, with a Leo's qualities of friendliness, outspokenness, self-confidence, joviality, and the ability to go after what he wants and usually get it.

While at J.S. Abrams High School in Bessemer, he played with several bands and sang in the chorus. He then received a music scholarship to Alabama A&M College in Huntsville, Alabama. When he left A&M, he returned home to pursue a professional career in music.

Frederick Knight has now found his role in life, and while he's not standing in front of a classroom passing information to more or less eager ears, he is teaching millions of people some valuable ideas — such as the worth of love and the need for securing one's own position in order to be able to function effectively. The hits will continue to pour out as Frederick Knight keeps saying "I love you" in unique and memorable ways; and you can expect many more "million sellers" from him and the other artists that he produces on his newly formed Juana label.

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A Special Thanks to Janet Oseroff who played a major role in making this section possible.
Wildman Steve

A whole other world, and part of the TK family of labels is called Weird World Records and features the works of Wildman Steve, product described as "For Adults Only."

The Controllers

The Controllers, four men in their early twenties hailing from Fairfield, Alabama, began their musical careers singing in church gospel groups. In 1974, after working with the group for several months, Clinton Harris took the vocal quartet under his personal management. When he formed Bessemer Wage with Frederick Knight, the group was signed to Juana Records distributed by T.K. Productions.

The close-harmonizing group's first single, "Is That Long Enough For You," was picked in all the trades.

Tropea

John Tropea's "Tropea" LP spearheads T.K.'s entry into the jazz field on Marlin Records. His first solo effort, it charted #170 pop album last week in Cash Box.

The Excavations

The Excavations formed themselves in Birmingham, Alabama about five years ago, with Josie Short, Jewel Short and Barbara Tanniehill. Their biggest break came when they met Frederick Knight while doing studio work as background vocalists. They have been appealing with the likes of Nancy Wilson, New Birth, B.T. Express, The Impressions, Tavares, Bloodstone, the Blackbyrds, and Eddie Kendricks, and appeared on numerous college campuses.

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Top New Instrumental Combination
No. 1

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Top New Male Group
No. 1

R&B-SINGLES
Top New Male Group
No. 1

POP-ALBUMS
Top New Instrumental Combination
No. 1

R&B-SINGLES
Top New Male Group
No. 1

R&B-ALBUMS
Top New Male Group
No. 1

R&B-SINGLES
Top New Male Group
No. 1

R&B-SINGLES
Top New Featured Vocalist (Male)
No. 1

AMERICAN MUSIC AWARDS
Best Soul Single of 1975
"GET DOWN TONIGHT"

Thank You...!
Peaches Brings Industry Glamor To Retail Level

by John Mankiewicz

The story sounds like a fairy tale. The funny thing is that it’s true. Nehi Records, a prominent rock record label, and, coincidentally, the company that owns the Peaches retail chain, started in 1962. Fred and Joyce Heiman were partners. They worked at a dry cleaner’s. In 1967, they opened the Peaches record store at 536 Washington Avenue in Atlantic City, New Jersey. From that point on, the Peaches story is a classic. It is the story of a small, independent record store that became a national phenomenon.

The first Peaches store opened in 1969. It was a one-stop shop, offering records, T-shirts, and other merchandise. The store was a hit, and soon there were more than 100 stores across the country.

Peaches Attracts All Age Groups

"Everything In Schwann" The St. Louis operation, like all Peaches stores, is a one-stop shop, offering records, T-shirts, and other merchandise. The store was a hit, and soon there were more than 100 stores across the country.

"Peaches Rent A Record" The store also has a public address system that is used to announce sales and special guests. Special in-store play, in the form of videos or disco hours, pops up at least once a day.

Another aspect of the store that is attractive is the seating. All age levels can be found here. For some, it's a place to relax. For others, it's a place to enjoy the music.

"The New Age Of Records" The store has a wide selection of records, from the latest releases to the classics. The selection is always changing, so there is always something new to discover.

"The Store Of The Future" The store is located in a busy shopping mall, where people are always passing by. It is a great place to meet friends and make new ones.

"The Future Of Record Stores" The store is not just a place to buy records, it is a place to experience music. The store is open all day, every day, and there is always something going on.

"The Peaches Experience" The store is a place where people can come to relax, to listen to music, and to have fun. It is a place where people can come to learn about music, and to enjoy it.

"The Peaches Way" The store is a place where people can come to explore, to discover, and to be inspired. It is a place where people can come to be themselves.

"The Peaches Promise" The store is a place where people can come to be part of something special. It is a place where people can come to be part of a community.

"The Peaches Mission" The store is a place where people can come to be part of something greater. It is a place where people can come to be part of a movement.

"The Peaches Legacy" The store is a place where people can come to be part of something timeless. It is a place where people can come to be part of a tradition.

"The Peaches Dream" The store is a place where people can come to be part of something magnificent. It is a place where people can come to be part of a dream.

"The Peaches Reality" The store is a place where people can come to be part of something real. It is a place where people can come to be part of a reality.

"The Peaches Outlook" The store is a place where people can come to be part of something hopeful. It is a place where people can come to be part of a hope.

"The Peaches Future" The store is a place where people can come to be part of something exciting. It is a place where people can come to be part of an excitement.

"The Peaches Challenge" The store is a place where people can come to be part of something difficult. It is a place where people can come to be part of a challenge.

"The Peaches Opportunity" The store is a place where people can come to be part of something promising. It is a place where people can come to be part of an opportunity.

"The Peaches Idea" The store is a place where people can come to be part of something interesting. It is a place where people can come to be part of an idea.

"The Peaches Vision" The store is a place where people can come to be part of something beautiful. It is a place where people can come to be part of a vision.

"The Peaches Promise" The store is a place where people can come to be part of something meaningful. It is a place where people can come to be part of a promise.

"The Peaches Potential" The store is a place where people can come to be part of something profound. It is a place where people can come to be part of a potential.

"The Peaches Potential" The store is a place where people can come to be part of something possible. It is a place where people can come to be part of a potential.

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**Another Overnight Sensation Debunks A Musical Myth**

**by Jess Levitt**

LOS ANGELES — With the overnight success of "Disco Lady," the talents of 20-year veteran Johnnie Taylor are where they ought to be — in the spotlight. Taylor is no new face to the music world. He has been making records for a long time, however, with "Disco Lady," he is very close to having his first #1 across the board hit.

**Trendsetter**

"I've always considered myself to be a trendsetter rather than a trend follower," the Columbia artist said recently while visiting Cash Box. "I always try to stay abreast of things and use a lot of writers for my material. It gives me a fresh sound. Music is a funny business in that the concepts change every six months or so, and by using a variety of writers I feel it helps me sound less repetitious."

Taylor elaborated on the concept and origin of his current smash, saying, "The tune 'Disco Lady,' came from some of my writers in the Bay Area. When I first recorded it, I really wasn't into it, but after I took the tapes home and began to listen to the tracks, I knew that it would happen. The tune was fresh, much different from the things I had done previously like 'Who's Makin' Love,' or 'I Believe You,' etc. The success of the record has really overwhelmed me. People stop me in the street and say, 'Hey Johnnie, I really dig your new record.' Oh I say, you mean Disco Lady. No, they say, that tune you do. 'Shove It In, Shove It Out,' Johnnie laughed. Even though 'Disco Lady' is the winner other cuts that I am proud of on the Eargasm LP include Pick Up The Pieces, 'Running Out Of Lies,' 'Somebody's Gettin' It' and 'Don't Touch Her Body.'"

**Gospel Origins**

Taylor actually began his career in music as a solo gospel artist. He later went to Chicago where he joined a gospel group called the Highway Q.C.'s. While in Chicago he met Sam Cooke and sang with the Cooke-led group the Soul Stirrers. Taylor left that group and joined Sam in California when Cooke started Stax Records.

After Cooke's death Taylor left Stax and went to Memphis to join the Stax family. "Stax had a great roster then. Isaac Hayes, The Staple Singers and many other talented and wonderful groups," said Taylor. "I was with Stax for ten years and hated to see the label fold because of my personal feelings with being with the label so long."

**Chicago Years**

Reminiscing about the Chicago years, Taylor stated that many artists influenced him while he was a young and struggling performer. "In those early days I admired Muddy Waters, Howlin' Wolf, Lowell Fulson, Memphis Slim, Ahmad Jamal, the Impressions, Sonny Til and the Orioles and the Dominos. Taylor maintains tremendous love and respect for gospel music even though he has chosen the pop motif. "In gospel we were extremely limited in places where we could expose our music. Gospel didn't allow us to sing or share our music with the rest of the world. The only way I could broaden my base as a singer and performer was to go pop and be heard. I'm a little saddened by it, but in the last ten years or so there are fewer and fewer gospel shows in major markets and there is a difficulty in getting the product. When I first started singing gospel, my favorite groups were the Five Blind Boys, Hummingbirds, Gospel Harmonettes and the Caravans. I hope they never let gospel music die because it's the real roots of rock and roll and everything else in music."

**Future Plans**

Future plans consist of doing more large concerts, colleges, theatres and lounges. "I am used to singing in clubs but now that I have broadened my base I want to sing for the kids. I really enjoy performing in nightclubs, however, young kids aren't allowed in clubs and I want to expose them to my music. I am going to carry twelve pieces and have some background singers so the sound is as close to the record as possible. I want to give the audience back what they have given me."

**Jack Palmer Dies**

NEW YORK — Composer, lyricist and ASCAP writer, Jack Palmer died March 17 at St. Mary's Hospital in Waterbury, Connecticut following a long illness. He was 72. Palmer is survived by his wife, the former Bertha Gereski, and a sister Foye Pitts. Services were March 19.
This week Carole King's "Tapestry" begins its sixth year on the music industry's album charts. During this period, more than 13,000,000 units have been sold, making it — by far — the biggest-selling pop album in history.

All of us at Screen Gems-Columbia Music/Colgems Music are proud of Carole's fantastic achievements as a songwriter and as a performer of her own songs. We look forward to Carole's and "Tapestry's" continuing success...ad infinitum.
BNB Management: The Force That 'Keeps Them Together'

by Stephen Fuchs

LOS ANGELES — Over the course of the last year one of the hottest performing acts in music has been The Captain & Tennille. Their interpretation of Neil Sedaka's "Love Will Keep Us Together" brought them from obscurity to million-selling artists in relatively short order. That tune was recorded in two languages. A Spanish pressing began climbing the charts even as the English version trailed away from number one.

Earlier this month "Love Will Keep Us Together" won the A&M recording duo a Grammy for "Record Of the Year." Earlier this week, the same recording was voted a Juno Award — Canada's equivalent to the Grammy — giving it credit as the "Best Selling International Single." At the moment The Captain & Tennille are again cropping in on the apex of the Cash Box singles chart with "Lonely Night: Angel Face," which is number two with a belter.

Behind The Act

All of this success owes, certainly, to talent and dedication. But a great deal of credit is also due the business force behind this professional act. BNB Management BNB has just announced what must be the coup de grace for The Captain & Tennille: a release of their own variety series on ABC-TV.

BNB is a broad-based firm centering around the theme of true-to-the-fact entertainment. In that vein, BNB works with a wide range of clients from writers and comedians to actors and singers. The only thing that qualifies the firm for the label "entertainment," however, is the fact that its activities have never focused purely on music. BNB has definitely been involved in all of the above and everything from the beginning.

The beginning for BNB as it stands now — Sherwin Bash, Mace Neufeld and Aan Bernard — was put together about six years ago. Prior to that Bash and Neufeld had been partners for some time. In fact, way back at the start. Neufeld was a songwriter and Bash was his publisher.

Spawning Grounds

Neufeld and Bash knocked around the east side of New York together in those days, hanging out in the now-defunct clubs that were the spawning grounds for "non-commercial" clubs such as Mike Nichols' & Elaine May, Mort Sahl, the Smothers Brothers, Lennie Bruce. As time went by Mace and Sherwin became friends with the nucleus of what was to become The Tonight Show. Bash evolved to the west coast. Bash and Neufeld also came out and set up shop. With his now-defunct business gravitating to the west coast, it was simply a matter of time before the team behind BNB got into the limelight of the record business.

When the Steve Allen show was axed, the whole thing went up in flames. The trio of Da Vinci and概述转写的后续部分。
MIDLAND MONSTERS!

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SOLID GOLD — ON ITS WAY TO PLATINUM — CONTAINS THE GRAMMY WINNING SINGLE "FLY ROBIN FLY"

BKL1-1368
CONTAINS CURRENT HIT SINGLE "GET UP AND BOOGIE"

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IT'S FUNK
IT'S ROCK
IT'S SOUL
IT'S DYNAMITE

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Co-Star of the ABC-TV Smash
"WELCOME BACK, KOTTER"
the first LP by

JOHN TRAVOLTA

who stars as

VINNIE BARBARINO

in the TV series

BLK1-1563

MIDLAND...The Mouse That Roars
Carole King

PAULEY PAVILION, U.C.L.A. — A confident and dynamic Carole King played to The Who's delight and the delight of a sold-out pavilion last week. It was the closing date of an eight-week cross-country tour and the energy level was high.

Carole King (who records for Ode) divided her show into two halves. The first consisted of a smooth, acoustic just the singer and the grand piano. Occasional help from congas and Fender bass. The softer tones were performed in this phase. The second part included full band and occasional riffing. A bonus surprise came in the form of Louise Goffin — Carole King's sixteen-year-old daughter. Ms. Goffin sang a tune she wrote, and then, on the second song, was joined by her mother, who also delivered tasteful harmonies. The intimacy of the moment sparked great audience response. Louise Goffin is off to a fine start, a record deal in the near future would come as no surprise.

After a brief intermission Carole King came back with a full band, and launched into songs that have achieved remarkable status in such a short period of time. "Smackwater Jack" was a highlight of the set, and "It's Too Late" brought them acoustic and laid down the rhythm.

The band was extraordinary. Leeland Sklar played bass, and Russ Kunkel played drums, both of whom are drummers that is always exciting to hear. These two are well known for their studio work, but they also included a piano. A medley of older songs set the audience on its collective feet — "Up On The Roof," "Tobacco Road" and "Woodstock." -- John Tropea

Flying Island

TOP OF THE GATE, N.Y.C. — Tropea brought his own brand of music to this packed club along with a17-piece all star band. Though not his normal backup, Tropea successfully managed to keep the audience on the edge throughout the entire evening. As a lead guitarist Tropea is fluid and tasteful, bringing in a bit of Wes Montgomery's style. He reached many peaks and valleys during the set, which were exchanged with lead guitarist David Spinorino. The sound ranged from bayou blues to R&B and everything in between. All of them, however, were comprised in the medley "Just Blues." Most of the numbers were very thematic with nice arrangements.

