THE CARPENTERS: CONSISTENT EXCELLENCE
“AFTERNOON DELIGHT”  
The big hit single by 
STARLAND VOCAL BAND

It’s got all the moves.

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<th>Billboard</th>
<th>Cashbox</th>
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Stock up now.

From the album

Manufactured and Distributed by RCA
The Third Coming

We've come full circle. The search for the colossal talent that could take the baton of creative innovation from the Beatles has come to an end. Or is it merely a new beginning? The music industry has been in a race with itself to generate a new superact every decade. Few will dispute Elvis Presley's reign as the king of the 50's or the Beatles' domination of the post 1963 era. But can the same claim be made for any artist or group in the 70's? Certainly persuasive arguments could be advanced for half a dozen superstars, yet none truly own the current generation.

At various times over the past five years, so-called seers have trumpeted the emergence of the singer-songwriter, the ultimate audio visual mega-group, or 'new' music forms such as reggae or disco as the third coming. A look at the Cash Box charts finds all of these entities present, but none in overwhelming possession of the contemporary stream of consciousness. In fact, we see a preponderance of popular material from the past receiving considerable attention either through reissue or new treatment. Could this be an indication that the creative juices are no longer flowing as freely as in years past? Hopefully not.

The re-emergence of so much old material and the strong reception it's getting (separate story) does indicate that there is no major musical development on the immediate horizon. Consumers over 25 are returning to the music of their adolescence and pre-18 buyers are finding Chuck Berry covers as palatable as anything the 'new wave' of talent is producing.

The release of the Beatles' 'Rock 'n' Roll' LP doesn't harken their getting back together again physically, but it does mark their return to the scene as a powerful commercial and social force. The old material still has the magic. The re-issued single is bulletted and the group's catalog is also making a comeback on the charts. Presumably, new artists are going to be denied a certain amount of radio exposure and sales because of this, but the situation is inevitable in a competitive industry. It goes without saying that manufacturers release the product they feel will sell best.

So here we are, nearly thirteen years after the fab four first captured the hearts, minds and dollars of an entire generation, still searching for their heirs. Perhaps we've found those heirs — ladies and gentlemen, may we present the Beatles.
Carly Simon · Another Passenger
Her new album on Elektra Records featuring her new single
It Keeps You Runnin'
SUMMERTIME DREAM

A new album of original material by Gordon Lightfoot.

Produced by Lenny Waronker and Gordon Lightfoot on Warner/Reprise records and tapes.
NEW YORK — Record manufacturers may be headed for another round of manufacturing price increases, according to a number of pressing plant executives. Rising raw material prices are the cause, as vinyl chloride family plastics are resuming an upward climb in prices.

Quelled as to the effect a one-cent increase in pressing cost for singles will have on the wholesale price of singles, record company executives indicated such an increase would be "devastating," when coupled with other recent cost increases.

Cash Box recently revealed, in an exclusive report on the profitability of singles (May 15), that the profit has once again gone out of the singles market. Manufacturers admitted to a 2c-5c profit per single, after corporate overhead was deducted from the gross profit on each unit.

WASHINGTON, D.C. — Goodbye public domain! That's close to the effect of the most far-reaching change of the entire copyright revision bill.

With little debate, the House Judiciary Subcommittee two weeks ago extended the term of copyright to life of the author plus 50 years. Current copyright term is 28 years, renewable for another 28, for a total of 56 years.

The new copyright term means that when Steve Wonder writes a hit song next year — and the copyright revision bill has been signed into law by December 31 — that song won't go into the public domain until the 21st century. That's if Steve lives to be 75, and if the beneficiaries of his estate hang onto his copyright after he's dead.

The life-plus-50 extension, called the "fountainhead of the entire bill," by the Copyright Office, will bring the U.S. into conformity with international standards.

Cost of Sounder stereo, more expensive than general-use stereo (40c-50c a pound, or so), yields approximately 14 records to the pound. Fortunately for the industry, cost increases are not as severe on styrene as they are on the vinyl compounds for albums. Not everyone, however, uses pure styrene in fabricating their records.

Mainland Warehouse Relocates In L.A.

NEW YORK — Eric Mainland, the primary investor in Capitol's new facility in San Francisco in the process of being acquired from Transamrica by Milt Salstone, will begin shipping records out of a new Los Angeles warehouse. The 400,000-square foot facility in Inglewood, according to an agreement with Capitol, will remain in corporate offices, according to a source.

The plans for the 1975 facility, a 110,000-square foot facility in Inglewood, will remain in corporate offices, according to a source.

The plans for the 1975 facility, a 110,000-square foot facility in Inglewood, will remain in corporate offices, according to a source.
London Records is proud to announce that John Miles will be a special guest on selected dates with Elton John on his 1976 tour.

Thank you John Reid Enterprises, Inc.
Record Labels Find Many Disks Have 2nd Life

NEW YORK — Records that do not succeed their first time out are not necessarily unsuccessful, as evidenced by a number of re-releases and re-appearances on the Cash Box charts.

Hall & Oates’ “Abandoned Luncheonette” album, released on Atlantic Records Oct. 16, 1973, has been back on the album chart for four weeks, presently occupying the #170 position. The album had a chart life of 21 weeks following release, but the current success of the Daryl Hall & John Oates album on RCA, bulleted at #54 this week, has resulted in an Atlantic disk’s re-emergence. The Hall & Oates single, “She’s Gone,” released by Atlantic Nov. 21, 1973, has followed a similar pattern. The RCA 45, “Sara Smile,” reached a top 100 apex of #6 and the Atlantic single, just re-released, has attained “Looking Ahead” status at #119.

Boz Scaggs

It would seem that the Carpenters are aptly named; they have constructed a musical house of gold. Their many albums and singles have virtually all achieved million seller status, and the latest single “I Need To Be In Love” is bulleted this week at fifty-one, after only three weeks of play. Perhaps the most unique aspect of this powerhouse brother-sister duo is their ability to adapt to musical change. Throughout their long career, Richard and Karen have been able to swim with varied musical currents; at times, they have created those shifts themselves. Besides their obvious singing abilities, the two have managed recently to produce recordings themselves, and the effort has paid off. The entire industry keeps a close watch on the fascinating evolution of The Carpenters’ innovative and professional style.

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Boz Scaggs

The top 20 chart status of Boz Scaggs' latest Columbia album, "Silk Degrees," has resulted in the re-release and promotion of Scaggs' first solo effort on Atlantic, "Boz Scaggs," originally released in 1969.

Gary Wright’s first Warner Brothers album, “Dream Weaver,” yielded the #1 single of the same title, so the company saw fit to re-release Wright’s first single, “Love Is Alive,” which originally came out in Sept. 1975. That single is #15 this week, and the “Dream Weaver” album, which reached a high point of #9 in April, currently hovers in the twenties.


Boz Scaggs

"Deadline" Fast Approaching For Copyright Bill Markup

WASHINGTON, D.C. — Playing a frantic race with the clock, the House Subcommittee on Courts, Civil Liberties and the Administration of Justice is attempting to complete its markup of the copyright revision bill by July 2.

Judiciary committee chairman Peter Rodino (D-N.J.) has threatened that copyright is through for the year if the subcommittee doesn’t meet the July 2 deadline. The problem that needs to be done before Congress folds for the Democratic convention in July, the Republcan’s 1976 convention in August and the fall election campaigning.

Open & Closed

Meeting in at least one closed executive session for every public session these days, the copyright subcommittee raced through changes affecting music several weeks ago. Momentum stalled, however, as members got bogged down in other legislation. And Section 116 — the controversy over the Mathematical Amendment which gives public broadcasters compulsory licenses to use non-dramatic literary, musical and graphwork — has become a temporary roadblock. The Copyright Markup on 118 will be going into its third week when the subcommittee meets again.

Section 118

Tacked onto the revision bill in the Senate judiciary committee by Senator Mathias (R-Md.) and adopted by the full Senate, Section 118 essentially gives public broadcasters a break by putting under compulsory license a variety of copyright works for which commercial broadcasters normally negotiate. The Senate version places literary works under compulsory license for the first time, an arrangement no one but the broadcasters like.

House subcommittee staff has rewritten Section 118 four times, knocking out literary works from compulsory license, setting up a system of voluntary negotiation and allowing at least some return to the bargaining table.

The proposed system, public broadcasters would negotiate rights with interested parties, i.e., authors, performing rights societies, etc., in the same way that they now deal with ASCAP and BMI. The Senate version would then act to arbitrate binding and mandatory rates.

"The thinking that has been done is an improvement," said copyright registrar Barbara Ringer of the new language. "But I’m opposed to the principle to the compulsive aspects of Section 118.""}

Rhode Island 44th Anti-Piracy Statue

PROVIDENCE, R.I. — Rhode Island has become the fourth-fourth state with an anti-piracy law. The new statute, signed by Governor Philip W. Noel, makes it illegal for a manufacturer, distribution and sale of pirated recordings a felony punishable by imprisonment from one to three years and a fine of up to $5,000 for subsequent offenses.

Cash Box Adds 12 Radio Stations: Total 92

Cash Box has added 12 new stations to the list of pop stations polled in compiling chart information, total now stands at 447. The list will now be found in the "Additions to Radio Listings" section. The stations added are: WBGN — Bowling Green; WKWB — Buffalo, O102 — Cincinnati, WENB — Indianapolis, WZU2 — Milwaukee, WKY — Oklahoma City, KTAC — Phoenix, KGO — Port-
LOS ANGELES — So you want to be an A&R man? You want a prestigious job that pays a nice, round $50 grand a year? You want to drive a Mercedes, produce hit records, mingle with the stars and fly all over the world? Sounds nice, doesn't it? Well, pay attention to what is going on in the world of A&R. It's not all fun and games, one executive told Cash Box. This man should know — he's Rupert Perry, recently promoted vice president of A&R for Capitol Records. Perry referred to his duties in terms of "perpetual commitment" and noted that his is a job that requires a 25-hour day. Though Perry's responsibilities are indeed gargantuan, he refuses to take all of the credit for the workings of the A&R section. "When I was named vice president of A&R, I immediately assigned a job to my staff — one that required them to work with and make a major realignment of their duties and titles. These people do a lot of the leg work and therefore deserve much of the credit," Perry said.