This was Tropea's debut performance as a leader in the studio he has appeared with such names as Neil Diamond, Steely Dan, Deep Deed, Billy Cobham, and many of Bob Crewe's productions. Notables in Tropea's band were the Brecker Brothers, David Samoff, Steve Gadd, and John Faddis. John Tropea's first solo LP on Marlin Records is called "Tropea" and sold-out club nights on the Cash Box charts.

Appearing on the same bill was Flying Island band. The group's music is very positive in their approach with extremely sharp instrumentation and well-written songs. The band holds up quite well without any vocals due to the nice mix of the vocals, bass, and drumming and especially the electric Fender. "On Star Dance," Flying Island reaches a peak in space age rock as they lose you completely in the music. The lead guitar, Queen Jean, marks the release of "Another Kind Of Space," the group's second LP on the Vanguard label.

The Who
Steve Gibbons Band

MADISON SQUARE GARDEN, N.Y.C. — Few rock organizations can claim as large a part of history as the Who. They've been criticized and minced for their contributions to music: composition, theatrics and lyrics. Many are well aware of The Who's long history. Known and in some cases worshiped as innovators and symbols of social rebellion, they've now more popular than ever.

This one night stand in the city was something of a fistful in a lifeboat with one lifeboat. The mad scramble for tickets began with a mail order raffle, continuing with scalpers and enthusiasts trying to get into the audience, then finally to the second ticket seller. A testimonial for Tom's right security lines by whatever means at their disposal. To complete the fiasco, Keith Moon had keeled over at his drums in Boston the night before the scheduled New York gig, causing it to be moved back a day.

The concert, however, was anything but a fiasco. The Who pull no punches, throwing the crowd to the finest and most acrobatic acts of a ten year repertoire. Opening with "I Can't Explain" and "Substitute," the concert was played like a tour. Lead singer Roger Daltrey, brevitated "Tommy" and selections from The Who's third album, "Who's Next," the group's playing, but the differences where they are able to break into their own tempo, definitely are there.

The group played "Squeeze Box," their latest single from the "Who By Numbers" LP, and "The Magic Bus." A record of the Cash Box top 100 albums. Of all the new material. "Slipkid" was the most interesting, incorporating onstage cabinets of corded percussion and Moon carrying nearly the whole tune on drums.

Reaction to bassist John Entwistle's singing of his own "My Wife" was very strong, bringing up an important point as to why Who concerts are so special. Entwistle's athleticism, fancy footwork and playing drums simultaneously was incomparable. Keith Moon as "Uncle Ernie," are part of a play with many characters. Their difference in role is what makes "Tommy" so exciting. An on-stage musician and "I Hear You" are probably the Who's strongest, most direct response for the group. A call for an encore, the group exhibited the coolness and uniqueness that is portrayed by groups who have played with a long string of hits behind them. Kingfish, simply not as nearly as good and as simple as all the others in the Who. king is the voice, and very versatile, performing country's "My Blue Eyes" and "Moonlight Blues" in a bit of Robby's monster's "Big Iron." They did material from their last album on Round Records, including "Hypnotize," a very melodic blues-oriented number and "I Hear You Talkin'" a really promising response for the group. Called back for another, the group exhibited the coolness and uniqueness that is portrayed by groups who have played with a long string of hits behind them. Kingfish, simply not as nearly as good and as simple as all the others in the Who.

Barbara Fairchild

PALOMINO, LOS ANGELES -- When you bring 'em up out of the audience to sing on stage with you, you're almost always a hit. And that's exactly what happened when Barbara Fairchild sang her way into the Palomino last week. The Teddy Bear Song, a song this artist put in the crib as a big, big single a few years back, and the combination of Barbaras' voice and the voice of her band were enough to bring anyone who knew to anyone watching something to everyone identified with. You can almost hear the audience when they are in a more whimsical vein they skipped through "Lazing On A Sunny Afternoon," and chucked it up with the finale of "Hey Big Spender" and "Jailhouse Rock.

Anyway the wind blows, this "Night At The Opera" was a mere silhouette of Barbara's potential.

The Cate Bros. who were reviewed in Cash Box (Feb. 14) opened to Queen's Roxy and performed a role which included a rousing performance of their hit single "Union Man."

Lisa Hartman Muldeer

ROXY THEATRE, L.A. — Lisa Hartman, of course, is an up and coming young talent from the West Coast. She was received by an audience of people from the record business and press at the Roxy. The performance was part of the Billboard discovery and recording artist for Kirshner. Records, displayed a talent and poise far beyond her nineteen years. Backed by a band that included our friend, the late Lenny Weinrib, she showcased tunes from her first LP. Lisa Hartman has an expressive voice.

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continued on pg. 104

Kingfish

ROXY, L.A. — United Artist's recording group, Kingfish, with Bob Weir and Dave Torbett at the helm, played to a packed Roxy Theatre on Saturday night. The group has made a lot of people believe, not only was their performance impressive, but the sales and airplay on their new LP is storming the nation. The set moved slowly though, with what seemed to be never-ending instrumental sections. However, lead guitarist Robby Hoddinott has to be one of the best at total interpretating the group's soul and blues tunes. The audience didn't mind the wait between tunes though, it was an enjoyable evening with a good group of people out enjoying their favorite Kingfish songs. The group is very rock and roll, and very versatile, performing country's "My Blue Eyes" and "Moonlight Blues" in a bit of Robby's monster's "Big Iron." They did material from their last album on Round Records, including "Hypnotize," a very melodic blues-oriented number and "I Hear You Talkin'" a really promising response for the group. Called back for another, the group exhibited the coolness and uniqueness that is portrayed by groups who have played with a long string of hits behind them. Kingfish, simply not as nearly as good and as simple as all the others in the Who. King is the voice, and very versatile, performing country's "My Blue Eyes" and "Moonlight Blues" in a bit of Robby's monster's "Big Iron." They did material from their last album on Round Records, including "Hypnotize," a very melodic blues-oriented number and "I Hear You Talkin'" a really promising response for the group. Called back for another, the group exhibited the coolness and uniqueness that is portrayed by groups who have played with a long string of hits behind them. Kingfish, simply not as nearly as good and as simple as all the others in the Who.

Dan Hill

THE OTHER END, N.Y.C. — It is refreshing nowadays to see a performer who is seriously involved with the lyrical aspects of song as well as the music. Dan Hill is a case in point. Hill is a young poet who deals with such tender subjects as youth, and the search for society In "Growing Up," Hill meshes all these subjects beautifully from the vantage point of one growing up in Toronto in the shadow of the villainous America.

Hill's voice is strong and he correlates it well with the phrasing of his words. Hill was accompanied by his acoustic guitar and an electric bassist who also harmonized on some numbers. Dan Hill's debut LP, released on Real Records. Look to see and hear Dan Hill on a regular basis in the near future.

Barbara Fairchild

March 27, 1976
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**Executives On The Move**

Bicknell appointed to new CBS post in Germany

Marc Bicknell has been named to the newly created position of manager, artist development and artist relations, CBS Records Germany, by the company's managing director, Rudolph Woipter. The appointment is effective April 1. Presently based at CBS European headquarters in Paris, Bicknell will be responsible for developing the relationship between CBS and European artists, building ties with the company's German artists and helping to find new artists for Germany.

Guttenberg named BMI vice president

Dr. Helmut Guttenberg has been named vice president, foreign performing rights administration, for BMI in a capacity he will continue to hold in his role as BMG/Germany.

Bruce New WEAD rep at Warner-Pioneer

Keith F. Bruce has been named Western US representative for the newly formed WEA, the joint venture between Warner and PolyGram's Sire Records. Bruce, who is based in Los Angeles, formerly worked for BMG/Germany.

Armstrong typeof independent distributors involved

Guttenberg and Pioneer have been involved in discussions with independent distributors involved in tape sales.

Bob Merlis, Warner's senior foreign a&r editor, has been named manager of Warner's new London office.

**Live Radio Concerts: Winners**

Angeles office.

Expands presence.

Is inaco.

&

Co.

Schwartz has been named to the newly created position of public relations director, at Warner-Pioneer.

Rudolph Schwartz, who has been with the company for 12 years, has been named to the newly created position of public relations director, at Warner-Pioneer.

Lisa Hartman: At Home Under The Lights

Unlike many young singers, she understates her talent. But she has a way of infusing her songs with a certain warmth.

Blues Singer

Me Reno displays a deftly performed, two-hour show with only a short interruption.

Live-On-Tape

We have never broadcast anything live as far as concerts go, it's all live-on-tape.

**Peerless To Distribute M.A.I.**

NEW YORK — Peerless Vhditronics Corp. will handle all manufacturing and marketing for M.A.I. Radio, its first release will be "Baby, Do You Wanna Bump?" by Boney M. The record was a major hit in West Germany, Belgium and Holland, and has just been released in the UK.
ABC has some hot numbers for you.

<table>
<thead>
<tr>
<th>Names and Addresses</th>
<th>Tel. No.</th>
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<tbody>
<tr>
<td>Lydia Pense &amp; Cold Blood</td>
<td>ABCD-917</td>
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<td>Pirk Hamilton</td>
<td>D050-2050</td>
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<td>Freddy Fender</td>
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<td>Jimmy Buffett</td>
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<td>Mac Gayden</td>
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<td>Buffy Sainte Marie</td>
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<td>Rhythm Heritage</td>
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<td>Isaac Hayes</td>
<td>ABCD-938</td>
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<td>Jim &amp; Ginger</td>
<td>PPSD-98011</td>
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<td>Nektar</td>
<td>ABCD-932</td>
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<tr>
<td>Joe Walsh</td>
<td>ABCD-932</td>
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The Worldwide of Music on abc Records

www.americanradiohistory.com
Johnnie Taylor: `Music Is Music' r 98
came to hear. You have to have the same sound live as when you record. Also, I have been doing a lot of television. The talk shows, the music shows, and A&M is waiting for the day when a prime time music show will be on. If and when they ever do a music show during prime time, the networks are going to be very surprised to see who is watching.`

`Regarding the current musical scene, Taylor feels the disco phenomenon is just about run its course and should be in vogue for another six months. `Ballads are always in and I also see a resurgence of blues. For many years people didn't understand the blues, but now more and more people understand the interpretations of the English groups. The funny thing about that is that kids think it is new when we've been doing that kind of thing for years. Jazz is also getting more popular because people are beginning to accept new ideas and concepts in music. For a long time people couldn't accept changes because they didn't hear it on the radio. Now it's nobody's fault but just a lack of knowing what commodities were available and how big a market it was. CBS, WB and ABC now are realizing how big a market there is for jazz. Even Capitol & A&M are getting more into jazz as are several independent labels. Soul music is real and can be felt. Plastic music is dying because the real music is becoming more acceptable to white America. Now it is being exposed in the marketplace. A lot of credit must be given to Phyliss Rush, Bessie Smith, Motown and Sussex and all the other guys who helped make this music.'

Classification Confusing -

`The whole classification of records has always been understood. It's through the record. Who is in the position to say what is pop? When I cut a song it is classified r&b. What makes a pop song? Sales? If you sell enough records it becomes pop. People ask me what kind of music do I sing. I answer them by saying that I sing what I feel. I see the public buying all the other kinds of music. The younger generation is changing the face of music. If it sounds good, the public should decide. Younger people with new and different ideas will open up the whole thing. People used to call me Johnnie Taylor, the blues wailer. In reality I'm Johnnie Taylor and I can sing anything. Let the public decide what is good or bad because the people out there will let you know right away what is a hit or a fad.'

MCA: Scrutiny r 16

Their own warehouses (and called themselves one-stops) solely to qualify for the subsidiary price, to have the goods shipped directly. This has its advantages and its disadvantages for both MCA and the accounts. It would be by eliminating heavy overhead costs in running an operation at the retail end, and would allow for better product flow into the stores. It would also enable an MCA salesman to check store inventory and write an order on the spot. On the negative side, it might lead to less inventory control in the stores, and cause a lack of extra work for MCA salesmen who presently might not visit the individual outlets of a chain store. In the end, it might cost MCA somewhat more money, but it could be cheaper for the retailers?'

MCA: Pros, Cons r 16

see why one guy should have a better price than another. There should be one price for everybody.

Joe Bressi, head buyer for Stark Records, explained: "We're looking forward to discussing it with MCA at NARM. He added they were "unhappy."

Bressi noted a key point, that perhaps they should stock our stores directly and it would be cheaper for me not to have a central warehouse." He believed this "was not the answer for anybody concerned, it complicates matters with no real answer."

An executive at Sam Goody noted, 'we sell more retail-wise than the majority of rack jobbers. Why should he get a better price? Why encourage the large retailers?'

One stop-operator felt, 'they have to do what they have to do. Nobody has to buy their product. If it's hit product you're going to buy it anyway.' Another stated no comment. We have to accept it gracefully. A large retail chain operator similarly had a 'no comment.' But then he commented, "it stinks. There's no way you can tell me my function is less than anyone else. I buy as many records as many one stops and rack jobbers."

One large account stated: "I'm in favor of MCA's new structuring, but only if they really enforce the categories. I have a little theory about the organization of the firm's own definition of what they are. This being as many of them see about their real identity anyway.'

Elektra Readies 6 LPs For April

Los Angeles — Elektra/Asylum has six new LPS ready for April release. 'Black Rose,' the second Asylum album by John David Souther, was produced in Los Angeles by Peter Asher and features guest musicians including Linda Ronstadt, Joe Walsh, Art

MCA: Pros, Cons r 16

Stevie Wonder, Peter Frampton and Billy Joel, among others. Mike Goodman's second Asylum album is 'Words We Can Dance To,' produced by the artist in Chicago. The album features both original songs by the artist and interpretation of other compositions, ranging from country to rock'n'roll."

'Greatest Stories — Live' is a specially priced two-record Elektra set culled from Harry Chapin's successful west coast concerts this past fall, including three new Chapin songs produced in the studio by Paul Leka. OMA and Grammy award winner Sammi Smith makes her Elektra debut with 'As Long As There's A Sunday,' produced in Nashville by Jim Maloy, her producer since the inception of Smith's recording career and recently appointed director country operations, for Elektra/Asylum. In addition to the title single, the album includes songs by Edie Brickell, Steven Evans and Guy Clark, along with three new Smith originals."

'KCash Sinnamon' is the Asylum debut for the Florida vocalist. Produced by Stu Garner, Sinnamon's first album includes her debut single, 'Rainbow In My Heart,' along with a new interpretation of the Goffin-King standard, 'Wi You Still Love Me Tomorrow' and two of the artist's own compositions.

From the Bay Area, The Shakermakes their Asylum debut with 'Yankie Reggae,' produced by Charles Potkin, vice president &a; for Elektra/Asylum. The quintet have recorded both original songs and reggae standards.

Rich, Rosenberg Part

Los Angeles — Charlie Rich and his manager of 15 years, Sy Rosenberg, have terminated their management contract with the record company. Rosenberg has moved to Statesville, N.C. where he will be involved with Wendy Hamburger franchises.
The Chelsea Records Group

Bids Welcome

To All The Participants

Of The 1976 NARM Convention
Opryland in Capitol Performance

NASHVILLE — May 1 will be the third time Opryland has performed for President Ford. The event to be held at the Washington Hilton International, Ballroom for the 62nd annual White House Correspondents Association dinner honoring the President. A special feature of this year’s program will be the presence of 12 membered vocalists and 12 instrumentalists who will perform the show's opening number, "Amateurs in Blue Jeans and Cape," tour of the Soviet Union in 74, on the Fords' 26th Anniversary, and last summer for the State Dinner honoring President and Mrs. Suck of the Federal Republic of Germany.

Record label.

According to Dr. Robinson, who is from Yazoo City, state. "I am as excited about bringing our TV show to your home state as anything that’s ever happened in my career. "Nashville On The Road" is a fine family-oriented show of great music and if you give us an opportunity to spread the Mississippi story across the country into millions of homes in hundreds of cities in the U.S. I think it will be a fantastic boost to the state and I can’t wait to get started! " According to director, Wally Hall, the Convention Bureau will act as the coordinating agency while the production company is on the Mississippi Gulf Coast. The Mississippi Agricultural and Industrial Board and The Harrison County Advertising Advisory Commission have provided funds necessary for the project.

Country Artist Of The Week

Connie Smith

Born To Sing — This one single statement sums up Connie Smith. Spinning out of hometown amateur show circuits in Columbus, Ohio into the big time recording and entertainment world, Connie's story is one of unaided success. The man who discovered Connie is Bill Anderson. While he was performing in Canton, Ohio he happened to meet Connie, was impressed by her singing and asked her to sing on his new record. "You look like Nashville," he said. While in Nashville she did a demo tape which the late Hubert Long took to Jim Atkins at RCA. Connie signed with RCA on June 24, 1964. Her first recording, "Once A Day," was recorded by July 16, 1964, it was released the first week of August. 64 and in November of 64 "Once A Day" was number one on the national country music charts and stayed there for 21/2 months. Connie's nearly nine years with RCA's producer Bob Ferguson included some 30 albums and single releases such as "Ribbon Of Darkness," "Just One Time," "Louisiana Man," "Where Is My Castle," "Just For What I Am," and since joining Columbia in 72 she has winners with her producer. Ray Baker in releases like "I Never Knew," "I've Got My Baby On My Mind," "Why Don't You Love Me," with her current hit "Til I Kissed You" at 87 in the Cash Box country chart.

In addition to her recording, Connie makes TV appearances is seen regularly on the Grand Ole Opry and writes. She is a very dedicated church member.

Connie appears frequently at a lot of crusades. She worked Expo 72 with Dr. Billy Graham, is seen often at Rev. Hubbard's Cathedral of Tomorrow, works with David Wilkerson author of The Cross and the Switchblade, Jerry Falwell, Bob Harrington the Bourbon Street preacher, and young James Roberson out of Fort Worth. She sang at the beginning of a Kathryn Kuhlman meeting in California and has worked alongside Mrs. Maude Aimee Hubbard. Mrs. Oral Roberts and Mrs. Demas Shakir.

Connie records at least one gospel album a year along with her country albums. Some of these are RCA's "Come Along And Walk With Me," "Sunday Morning With Connie Smith And Nat Stuckey" and "Connie Smith Sings Great Sacred Songs." On Columbia she has "God Is Abundant," "Connie Smith Sings Hank Williams Gospel" and "Joy To The World," her first Christmas album. Connie's regular road work is slightly limited for a while yet while her children are so small, but she is taking a few date choices a month and she has several overseas trips already scheduled for the near future.

Bill Anderson says "I know for a fact that Connie Smith is a rare talent who can get more out of a song than a writer ever puts into it. Heartbreak, sweet sadness, fortiethness, she is all naturally Connie. Actually you don't have to really listen for it. You can just hear the song. You can just feel the music. She is of the real things from life come inside. Connie's great gifts are the most unparalled naturalness with which she brings forth every word, every note. It's a quality you can never acquire by training. You're born with it.

Opryland Rides With Republic Records

NASHVILLE — Gene Autry, long remembered as the singing cowboy, and Dave Burgess have formed a long-term agreement to redevelop Republic Rec.
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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer</th>
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<tbody>
<tr>
<td>1</td>
<td>THE OUTLAWS</td>
<td>Waylon Jennings/Willie Nelson/Jerry Cooper/Jerry Fuller (RCA APL-1-1224)</td>
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<tr>
<td>2</td>
<td>ELITE HOTEL</td>
<td>Emmylou Harris (Reprise MS 2236)</td>
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<tr>
<td>3</td>
<td>LOVIN' AND LEARNIN'</td>
<td>Tanya Tucker (MCA 21671)</td>
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<td>4</td>
<td>JESSI</td>
<td>Jessi Colter (Capitol ST 11477)</td>
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<tr>
<td>5</td>
<td>ROCK 'N COUNTRY</td>
<td>Freddy Fender (ABC/Dot DOSD 2050)</td>
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<tr>
<td>6</td>
<td>THE BLIND MAN IN THE BEACHERS</td>
<td>Kenny Starr (MCA 2177)</td>
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<td>7</td>
<td>TWITTY</td>
<td>Twitty (MCA 2179)</td>
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<td>8</td>
<td>200 YEARS OF COUNTRY MUSIC</td>
<td>Sonny James (Columbia KC 30365)</td>
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<td>9</td>
<td>WHEN THE TINGLE BECOMES A CHILL</td>
<td>Les Paul (MCA 2179)</td>
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<td>OVERNIGHT SENSATION</td>
<td>Mickey Gilley (Pablo PB 408)</td>
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<td>11</td>
<td>LOVE PUT A SONG IN MY HEART</td>
<td>Johnny Rodriguez (Mercury SRM 1-1057)</td>
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<td>12</td>
<td>SOMETIMES</td>
<td>Bill Anderson &amp; Mary Lou Turner (MCA 2182)</td>
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<td>13</td>
<td>BLACK BEAR ROAD</td>
<td>C.W. McCall (MGM 2006)</td>
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<td>14</td>
<td>STEPPIN' OUT</td>
<td>Gary Stewart (RCA APL-1-1225)</td>
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<td>15</td>
<td>EASY AS PIE</td>
<td>Moe Bandy (Columbia)</td>
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<td>16</td>
<td>THE HAPPINESS OF HAVING YOU</td>
<td>Cher (RCA APL-1-1241)</td>
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<td>17</td>
<td>JASON'S FARM</td>
<td>Carl Smith (MCA 2172)</td>
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<td>18</td>
<td>IT'S ALL IN THE MOVIES</td>
<td>Merle Haggard (Capitol ST 11483)</td>
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<td>19</td>
<td>THE WHITE KNIGHT</td>
<td>Chet Atkins &amp; The Circle Band (Mercury SRM-1-1072)</td>
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<td>20</td>
<td>CRUEL, THE MARVEL</td>
<td>Vernie Fets (ABC/Dot DOSD 2033)</td>
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<tr>
<td>21</td>
<td>PRISONER IN DISGUISE</td>
<td>Linda Ronstadt (Asylum N 1046)</td>
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<tr>
<td>22</td>
<td>WHAT CAN YOU DO TO ME NOW</td>
<td>Waylon Jennings (RCA APL-1-1234)</td>
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<td>23</td>
<td>THE GREAT TOMPALL AND HIS OUTLAW BAND</td>
<td>MGM MG 1051</td>
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<td>24</td>
<td>RAY GRIFF</td>
<td>MCA 2186)</td>
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<tr>
<td>25</td>
<td>COUNTRY WILLIE</td>
<td>Willie Nelson (United Artists LA 510-G)</td>
</tr>
</tbody>
</table>

### Country Singles — Active Extras

- Don Everly (Hickory)
- I've Got A Friend
- Warner Mack (MCA)
- Colorado Call
- Shad O'Shea (Fraternity)
- Mr. Doodles
- Donna Fargo (Warner Bros.)
- I'm Knee Deep In Loving You
- Jim Mundy (ABC/Dot)
- Words In Your Eyes
- Phil Everly (Byrds)
- High And Wild
- Earl Conley (GRT)
- Take It To The Limit
- The Eagles (Capricorn)
- Johnny Orphan
- Randy Brown (Gazelles)
- Let The Big Wheels Roll
- Sarah Johns (RCA)
- You Oughta Be Against The Law
- Ron Kramer (Columbia)
- Sweet Sorrow
- Jeannie Pruett (MCA)
- It's So Good Lovin' You

Yesterday Just Passed My Way
Don Everly (Hickory)
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Warner Mack (MCA)
Colorado Call
Shad O'Shea (Fraternity)
Mr. Doodles
Donna Fargo (Warner Bros.)
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Ron Kramer (Columbia)
Sweet Sorrow
Jeannie Pruett (MCA)
It's So Good Lovin' You
O B Mcintosh (Mercury)
The UN Goes To Tenn.

NASHVILLE — Gov. Ray Banton has extended invitations to 144 permanent representatives to the United Nations to attend Nashville events June 7 under the UN's and its secretary general, Kurt Waldheim. The United Nations Association of the USA is coordinating the visit with the governor's statewide committee which is headed by Edward G. Nelson, president of Nashville's Commerce Union Bank.

Gov. Banton stated, "We are honored to have the opportunity to bring the world to Tennessee and show Tenness
to the world.

DISCUSSION PROPOSED U.N. VISIT — Talking with Gov. Ray Banton about plans for the proposed United Nations visit to Nashville are, to left, Ed Elam, president of Nashville's Commerce Union Bank. Jerry Green, representative of the U.N. in the state and Secretary of the State and Accident Insurance Co., parent company of Opy and U.S.A.

WMC — MEMPHIS

After A: The Best Is Gone — Conway Twitty — MCA

I'm Knee Deep In Loving You — ABC/Dot

For Her Heart — Elvis Presley — RCA

I'll Never Take The Place Of You — Atco/Phil

WJR — CHICAGO

After A: The Good Is Gone — Conway Twitty — MCA

I'll Get Over You — Crystal Gayle — United Artists

Manic Monday — Michael McDonald — MCA

You Can Make Me Happy — Barbra Streisand — ABC/Dot

KDKR — DALLAS

After A: The Good Is Gone — Conway Twitty — MCA

I'm Flying — Charlie Rich — ABC/Dot

I Can't Take My Eyes Off Of You — Nat 'King' Cole

Mr. Good — Donnie & David

KERN — Bakersfield

My Day Don't See As Far As You — Charley Pride

Something With Your Wife Tonight — Bobby Bare

Without Your Love — Mr. Jordan — Charlie Ross — Big Tree

Tonight — Face The Man — Kenny Starr

Mr. Good — Donnie & David

KXIV — San Antonio

Cold Rain And Snow — Dickey Lee

I've Got A Woman I Love — Del Shannon

Let Her Be Loved — John Hartford

KXNO — Omaha

I Can't Take My Eyes Off Of You — Nat 'King' Cole

Mr. Good — Donnie & David

KVET — Charlotte

Mr. Good — Donnie & David

KVOC — Santa Barbara

You Can Make Me Happy — Barbra Streisand

KVOO — Tulsa

I Can't Take My Eyes Off Of You — Nat 'King' Cole

Mr. Good — Donnie & David

KWAM — MEMPHIS

After A: The Good Is Gone — Conway Twitty — MCA

I'll Never Take The Place Of You — Atco/Phil

Mama Knows What I'm Made Of — The Osmonds — ABC/Dot

KXSK — Seattle

After A: The Good Is Gone — Conway Twitty — MCA

I Can't Take My Eyes Off Of You — Nat 'King' Cole

Mr. Good — Donnie & David

KXSM — Waco

After A: The Good Is Gone — Conway Twitty — MCA

I Can't Take My Eyes Off Of You — Nat 'King' Cole

Mr. Good — Donnie & David

KZMW — Topeka

After A: The Good Is Gone — Conway Twitty — MCA

I Can't Take My Eyes Off Of You — Nat 'King' Cole

Mr. Good — Donnie & David

KMAK — Topeka

After A: The Good Is Gone — Conway Twitty — MCA

I Can't Take My Eyes Off Of You — Nat 'King' Cole

Mr. Good — Donnie & David

KFDI — HOUSTON

After A: The Good Is Gone — Conway Twitty — MCA

I Can't Take My Eyes Off Of You — Nat 'King' Cole

Mr. Good — Donnie & David
CAL SMITH
HUNDERSTORMS
MCA-40511
His Single Still Riding High

KENNY STARR
TONIGHT I'LL FACE THE MAN
MCA-4052A
Another Hit Single From The Blind Man In The Bleachers' Album
PEOPLE PUT TO MUSIC – Freddie Hart and The Heartbeats – Capitol ST 11504

In Freddie's own words, "My music is nothing more than real people put to a melody. People Put To Music contains words and music that men and women will listen to and feel to be 'their' song, a story of 'their' lives." From the softness of "While The Feeding's Good" to the opposite sound of "New York Joe and Red Neck Tennessee," Freddie sings from his 'Heart' and it shows. Other selections, "I'll Throw Stones At You," "Love Makes It All Alright," "Divorce Is Here To Pay," "What's Left Of Mind," "Try My Love For Size," "I Can Almost See Houston From Here," "I Love You Just Don't Like You" and "Your Peace Or Mine."