It is important to maintain a relatively democratic method of operation within the A&R staff. Of course, the A&R head will require your blessings, but I try to encourage constructive input from all of my people — if they really believe in something, I'll listen.

Recognition — Motivation
In explaining his restructuring of the A&R staff, Perry told CB, "When the members of my staff are responsible for finding an act and nursing it along until the deal is made, it's only fair that they receive some recognition. In the past, I don't think that their titles reflected their degree of involvement and this recognition is a prime factor in maintaining a high level of motivation," he said. For such a large and busy company, a five- man A&R crew is quite small, but Perry was quick with a two-award winners: John Ferrar and Barry White. Winners include writers whose works are represented here by BMI through reciprocal agreements with performing rights societies in such countries as Australia, Japan, Sweden, Germany, Canada and Brazil.

Multiple Awards

Seventeen of the songs honored with BMI awards were presented with citations marking several important anniversaries. Honored for the third time were "Killing Me Softly With His Song," written by Norman Gimbel, Charles Fox, published by Fox-Gimbel Productions, Inc., "The Most Beautiful Girl," by Norro Wilson, Billy Sherrill, Rory Bourke, Perry, While Palladino and Cavanaugh are invaluable for in-house projects, Carter and Edmonds will be out there hitting the streets. They're going to be our eyes and ears throughout the United States and Canada. Perry also indicated that he is presently searching for an individual who will act as Ben Edmonds' counterpart on the east coast: "I've been keeping my eyes open for some time in an effort to complete the staff with an east coast talent acquisition man."

Heavy Duties, Ditto
Of the two people to whom I've fallen to the A&R staff, Perry feels that by far and away the most important is their commitment to the artist. "You can't just sign an act and say, 'Now, you go away and do it,' you've got to demonstrate a genuine concern for each individual project. "You've really got to ride herd over your artists," Perry commented, "that means establishing a rapport which will provide a continual dialogue between the artist, his manager and the A&R staff." The importance of helping artists over trouble spots is thought by Perry to be a critical area of involvement for A&R men. But, again, he kept his end goal clearly in mind: "For an artist, a change of management can be a traumatic experience, especially if it involves changes in the part of his record label. Sure, it's great to bash in the glory of a successful artist, but you simply cannot look back on the artist who is experiencing problems with his career, whatever they may be."

Perry told CB that his rapport with many of the recording artists is due to a development of a successful working relationship, "It is imperative that we (the A&R staff) sit down and discuss our program professionally and realistically — this includes problems we've encountered with tours, singles — whatever did right, whatever did wrong. We always shoot to better our standing record."

Commenting on the pressures that go hand-in-hand with A&R work, Perry said, "I'm the guy who's out there committing the initial dollars and I'm responsible for them — so I'm sure that I've made a sound decision."

"The decisions made by myself and my peers are directly attributable to what is happening on the company, they're not decisions you can sweep under the rug and ignore if they turn out to be wrong," Perry said. "I have to work with this huge, positive attitude toward his business. Perry told CB that his office is wherever he happens to be at the time. I spend much of my time on the road, but wherever I am, I must have a telephone handy so I can keep in constant communication with my people. When I am in my home office in Hollywood, I am perpetually on the telephone — it's the most important tool I have."

STRAIT AHEAD — Atlanta recording artist Roy Buchanan is shown backstage at the Roxy in Los Angeles where he played to a sold out house for two nights. Buchanan was currently on a tour of the United States, in support of his first Atlantic album, "A Street Called Straight." Left to right are Atlanta's west coast reg- ional pop promotion director George Farness, manager Jay Reich, Buchanan, Atlantic's west coast general manager Bob Greenberg, and west coast artist relations director Tony Mandich.

GRT Reports Loss For Fiscal 1976
SUNNYVALE, CALIF. — GRT Corporation has reported a net loss of $185,000 for their fiscal year ending March 31, 1976. This compared to a listed profit of $864,000 for the previous year, of which $540,000 was a tax loss carry forward. The decline, in general, in reported net income is attributable to what a company spokesman called non-recurring charges of $2,303,000 from the shutdown and subse- quent sale of Chess Records and operating losses in the record division (Janus) during the first six months. The division has been operating on a reorganized basis since the end of the first half.

As a result, the company was able to recoup much of its deficit from the first two quar- ters. However, according to Alan J. Blevy, president, "Earnings in the final two quarters were not sufficient to eliminate the charges generated by the extensive restructuring of the record division in the first half."

Third quarter earnings amounted to $1.32 million while sales for the first quarter rose to $8,500,000. Reports of interest were unexpected because the agreement with S-Tone Records which performance earned GRT to post total sales for the recently completed fiscal year of $35,557,000, an 8% increase from $33,064,000 the previous year. Of this total, approximately 75% of the company's sales result from the production of prerecorded music tapes.

Federal Judge Upholds Compulsory License Invalid for Pirates
GRAND RAPIDS, MICH. — A federal judge has upheld a lower court ruling holding that the compulsory license provision of the Federal Copyright Law does not extend to duplicating existing recordings. The 1909 statute permits anyone to record a com- position after the first recording has been made.

Stereo Tape Associates, Inc., doing business as Malibu Records, had hoped to obtain an injunction on the government for prosecuting the Nevada-based corporation for piracy of pre-1972 recordings on ground that the act was in violation of the federal law. Prosecutors at Malibu had admitted the company was in the business of duplicating musical tape recordings.

In rendering his verdict, U.S. District Court Judge Wendell A. Miles held that, "This court is now faced with a situation where one is being enjoined from the enforcement of an otherwise valid criminal statute."
Neil Diamond and Robbie Robertson, together for the first time.
The new Neil Diamond album is complete. And it's a music lover's dream come true. It overflows with the quality we've come to expect from Neil Diamond... plus a totally new dimension added by the collaboration with Robbie Robertson. "Beautiful Noise" is an album to enjoy in its totality. And it's an album to enjoy song by song. Includes the new single "If You Know What I Mean." Neil Diamond, produced by Robbie Robertson. On Columbia Records and Tapes.
Capitol R&B Success Due To Careful Planning  
by Steve Scharf

NEW YORK — "We know from day one what will happen with a new artist due to our careful R&B record promotion and a degree of consistency with staff," explained Matt Parsons, national director of R&B promotion and sales for Capitol Records.

Over the past three years, since Parsons came to Capitol, he, along with Larkin Arnold, vice president/general manager of R&B, has directed Capitol Records in an aggressive R&B record promotion and sales department. When Parsons first came to Capitol there were no name artists on the R&B roster. As the charts now show, artists such as Natalie Cole, Tavares, The Stylistics and even Bill Cosby have proven Capitol's credibility in the R&B field.

Staff Expansion

Parsons attributes Capitol's recent successes to the expansion of his staff of professionals. "I will hire professional people for our staff, because they know how to get the job done now," stated Parsons. "This is the first time we have a feeling when we feel our position is secure. Last year there was a need to increase our staff. As productivity increased, more chart records were sold, therefore increasing our profit structure.

"Capitol's promotion staff serves a multifaceted function," continued Parsons. "Our promotion people not only are involved in promotion, but also public relations and customer service representation in finding the wants and needs of retail stores and one stops," he explained.

"It all boils down to the artist," added Parsons. "The future of Capitol Records will be maintained by our consistency of bringing new faces to the public. We are able to continue to develop new acts and have overall efforts behind them to remain on top. In essence, the key at Capitol Records is record promotion.

We do things by design, not chance."

Capitol's Promotion Staff Restructured — Capitol Records' promotion department has been restructured on a national level with Steve Meyer appointed to the post of national R&B promotion manager, announced Bruce Wendell, Capitol's vice president, promotion.

Ray Tusken, formerly national promotion coordinator, will serve as national AOR (Album Oriented Rock) promotion manager. Four Capitol promotion men will now work under Tusken in the AOR department. Tusken will work as western AOR promotion coordinator out of Los Angeles. Bruce Ravid will work as midwest AOR promotion coordinator out of Chicago. Mike Seibert will work as southwestern AOR promotion coordinator out of Dallas. Irwin Sirota will work as eastern AOR promotion coordinator out of New York.

Sandra Hill, formerly national smaller markets promotion coordinator, is now national smaller markets promotion manager. Working with her will be Susan Scharf, formerly Wendell's executive secretary, who is now national record promotion coordinator, smaller markets. Gertie Katsman will continue to serve as national adult contemporary promotion coordinator out of New York.

Columbia USA Sharg — Frank Shargh has been promoted to director, product management, Columbia Records west coast. He will report directly to Ron Oberman, director of merchandising for the label on the west coast. Shargh will oversee the expanded west coast product management staff's duties and will coordinate his activities with CBS personnel on both coasts. Shargh started with Columbia in early 1970 as a college representative.

Eley Promoted At CBS — Paris Eley has been appointed to the position of associate director, product planning, CBS Records, special markets. Eley will be responsible for the planning and development of marketing strategies for black album product for Columbia, Epic and custom labels, reflecting the black consumer point of view. Eley joined CBS Records, special market staff in 1975 as local promotion manager for Houston, Texas. Prior to joining CBS Records, he served as program at radio station KOHO in Houston.