WILL YOU LOVE ME TOMORROW – Jody Miller – Epic KE 39354

Jody Miller shows her capability of conveying the emotional tinge the song requires. She has the singing ability to capture the flavor of a song and put it in its proper perspective by soothing the subtle areas and glossing the strong points. Jody proves her musical maturity with the following selections on this debut LP. "Will You Love Me Tomorrow," "Love, You Never Had It So Good," "A Thing Called Sadness," "The Face On Bawling On A 11," "Take It Away," "She Calls Me Baby," "Take Me To Know Him," "Let Your Fingers Do The Talking," "Everytime You Touch Me (I Get High)" and "Ashes Of Love."

WHAT A NIGHT – David Houston – Epic KE 3934


ON THE MOVE – Donna Fargo – Warner Bros. BS 2926

With the famous female Fargo fair so unique in Donna's vocal style, this is defined in "On The Move" and each selection shines in the right direction. Always brilliant when singing her self-penned songs, Donna wrote (or co-wrote) eight of the ten tunes heard on her latest album. Produced by Stan Silver, selections are: "Mr. Doodles," "Song With No Music," "I've Loved You All Of The Way," "Southern Lady," "If You Can't Love A'Ol Me, I'll Wanna Sing For My Supper," "Patches," "Country Girl," "Nothing Good Comes Easy" and One Of God's Children.

LONGHAIRDE REDNECK – David Allan Coe – Columbia KC 33916

The 'Mysterious Rhinestone Cowboy' leaves no stinging cactus unturned to bring full-force musical impact to his own song creations. The result has our stamp of approval as an entertaining brand of uncalled-for, unacted upon performance by David Allan Coe. Selections: "Longhaired Redneck," "When She's Got Me (Where She Wants Me)," "Reverend Tex Luriey," "Living On The Run," "Family Reunion," "Rock & Roll Holiday," "Free Born Rambling Man," "Spotlight" and "Dakota The Dancing Bear Part II."

THIS LIFE OF MINE – Roy Drusky – Capitol ST 11399

112 March 27, 1971

This Life Of Mine is a musical portrait of the singing style of Roy Drusky. From the Car Stevens tune, "Wild Woman In The Wildwood," the popula country recording artist creates a colorful album in many hues to create a picture of totally listenable country music. Produced by Audie Ashworth, selections are: "Sunrise," "I'll Play Me A Little Traveling Music," "The Battle For Daddy's Soul," "Halfway To Paradise," "Al Ain't Want," "When My Room Gets Dark Again," "This Life Of Mine." You're My Home."
IT'S CASH BOX

MCA Drops Bombshell, Releases New Pricing Structure: Retailers, Mixed Business Accounts Will Pay More Now

by Gary Cohen

UNIVERSAL CITY — MCA Records, in a four-page letter to their accounts, has released the details of their long awaited new account structure. From what had been two different prices for customers arises from the separate functions that sub-distributors perform in the marketing and distribution structure. The move by MCA will significantly change what had become between old and new prices for accounts will be approximately one percent, or about three cents. The new structure is essentially similar between retail and wholesale accounts.

Retail Chains Claim Many Advantages Over Indies

by Nick Nicholas

The advent of the retail chain and its subsequently successful proliferation in the record industry has met with mixed responses from independent accounts. A chain operating on its own terms, the student, and the retailer, has been forced to develop new strategies to stay effective and remain competitive. With this in mind, it is no surprise that retailers are the focal point of this industry.

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, "The End of Time," in 1945. To date, that song has sold over a million copies, and he's written a few million more. So when they turned to Kaye to decide on his new label, he knew what he was doing.

Pressing Plant Quality Control Improving Constantly

by John Mankiewicz

LOS ANGELES — Last week's (2/26) 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 cited by Cash Box.

The Bottom Line's Success: Owners Discuss Reasons

by Phil DiMauro

NEW YORK — Can a rock club exist in a major market area without the support of record companies and the promotion of their artists? The answer, according to Cash Box, is a resounding yes.

Together Distributors Success For Motown, A&M In Atlanta

by Nick Nicholas

LOS ANGELES — A year ago this marriage took place, this is that it is happening everywhere.
For comprehensive and in depth analysis of industry news

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

by Gary Cohen

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

The Recording Industry Association of America announced its fourth quarter figures, the Retail Record Store Operation Survey, which showed that retail record sales were placed at $2.2 billion manufacturer's selling price. But this figure does not include music publishing, and it does not include retailing and mailing of records and not just records.

CBS To Phase Out Discount Records;
Heilicher In Discussion To Buy Chain

by Gary Cohen

NEW YORK — CBS in a statement accompanying its fourth quarter figures, announced that it is planning to phase out all discount records in its stores.

CBS moved the operation out of its former home in Scarsdale, and combined it with its Pacfic Street branch.

Disco, Fast Food For The Ears — WPIX-FM’s McIntyre

by Eric Rudolph

NEW YORK — WPIX-FM in N.Y. is one of a half dozen stations in the U.S. who are currently blocking the same disc programming of disco music. WPIX-FM in New York is one of the few who has been playing disco music all day and night.

McIntyre feels that disco will remain stubbornly on the charts at least through the year, becoming more creative as the calendar rolls around.

Pricing — The Key Subject For 1976
Retail Price Turmoil Throughout The U.S.

by Gary Cohen

NEW YORK — Pricing is the key word among retailers, rack jobbers, and independent distributors as they try to cope with the problem of maintaining retail prices.

MCA Plans Varied Categories For Different Account Types

by Gary Cohen

NEW YORK — The changes planned by MCA Records in their account structures, which have not yet been announced, are primarily a reorganization of the distribution system, including the retention of the retail and mail order accounts.

Tour, New Film Project Keys To Bowie’s Artistic ‘Survival’

by David Budge

LOS ANGELES — The key to David Bowie’s durability and versatility is his ability to survive change. More than any other performer, he promotes his album releases through a varied approach that includes both the music and the man’s roots. The belief is that if you can’t experience this kind of change, you can’t make a film about the role of life.
r&b ingredients

Congratulations are in order to T.K. Records. This little company out of Florida has taken the country by storm with hit after hit. They are creating trends with LP and LP, the reissue and are helping to make the music business exciting. Keep up the good work.

This week T.K. has released three new hot singles: George & Gwen McCrae head the charts with "I'm Going To Make You Winners Together Or Losers Apart." It's simple: "Get Off Your Ass & Dance" by Foxy on Disco is a smash, and Frederic Knight's new single on Juana, "I'm Falling In Love Again," is a winner. Bumps Douglas quips in said that "Shack Up" by Bananara on UA is knockin' em dead in the L.A. discs.

The 2nd Annual Kool Jazz Festival in San Diego has announced its line-up of stars for this year's fest to be held June 18-19 at the San Diego Stadium. Friday's lineup includes The Commodores, Nancy Wilson, Harold Melvin and Dizzy Gillespie. Saturday will feature Al Green, The Temptations, The Staple Singers, B.B. King and Archie Bell and the Drells. Should be a blockbuster. This year the festival will use special low-cost, high-duty circuit TV screens plus a new sound system that will provide 360 sound reproduction.

SPINNERS ON DINAH — Dinah Shore aong with producer/writer Thom Bell is slated the Spinners to the 20th annual show in show business recent on Dinah Bell. who has produced five gold albums for the Spinners, has their television debut. Shown above from left to right are: Harry Fambrouch, Bobby Smith, Billy Henderson, Penns Jackson, Dinah and Philipp Wynne.

My spies in Washington, D.C. caied in to say that the national guard almost had to be caied in during the Saturdays show in that city. The kids went wild over "Boogie Fever" and tried to get a kick out of the show with the Saturdays. RCA continues to keep coming up with hot LPs. New ones out this week include the new Silver Convention LP, "High On Music," by the Memphis Horns, "Don't Stop Now," by the Brothers, "Entitled: "Women's Day." The next big thing to happen is that you can do any type of material imaginable. Also the Infernal Machines did the soundtrack for "Adios Amour" entitled "Williamson's Fists." It's hard for Richard Pryor, Sidney Poitier and Melvin & the Boys to come out of the city-now. These talented guys look to have a very bright and promising career ahead of them. The Tramps have a new single out for Atlantic that should keep them high on the charts. It's entitled "Where The Happy People Go". Also look for LPS by Aretha Franklin, Blue Magic & Margie Joseph and the Tramps Atlantic in mid-April. Gene Page has released a single from his "Loverick" LP entitled "Wid Our." Johnny Bristol and Sarah Vaughn are also in the studios recording LPS for Atlantic.

George Benson will have a new LP for CTI entitled "Good King Bad" very shortly. All Platinum released three hot and tasty LPS this week. Brother To Brother's LP, "Let Your Mind Be Free," is a winner. The Sunshine band is up with an exciting debut but also LP is. Entitled "Rat City In Blue." Another LP that will sureby be a collector's item is the original soundtrack for the film "Patty." Featured on the soundtrack are the Moments, Chuck Jackson, Retta Young and the Rimshots. Lamont Dozier played host and chef last week as the legend in his own time threw a party at his home on the release of his new LP for Warners entitled "Right There." The new LP is sensational and will be out shortly. Also let it be known that Lamont has quite a hand when it comes to soul food. Due to the tremendous response that Ray Charles received when he sang "America The Beautiful" at the Winter Olympics has caused Lamont to release a new LP for Commodores. It's entitled "Adios Amour." The second album, "Super Trouble," is on his Doorn's Wolf album distributed by T.K. The Eleventh Hour's next single produced by Bob Crewe will be "Bum To Bumper" on 20th. Bob is in the studio now putting the final touches for the first RCM LP for Lamont. Marvin Gaye's new LP is out "I Want You." Marvin's song is out LP and it's a smash for one of America's best gifts. "Charles Earland has a new LP for Whispers. It's entitled "Melody and Odyssey." In support of his LP Charles is going on a major tour of the east in mid-April.

Fantasy Records has a new LP out by Jean Shy that should create quite a sensation. "The Fantastic Shy" LP was produced by Chicago. Jean grew up in gospel and has won with the Staple Singers, James Cleveland, Chi-Lites, Al Green, Jackie Wilson, Dells and the O'Jays. She is definitely on the move.

soul waves

What Kind Of Effect Will Automation Have On Black Radio?

Victor Boykin, program director at WBLU feels it will have no effect. "It definitely won't happen in Alabama because the people down there like personalized radio. They like the DJs to live and rap with them. They enjoy these live-in-and-talking requests and dedications. Automation might work on FM, but not in stations where people are used to their air personalities talking.

Ernest James, program director at WBEX, which is automated said that he personally likes automated radio because it gives him and his staff more flexibility in their programming. "While the jock is on the air he can also do something else in the community. Also I feel that automation will cut down on the weak air personalities who think the job is a game and produce more quality people geared toward professionalism.

Chris Hali, program director at KATZ feels automation will put people out of jobs. Many owners may find that by going automated they can reduce their operating costs and still be effective. Others may not. If you are the only back station in your area I don't think automation will work. Automation is good only if it has the same effect: the announcer gives it. So far automation has not proved itself to be exciting. People grow accustomed to a person on the air. the personality becomes the listener's personal experience. So I don't see any real threat of automation in the very near future.

Bill Moon, program director at WVKO in Columbus said that automation won't have
Don Cornelius: Soul Train Keeps Rollin’

Don Cornelius, the producer and host of Soul Train first started in show business as a news reporter at Chicago’s WION. I’ve been a frustrated disc jockey my whole life. Most of the time I thought the ‘Forgotten Funka’ an ‘Islamic ambition because there were so few backs in the field. After I got out of the service I really got interested for a minute in being a jock, but other things came first like making a living.

Before I got involved in show business I had a lot of jobs including driving a cab, bus driving and insurance. However in 1966 I got my nerve up and decided to take a fang at a three-month radio course. Taking the course didn’t really give me the formal training needed but gave me the experience and for a job. Even though I had a diploma which I didn’t mean much at least I didn’t do in empty handed. When I made the rounds I got laughed at a bit but a few people were interested. When I was hired it was the sixty minute mannequin. I’d have to be a male security person as opposed to someone right off the streets. The funny thing was that they were interested in me as an advertising salesman when I wanted to be a jock. I kept trying to show up and I knew from experience that you have to sometimes get in any way you can and then expose your true colors once you’ve established your self.

Charley Pinkert, who is now deceased was the only back station owner in Chicago at the time. He liked me but to me I was perfect for sales and not music. He told me the greatest rewards were in sales. So I kept looking. Eventually Roy Woods over at WION hired me to do news. Roy and I were from the same neighborhood, and the job was $50 a week. Roy actually created a job at WION for me. When I was hired it was the sixty minute mannequin. I’d have to be a male security person as opposed to someone right off the streets. The funny thing was that they were interested in me as an advertising salesman when I wanted to be a jock. I kept trying to show up and I knew from experience that you have to sometimes get in any way you can and then expose your true colors once you’ve established your self.

I began moonlighting at a UHF station in Chicago called WCIT. We were getting back programming so Roy and I did a show called The Black View of News. I was the only black guy and every week I’d go up and get the report with the owners and in 1970 did a pilot which wasn’t any more than back version of the Dick Clark show. I did the pilot for around $400 or $500 dollars and called it Soul Train. I was hot for the name because this show was a traveling show. We used to take it around to all high schools and such so I got the idea of the train plus soul which was natural. Joe Cobb, a big jock in Chicago did the screen at the beginning of the show which was the part that has become our theme. From that pilot I had the show in the back of my mind for a year. I never dreamed that the show would take off like it did. I wanted to create something like Bandstand but have a show with its own character that would showcase the artist and music or she did it. I never dreamed it would become our theme, but with time I developed to the point that I realized the potential and how to promote it. The funny thing though was that I was turned down by Soul Train because they wanted to promote the station.

I think people trying to promote me are also a fatastic. What I did try to do was to give my show its own identity and character. It’s hard to have a super creative format because the show is music and dancing. Some things we do different are to shoot the scenes from different angles, have kids interview the artists and have the kids dance while the artist is performing. It’s not ingenious, but its style. Just being a back show gave Soul Train its own character.

Early Days

KAYO – LOS ANGELES

Los Angeles, CA – ABC

Wish You Were Here – E, W & F

Wish You Were Here – W & F

Wish You Were Here – W & F

Wish You Were Here – W & F

WISH YOU WERE HERE – W & F

WCAL – PHILADELPHIA

Philadelphia, PA – ABC

I wish You Would Be Lovers – W & F

I wish You Would Be Lovers – W & F

I wish You Would Be Lovers – W & F

I wish You Would Be Lovers – W & F

I wish You Would Be Lovers – W & F

WDJO – DAYTON

Dayton, OH – ABC

Love Is Like A Song – E, W

Love Is Like A Song – E, W

Love Is Like A Song – E, W

Love Is Like A Song – E, W

Love Is Like A Song – E, W

WSOK – SAVANNAH

Savannah, GA – ABC

Anything But Love – Ira Sullivan

Anything But Love – Ira Sullivan

Anything But Love – Ira Sullivan

Anything But Love – Ira Sullivan

Anything But Love – Ira Sullivan

WFOC – FT. LAUDERDALE

Fort Lauderdale, FL – ABC

Love Is Like A Song – E, W

Love Is Like A Song – E, W

Love Is Like A Song – E, W

Love Is Like A Song – E, W

Love Is Like A Song – E, W

WKEY – CHICAGO

Chicago, IL – ABC

Love Is Like A Song – E, W

Love Is Like A Song – E, W

Love Is Like A Song – E, W

Love Is Like A Song – E, W

Love Is Like A Song – E, W

WBOB – COLUMBUS

Columbus, OH – ABC

I wish You Would Be Lovers – W & F

Get A Feeling – W & F

Get A Feeling – W & F

Get A Feeling – W & F

Get A Feeling – W & F

WBKX – CLEVELAND

Cleveland, OH – ABC

Get A Feeling – W & F

Get A Feeling – W & F

Get A Feeling – W & F

Get A Feeling – W & F

Get A Feeling – W & F

WIBL – BIRMINGHAM

Birmingham, AL – ABC

Get A Feeling – W & F

Get A Feeling – W & F

Get A Feeling – W & F

Get A Feeling – W & F

Get A Feeling – W & F

WVOW – MILWAUKEE

Milwaukee, WI – ABC

Get A Feeling – W & F

Get A Feeling – W & F

Get A Feeling – W & F

Get A Feeling – W & F

Get A Feeling – W & F

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r&b additions to the radio playlists

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LEONE THOMAS ON DON RECORDS

Leone Thomas who used to be the vocalist with Pharoah Sanders has signed on with Don King’s Don Records. His first single for the label was "Tell Me I’m In Love" and "Let’s Get Down To Business" is the latest smash in the Chicago disco.

The Horizon series on A&M is cooking. Look for outstanding new LPs from the following in the very near future: The Paul Desmond Quartet’s “Live,” The Revolutionary Ensemble with an LP entitled “People’s David,” Richard Lieber with an LP entitled “Soul Train first started in show business,” Roy D. Business with an LP entitled “Our Odyssey” and Boz Scaggs with a very funky record for Columbia entitled “It’s Only A Monkey’s Friend” as well as new LPs by Billy Preston, featuring Sly Stone and Bobby Womack, Carl Graves, LTD, and a soundtrack by Quincy Jones entitled “Roots.” Also LPs by Esther Satterfield, Charlie Hayden and Joan Armatrading. The Brothers Johnson will be touring with Quincy when he takes his review on the road in August. Their LP “Look Out For Me” is receiving tremendous response all over the country.

A very lovely couple came up to the Cash Box offices last week. Their names are Brian and Brenda Russell and they have an exciting and enjoyable new LP out on Rocket Records entitled “Word Can’t Be Loved” and a single entitled “Highly Praised Possession.”

Brian is a Taurus and hair originar from Scotland. Brenda is an Arias and is originally from New York City. Both are married to each other. While in Canada they were in a group on GRT entitled “Dr. Music. While in Dr. Music they had one #1 smash in Canada entitled ‘Gospel Rock.’ When not working with the group they wrote singles. When they first came to the states they worked as background vocalists on both the Sonny & Cher and Sonny shows. Also they sang background for fellow Rocket recording artist Neil Sedaka on “Laughin’ In The Rain.” Brian and Brenda said that probably the most exciting event of their lives was appearing with Elton John and the Beach Boys at Wembley. “It was so incredible singing before such a vast audience that I nearly fainted before I went on,” Brian said. Brian and Brenda both write songs and music and some of their tunes have been done by other artists. “Please Pardon Me” is on the new Rufus LP and is also going to be recorded on Stanley Turrentine’s new LP. Anne Murray is another artist that has used their material. Brenda is into all kinds of music but hopes the music scene will shift into songs with realistic words & music. Brenda and Brian have work together to write songs to try to off each other with their ideas to get the most out of what we’re working on. We can write any type of material, r&b, pop country, whatever, because our musical backgrounds are diverse,” she said. Besides being happy about their recent LP the two are also very happy that they are expecting their first child in the very near future... that’s sour. -jess levitt"
More Soul Waves

Don Cornelius: Mr. Soul Train

Sponsor Problems

Even though the Soul Train show took off like a rocket, getting advertising was another story. There was a tremendous reluctance by advertisers to get involved with ethnic shows. Advertisers are still not believers that you can do television programming for a specific market. So they generally wiggle out of any serious money for these types of vehicles. Unfortunately there were few companies of the caliber of Johnson products. It is only recently that black television shows have broken through and become popular with the general market. It encourages me that the networks are realizing that the black lifestyle can be entertaining. Just in acknowledging the black lifestyle is a step ahead.

However, Don said: even though there are black programs, there are still few blacks in the scenes behind the show business. We have visibility in the business but I feel we are still not in the business. I'm very proud of the people on back shows because I feel so close to the situations they portray. Blacks however are not the only ones discriminated against.

JOHNNIE T. & DON — Shown above is Johnnie Taylor when he received his gold record for “Disco Lady” on a recent appearance on Don Cornelius’ Soul Train. Johnnie also has one of the hottest LPs in the country on Columbia entitled “Eargasm.”

Youth Discrimination

Besides blacks being shut out, Don also added that so is the youth of the country. Rock shows should be on prime time. Why should I have to wait until midnight to see something that I like. At least rock shows on late at night is a breakthrough because five years ago you couldn’t get anything on the networks at all. Music has been relegated to a second class citizen. We had to struggle to get our stations in the beginning. Now we had one of the front runners to start a contemporary music show. Now we have 110 stations. When Don Kirshner started his show three years later he had 100 stations before he had done one show. It took me a year to get 25 stations and I was producing shows every week. Even now I think it is a breakthrough that we can even watch these kinds of shows at all.

Networks Negative

Don himself has ideas for prime time music shows as he says “running out of my ears.” The networks don’t say anything I just know they don’t do music shows and only put on shows that appeal to middle America. I’m still trying to figure out what is middle America. How do they figure out what people are watching and what kind of audience they want to attract. The stars that usually are on their shows are the ones they have created. So it goes that the medium makes things happen. Things like Nielsen ratings don’t bother me because our sponsors take their own surveys. They go to the people that buy their product and not the 90% of the others surveys miss. I thank God I am not at the mercy of the ratings. Even though Don enjoys hosting Soul Train, he does not see himself doing Soul Train forever and really doesn’t want to. I enjoy chalanges and having the opportunity of getting into new projects where I can express myself. By getting into other areas it relieves the everyday routine of things. I would like to produce some other shows. I have projects on the drawing boards already. However now I don’t have the creditability with the networks. My experience and track record has no bearing with them. I admire no genius but I have had some good ideas, however the criterion being I like the idea but whose idea is it. The business aspect of it is whether they want to do business with you. They usually tend to use the ideas of those who have faith in it. I do admit that the networks cannot just deal with anybody. However the only question in my mind is that I haven’t done a firm. I’ve been involved 170 television shows and shouldn’t that qualify me for a network show?

Don and his partner Dick Griffey also have a record label now called Soul Train Records distributed by RCA. We got into the record business because we felt that we would like to receptive careers young talent. We have signed a few groups and hopefully in the future will sign more because I feel we have the flexibility to sacitate this young talent and help them along to a professionally established performers of the future.

R&B New Additions

Don Cornelius: Mr. Soul Train 117

A chance until: 1984. Black have a ways had a holay toward their air personalities. We only enjoy the one to one relationship they have with their look. They enjoy the live the misunderstand and the talk because it is a way to show off. I don’t think that automation will have any effect on back people. For an R&B station to go automated is a mistake.

A TV programmer at WDIJ doesn’t think automation will have an effect even though the listeners primarily listen for the music he also enjoys a certain amount of live. The amount of talking on top 40 back radio is decreasing at the time. The talk that is there have overlapping that is kind of hard to time from time to time. Right now I don’t see any trouble from automated stations. F.M is giving us more problems than automation. In our mid drive we’re giving every second re-considered. How often do we give a F.M.

Don Wilson, music director at WSOK in Savannah feels that automation will kill back radio. “People are interested in lots of music but also they like their air personalities. Automation is boring to listeners because it’s a ways the same. I’m not saying that the rock stations has to, but right now it has uplifted back radio to a high level. Automation would kill back audiences listening to back radio.”

Leviess
Pros & Cons of Conventions: A Perspective

provided for the potential employer and employee as well. Many individuals seeking employment in the industry attend conventions to develop contacts and become more familiar with its inner workings.

There are of course those who see the convention as a paid vacation or a good opportunity to get out of town for a few days. If the convention is well-organized, these reasons are perfectly justifiable since conventions are after all designed to be an enjoyable experience.

Fly In The Ointment

A common complaint registered by convention-going executives was that of the repetitiveness of the convention format. Many noted that the continual use of the same speakers and subjects led to the inevitable rehashing of last year's discussion. Such a pattern, once developed tends to lead to superficial treatment of subject matter and does not encourage an honest confrontation of vital issues.

The accessibility of executives to the industry also was questioned by many of the respondents who told CB that conventions were prohibitively expensive for many people in the industry. Consequently it is unrealistic to assume that the program director of a radio station in Mousebead, Minnesota can enjoy such benefits as offered by many conventions presently being conducted.

Stan Gortikov, president of the RIAA convention committee, felt that the industry needs to do a good job over all, but that there are too many of them. There are so many conventions that serve the same segment of the industry -- whether it be radio promotion or whatever -- that you frequently find a high degree of duplicative attendance, said Gortikov. He continued, I feel that this poses a major problem as it is the cause of a serious drain on the advertiser's dollar.

Many executives voiced similar sentiments regarding the number of conventions presently in operation and added that conventions too often become 'payoff parties' for wholesalers and key program directors to encourage product hype. Many also bemoaned the extensive employment of awards calling them

meaningless and time consuming in short a phrase. Conventions were referred to by some as having become too 'tame' and uninteresting to facilitate effective group interaction. This one of thought led to a discussion calling for an increased emphasis on smaller regional conventions to help alleviate the problems associated with over-sized trade shows.

Herculean Task

Bud O'Shea, co-chairman of the R&R convention out-lined some of the logistical considerations of staging a convention for CB. Making it come off as planned is a herculean task, he said. There are so many seemingly insignificant considerations: can the hotel handle all of their phones used day and night? do they have sufficient staff, will there be enough food on hand at all times? I could go on and on.

The success of a convention depends on meticulous planning and total cooperation from the hotel according to O'Shea. He said, You can plan every detail...you've got plenty of space, great speakers, and a good agenda but something still goes wrong...it's crazy. Some guy gets out of a meeting and goes back to his room famished. If the room service is poor or the food stinks, that's what he's going to remember about that convention and the industry.

Worse yet, said O'Shea, let's say you've got too few cocktail waitresses, serving a huge lounge. Some guy gets upset because it's taking him an hour to get his gin and tonic, so he makes some exed remark to the waitress. She gets hopping mad and tells him to show it. She quits on the spot and the guy goes home complaining. What aousy convention

So who's to blame? speculated O'Shea. It's really not the fault of either the people involved. He said yet it's these little things that can make or break a convention. It's really the people that make it happen.

Major Problems

The massive logistical problems of staging a major convention were reiterated by Bill Gavin, publisher of the Gavin Report, whose convention collapsed under the weight of the logistics burden two years ago.

Gavin told CB that the convention had grown so consistently over the years that to continue staging it would have meant retaining two additional employees for three or four months a year to work exclusively with the convention. It's an enormous job and I just didn't want to get into that extensively.

Turning his attention to a low-keyed operation, Gavin said he will be starting a series of regional meetings next month whose purpose will be to get back to basics.

It's Gavin's contention that the smaller informal sessions will encourage constructive dialogue, a Goa he feels most major conventions have become too large to accomplish.

He is not providing any accommodations orunchaos and he isn't charging a registration fee. Gavin feels this approach will finally make the industry giants accessible to the 'street people' in a very constructive atmosphere.

CB asked Gavin what he felt to be the biggest problems facing the conventions.

Executive domination. said Gavin, can become a real problem. It is best not to use the same speakers year after year, as this becomes routine.

The problem will never be completely surmounted according to GA because no matter how hard you try to rotate your speakers some begin to stand out as your best bets. Leaders are leaders. you can't get away from that.

Thus one has the conventions: some are good for the industry. some are good for the drinks. With careful consideration in planning, there's no reason why business can't be successfully mixed with measure in such cases. Yet the effectiveness of future conventions really depends on those who attend them because after all, one only gets out of a situation what one has put into it.

Girl For Riccobonos

LOS ANGELES - West Coast BMI director Rick Riccobono and his wife, Margot, have announced the birth of a daughter, Ayla, on March 8 at St. Joseph's Hospital.

RCA Pressing Consolidation

LOS ANGELES - RCA Records is consolidating its domestic record pressing operations at its primary facility in Indianapolis, and will continue to press records in Hollywood, California during the month of April. Fewer than 200 persons are affected by the closing period.

The Indianapolis facility is currently undergoing a modernization program and adequately meets RCA Records present manufacturing requirements.

have been singing their songs and discussing these issues in the halls of congress to increasing sympathy from congressmen.

As for the artist who said that he received only 5,000 dollars for a record that was Marvin Hamisch, who testified before the Senate committee considering the copyright revision. What he failed to mention was that he shares half the publishing royalty, so that really $10,000 was paid on that side, and that also the same amount was paid for the B-side, something that essentially nobody cared for. Also there was an album and a soundtrack album of 'The Way We Were' and with that at the other versions of that song CBS paid out $80,805.25 in mechanics.

Between 63 and 73 the cost of living went up 45% while the amount of mechanical royalties paid to composers rose more than 100%. When the law was enacted in 1909 there was only one side on a record. Also since an average of 22% is paid on the ten to twelve cuts on an album, the income of publishers and composers whose income has risen more rapidly than any other third party payment. Perhaps the publisher, a ceiling and a floor on the mechanics is a myth. With the exception of record club sales, budget sales and combination sales, where a publisher or composer will say put 4 or 5 of my songs on an album and I'm only going to charge 15 cents or where an artist-composer, putting his own recordings together, will set it for 20% on an album instead of 40%, everyone pays that 25%.
March 27, 1976

HOLLYWOOD — Robert Myers, an employee with Capitol/Angeles Records more than a quarter of a century, died of a heart attack at his Los Angeles home last week.