Wilford Promoted At CBS — Wil Wilford has been promoted to the position of associate director, press information and artist affairs, CBS Records, special markets. Wilford will be responsible for all press information and artist affairs as well as the coordination of artist appearances and publicity activities. Wilford joined CBS Records in 1975, Wilford served as the New York representative for the Edward Windsor/Wright Corp. and was the original bassist in the Romeoys with Kenny Gamm.

Haas To Head RCA In Hawaii — RCA Records announced the opening of its own branch sales office in Hawaii with the appointment of Robert Haas to head up the operation. Haas will report directly to William Graham, western regional sales director for RCA Records in Hollywood. Haas has spent the past five years in Hawaii, four as general manager and buyer for Rack Service Hawaii and a year as buyer for Munzto Stereo-Pac. Prior to going to Hawaii, Haas spent nine years in the sales department of Discount Record Center in Los Angeles. The new sales office will be located in the Ala Moana district of Oahu and will serve RCA Records throughout the islands.

Carr To Atlantic Publicity — Barbara Carr has been appointed director of press and publicity for regional R&B promotion, Atlantic Records, and will continue to work on her solo career in addition to her promotional duties. Carr will be working directly with Barbara Carr in the coordination of publicity activities for especially designated R&B and jazz artists on the label. Prior to this appointment, Ms. Carr was director of east coast publicity for ABC Records and was a publicist for Atlantic/Atco in 1972.

Harris To Atlantic Press — Barbara Harris has been appointed director of press information for regional R&B promotion manager, Atlantic Records. Harris will be working directly with Barbara Carr in the coordination of publicity activities for especially designated R&B and jazz artists on the label. Prior to this, Ms. Harris was director of artist relations for Atlantic, since August, 1973.

Joey Jones Joins Screen Gems-Columbia — Kathy Jones has joined the Los Angeles office of Screen Gems-Columbia Music as a professional artist manager in her new capacity, Ms. Carey will work primarily with west coast writers under exclusive contract to Screen Gems-Columbia Music. She will also be coordinating all activities carried out by the label's publicity department in New York, Los Angeles and London. She will oversee all national tour and trade publicity, and will be involved in the creation of press campaigns for artists on the label's roster. Prior to this appointment, Ms. Jones was director of east coast publicity for ABC Records and was a publicist for Atlantic/Atco in 1972.

Midler TV Show To Air LOS ANGELES — Home Box Office, a subsidiary of Time, Inc., will air the Bette Midler "Sideshow" on June 19 and 21 at 9 p.m. The uncensored 2 1/2 hour performance was taped at the Cleveland Municipal Auditorium. Home Box Office presents 80 hours of diversified programming to a network of 900,000 subscribers on affiliated cable TV systems in 23 states.
OUR WEDDING ALBUM

ABC and Shelter Records proudly announce their new association with the release of the debut album by

The Dwight Twilley Band

Sincerely

SRL-52001

The album features their hit single, I'm On Fire, which was hailed by the San Francisco Chronicle as "possibly the most exciting debut single by an American rock band ever..."

The Dwight Twilley Band
And that's just for openers.
Anti-Piracy Big Bar-Code Benefit
By John Mankiewicz

LOS ANGELES — "It's just a question of refining the method, adjusting the machinery," Lewis Garlick explained. "Bar-coding, if implemented, could eliminate record piracy." Garlick is president of Ivy Hill Communications, a corporation that is responsible for "at least fifty percent of all the record jacket business done in this country," according to Garlick. Its customers include RCA, Columbia, and RIA. Ivy Hill prints sleeves, jackets, and inserts; the company is involved in all aspects of packaging.

"I talked to Joel Friedman (president of RIA) about bar-coding a year ago," Garlick said. Cash Box, "The problem I had in mind was not so much inventory control as pirating. And not only pirating of records, but tapes as well. Bar-coding can virtually eliminate piracy."

Bar-Codes Can Be Small
Bar-codes, according to Garlick, could be printed in such a fashion, actually integrated into the process of color separation so that a pirate, who normally just shoots the cover, could not come up with a workable bar-code. The code itself, Garlick informed Cash Box, could be just a small black square, not, as anticipated, an eight- or nine-digit line of numbers.

Printed Codes Will Not Compute
"One of the biggest expenses a record company has now is pirated merchandise," Garlick continued. "It's a well-known fact that pirated records are returned, unknowingly, to the manufacturer for credit. We can produce hardware that can read bar-codes at a rate of 100 per minute. When a shipment comes in, the pieces can be quickly scanned. If the unit is a pirated number, the machine will reject it."

There are, Garlick admitted, a few complications that must be dealt with. There are, for example, many different kinds of record jackets, and a bar code must be developed that will be coded so that the different methods of printing that are employed. The cost factor, however, at least in printing, would be negligible.

"Putting on a bar-code," Garlick remarked, "would probably only raise the cost of printing for each jacket only a fraction of a cent."

The cost of this additional printing would, according to Garlick, be handled by the distribution company, be paid for directly by the grocery industry. The confusion in the beginning, with different codes for different companies convinces Garlick that there has to be a code system that will work for everyone.

Ultimate Tests
Ivy Hill Communications has already conducted a number of bar-code tests. The company is now in the process of testing their piracy theory in perhaps the ultimate experiment — it is trying to pirate its own jackets.

Herb Friedman, vice-president of the company, heads up a three-person research team at Ivy Hill. "We're trying to reproduce a bar code, pirate it, and it looks like we're not going to be able to pull it off. And if we can't do it, with all our hardware, it's not likely that anyone else can."

Why is Ivy Hill getting involved in the bar-code project? "Well," Garlick revealed, "there are really only two reasons why we'd get into anything like this. It's got to be good for our business, and it's got to be good for our customers, which, he added, "comes down to about the same thing."

Cash Box has, in recent issues, discussed the merits of bar-coding. According to retailers, and Garlick, bar-codes would lend themselves to instant accurate inventory control and control of returns, reduce the shrinkage possibilities by keeping closer watch on product, and would generate sales reports that would aid in buying. Now the anti-piracy prospects are added to the case.

Exploration
"We're involved in all kinds of packaging," Garlick said, "and Herb Friedman was involved in bar-coding from way back. The important thing is to remember about this anti-piracy capability is that it also applies to tapes. We're exploring different applications, and we're sending tests back to Joel Friedman at WE come here with what it's goi. The industry needs a system that's consistent with the universal product code mentioned in connection with the grocery business. There can't be a separate code for each company's product. A universal code system is economically feasible. This set up charges would be the most expensive part of it — you have to get hardware — application equipment. Overall, however, it's not an expensive system when you consider the huge amount of money that the currently existing community would ultimately save."

Capitol Sets Two LPs
LOS ANGELES — Capitol Records Inc. will release a Bob Hope Bicentennial comedy album entitled "America Is 200 Years Old... And There's Still Hope," and the debut LP by Starz, called "Starz."

Shelter's New Home
ABC Records hosted a special brunch at the Bel Air Hotel recently to welcome Shelter Records to the ABC Music family. The festivities included introductions to the press, and ABC employees to the Shelter artists, who included The Dwight Twilley Band, Larry Hughes, Barbara Enright, and Hanging, and Clark. Pictured above (left to right in the midst of the celebrations are: Ron Henry, Shelter general manager; Benny Cordell, president of Shelter Records; Cash Box's George Albert; Jerry Rubenstein, chairman of ABC Records; and Herb Belkin, ABC's vice president, marketing and creative services.
Got the musical blahs?
Take The Baker-Gurvitz Army and relief is just a listen away.

Ginger Baker, Adrian Gurvitz, Paul Gurvitz and Snips will fix you up real fine.

Hearts on Fire.
The Baker-Gurvitz Army.
On Atco Records and Tapes.
SAD COMPANY (Swan Song/Atlantic SS-70109)

Honey Child (3:15) (Bad/Co/ASCAP) (Ralphs, Rodgers, Kirkland, Krell)

A relentless rocker, which is a smart choice to follow the band’s last “Youngblood.” This is a better reflection of Bad Company’s best aspects — hard rock ‘n’ roll. A solid arrangement of music and voices will contribute to a lot of FM airplay. The chorus is a good hook.

KOOL & THE GANG (Dellie/Pig/Las Go/Gambi Universal Sound (3:00) (Delightful/Gang — BMI) (R. Bell, Kool & The Gang)

From their recent LP of live material this tune captures the essence of a Kool performance. The energy level is high, as is the instrumental competence and the sound quality. Those terrific horns are put to work. Look for this one to hit the R&B airwaves fast. There’s some great soloing going on in here, and the rhythm is fast. A great R&B big band sound.

BARRY WHITE (20th Century TC-2298)

Baby, We Better Try To Get It Together (4:26) (Saret/J?etta/January — BMI) (B. White)

While he has really hit it this time. The tune is always interesting — in part because of the arrangement and in part because of the carefully constructed vocal. Good lyric line too. Should be big in the discos and on R&B radio. Powerful drumming gives the tune an extra push.

ALICE COOPER (Warner Bros. WBS 6228)

I Never Cry (3:45) (Ezra/Frosty — BMI) (Cooper, Wagner)

A beautiful ballad from an unexpected source. His first single in some time, Alice has come up with a poignant and musically expert song, McCartney-like bass lines, with ultra-clear tones, supplement Cooper’s expressive voice. Should get a lot of FM airplay this summer.

MORRIS ALBERT (RCA JH-10706)

Memories (2:54) (Ferranta International/Sunbury — ASCAP) (M. Albert)

A hard rock tune with some phrasing. The rhythm group is handled by the female lead, plays well against the arrangement. The rock ‘n’ roll overtones should serve to broaden this band’s growing appeal.

FLEETWOOD MAC (Reprise/Warners RPS 1356)

Say You Love Me (3:58) (Gentuc Music — BMI)

“Rhiannon” is still hanging up in the charts, and this tune is a good follow-up. The guitars are well handled, the vocal is a nice touch. The music seems to flow, in mid-tempo rock rhythm; the song has a hot vocal. The vocals are distinctively — there’s no mistaking the style of this band. Good guitar solo.

PAUL REVERE AND THE RAIDERS (Drive/T. K. 6248)

Aint Nothin’ Wrong (3:12) (Sherry — BMI) (H. W. Casey, R. Finck)

The Raiders sound a lot different from their older stuff. This is strictly R&B oriented, and real good. Regrouped around former lead of drummer Orin Johnson. It would seem, with the advent of this single, that the band has many years left. An excellent song.

JAMES GADSON (UA-XW151-1)

Go By What’s In Your Heart (2:43) (Almo/Artie Wayne ASCAP) (A. Wayne)

This is an excellent offering from a new artist. Gadson’s voice is really expressive, and wraps around the hook-filled melody with style. A good top 40 tune, this should find its way immediately into all pop markets. Gadson’s top studio appearances are hands down for his name on more than just the back of album jackets.

NANCY WILSON (Capitol P-4284)

New (3:38) (Jango — ASCAP) (M. Hillman, J. Mayer)

Nancy Wilson, over the years, has retained one of the best voices in popular music. This song is a good showcase of that talent. She is responsive to the needs of this tune very well. A fine example of commercial-tempo pop tune. Should get a lot of play in her natural market — jazz radio — and smart FM programmers would do well to give this more than just a few spins.

FOREST (Midland International/RCA JH-10806)

Do Ye, Do Ya Want My Love (3:22) (Chappin/Unified Artists — ASCAP) (J. Lynn)

A hard rock tune that makes one remember the early work of the Rolling Stones. It’s really got a great deal of emotion and musicianship behind it. Great vocals,syncopated, will push the song into the FM progressive markets. Nice break midway, a calmer passage, is an added bonus.

JIMMY BEAUMONT AND THE SKYLINERS (Drive/T.K. 6250)

The Day The Clown Cried (3:10) (Shelby — BMI) (C. Reid)

This group has turned in a fine single — a terrific R&B ballad. Not exactly an original theme, you know, the sad clown, but it’s handled extremely well. The music really moves propelled by great rhythm guitar playing, nice harmony work, very exact. Should get some heavy R&B play.

LONNIE LISTON SMITH & THE COSMIC ECHOES (Flying Dutchman/RCA JH-10702)

Peace & Love (2:39) (Cosmic Echoes/Unichappell — BMI) (L. Fleming)

An acoustic guitar, chorded fast, sets up the rhythm of the tune. Other instruments are added for punctuation, and the vocals, relying mostly on chanting techniques, really hit home. The excellent rhythm group might push it onto jazz lists, but this is certain for R&B radio play.

HARVEST (Private Stock PS 45.08)


Vocal harmonies abound on this MOR oriented single. It’s all strictly professional, and it’s got an original lyric hook. Should get played on FM and AM pop stations. Really a terrific arrangement; overall, it accentuates the best part of this group — the vocals.

RONNIE DYSON (Columbia 3-10356)

The Move You Do It (The More I Like It Done To Me) (3:11) (Jays/Chappell — ASCAP) (M. Yaney, C. Jackson)

A steady walking bass provides emphasis; Dyson’s vocal plays off the syncopation and creates a dynamic and souful interchange. It’s a terrific, upbeat, unusual tune that definitely should be played a lot this summer on both pop and R&B radio.

MARY HOPKIN (RCA JH-10694)

If You Love Me (3:00) (Duchess Music — BMI) (Plat, MacDermott)

Mary Hopkins had a huge a few years back with “Those Were The Days,” and this tune has a startlingly similar acoustic introduction. But then the rhythm changes into a shuffle ballad, and her voice is as good as ever. It’s a pretty melody; the song should get played heavily on FM and MOR stations.

THE DOLLS (Mercury 73807)

Slow Motion (3:34) (Prove II/Las/Go/Bambi) — BMI (L. Hunter, A. Moore, C. Leverett)

The title is apt, the DOLLS move through this ballad slowly, but with no loss effectiveness. The harmony is outstanding (as always) and the tune should make some fast inroads in the R&B direction. The arrangement is particularly good, thickly layered, and powerful.

C.W. McCALL (Polydor PD 14331)

Crispy Critters (2:30) (American Gramaphone — SESAC) (C.W. McCall, B. Fries, C. Davis)

This song is still not the one to match the success of “Convoy.” However, while the politics here (about hippies) are certainly outdated, if not in questionable taste, there’s a certain amount of humor and musical attraction that will get this played on country radio.

POUSSETTE-DART BAND (Capitol P-4278)

What Can I Say (3:02) (Hit & Run/Brattle — ASCAP) (J. Poussette-Dart)

Beautiful guitar work is always an auspicious beginning. This time, one is acoustic, the other electric. A subtle tune, with good instrumental breaks, the melody is in the country-rock vein, with the singer, the lead, wanting to be a great single to break this band in the FM progressive market.

PLEASURE (London SN-20087)

Ego Tripper (3:06) (AVT/Zonal — BMI) (E. Starr, H. Redmon, Jr., L. Cotto, J. Robinson)

A funk-disc number, and a good one at that. The tune really kicks along, at a good fast pace. The vocals are really nice, with the guitar’s and synthesizers. The obligatory drum break is handled with care; it is not overdone. The whole song is done up with a mind toward good taste. Should get extensive disco and R&B play.

PURPLE REIGN (Buddah BDA 531)

Love Shortage (Pt. 1) (2:31) (Friday’s Child/Wimbot — BMI) (A. Waldman, B. E. B.

This is a good disco record. Strings are well-arranged, and there is more melody here than in most dance-club tunes. Should get some R&B play because of that. The instrumental breaks, a good choice, are brought to the forefront by an Anita Wexler mix.

STEVE MARRIOTT (A&M 1825)

Star In My Life (3:30) (Almo/Artie Wayne — ASCAP) (Marriott, Wallace)

Everyone knows about Marriott’s guitar playing, but his voice is what’s important here. The man possesses an almost unnatural power — he’d be a wise addition to any group. But this is a blues flavored rocker, relying heavily on the same major chord, and should hit the FM airwaves with strength.

SEAN MORTON DOWNEY (Artists Of America AOA-122)

You’ll Never Have To Ask Me If I Love You (3:20) (Songwriters Of America — BMI) (T. Wells, Jr.

Noll, at a big-time tune done up with forty-five flourish. Downey’s vocal is pleasant, as is the tune, and this should get a lot of play at MOR and EZ Listening outlets. Nice arrangement here, particularly in the vocals.
STEPPIN' OUT

NEIL SEDAKA

"STEPPIN' OUT" PIG-40582 HIS NEW SINGLE FROM THE ALBUM "STEPPIN' OUT" PIG-2195

AVAILABLE ON ROCKET RECORDS DISTRIBUTED BY MCA RECORDS
ALBUM REVIEWS

Beck's back! The English guitar whiz-kid is taking his unmistakable rock ax to new territories which will please the progressive jazz market to no end. Beck is joined by jazz keyboardist Jan Hammer and his old friend, Max Middleton (of "Rough & Ready" fame), in this effort which is sure to smoke the solo off the progressive rock listeners as well. Beck's touch is becoming increasingly sensitive and creative, as is demonstrated by his hot licks in "Heard For Backstage Pass" and the Charlie Mingus classic, "Goodbye Pork Pie Hat." Hammer's synthesizer riffs make the perfect foil for Beck's guitar and master producer George Martin makes the whole package quite tasty.

Hey man, there's a new Cheech & Chong record out and it looks just like a red man — ain't that far out? And if you think that's lucky, wait 'til you see the slip cover! This new LP by these purveyors of poor taste, Cheech & Chong, takes their individualized brand of off-color (red?) humor to levels previously unheard of in the annals of comedy albums to the side-splitting tunes of "T.W.A.T. (Tactical Women's Alert Team)" and "The Big Sniff (Featuring Ralph & Herbie)." FM progressives will eat it up.

If you were lucky enough to be a part of the Surfin' Sensation that dominated Southern California in the early sixties — or just wish you'd been — then you'll love this two-record set. It's a carefully chosen collection of twenty-two surf-rock songs that typify that period: the sounds of The Surfaris ("Wipe Out"), Jan & Dean ("Surf City"), Dick Dale & The DelTonos ("Let's Go Trippin"), and, of course, the Kings of surf-music, The Beach Boys grace this album and they all bring back those great memories of tanned chicks in bikinis and beach parties. Well worth the $7.98 list.

Remember Felix Pappalardi? No — well, if you remember Cream or Mountain or a number of other heavies, then you also remember Pappalardi. He's the producer/musician who made it happen for them and now he's offering us a Felix Pappalardi LP. The tunes bear that unmistakable Pappalardi feel, the vocals sharing the spotlight with the catchy melody lines and trading riffs with the lead guitar. Paul Butterfield makes a cameo appearance on "She's Got Me," one of the tastier tunes on the album. FM progressive-types will enjoy the entire LP; our favorite is the song styled after the Carson McCullers novel, "Ballad Of A Sad Cafe."

A tasty soul offering which leans well into the disco vein. The rhythm foundation is firmly set by a tight unit which spouts the super production of masters Gamble & Huff. The feel is clean and smooth as silk, providing this offering with a good chance for action in the R&B, pop and MOR markets. The Latin feel of the title track makes for a refreshing twist on the disco style, while "Plenty Good Lovin" is a strong funk offering.

Carly Simon, the first lady of the soulful ballad, gives us the LP we've all been anticipating. Her feel is as smooth as ever, with the tight background vocals always adding, never detracting from her sensuous lead vocals. Rich and provocative, this offering by a lady with a track record longer than both my arm will surely meet with immediate success — there are many good cuts which will appeal to both the AM pop and FM listener. We particularly like "Hurt & Chance" and "Cow Town."