Survivors include his widow, Lucile, and two daughters, Micaela and Teresa. A list of flowers from the family requests donations to the Robert E. Myers Fund, Immaculate Heart High School, 505 Franklin Ave., Hollywood, Calif. 90028.

Cap. Exec. Myers Dies

BNB: Direction

were dealing with the same individuals — buyers, programming executives — they’d known all their lives. Having produced “Get Smart” and the “Joe Jimenez Show” as well as a number of other films, specials and series, television buyers who’d gotten to know people in a band like Neufeld and Bashi and Bernard had grown up with.

New Dimensions

Paths just keep crossing for BNB. Situations keep stretching into new, different dimensions.

One of our clients is Gabriel Kaplan,” resumes Neufeld. “We met Gabe three years ago and he appeared on a number of talk shows. Eventually we got him an album through ABC/Dunhill. One of the cuts was ‘The Ranking Contest’, which became the basis for his television show, ‘Welcome Back Kotter’. His recoup, then, was the genesis of the TV show.

John Davidson is also the subject of a variety series through the auspices of BNB. Davidson’s package will debut May 24 on NBC.

Here’s a guy that’s got a personality,” interjects Alan Bernard. “No hit record, no TV show. Just a huge following on the basis of personal appearances and shows on the Tonight Show and Hollywood Squares. But what a following. He’s selling out concert 131, all 12,000 seats, he doesn’t appear in four years. Mill Run in Chicago and Starlight Theatre in Minneapolis. Just his personality.

Broderick Is A Bulldog

Although no firm air date has been set as of this writing, the first of six one-hour Captain & Tennille variety shows has finished taping under the production/direction of Bob Henry. Special guests include Roy Clark and Art Carney. Running guests include Elizabeth and Broderick, the two bulldogs which appear on The Captain & Tennille’s first album.

They’re great,” says Bernard. “Elizabeth stays right on her model’s toes. Broderick apparently doesn’t want to be in show biz, though. He just wanders around the studio. We’re going to use them.”

Now, if they can just teach those dogs to sing...

Kingfish Hooks Los Angeles — It was a big week for rock group Kingfish, as the band appeared at Los Angeles’ Rock ’n’ Roll, and also visited with local radio. But they had to come down to reality after the huge success (Monty Python rehearsal after the show?) of Kingfish’s Dave Torbert, Matthew Kelly and Bob Weir. A Teiler, president, United Artists Records, Kingfish’s Chris Hero and Ray Anderson, UA vice president, promotion.

Monty Python Live! Makes U.S. Debut

NEW YORK — The British comedy show “Monty Python Live!” will make their only live U.S. appearance a three-week run at New York City Center, Wednesday, April 14, through Sunday, May 2. The show will feature the six original Python team members. Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones and Michael Palin — as well as Carol Cleveland and New Innes. The group’s U.S. label, Arista Records, plans promotional tie-ins with the event throughout the country. Tickets are available through New York City Center Box Office, 131 W. 55 St. N.Y., N.Y. 10019.

Hot Steak For Warner Bros.

LOS ANGELES — Warner Bros. Records has recently been enjoying a hit singles streak which Warners director of tape operations and national singles sales manager Don Dennis describes as “one of the best periods for singles in the company’s history.”

Leading the pack have been the best-selling chart-toppers “December 1963 (Oh What A Night)” by the Four Seasons on Warner Bros.; and “Dream Weaver” on Warners, followed in short order by Larry Gorce’s “Junkfood Woman” on Warner-Curb. Foghat’s long-running “Slow Ride” (Bearsville) and the Bellamy Bros. “Let Your Love Flow” (Warners-Curb). Directly behind them are chart-toppers “Chariots of Fire” by Chariots of Fire and Erwin Bishop’s “Fooling Around And Fein In Love”. Reprise’s Fleetwood Mac (“Rhinoman-You Ever Win”) and Reprise’s returning hero, John Sebastian whose “Welcome Back Kotter” theme is one of the country’s most added active sides.

The label is well represented on both the country and R&B charts as well by country hits as Emmylou Harris “Together Again,” the Groce and Bellamy Bros. records, and the George Baker Selection’s “Palmio Piana,” plus Donna Fargo’s first Warner entry, “Mr. Doodles.” High activity on R&B charts are the Staple Singers’ “New Orleans” and the Roy Ayers’ “Felt The Spirit In 76” (both Curtom) and Candi Staton’s “Warriors” “Young Hearts Run Free.”

Released and ready to take their place chartside are such efforts as the Doobie Brothers’ “Take It To The Streets” (Seals & Crofts) “Get Closer” and the new “Happy Days” theme by Pratt & McClain. Steve Cropper and Mickey Martin’s first co-production for Warners. Coupled with a state of gold albums, the label’s spring singles success compares more favorably with the same period last year and indicates prospects for a profitable 1976 are more than slightly justified.

KHJ — Solid Program Concept

how many questions a pd wants to ask and try to understand the sales points of in view of making the station work. And we’re not without cooperation from other stations in the chain. We trade everything as far as music is concerned. All stations, ours included, and the feeder stations share a multi-page memo each week on lots of information. We employ 2 full-time people to do the work for our part in the memo. It helps a great deal.

I asked Van Dyke about specific competition in the city. The question came up about a black oriented station playing a lot of heavy records, a band picked up later by KHJ. ‘Well, the competition between KDAY and KHJ does not really exist that much, but yes, KDAY can influence us on a song. It’s just that they have their own method. They were a large influence on Taylor’s “Disco Lady” and the Chaka Khan record for instance. But we don’t sit with our ears to the radio and listen to them, but in the same respect we do consider other rockers in the city and stations jumping on black records first viable competition. They can’t be ignored, certainly.’

Latest ARB

“And we came up with some great results in the last in ARB.” Van Dyke told CB. “We’re up from a 5.4 in the last rating to a solid 6.0 for the total persons in the survey week. We were slatted.

A station like KHJ also is committed to their FCC license for public affairs and other categories. And being in the second largest market in the country that commitment is of much importance, both in the way and style it’s met.

One of the bonuses of KHJ is to break up the old-fashioned block program/public affairs block approach and put it in more useable and identifiable entities on the air that more will move on than off. Couple of examples are the job line, a series on special careers we do, career counseling if you will, then of course our own editorials and editorial response. We have a second speech quicker where a listener airs any beef they might have. We find ways to package the material in our own format. We think of simple little thought and oddly enough not the huge staff people might think it takes. A project like our High School Forum program where one student we use moderates a program each week with different topics related to today’s society and problems/solutions.

The concept is that these things listened to and absorbed in the right way could be shortened and then they work for the audience and the station.

Station Programmer

A station programmer is the key cog in the wheel to making things go and guide talk shows. Essentially to achieve success with the public and listeners as far as image of the station is concerned. But one more man that guides it all is literally guides it all the station manager. Tim Sullivan is personable, intelligent and a real professional at KHJ. He knows the background of all aspects of the business and applies them with the same accuracy that Charity Van Dyke applies to making the station one of the cleanest, sharpest air sounds of any station in America.

Sophisticated Approach

Ten years ago, the salesmen took a client out for a drink and made a sale on that basis. But like programming it’s become so much more sophisticated. The salesmen have to interpret research and convey that result when they approach a client. We have a staff of sales people who are excellent. And with the bucks we command for our positions we’re sold out. That says something for our staff.

‘Local sales are very important to us all, and when you got local sales it’s the same old story. Tried and true... you got the cash registers ringing in the client’s business... they see the results and it works all the way round. When I first came to KHJ the local/national sales ratio was 50-50 but now we’re geared to about 75-25 local.’

Success Concept

When you look at the success of KHJ check the station’s concept of community involvement, their concept of sales, their concept of public affairs and license commitment, their jocks phenomenal success and identification with the audience, their programming format and philosophy. But don’t forget to check two individuals who singularly and collectively make KHJ move. Who make KHJ the plateau many jocks hope to achieve someday. It’s something to work for... and with the work and dedication that the names Sullivan and Van Dyke wrote at KHJ... it can be achieved.

QUEEN HONORED IN LOS ANGELES — Following the first of three SRO appearances by Queen at Santa Monica Civic Auditorium, Elektra/Asylum Records feted the group with a night of partying and dining in Beverly Hills, where the industry, press and radio joined with music and film personalities in celebrating the band’s highly successful world tour. During the reception, label executives presented the band with gold albums and a 10-minute clip in a pop-up video. “A Night At The Queen”.

Seen at the presentation are, from left: (standing) Steve Wax, executive vice president; Elektra/Asylum Records; George Albert, president and publisher; Cash Box; Joe Long, Elektra/Asylum Records, and Jerry Sharell, vice president, international division, advertising and artist relations. Elektra/Asylum Records. Seated are the members of Queen, from left: Brian May, Freddie Mercury, John Deacon and Roger Taylor.
AND A ONE, AND A TWO —— RCA recording artists Artie Two Step, breaking out of their northeastern roots journeyed to Los Angeles recently where they received incredible response in the Troubadour. Seen here congratulating them backstage and (l.), Steve Harris of Harris-Feigin Management, Mike Berniker, RCA’s division vice president, popular A&J, Re Fowler (Artie); Ted Feigin of Harris Feigin, and Neil Shulman (Two Step).

RCA Releases Elvis Suns Cut

LOS ANGELES — Set for release this month by RCA Records is an album of the first recordings ever made by Elvis Presley, titled ‘The Sun Sessions’. The album contains tracks set down by the singer in 1954-55 for Sam Phillips of Sun Records.

Contained in the album are four, un-tampered with original Sun Records tapes cut by Elvis with guitarist Scotty Moore and bassist Bill Black, including DJ Fontana on drums.


WFO Dispute Settled

LOS ANGELES — Lauren Canyon Music/Bruce Springsteen and Every Little Tune/Pocket Full Of Tunes, the publishing divisions which Freedy additional Fondo, have amicably settled their dispute without the necessity for legal action.

Effective immediately, the WFO Music Group will be representing major portions of the Bruce Springsteen catalog.

Other writers whose interests are represented by the WFO Music Group as are Kenny Nolan, The Rascals, Ray Thomas/Nicky James, Jeff Cook/Tommy Bolin/Deep Purple, Levine/Brown and Tony Romeo.

FM Analysis

WYFD-AM — PITTSBURGH

Steve Downs

- Jim Headley - Thin Lizzie - A&M
- Love and Understanding - Kool And The Gang - Delta
- Rocket Chair - Jonathan Edwards - Reprise
- Do You Feel - Peter Frampton - A&M
- Sony - Little Joe - CBS
- Lowdown - Bad Scabs - Columbia
- Popeye Toes - Michael Franks - WB

WHFS-FM — WASHINGTON, D.C.

Dave Einstein

- Rocker Chair - Jonathan Edwards - Reprise
- Cry Tough - His Loghden - A&M
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WILLIAM’S NIGHT — Wm. B Williams will be the recipient of the 5th annual Humanitarian Award of the conference of personal managers east and will be honored with a cocktail party and luncheon at the St. Regis Roof, 5th Avenue and 55th Street, New York, beginning at noon on Friday, April 30.

The dais includes Ahmet Ertegun, chairman of the board, Atlantic Records; Cile Davis, president Arias Records; Morris Levy, president Rouvertime Records; Art Kas, Buddah Recods; Don Kirshner, president and chairman of the board, Kirshner Entertainment Corp.; Varner Pauisen, vice-president and general manager, WNEW-radio; the Spinners, Ted Brown and Eddy Arnoind.

A portion of the proceeds will be donated to the national Tay-Sachs and Allied Diseases Association Conference president is George Schect, and luncheon chairman, Buddy Allen.

Country Playlist

Randy Tyler on drums with Little David’s single released to the market today. Chuck Morris, owner of Ebbets Field has signed Hugh Moffatt for exclusive management representation. Hugh Moffatt wrote Ronnie Milgas number one single “Just In Case.” Moffatt is the behind-the-scenes-signing of country music recording artist Katy Moffatt.

Mickey Gilley and the Red Rose Express have jogged well over 100,000 miles in the past few months. They have been to nearly every state with stops in Canada. Gilley will stay close to home the latter part of March and April. He will appear at Gilley’s in Pasadena, Texas on March 27.

Jimmy Dean, after three years of retirement, will be in a recording session with Casino Records in early March for his first single to be distributed by GRT.

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United’s ‘Seville’ 6-Pl. Shuffle
Offers Choice of 5 Ways To Play

CHICAGO — A brand new United 6-player shuffle alley called ‘Seville’ is currently on the delivery schedule at Williams Electronics Inc.

Record Number Of Exhibs To Show
At NAMA Western Convention

CHICAGO — A total of 103 exhibitors have reserved space for the 1976 Western Convention-Exhibit of Vending and Foodservice Management to be held at San Francisco’s Civic Center from April 2-4, according to Jack Rieley, NAMA director of sales.

The number of exhibits surpasses the previous record of 96 set in 1973. Rieley said, with 19 of the companies participating for the first time. Some 3,000 persons are expected to register for the convention.

Rock-Ola Intro’s New Wallbox

CHICAGO — The new Rock-Ola model 507 wallbox introduces three exclusive features which can add to operator and location owner profits, according to executive vice president Edward G. Doris. The model 507 wallbox includes a new simplified circuit system, an improved Tri-Vue record selection system, and a unique arrangement of components that facilitates installation, maintenance and servicing,” Doris said.

Rock-Ola engineers simplified the electronic circuitry through the use of recently introduced components and, at the same time, relocated other parts and circuits to simplify installation and servicing of the wallbox.

The wallbox cabinet is now readily accessible. All printed circuit boards are consolidated in the most serviceable area of the wallbox. Each P.C. board slides in and out of a deck for easy fast installation and servicing.

“Refinements in the Tri-Vue program selection system result in new greater dependability,” Doris commented. The use of recently introduced materials has enabled Rock-Ola engineers to increase the efficiency of the program system drive belt, and add the positive action clutch that keeps the title holders in perfect alignment.”

The model 507 can be found in NAMA’s headquarters as well as at the site of the annual banquet and of a reception sponsored by the exhibitors.

Additional information on the new model may be obtained by contacting Rock-Ola’s sales promotion department, 800 North Kedzie Avenue, Chicago, Illinois 60651.