COLLECTOR'S ITEM — Harold Melvin & The Blue Notes — Philadelphia International PZ 34222 — Producers: Various — List: 6.98
Here is a collection of funk and soul that will turn on programmers in pop, R&B and FM markets. The album represents the very best of Harold Melvin & The Blue Notes — the crème de la crème. Included is the monster hit, "Bad Luck," a tune which recently won The Blue Notes much praise in the AM arena. These penned by the legendary R&B team, Gamble and Huff include "The Love I Lost" and "Hope That We Can Be Together Soon," which features the vocal talents of Sharon Paige. All in all, a very tasty selection.

GOOD KING BAD — George Benson — CTI 5062 — Producer: Creed Taylor — List: 6.98
This is the choice album laid down by Benson last year is certainly a truly one — his "Breezin" LP is literally soaring up the Cash Box charts! I was glad to again occupying that position, with its varied offerings ranging from the mellow motion of "I Wish You'd Change Your Mind" to the infective pop ditty of "David Woman," a tune which has "hit" written all over it. The Cliff Richard sound is clean and professional — and it's sure to invade the AM airwaves in short order.

I'M NEARLY FAMOUS — Cliff Richard — Rocket PIG-2210 — Producer: Bruce Welch — List: 6.98
Cliff Richard is not only "nearly famous," he's a near legend. His face is well-remembered by true rock 'n' roll devotees as a musical trend-setter in the early days of that genre. This album proves that Richard has not lost his touch. He's again occupying that position, with its varied offerings ranging from the mellow motion of "I Wish You'd Change Your Mind" to the infective pop ditty of "David Woman," a tune which has "hit" written all over it. The Cliff Richard sound is clean and professional — and it's sure to invade the AM airwaves in short order.

JOE SIMON TODAY — Joe Simon — Polydor SP-1-6710 — Producers: Raeford Gerald, Joe Simon — List: 6.98
Solid soul. Joe Simon displays clean professional in this offering which is a great example of Joe at his very best. His powerful vocal posturings are augmented by a super tight horn section and the whole product is banked by the chicken-scratch guitar riffs and percussion. The somewhat progressive feel of "I Just Want To Make Love To You" is sure to please the FM market, while the light touch of "Let The Good Times Roll!" is a pop natural.

IT'S A GOOD NIGHT FOR SINGING — Jerry Jeff Walker — MCA 2202 — Producer: Michael Bivensky — List: 5.99
The story-songs of Jerry Jeff Walker need no introduction. This man's considerable talents speak for themselves and this album is shining! His approach is based in country, but his special magic makes everything he does applicable to the pop market and he's working so well and close to take note. His cover of the Tom Waits tune, "Looking For The Heart Of Saturday Night" is delightful, as is his rendition of Billie Joe Shaver's "Old Five And Dime, Juke & Me."
Introducing the album that’s got a great pair of hits.

Groove Holmes corners the action with his newest album “I’m in the Mood for Love”, featuring the great hits, “Y’M in the Mood for Love” and “This is the Me Me”. Groove Holmes means top play wherever he’s heard.

FLYING DUTCHMAN
Manufactured & Distributed by RCA

Zulema is a very unique and very soulful lady. She not only shows herself to be a capable singer, she is also an excellent writer, having penned all but one of the tunes herself. Her musical talents are further displayed via her contribution of keyboard lines. The orchestration is pure and full, complementing Zulema's vocal technique well. This LP is sure to be warmly greeted in the R&B pop and even some FM markets. Watch the title cut and "Pity For The Children."


Basically a funk-oriented group, the boys also show credible jazz chops on numbers like, "Mr. Notorious." "The feel is laid back with the smooth harmonies blending well with a tight rhythm section. This effort will undoubtedly find a willing audience in the R&B area, while much of the LP should cross-over into the FM and pop markets. The string section is gracefully handled throughout, but pay attention to "Hold On To What You Got."

FIRST FLIGHT — Chanter Sisters — Polydor PD 16705 — Producer: Roger Cook — List: 6.98

The Chanter Sisters show a high degree of versatility as they cover ground which ranges from funk to disco with a ballad or two thrown in for good measure. "Cuckoo Cuckoo" is a fine up-tempo funk offering which features the high-energy vocals that are the Chanter's trademark. "Darlin'" will please the listener who seeks the ever-popular disco sound, while "Side Show" is just straight-ahead good music. A strong offering in the pop vein, this LP will get play in several other markets as well.


A truly remarkable album. The LP was recorded entirely by a mind-boggling, tongue-tying list of electronic synthesizer equipment. The Moogs, Oberheims, Mustronics and synergy systems didn't, however, accomplish this feat without a little human companionship. All of the programming and performing was done by Larry Fast, and a commendable job it is. The varied textures of this musical exploration will undoubtedly find eager listeners on progressive FM stations and the progressive rock programmer would be a fool to pass this one up as well.

BUZZARD BAIT — Back Pocket — Joyce JF 7601 — Producers: Back Pocket — List: 6.98

This moving country-flavored album is a first on several counts; it's the first album for the new Joyce Records and it's the first album to utilize the bar-coded method of pricing. The music of Back Pocket is warm and ingratiating, sporting a down-home flavor that beckons the listener back for another taste. Good AM material, this album will also assuredly meet with approval in the progressive C&W market. A particularly fine offering is the mellow "Angel Wings."

THREE — Bob James — CTI 6063 — Producer: Creed Taylor — List: 6.98

The three talents of composer, arranger, pianist Bob James, are at their best here. Aural bananas a symphony is a aptly assisted by reedman Grover Washington Jr. whose expertise is notable on the tenor and soprano saxes as well as a credible in whistle performance on a jazzy rendition of "Women Of Ireland," better known as the love theme. The feel is clean and up-tempo, with percussion, electronic piano and vocals adding a funky edge that makes for a nice offering in the progressive jazz-rock vein.


Southside Johnny & The Asbury Jukes are a good-time, be-bop band with depth. Though their sound is somewhat reminiscent of Bruce Springsteen, J Geils or others of that ilk, The Asbury Jukes are thoroughly competent at what they do. Their tunes are dirty-sweet and punchy and their smoky bar room sound is well-tempered by their mastery of the pop hook. Several good shots for the AM programmer here — you FM progressive people should pay better attention as well. The title cut is hot as is their cover of Springsteen's "The Fever."


Tracy Nelson moves like rolling thunder. Her vocals are mellow but powerful, with her back-up unit providing the necessary polish. No, this LP is the polished delivery Tracy occasionally reveals roots which are deeply invested in the country genre, but her feel is only mildly influenced by these roots. Her tunes range from the melancholy release of "An Arm And A Leg" to the drivin' beat of "Anything You Want." Much cross-over potential here with regard to the pop market to the FM airwaves.


A funky taste of Love, Togtherness & Devotion. This LP is a fine presentation of this jazz-funk group whose musical themes center around the need for love and understanding — and the themes are delivered with style. The orchestration is a finely crafted foundation upon which is built horns and vocals. This LP is a natural in the R&B vein, but it will also receive some well-deserved attention in the FM progressive market as well. The funky chops of "The Word" are sure to delight.

THE BICENTENNIAL MARCH — America All-Star Band — RCA ANL-1488 — Producer: Ethel Gabriel — List: 6.98

With the bicentennial just around the corner, it's really nice to see someone paying tribute to this memorable occasion without the ever-present, heavy-handed buy-centennial emphasis. This LP is the result of an idea conceived by Andrea and Ervin Likite. The repertoire consists of a collection of patriotic songs and marches written for various Presidents. Many of the Presidential marches were in fact penned by Andrea and Ervin Likite. The marches are featured on American radio stations and the All-Star Band, conducted by Bob Armstrong and rousing tunes they are! The effort has also been officially recognized by the American Revolution Bicentennial Administration.


The progressive C&W market is in for a real treat with this album by Snuff Garrett. It's a tasty combination of some notable country melodies and some equally fine classical pieces by Bach Debussy, Liszt and many other The structure of the album is a unique concept which offers alternate country and classical tunes which ease from one to the other via some creative segues. The MOR market is also learning to appreciate this LP which features tunes like "San Antonio Rose & Also Sprach Zarathustra" and "Rose Garden & Minuet."
An open letter to those companies who have offered to distribute our product on a worldwide basis:

THANKS...BUT NO THANKS!!

We don't believe that one company is strong in every territory in the world...or that any one company is diverse enough to handle all kinds of music.

We only place our product, one by one, territory by territory*, to insure maximum attention and have the greatest chance for success.

We've even been accused of making reasonable deals.

Our first album, "CRAZY DANCIN'-BY THE BOTTOM LINE," produced by Jack Conrad on Able Records (Canada), SGO (UK), Yum-Yum Records (Germany), DCM (Mexico), Phonogram (France), Greedy Records (U.S.A.), is starting to take off!!

Five more albums have been completed:
1. "MIDNIGHT FLYER"
   Produced by JACK CONRAD
2. "LOVE ON LOVE"
   Produced by Munson and Wayne, Jim Helms and Joe Klein
3. "PEGASUS"
   Produced by JACK CONRAD
4. "CHAMPION"
   Produced by JERRY MARCELLINO and MEL LARSON
5. "LOVEQUAKE"
   Produced by MUNSON and WAYNE, DRAKE McGILBERTY, SHERIDAN ELDridge, JOE RUSSELL and TONY CAMILLO

Hope we can do some business...our way!!

Warmest regards,

Artie Wayne
President

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The Artie Wayne Organisation, 8611 Sherwood Drive, Los Angeles, California, 90069

The Bottom Line, Inc.
A WINNING COMBINATION — Epic recording artist Russ Ballard was in New York re- cently to kick off his first solo tour at the Bottom Line, coinciding with the release of his album and single, both entitled "Winning." Ballard's group has been on the road in the U.K. and on the continent since April. Pictured at a party held in his honor are Ito- r: M. Richard Asher, president of CBS Records International; John Stanley, Ballard's manager; Russ Ballard; Vince Romeo, vice president of international artist development; and Ron Alexenburg, senior vice president of Epic Records and associated labels.

5th Polydor Regional Meeting Held In N.Y.C. For Top Executives

NEW YORK — Polydor, Inc. held the last of five regional meetings at the New York Sheraton Hotel June 3, after similar func- tions in Los Angeles, Atlanta, Dallas and Chicago. The meetings brought executives of Polydor together with executives from Phonodisc, the label's distribution arm, and the national executives of the newly acquired and reformed RSO Records.

Each meeting, attended by marketing managers of the various regions, included presentations of current and new product by Ron Simon, Polydor's executive vice president and general manager, and Al Coury, president of RSO Records.

Copyright Markup A Key Issue

"I really think we have gotten nowhere," said chairman Kastenmeier (D-Wis.) after all subcommittee members but Raiback (R-Ill.) had delivered a sermonette on public broadcasting. "There's been a tremendous amount of rhetoric," he con- tinued, in a rare burst of temper. "But par- ticipants here seem to have missed the real purpose of the subcommittee. It has been to get a vote, not to find a cure."

Opinions Differ

At that session Danielson's challenge seemed to be the cue for other subcommit- tee members to question the entire section. Each member chimed in with his views. Section 118, led by Fathur Drinan (D-Mass.), who expressed outright opposition: "There's no free lunch for anybody."

45 Prices

This is not the first time vinyl compound manufacturers had planned an increase. An increase of similar size had been planned for April 1, but was rescinded after complaints from other industries, primarily floor tile manufacturers.

Record industry consumption of PVC compounds is comparatively small — possibly 2%-5% of total industry produc- tion. Major users of PVC are the building and auto industries, the latter turning to PVC for increasing uses to meet Federal mileage requirements. Accordingly, their use of PVC is increasing and the increased demand for PVC is increasing the prices (supply and demand).

Increase Foreseen

What remains to be seen is how much of a further increase the pressers will absorb, before passing on the increases to the record labels. But by most estimates, there is a good chance for an increase in record pressing prices.

Isleys LP Goes Gold

NEW YORK — "Harvest For The World," the latest album from the Isley Brothers, has been certified gold by the RIAA. It is their sixth gold CBS distributed disk, in addi- tion to seven previous gold records.

Adler Produces Film

LOS ANGELES — Lou Adler will produce Paramount's "American Me," Floyd Mutrux's contemporary film of a Chicano revolutionary hero and life in America's barrios.

"American Me" will be filmed on location this winter in the East Los Angeles barrio, with additional photography planned in the Southwest and Mexico, as well as in several prisons.

UA Pacts Newley

LOS ANGELES — Anthony Newley has signed with United Artists Records, it was announced today by UA president Arte Mogull. The Newley-perenned tune "Teach The Children" will be the first single under the pact, and an album will be released in the next few months.
LOS ANGELES — "We feel we're about a year and a half ahead of the 'national trend,'" Bryan McIntyre, program director of WCOL, Columbus, Ohio, told Cash Box, commenting specifically on a unique new jingle package the station is now utilizing.

The package was produced in coordination with Century 21 Productions, Inc. of Dallas and is unique in the fact that each individual jingle is perfectly matched with the musical key and tempo of the record which follows. It is not really a brand new idea born from scratch, but an updated package of what the station has been using for the last two years.

"Chroma-Key II" is the name of the followup package and according to Century 21, it was produced with a dynamic high-impact orchestration concept, resolving in a "suspended animation" rhythm and vocal. WCOL's McIntyre told us the station looks for personal service from a jingle company, and Century 21 has given them that touch. But Dave Bishop, WCOL's music director and Mike Patterson, writer-engineer-producer at Century 21, are perhaps the main factors behind the successful sound of the package.

"Chroma Key Oriented"

"We had been using a 'Chroma Key' for two years," Bishop related. "It sounded like a moog oriented package, with the synthesizer at the beginning of the jingle. We have a fast and slow version of each cut, and the 12 basic notes of the scale are covered giving us a nice jingle-to-record blend. But this new package, 'Chroma-Key II' is a lot more punchy." Bishop attributed the punchiness to more use of brass and drums on the tracks of the new jingles.

He explained that the package is basically 48 jingles. On the "twelve "chords" up" principle, there are two sets of cuts. One set is called open-end a capella and the other a full close jingle. There's also a fast and slow version of each cuts to give proper intro-cue.

A Touch Of KLOS

LOS ANGELES — KLOS-FM, ABC owned and operated station in Los Angeles, held a series of cocktail presentations at the Playboy Club in the ABC Entertainment Center last week for station friends, clients, and time-buyers. The station's image, aptly titled "A Touch of KLOS," was portrayed in a short film in which advertisers and listeners commented about the station. John Winnaman, KLOS general manager, hosted the affair. Also in attendance were the KLOS air personalities, as well as station program director, Tom Yates, and music personnel, Dabar Hoorebeke and Ruth Pinedo.

WAAL WELCOMES HEAD EAST — It's all smiles as A&M recording artists Head East stopped by a local concert to visit WAAL-FM air personalities in Binghamton, New York. Pictured in front row are (l-r) Head East's road manager, Kurt Johnson; Head East's Roger Boyd and WAAL's Steve Becker and Bob Lindquist, music and program director respectively. The group's album, "Get Yourself Up" appears on this week's Cash Box LP chart at #145.

New FM Action LPs

Most Added LPs

2. Sub-Lime Dream — Gordon Lighfoot — WB
3. Another Passenger — Carly Simon — Elektra
4. Creation — Felix Pappalardi — A&M
5. Warren Zevon — Asylum
6. All Alone In The End Zone — Jay Ferguson — Asylum
7. I Don't Wanna Go Home — Southside Johnny & The Asbury Jukes — Epic
8. Hearts On Fire — Baker Gurvitz Army — Atco
9. Circle Filled With Love — Sons Of Champlin — Ariola/America/Capitol
10. Wired — Jeff Beck — Epic
11. Gone Too Long — Don Nix — Cream
12. High And Mighty — Urlah Heap — WB
13. Slippin' Away — Chris Hillman — Asylum

Most Predicted Hits

1. Fly Like An Eagle (entire LP)/Take The Money — Steve Miller Band — Capitol
2. Rocks (entire LP)/Last Child — Aerosmith — Columbia

Most Requested Cuts

1. Creation (entire LP) — Felix Pappalardi — A&M
2. All Alone In The End Zone (entire LP)/Snakes On The Run — Jay Ferguson — Asylum
3. I Don't Wanna Go Home (entire LP)/Title Cut — Southside Johnny & The Asbury Jukes — Epic
4. Moonmadness (entire LP)/Another Night — Camel — Janus

station breaks

William S. Jaeger appointed vice president and general manager of WOXY, Milwaukee. Jaeger was formerly general manager of WWCN, New York. WOXY is owned by Bartell Media out of New York.

Ralph Barnes named executive vice president and general manager of WZMF, Menomonee Falls, Wisconsin. Additional appointments were Elmer Laut as local sales manager and Ms. Mary Dukes as an account executive.

Denis McNamara named as music director of WLIR-FM, Long Island. McNamara was a free lance producer of live concerts prior to joining the station.

Van Jay appointed music director of WWRV, New York.

Bob Byrd appointed creative director for WVLW, Cincinnati. Byrd joins the station from WGST, Atlanta.

Michael Brandt named account executive at WNEW-FM, New York. Brandt comes to that position from Katz Radio.

Steve Miller appointed sports director at WNEW.

Sklar, Gehron, WLS Win Radio Awards

NEW YORK — Rick Sklar, vice president and director of program development for the ABC owned AM radio stations, was named "national programmer of the year 75" at the Fourth Annual Radio/Records Seminar/Awards Banquet in Nashville. The awards were presented by Carol Channing and were sponsored by Bobby Poe's Pop Music Survey.

John Gehron, program director of WLS, the ABC owned AM radio station in Chicago, was named "Major Market Program Director of the Year 75" and WLS took top honors as "major market radio station of the year 75."

ABC sports commentator Howard Cosell accepted the three awards for ABC.

Cash Box/June 19, 1976
You’ve got to hear them because this is rock and roll that won’t be denied.

Already they’re one of the most critically acclaimed bands in America.

And now the incredible debut album of Southside Johnny & The Asbury Jukes, featuring special guest star appearances.

SOUTHSIDE JOHNNY & THE ASBURY JUKES.

"I Don’t Want to Go Home."

On Epic Records and Tapes.

Produced by Miami Steve Van Zandt.
THE SINGLES BULLETS

#1 SILVER CONVENTION — Top 5 airplay at 25% on 4 reporting stations including WABA-FM, WCCF, WZZO, WLOF. #1 at WPSC, WBRG, WWKB, WIVK. #1 of the Top 10 at WXSN, WSM, KBRE, KTVN, WHBH, KLIF, KLED, WFLY, WHDH, WQAM. #4 WAXY, #5 WRAK, #6 WFRF, #7 WAPR, #8 WPEL, #9 WJLD, #10 WABC.