C. Joseph LaBonte, president of ARA Food Service Company in E. Segundo, California, has been named convention chairman and Mrs. Nathan Keyes of Saratoga, California, will be in charge of the ladies program and committee.

Program Conversion

Exhibit hours on Friday, April 2, will be continued on pg. 124.

NEW FROM MIDWAY

Rock-Ola’s model 507 Tri-Vue wallbox displays live record selections with two turns of the selector knob. One-third of the selections are always on display. Changing title strips is fast and simple since the entire holder assembly snaps out of the wallbox.

Super slim (54” x 17½” wide), the model 507 can be mounted on a wall bar or in a booth. It will handle 100 or 160 selections. 33% or 45 rpm records, and will accept nickels, dimes, quarters and halves. An extra-large cash box minimizes coin collection frequency.

Additional information on the new model may be obtained by contacting Rock-Ola’s sales promotion department, 800 North Kedzie Avenue, Chicago, Illinois 60651.

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World Series II, A Hit For Century; Firm Expands Its Service Operation

BLUE BELL, PA — The extensively modified World Series II, all electronic baseball-game produced by Century Industries, has been received with enthusiastic acceptance since its introduction at the World Expo '75, according to the firm's sales manager, Emi Rotor, who said Century is heavily backordered with orders from all over the country. He made special note of the fact that the unit is a real sports simulation, allowing the owner toсадить и play every activity in the game, as well as adding the lowest possible price of a single machine operating twice as much space and necessarily bringing in twice the earning.

As we see it, the innovative operator by diversifying his equipment line and route, the product strictly to pinball games and, videos, runs a more profitable route. The World Series II has proven its appeal; he sold indexed inventory backed up by efficient repair capacity.

"Recognizing this, Century has built an organization from the ground up to give the unit's tremendous need for a professional service organization, the word being 'professional'. Our staff of highly expert technicians with years of experience in the computer field are well qualified and more than sufficiently trained in and out the complex systems being turned out by the manufacturers. The latest and best in test equipment and custom fixtures are used to make repair a smooth and efficient operation. In addition, because of our tremendous purchase volume, we are able to get the lowest possible price on parts to further benefit the operator.

"The next is another very appealing facet of our service, as discovered by distributors and operators from around the country whose experience and their skill and, when we say fast service we mean it. We are at present making arrangements with several game manufacturers to be authorized service arms for them.

PIN BALLS, FOR SALE

We are the MAJOR SUPPLIERS OF GOOD LATE MODEL PINBALLS. We have machines on hand for immediate disposal. Come down or call us!

BALLY
WILLIAMS
Gottlieb
CHICAGO COIN
NAMAS WESTERN

from noon until 5:30 p.m., prior to which two discussion programs will take place between the hours of 10:30 a.m. and noon, on the subjects 'What Does The Client Want From Us? (featuring three client-manager interviews by chairman Joseph LaBonte); and 'The Right And Wrong Way To Approach School Vending - A-1 Nutrition' (a panel discussion moderated by NAMAS Walter B. Breed).

Consortium members will host an opening day reception at the St. Francis Hotel from 6:30-7:30 p.m. on Saturday, March 26. Attendees of the roundtable will be invited to attend the opening reception. The NAMAS banquet and show will be held in the evening at the St. Francis Hotel.

Tornado Damages Midway Plant

CHICAGO — The Midway Manufacturing Company factory complex in suburban Franklin Park, Illinois was damaged by the result of a tornado which swept through several Chicago suburban areas on Friday, March 12, causing extensive property damage and some injuries.

It was learned, at pre-stemage last week, that a number of Midway employees were injured, one quite seriously; and that Larry Berke, firm's director of sales, suffered a few and shoulder injuries and was downed from a hospital for treatment. Berke reportedly had gone into the factory area to assist with the injured when the tornado struck.

Midway's secretary-treasurer Hank Ross said much of the damage was centered in the area of the factory's west wall. About a third of the wall had caved in when the roof toppled to compound the damage.

By Wednesday of last week (17) Midway resumed about 50% of its normal-level of production, however, and Ross expected improved by weeks and they would be at almost 100% capacity. An additional facility was rented by the firm for the purpose of restoring the damaged property.

Midway has been housed in the Franklin Park facilities for just about one year, after moving from their former plant in Schiller Park.

Atari To Host Distributors

LOS GATOS, CALIF. — Atari Inc. will hold its second annual distributor conference at the Hyatt Regency Hotel in San Francisco, March 31 and April 1.

Frank Balouz, national sales manager for Atari, indicated that "the primary purpose of the meeting as always to enhance communication between our sales and our distributors, as well as to introduce them to some very exciting new products."

The business meeting will be divided into discussion groups, an executive, a president, and a vice president, chairmen. The company will be discussing company plans and Atari executives for the coming year. The company will be handled by vice-president Bill White, marketing director.

Would you like to establish yourself in the German Amusement Arcade Trade? And make "Deutsche Mark"? There is a favorable opportunity presented itself by taking over three long-established arcades in Hamburg; one of them including freehold ground on the "Reeperbahn." This means English speaking owner retiring but will assist for a while. Good office and staff available. Capital required about $5,000. Write Mr. Brothers, Eichenstr. 53, D. 20 Hamburg 19, W. Germany.
WHAT CAN 5 VITAL ADVANTAGES DO FOR YOU?

ANSWER:
American coin-operated phonographs have always kept pace with the design and manufacturing technology of the times.

What more could you want?
The R-80 line from Rowe-AMI answers this question with at least five vital advantages over any other jukebox:

INCREASE CUSTOMER GOOD WILL
Customers respond with money when they have the opportunity to hear more tunes. Although a relatively few records get most of the play, extra selections produce "golden profits". Profits over and above the basic costs of the route operation.
The R-80 line pleases more customers and invites more play because of its exclusive 200-selection capability.

IMPROVE LOCATION SATISFACTION
Rowe-AMI offers your locations a styling choice with both the Fleetwood and Imperial models. A choice which will suit the taste of the particular environment.
Important because when the location really likes the looks of the phonograph, you won't have to replace it as soon.

DISTRIBUTE FULL SOUND THROUGHOUT
Where high volume level is required, no other phonograph plays more loudly than the R-80. That's because of the exceptionally high efficiency transfer of the power from the output of the amplifiers through the dual 3-way crossover networks into the six speakers. Plus the exact positioning of the mid and high range speakers and the tuned bass reflex sound chamber. No hot spots or dull areas.
Each element in the stereo sound system is precision matched for efficiency and true reproduction.
Of course, for quadraphonic locations, Rowe-AMI exclusively provides true SQ Quad as an option.

ASSURE DEPENDABILITY
Dependability of the R-80 is backed up all the way with an exclusive full five-year warranty on all moving parts.
Built-in 5-year lubrication contributes to this, and the warranty record speaks eloquently for itself: a rate of only one replacement for every 50,000 items on location.

PREVENT LOSS
The R-80 can be ordered with the proven gas-powered Monitor burglar alarm system. But more than that, the phonograph and its contents can be insured against loss due to theft, fire, and vandalism at a very low, affordable cost.
This means that in marginal areas you can afford to hold onto locations or even open new ones. Insured security.
They all add up to a line of photographs that is above the usual. More than is expected.
But then that's what's expected of Rowe-AMI.

See the R-80 among the other quality Rowe-AMI phonographs at the Rowe distributor near you.
IN REVIEW: Following is a photographic lineup of some of the new amusement machines recently introduced by the various games manufacturers and dated according to their exposure in Cash Box.

ALLIED LEISURE “Ace” 2-player video gun game. Total player control provides challenge, and this exciting airplane attack game offers many ways to play and score. Reduced number of components using only one small printed circuit board, is a plus for operators in terms of ease of service. (3/6/76)

UBI, INC. “Omicron” new video cocktail table featuring both Attack and Tennis games. Players are offered the option of selecting the ball size as well as the speed before play begins. The game may be played by one, two or four players who are allowed to compete against the “Omicron” computer or each other. (3/6/76)

MEADOWS GAMES “CKIDZO” video cocktail table described as a “hockey-soccer” game featuring multi-directional paddles with built-in inertia factors, speed buttons and attract mode with visual indicator that changes from dark to light. It can be played by two or four players. (1/31/76)

MEADOWS GAMES “Bomb Away” single player upright game offering the excitement of pursuing and hitting moving ships. Two exciting ways of play are offered either by scoring a maximum or a minimum amount of points. Simulated sound effects include explosions and a splash in the ocean. (1/31/76)

PLAYMATIC “Fairy” single player pinball machine. This European model is distributed in the U.S. by Universe Affiliated Internationals. Game offers standard pinball play excitement for the player, and numerous coin box safety features for the op. Parts interchangeable with U.S. models for ease of repair. (1/24/76)

INNOVATIVE COIN CORP. “Spitfire” two player video game. Featuring a 23” screen and micro processor with 52 chips. “Spitfire” offers the realism of flying your jet fighter loaded with target bombs at the speed of sound on impact. Game also comes with a six-month guarantee. (2/7/76)

ALLIED LEISURE “Dynomite” 2-player solid state pinball machine. Many unique features, including digital scoring are incorporated in this exciting game along with rotovers and eight built-in eye targets. Easy serviceability is provided by “Dynamite” modular assemblies and fewer moving parts make the machine more reliable. (3/6/76)

PLAYMATIC “Fantasy” 4-player flipper. Universe Affiliated Internationals will be exclusive rep in U.S. and Canada for Playmatic of Barcelona, Spain. Units are electrical mechanical and operate on standard 110 volts. Parts utilized in Playmatic flippers are completely interchangeable with U.S. models. (1/24/76)

BALLY “Flip Flop” 4-player pinball machine. Special flipper design ensures extra powerful ball-swatting force. Features include twin rollover buttons, twin extra ball kickout holes and a build-up out-hole bonus. “Double bonus” lights automatically and makes this an exciting challenging game. (2/28/76)

U.S. BILLIARDS “Jai-Alai” 2-player air hockey game. Conveniently sized for economizing on space. Play is made off lighted backboard. The unit measures 70” long by 50” wide and takes up little more space than an average pinball game. Adjustable timer allows play to be run by time or scoring. (1/24/76)

D. GOTTlieb & CO. “Spirit Of ’76” 4-player pinball machine. Historic bicentennial theme is seen in the stars and stripes design and red, white and blue coloring of the cabinet. Numerous bonus, double bonus, and double/double bonus features make this a high scoring must for pinball enthusiasts. (1/17/76)

CHICAGO DYNAMIC INDUSTRIES “Demolition Derby” 1 or 2-player unique new game that never plays the same way twice. Unit features steering wheels, forward and reverse gear shift levers and accelerator pedals for each player. Two individually adjustable sound systems add realism. (1/24/76)
CHICAGO CHATTER

Talk of the trade these days is the approaching NAMA Western Convention-Exhibit which many from the industry will be attending and, in some cases, exhibiting product. Show dates are April 2-4 at the San Francisco Civic Center. Convention headquarters hotel is the St. Francis, with the Rock-Ola STAN on the Chicago coinbiz scene — and we welcome him, of course. Stan is now with Empire Dist. in the capacity of director of the arcade sales division. He and his wife are already settled in their suburban Deerfield, Ill. residence.

THE RECENT CDI HOSTED distributor trip to Las Vegas was quite a gala event, we understand — with even the weather man cooperating. Firm's Paul Jacobs said the weather was perfect and the turn out of visitors was such that the air conditioning units needed to chill temperatures upon their departure. Ken Anderson, Paul Jacobs and Harry Glick and their wives escorted the 52-member group — and a great time was had by all.

At present, Paul said CDI is planning to stage a 4-player Rock-Ola in a week or so, and "Demolition Derby" continues to be a heck of a big seller out there!

SEE THE NEW United "Seville" shuffle alley in release by Williams Electronics Inc. this week. Also, this exciting new "Sea Wolves" being introduced by Midway Mfg. Co. not to mention the "Gun Fight" cocktail table. Also, the new model 507 wallbox which Rock-Ola Mfg. Corp. is currently premiering. There's a new season upon us and, needless to say, with it comes an abundance of new and exciting amusement equipment!

STEPHEN KAUFMAN, SALES MANAGER-GAMING DEVICES at Williams Electronics Inc., gave us a first hand account of the recently held Blackpool Exhibition in Blackpool, England. May 2-3-4. Steve attended the show and co-managed the Aica Electronics display, which housed the Seeborg slot machine line, along with other products. He noted the show's similarity to MOA, in both size and substance, but pointed out that the Blackpool offering was definitely a "sales" show with many much business being written right on the spot. The Equipment displayed was not predominately gaming (as at the ATE) but included quite an assortment of arcade pieces, some more than impressive, various giveaways and products and equipment. Show is aimed at the English and Irish market and exhibitors, for the most part, are English distributors showing their individual product lines composed of domestic and U.S. produced arcade and coin-operated merchandise. Although the "sea wolves" were not made present, it is show the exhibition does not attract many people from here. Most visitors and exhibitors are from England and Ireland and many attending are arcade owners buying equipment for their new season which begins right after Easter. The show runs through Oct. 26. The exhibition itself is held in an actual arcade and the product displays are housed on two levels.

ANDY DUCAY OF Midway Mfg. Co. is currently preparing for a week-long service school, to be hosted sometime in mid-April by Advance Automatic Sales in San Francisco. He and Bernie Powers of Bally will both conduct sessions and Andy indicated that Advance is negotiating with several other firms to participate in the series.

MILWAUKEE MENTIONS

Plans are now underway for scheduling entertainment at the annual WMAA convention being held April 9-11, according to Red Jacomet of Red's Novelty in Milw. Although nothing definite has been decided upon, the entertainment committee, which consists of Irv Beck, Walter Bohner and Red Jacomet, hope to have at least one name group or individual to head the entertainment list for the occasion. Red spoke of co-ordinating briefly saying that they were fair for this time of the season. He also mentioned that although his business suffered no real damage from the recent ice storm, a drive through the surrounding countryside proved the opposite to be true for many others.

ENJOYED CHATTING WITH Jack Hastings of Hastings Dist. in Milw., who told us of upcoming plans to exhibit at the Milwaukee Biennial Exposition and Conference that's being held at the MECCA Center in Milw. The Hastings' booth will follow a similar theme, using a very early Rock-Ola phonograph model and along side, the new Rock-Ola model 464. This serves to show how the coin machine industry has changed over the past several decades. Hastings will also be exhibiting an older model of their "Air Janitor" as well as a rack for record cleaning. Jack reports that the Valley Pool Tables are moving extremely well, as are the Rock-Ola phonographs.