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1. **Rock And Roll Music — Beach Boys — Capitol**
   - This Week: 23%
   - To Date: 55%

2. **You're My Best Friend — Queen — Elektra**
   - This Week: 21%
   - To Date: 79%

3. **Get To Get You Into My Life — Beatles — Capitol**
   - This Week: 21%
   - To Date: 42%

4. **I'll Be Good To You — Brothers Johnson — A&M**
   - This Week: 17%
   - To Date: 64%

5. **The Boys Are Back In Town — Thin Lizzy — Mercury**
   - This Week: 16%
   - To Date: 87%

6. **If You Know What I Mean — Neil Diamond — Columbia**
   - This Week: 16%
   - To Date: 24%

7. **Get Closer — Seals & Crofts — WB**
   - This Week: 13%
   - To Date: 67%

8. **Let Her In — John Travolta — Midland Int'/RCA**
   - This Week: 13%
   - To Date: 58%

   - This Week: 13%
   - To Date: 18%

10. **Steppin' Out — Neil Sedaka — Rocket/MCA**
    - This Week: 13%
    - To Date: 13%

11. **Today's The Day — America — WB**
    - This Week: 12%
    - To Date: 78%

12. **Kiss And Say Goodbye — Manhattans — Columbia**
    - This Week: 11%
    - To Date: 83%

13. **I'm Easy — Keith Carradine — ABC**
    - This Week: 9%
    - To Date: 28%

14. **Good Vibrations — Todd Rundgren — Bearsville/WB**
    - This Week: 9%
    - To Date: 22%

15. **Last Child — Aerosmith — Columbia**
    - This Week: 9%
    - To Date: 21%

16. **Afternoon Delight — Starland Vocal Band — Windsong/RCA**
    - This Week: 8%
    - To Date: 98%

17. **Take The Money And Run — Steve Miller Band — Capitol**
    - This Week: 8%
    - To Date: 96%

18. **Moonlight Feels Right — Starbuck — Private Stock**
    - This Week: 8%
    - To Date: 85%

### Looking Ahead To The Top 100

1. **Kiss And Say Goodbye — Manhattans — Columbia**
2. **Love Is Alive — Gary Wright — Warner Brothers**
3. **The Money And Run — Steve Miller — Capitol**
4. **Moonlight Feels Right — Starbuck — Private Stock**
5. **Kiss — WB**
6. **Loves Me, Loves Me Not — Heart — Epic**
7. **The Flag — John — ABC**
8. **Save Your Kisses For Me — Steve Miller Band — Warner Brothers**
9. **Theme From Mash — 20th Century — Warner Brothers**
10. **Quinn The Eskimo (I'm Gonna Get You) — The Kinks — Parlophone**

### station adds this week

- **KJR, WPWG, WAVS, WIFI, KIMN, WPEZ, WAKY, WLEE, WING, WGH, WSQN, WOW, WPRO, WOKY, KJRB, KTSL, KGW**
- **KILT, KSLQ, WAVS, WIFI, WKY, WYQ, WQGL, WERC, Y-101, Z-99, WNCI, KBW, KLEO, KRIZ, KNDE, WQGU**
- **KJA, WTX, WIFI, WPQGC, WMAK, KEELY, WKY, WQGL, WSGA, WGH, WCKY, WMP, WLEE, WBLI, KING**
- **KHJ, WQAM, WIFI, WHB, WFL, WQDL, WNE, KAFY, KNSU, KISN, KJRB, WQBN, WVB**
- **WSAI, KSLQ, KFRC, WIFI, WKDE, KLEO, KGW, KJRB, WPRO, WSQN**
- **WFL, WPQGC, WMAK, WIFI, KTLK, WHHY, WIBG, WBBQ, WDRC, WORC, WSQN, WBLI**
- **WOXI, KILT, KLIF, WFL, KGW, KISN, KND, KLOE, WQY, WAKY**
- **WTIX, KLIF, KSY, KGW, KISN, WLAC, WSQN, WGH, WQRC**
- **WPGC, KJR, WING, WHDP, KIIS, WAPE, WLAC, KRSP, KG, KEEL**
- **WOXI, WPX, KSTP, KAFY, KISN, WOKY, WDFH, Z-93, WZZU, WORC**
- **KIDG, WMP, KNOE, KRIZ, KLEO, WPRO, Z-96, U-100, WFBV**
- **WHRQ, WMP, WAVZ, WXY, KSTP, KISN, JKRC, KJAK**
- **WROI, WCO, WTX, WIFI, WAYS, WMAK, WBLI**
- **KJR, WING, WIRL, WXY, WQBN, U-100, WKBW**
- **WIXY, WCO, WING, WGL, Z-93, WFBV**
- **WXY, KSLQ, WTX, KXOK, WIFI, KNSUS**
- **WFL, WQAM, WPEZ, WPRD, WCN, KIRZ**
- **WQAM, WPEZ, WPQ, WXL, KJRE**

### Radio Active Singles

1. **Kiss And Say Goodbye — Manhattans — Columbia**
2. **Love Is Alive — Gary Wright — Warner Brothers**
3. **The Money And Run — Steve Miller — Capitol**
4. **Moonlight Feels Right — Starbuck — Private Stock**

### Looking Ahead To The Top 100

1. **Town Crier**
2. **Open**
3. **TVC 15**
4. **Rainbow In Your Eyes**
5. **Butterfly For Buckey**
6. **The Flag**
7. **Save Your Kisses For Me**
8. **Roots Rock Reggae**
9. **Breaker, Breaker**
10. **Theme From Mash**
In five days' time, re-orders sufficient to cover three-fourths of the nation had come in on a newly-released album featuring Gram Parsons and the original line-up of The Flying Burrito Brothers.

The album is “Sleepless Nights” (SP 4578). And when 16 out of 21 A&M distributors re-ordered it during the same week, they were responding to public demand for a collection of:

★ Nine tracks of Gram Parsons and The Burritos (seven previously unreleased) ★
★ Three Gram Parsons duets with Emmylou Harris (all previously unreleased) ★
★ Twelve reasons why so many people today are hearing Gram Parsons for the first time ★
Perry

important piece of furniture in the room.

Repackaging The Beatles

Perry and his staff were all involved in the recent repackaging of Beatles songs which resulted in the release of the "Rock 'N Roll Music" album and, according to Perry, "it's been a very gratifying project, it's taken several years to get it together, but it's been worth it."

"A couple of years ago, after we had released our second Beatles repackaging, someone — and I can't really recall who it was — mentioned the idea of putting together a rock 'n roll package. We pursued the idea for a couple of months, spoke to the members of the group individually, then somehow, we got side-tracked and the project was shelved."

Perry told CB that it wasn't until a few months ago that the project was reactivated and finally seen to fruition. Said Perry, "The repackaging required extensive discussions with EMI, who own the rights to the songs, several of which were released in England on EPs. After a five-month investment of time and energy, the album finally became a reality."

"Reflecting on the intensive work required to market a Beatles product, Perry emphasized, "Just because it happens to be a Beatles record or a McCartney record or whatever, that doesn't mean it's going to sell itself. You still have to work it — a lot of blood and guts goes into making those records successful."

Planning and Strategy

Shifting his attention to the requirements of planning and strategy within the A&R department, Perry commented, "Planning is a science, yet you approach it from a very gut-level angle. All planning, for example, is predicated by the action of the initial LP, the artist's initial LP — the tour."

"Esousing a pragmatist philosophy Perry said, "Your planning must be tempered by the millions of unexpected things that can foul up the most perfect campaign — an unexpected change in management, the psychological side effects of touring upon the artist — just being on the road has a huge effect upon how an artist writes what he writes."

"This "what technology it takes to get the job done" approach must be combined with a loose structure with regard to the acquisition of new acts to make the overall program work, according to Perry. "You simply can't have people making demands on you to find talent — you can't work under a quota system. You've got to maintain a very open-minded strategy, regimentation just doesn't work."

"What does Perry (or his representatives) look for in new talent? "We frequently work from an initial tape, some we solicit, many come in to us unsolicited. Once we've determined whether or not we like the sound, we like to see the whole artist perform — that's very important to us."

"Management is also an extremely important aspect of our scouting," he continued, "we want to know that the artist's management is professional and together."

We need to know that the artist is concerned about his own best interest. If a certain producer is involved, Perry indicated that this is another area of interest for the A&R department, "If we approve the artist's choice of producer, the only thing remaining is coming up with a deal which we are comfortable with." There is a point in an artist's career where his or her success makes it possible to sit back and say, "We did it!" Perry's answer is unequivocal, "No!" He explained, "There really is no one 'pay-off' point in the success or failure of a career. The gratification is much like the campaign itself in that it is multi-leveled. A successful artist's career is not an 'even' set, it is a continuum, an ongoing pursuit. We receive gratification with each new height we achieve — when we work in a major market, that's a buzz."

In summarizing his aggressive stance, Perry stated in no uncertain terms, "You've just got to keep it at 32
Cash Box: June 19, 1976
Peter Siegel Forms Own Publishing Co.

NEW YORK—P.K.S. Publishing Inc., a new music publishing company, has been formed by Peter K. Siegel, most recently president of ATV Records. The company, which has already obtained the copyrights to more than thirty songs by six songwriters, is the first in a planned group of companies which will operate in the entertainment business.

P.K.S. president Siegel's prior affiliations include executive positions at Elektra Records and Polydor Inc.

Korvette —

he would be able to assess the situation. "It is something we will watch very carefully" said Robert Pile.

Using the figures provided by our source, the record department of the Flushmg store generates approximately a million dollars a year in sales. Should the losses which are due to the no-children policy continue at the rate of one to three percent, it would mean a loss of between $7,500 to $10,000 a year for the department. If the strict no-children policy of the Flushmg store is spread to any large number of the thirty-two Korvette's operations in the New York area, the losses could be substantial.

Life-Plus-50 Obscures Public Domain —

adhere to the Berne Copyright Convention. Close to 150 nations already follow the life-plus-50 convention.

Major Arguments

Increased life expectancy, growing commercial life of copyrighted works, abandonment of a clumsy renewal system, and simplifying when an author and his copyright are dead, were the major arguments for the extension. Nevertheless, some subcommittee members questioned life-plus-50.