ON THE SINGLES SCENE: John Jankowski, our man-in-the-know at Radio Doctors, tells us the following singles are receiving good operator response in the area: "Right Back Where We Started" by Maxine Nightingale (United Artists), "Without Your Love (Mr. Jordan)" by Charlie Ross (Big Tree), "Broken Lady" by Larry Gatlins (Monument), "We Can't Hide It Anymore" by Larry Sanders (Capitol), "You Acht!" by Melody Rancher (Arista), "Good Hearted Woman" by Waylon Jennings & Willie Nelson (RCA) and "Tryin' To Get The Feeling Again" by Barry Manilow (Arista).

CALIFORNIA CLIPPINGS

Obie Alvarez, president of Fun Games, Inc. traveling again to Miami? "Bi-plane 4 is still picking up tremendous action in the L.A. area. There will be a personnel addition to the Fun Games staff to be announced in a couple of weeks.

Jim Seifert, the appointed sales manager for Midway in LA, is talking with William Prast, president of Digital, who told us that "Air Combat" sales are good and the "Combo" cocktail table is showing exceptional results.

New shipments are in at Circle International Co. for Atari's "Stunt Cycle" and "Take a Chance on Me" games. Among the other deliveries are "Gun Smoke," and United "Seville" Shuffle Alley.

Don Edwards, general manager of Circle, also indicated that the Seeborg phonograph line continues to do well.

Atari started their distributors at their second annual conference in San Francisco on March 31 and April 1. "Stunt Cycle" is back ordered until April and according to Frank Bailoux, national sales manager, collection results are nothing short of sensational.

Chris Loumakis' lovely wife Linda is expecting a child in the next couple of weeks. Fingers are crossed for a baby girl. Pins are moving very well at Pico Indoor Sports and Chris tells us the company is preparing for total expansion in all departments around April 15.

HOUSTON HAPPENINGS

G (Sonny) Lomberg joined the Houston Rowe International Distributor Operations (91 Dennis St.) early in March, as sales representative. Lomberg has a long and excellent employment record with Rowe, having served as branch manager in New Orleans and later, in the same capacity, in Miami. He resigned from the Rowe organization in 1975 to join another company, but rejoined Rowe in 1976 and was assigned to his present position as sales representative for the Houston Rowe Office. We wish him bundles of success in his new job.

Out of town operator, Jack Berry (Ed's, Tex.) was in the city shopping for operating equipment. Jack's father was an operator, then he and his mother took over and now he's handling things all by himself! Little Microwave Oven service school at H.A. Franz & Co. was well-stocked to justly satisfy the needs of its customers.

Two other out of town operators, Austin Bros., were sighted buying stuff in the Seeborg distribution house.

Harry Jones, sales manager at LE Corporation (2700 Miami St.) reported excellent sales of the new model Rock-Ola phonograph and other coin operated equipment.

Don Siegel, owner of the distributing firm, seconded the statement. B & H Amusement Co. (6414 Calder St.) apparently doing okay business.

The beauty of beauty, brains and efficiency that keeps business affairs shipshape in the Houston Rowe office is composed of: Eileen Gattin, executive secretary, Linda Archer, bookkeeper, Darlene Schaffer, bookkeeper, Esther Waggoner, accounting and Debbie Plumbly, accounting.

Extensive improvements on Gulf Coast Freeway feeder lane, smack in front of Big State Vending Co. (6201 Gulf Fwy.) are quite a nuisance presently but will be an asset in future years.

Bent Wells, head of parts department at Gulf Coast Dist. is a grandfather for the second time and still gets a thrill from the title. Second grandson is a girl, eight months old, named Margaret Jean Wells. First one, a boy, two years old, named Matthew H. Wells. Reports from reliable sources, coupled with recent happenings, indicate that Mrs. Linda M. Morris, widow of the late, highly esteemed operator C.D. (Salty) Morris, does not plan to continue in coinomatic operations.

Reports from Manning Music Co. Inc. (1918 Taft St.) indicate booming business.

EASTERN FLASHES

Barry Feinblatt of Universe Affiliated in Union, N.J. will be departing for Barcelona, Spain to visit the Plamatic factory and view some of their new pin game prototypes. As expected, the recent grand opening celebration hosted by Shafter Dist. at the newly opened Calco-Venture in Northridge, Los Angeles, was a great event in every respect. Dick Gilder said about 400 people attended from four surrounding states and just about every major factory had representatives in attendance. Guests were wined and dined in grand style and the facility entered the "Cookie Jar" to be followed up with invite to see everyone's needs and assure one and all a really great time!

Jack Shawcross of Robert Jones International in Syracuse is all excited about the new Midway "Gun Fight" cocktail table and is anxiously awaiting another shipment, since he has so many requests for the new piece.
Classified Ads Close WEDNESDAY
Send all copy to: CASH BOX, 6565 Sunset Blvd., Hollywood, Ca. 90028

Make sure your classified is enclosed.
WEA Holland: 'Highest Ratio' Of Dutch Hit Record Releases

HILVERSUM, HOLLAND — one of the new WEA International companies formed less than a year ago, has announced that the success of the Dutch record industry, the highest success ratio of releases that have been hit.

WEA-Holland, located in Hilversum, the radio/television city of the Netherlands, is headed by managing director, Ben Burdens, former a&d director of Phonogram International. Under his reign WEA-Holland has been concentrating on attracting international artists and releasing their records in addition to recordings by internationally known artists on the WEA label. These Dutch artists include Maggie MacNeef, Corrie Van Gorp, Carsberg, The Knack, Dream Orchestra, and Vitesse.

Label manager Peter de Vos pointed out that single record successes on Holland’s Top 30 charts to date included Stedman’s Sailing Eagles; ‘One Of Those Nights’, and ‘Lynn Eyes’; Trampm’s Hooked For Life; Maggie MacNeef’s Some Days You’re Gone; and The Knack’s ‘If You Gotta Have It’.

According to WEA-Holland’s group The Knack, its latest single ‘If You Gotta Have It’ has become one of the group’s most popular records in the Netherlands.

New York — After a close look at the considerable interest shown by the British music industry in MUSEXPO 76, the British Overseas Trade Board has formed a promotional team to take care of the British music publishers, record labels and other active music companies that wish to participate in MUSEXPO 76. In addition, a G.A.A. Recording and Music Industry Market at the Fairmont Hotel in New Orleans from Sept 810.

Of the dozen British firms that have already confirmed their participation with booths through the BOTB subsidy, pre-sold outside of MUSEXPO, the British Music Publishers Association Ltd. and the British Phonographic Industries, Ltd. will soon be contacting the appropriate notice to their member companies advising them formally of the availability and terms of the BOTB support program. This could result in many more participants.

In addition to the British Overseas Trade Board subsidizing the record companies through the MUSEXPO delegations for the first time this year, MUSEXPO has received the support of the Ministry of Culture. As part of the BOTB project, the channel will be having four booths themselves and will subsidize companies from Quebec for the first time.

Why Is France Different?

PARIS — Jean-Marc Bel is a graduate of Sorbonne University and was export manager for French Decca Records from 1974 until July 1978. After leaving Decca, he worked with Atlantic Records, he has resigned his position and is now managing the French Decca position to manage Manu Dibango. Then, after a tour which took him from the Apollo to Yankee Stadium, Puerto Rico, and the MIDEA Gala, he formed his own record company, Le Meridien, to promote French music. In addition, Bel promoted the Fania All Stars at MIDEM this year.

French music has been instrumental in deals made by Sussex and Shelter in France and has been the agent of several French artists and groups that have achieved single-record successes on the U.K. and U.S. charts. As a result, the French record industry has now closed a deal to sell a French record company to a French distributor.

The French record industry has been increasing every day. The March storm has been one of the artist’s hits. The March comes in on sale in France, with a French record company.

One of the artist’s hits. The March comes in on sale in France, with a French record company.

Bel: Because it’s French. French records and artists are very seldom sold outside of French territory (Belgium, Switzerland, French Canada), with some noticeable exceptions. But studio costs and musician fees are as expensive as anywhere else. French producers and distributors are forced to concentrate on their own market. Little money remains for promotion and sale between the French and English companies.

Bel: More likely because there are two French markets: the highprofit ‘hot’ market, very singles-oriented, and a French record - oriented people. Of course, some American acts belong to both of them, but they are very few.

Bel: Let’s talk about singles.

Bel: Artists, companies and writers who have something to say want a hit. What a hit can mean. A single here retails for more than $2 in U.S. currency which is more than double the average of the U.K. market. Let’s say it’s a hit single grosses $250,000 for the distributor, which means roughly $50,000 for the American or English company (figures based on a quarter-million seller with a license royalty of 15%). The remainder, publishers, sub-publishers and writers will gross more than $30,000 from mechanical and performing rights.

Bel: Many million sellers can gross a million dollars, even if the American standards it takes about 400,000 singles to reach this figure. Any short cuts to getting there in France.

Bel: No more than six to ten American or English singles reach such figures each year. But the one that does are givemotional pears and maybe mean something, have an act commanding a strong television presence. Example? Best Achievements of 1978, ‘Shame, Shame’, by Shirley & Co. La perfecta combinacion plus one of the best distributors in France — Phonogram.

Bel: Where does radio fit into the singles scene?

Bel: When action breaks singles in France anywhere else. But there are only four radio stations. One — the national radio with its local FM station, does not credit songs aired, does not ‘plug’ records, especially of foreign origin. This is, however, the only national network. A second, RMC, is located in the south of France and has its own program of French music but RMC is also very difficult to get in Paris. That leaves two key stations. Europe 1 and R.T.L. Besides these, there are 15 radio stations which form a network of sorts and a few stations abroad which are very specialized. Both, however, are daytime stations and do not have a format similar to the Top 40 stations in the U.S. Both print charts based on their play lists, but are commercial stations trying to catch ‘every public’ and consequently are strongly MOR easy-listening oriented. Best Chron Sounding hours for 1972 to 6 a.m. and 7 to 3 p.m. Both and program news and games at noontime. Such is their influence on the French music industry as even on the most important record companies that to get a record aired on these stations as is as significant as breaking an American record on KHJ in Los Angeles. A good record in France has to gear itself for a climax at those stations. Furthermore, the most popular television show (Chaine A2, Sunday night, host Guy Luxi) ‘Ring Parade’ is directly programmed from the radio charts. Other radio stations have more local appeal. If your record or artist is not on the radio you can forget about getting on TV. And if you’re not on TV you won’t sell any records — not even the trades — but don’t sell singles in France. So, with the well-known British, American and French favorites and with the continued release of new domestic acts, only one or two English or American singles may get aired each week. And there’s often no addition to playlists, even on the basis of ‘experimentation’. Foreign singles that do receive airplay are then promoted in competition even within their company — against French releases which have to sell in France (and are subject to the same problems).

Bel: French playlists are tight all over the world then.

Bel: French playlists are not even printed. A record might be deleted after only one week. There are two or three weeks to establish a single from a new act. Station executives don’t care about adding new acts. They like to claim their right to be totally independent from the record business; considering themselves as the people who are using the names of the so-called ‘pioneers’ of popular music. Most recently, a top French radio personality actually forbade radio stations to receive records in the same way other products have paid to advertise; therefore record companies should pay for the music which is played.

BEL: To be continued next issue

John Denver SRO For Palladium

LOS ANGELES — John Denver’s British debut eight performances at London’s Palladium Theatre from March 29 to April 3 has sold out in a swift ten hours.

According to Lew Benham, director of the 2,500-seat Palladium, over 2,500 people lined up at one point around the theatre to purchase tickets, many arriving at 9 a.m. or earlier. By 9 a.m. the night before tickets went on sale.

The Palladium’s telephone exchange was similarly taken by storm. The theatre’s switchboard was so overwhelmed by telephone calls that the announcement of the Denver concerts that calls were misdirected to other phone numbers. The phone system became blocked and no calls could get through at all.

Denver, who will be performing in London in conjunction with Jerry Weintraub through MAM. The March 29 to April 3 shows are the last of the 1976 European tour which includes Amsterdam on March 25. Glasgow on March 26 and Manchester on March 27.

March 27, 1976

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www.americanradiohistory.com
BTO, 'Homecoming' Sweep Canadian Juno Awards


Proportionately, however, Magnet looms as a significant force. Magnet's grosses thus far because its limited distribution of its second album, 'The Homecoming,' is increasing rapidly in the past few weeks. The album has already released two of its albums under the title Pato C. Special and is planning more for this year. Pato C is a part of the homecoming. Pato C is a part of the homecoming.

Magnet's second album, 'The Homecoming,' is expected to have the same success as their first album. The album is expected to have worldwide success and is being promoted heavily in Canada. The album is expected to have a significant impact on the music industry and is expected to make a significant contribution to the growth of Magnet.

The album is expected to be released in the next two weeks and is expected to be a huge success. The album is expected to be sold in over 100,000 units in Canada. The album is expected to be sold in over 100,000 units in Canada.

The album is expected to be recorded in the next two weeks and is expected to be a huge success. The album is expected to be sold in over 100,000 units in Canada. The album is expected to be sold in over 100,000 units in Canada.

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### Great Britain

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### Australia

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### Cash Box: International Best-Sellers

#### Top Twenty LPs

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Enjoy Yourself!

Ode Records & Tapes
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<td>Warner Bros. BS 2236</td>
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<td>Come On Over</td>
<td>Olivia Newton-John</td>
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<td>Love Will Keep Us Together</td>
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<td>Eargasam</td>
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<td>Family Reunion</td>
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<td>Times Of Your Life</td>
<td>Paul Anka</td>
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<td>Wake Up Everybody</td>
<td>Harold Melvin &amp; The Blue Notes</td>
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<td>Seals &amp; Crofts Greatest Hits</td>
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<td>How Dare You</td>
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<td>Mercury SRM 11061</td>
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<td>City Life</td>
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<td>Diana Ross</td>
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<td>A Trick Of The Tail</td>
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<td>Reflections</td>
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<td>Release</td>
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<td>Look Out For Number One</td>
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<td>Chronicle</td>
<td>Creedence Clearwater Revival</td>
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<td>Dance Your Troubles Away</td>
<td>Archie Bell &amp; The Drells</td>
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<td>To Be With You</td>
<td>Tony Orlando &amp; Dawn</td>
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<td>Kingfish</td>
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<td>Who Loves You</td>
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