"I think the copyright lasts too damn long," complained Rep. George Danielson (D-Calif.). "But I realize we have to accommodate international copyright."

Chairman Bob Kastenmeier (D-Wis.) pointed out the implications of the longer term. It will be more difficult to get licenses, relatively less material will be in the public domain, and there will be no renewal mechanism to free up material. "Whatever you happen to find somewhere," the chairman noted, "will probably still be copyrighted."

Despite their reservations, the subcommittee unanimously voted life-plus-50.

Federal Preemption

Under other provisions passed by the subcommittee, federal law will preempt state statute and common law, thereby providing a uniform copyright system. Both published and, for the first time, unpublished works will come under federal protection. Previously, unpublished works came under common law, and were denied federal copyright consideration until they were published after that date came under federal protection. But records made before that are protected by the anti-piracy statute, as well as in some 35 states. If Senate revision language had been retained, records made before Feb. 15, 1972, would have been given perpetual protection by the states. In effect, the amendment postpones federal preemption for 75 years (from 1972). Seventy-five years after the date of publication, the Register determined to be the equivalent of life-plus-50.

However, the pre-1972 sound recording owner has "whatever rights the state will give him," according to copyright registrar Barbara Reinger.
Laxton Joins CBS
NASHVILLE — Ken Laxton has been appointed to the CBS engineering staff in Nashville. Laxton comes to Columbia from the Sea-Saint Studios in New Orleans, where he worked very closely with Allen Toussaint on all of his productions. Laxton has mixed such artists as Dr. John, B.B. King and Joe South.

Atlanta Symphony To Feature Ms. Wynette
NASHVILLE — Tammy Wynette will perform with The Atlanta Symphony in two special concerts on July 9 and July 11 at Chastine Park and at Stone Mountain Park, both in Atlanta, respectively.

Atlanta Symphony Conductor John Head will direct instrumental arrangements of several of Ms. Wynette’s past recordings. Wynette will perform a string of her Epic hits including “Til I Get It Right,” “Your Good Girl’s Gonna Go Bad,” “Stand By Your Man” and “Til I Can Make It On My Own,” in addition to a gospel medley of “Amazing Grace” and “Til I Fly Away.”

Willie Nelson Picnic On Again
NASHVILLE — Columbia artist Willie Nelson has announced that his Fourth Annual 4th of July Picnic, which was previously canceled due to failure to obtain a mass gathering permit, will be held this Independence Day near Gonzales, Texas. The one-day musical fest will be held on a 28,000-acre estate near Gonzales.

Scheduled to join Nelson in performing on the 4th are David Allan Coe, Leon Russell, Jody Payne, Mary McCready, Jessi Colter, Kris Kristofferson, Rita Coolidge, and Waylon Jennings.

NO, HE DIDN’T PUT IT TOGETHER HIMSELF — Johnny Cash presented a 1976 Fleetwood Brougham Cadillac to producer Don Davis to show his appreciation for bringing him his latest hit record, “One Piece At A Time,” produced by Charlie Bragg and Don Davis, which was number one on the CB country chart last week.

Music Country America’ Push Set
LOS ANGELES — “Music Country America” has been designated the theme for MCA Records’ summer-long country music campaign which will include the extensive MCA roster of country artists featuring new album releases, promotional activities (including Fan Fair) and the disc jockey convention, and national tours by many MCA country artists.

Touring to coincide with “Music Country America,” Conway and Loretta will perform together on a 12-city west coast tour this July that covers such major markets as Long Beach, Salt Lake City, Oakland, San Diego and Phoenix. Jerry-Jeff Walker will be heading for the east coast this month, ending in New York City at WoMan Rink, while Tanya Tucker, currently on tour through Canada, will be performing in the east upon her return from an appearance at the Tokyo Music Festival, June 23rd.

The New Riders of the Purple Sage, Little David Wilkins, Jack Greene and Jeannie Seely, and Jerry Clower will tour the south and the mid-west and Texas will have Bill Anderson with Mando Tou Turner, Jerry Jordan, Tray Nelson, Cal Smith, Nat Stuckey, Mel Tillis and Kenny Starr during June and July.

In addition, MCA has released several new country LPs during this month including Loretta Lynne and Conway Twitty’s “United Talent,” Jerry Jeff Walker’s “It’s A Good Night For Singin’,” Mel Tillis’ “Love Revival,” and comedian Jerry Clower’s newest, “The Ambassador Of Goodwill.”

Music Plus Rabbit — Jimmy Rabbitt, former well-known disk jockey and now Capitol Records’ country rocker, lopped by the new Music Plus record store in Hollywood to check out their display of his new Capitol LP, “Jimmy Rabbitt And Renegade.”
CBS Revamps Studio

NASHVILLE — Columbia Recording Studios recently hosted a party to unveil their new Wood Control Room. The Studio "A" control room has been completely remodeled in wood and carpeting, to include a new built-in speaker system, a new angled wood ceiling, and a relocation of the tape machines to give better communication in recording. New equalizers in the control board added to the changes in the room. The changes were made to update the room aesthetically as well as acoustically.

Anderson Into Radio

OREM, UTAH — Country recording artist Bill Anderson gave three free performances at the University Mall in Orem, Utah, on Saturday, June 5 in honor of the new call letters for radio station KFTN, formerly KIXX, which he recently purchased.

KFTN will operate as a 24-hour country music station from Provo, Utah.

Appearing with Anderson were country recording artists, with an album called her and the famous Po' Boys Band.

A star of the Grand Ole Opry in Nashville, Anderson has won 49 B.M.I. awards as a composer and has received many important awards including Songwriter of the Year and Entertainer of the Year from the Country Music Association. He has written and recorded such best-selling hits as "City Lights," "Still," "Tips Of My Fingers," and "Once A Day."

Anderson recently was honored by his peers when he was voted into the Country Music Songwriters Hall of Fame.

T.G. IN GA. — Executives of Motown's new country label, Hitsville (formerly known as Melodyland) got together to celebrate the opening of the label's T.G. Shepard at the Fairmont Hotel in Atlanta. Pictured from left to right — John Fisher, promotion, east coast; Peter Svenidsen, promotion, central region; Ray Ruff, creative director of Hitsville T.G. Shepard; Gordon Prince, vice president of Prodigal Records and Elroy Kahane, T.G.'s personal manager.

Jack Greene Day Set

NASHVILLE — Saturday, July 3, is officially proclaimed "Jack Greene Day" in his hometown of Maryville, TN.

On Wednesday, June 16, Mayor Stanley Shields will present Jack a key to the city in ceremonies which will be held on the steps of the Maryville Court House at 10 am. Representative John Duncan of Knoxville will be present, along with officials of the Grand Ole Opry in Nashville and officials of Hillbilly Homecoming Inc., hosts of the three-day event.

Greene will be honorary grand marshall of the Hillbilly Homecoming Parade on Saturday at 12 noon in Maryville, and will perform at the Everett High School on Saturday, July 3.

“That’s What Friends Are For”

by

BARBARA MANDRELL

A very special single from a very special artist.

From her debut
ABC-Dot album:
THIS IS
BARBARA MANDRELL

DOA 17623

DOSD 2045
Little David Watkins, affectionately known as "Whit" to Man of the Ivories," has a new single. "The Tide," just released, is number one for the second week in a row.

Charley Pride was host to The Second Annual Golf Fiesta in Albuquerque, New Mexico, June 4-6. All proceeds were given to St. Joseph's Hospital's Cancer Therapy Unit, in memory of a New York professional golfer. Several nationally renowned golfers were present, with a surprise evening party on Saturday night. Among them was a Cadillac Auction on Thursday, June 3, a Ladies Tennis Tournament on June 5 and a special First Annual "Rozenide" Putt-ting Fiesta on June 6. Also, a Special Awards Show with a Mexican Buffet took place to culminate the festivities.

O'Leary's in New York has been a popular spot recently with such visitors as Dotty, Marilyn Sellars, Troy Ferguson, Sue Smith and The Country Gentlemen. Charley Pride, The Bicentennial Boat Ride, Barn Dance and Birthday Ball will be held June 27.

"New Riders" is the title of the first album to be released on MCA Records by The New Riders of the Purple Sage. Produced by Bob Johnston, the album contains ten tracks. Among songs included is a new version of "Big Country." The group has many plans for the immediate future and management change. Stephen Love, formerly with Roger McGuinn, has replaced Skip Battin on bass guitar. Ship Gordon has become the group's new manager, adding the NRRSP to Alive Enterprises, which also handles Alice Cooper.

Einstein, the world's first human sales assistant this year, according to Jake Payne, director of Promotion. The company will be filming commercials for Summer and Fall with Van Trevor, Joy Ford. Johnny Svendsen, Tommy Weeks and Joe Butcher. The National Assn. of Truck Stop Owners in Hollywood, Florida, then will have a booth at the National Music and Sound Show in New York City in August. In September Country Tri'll has been added to the schedule at Music City USA in Orland and be a feature of the CMA convention in Nashville the following month. The label will have a booth at the MOA in Chicago in November where Tommy Weeks will be one of the featured performers.

Soundwaves recording artist Gary Mack, and J.D.T. Productions, recently held a sales contest in conjunction with Gary's first Soundwaves record, "Hamburger Patty and Dollar Bill." First prize, a 19" color TV, went to Lydia Rogers of LS&R One Stop in St. Louis. Third prize was a trip to England in conjunction with the Beatles new picture. Many people turned out for the "Brothers" Show in Kentuck Territory in Benton, Kentucky, that the dark was filled to capacity and had to be closed. Tommy McVay was the MC and playing currently is the "One hundred shows shows together next year. Little Richie Johnson Agency is handling the promotion on several new singles. Artists with discs include Faron Young, Tarwater, Dee Mullen, Lloyd Green, All American Swingers, Sammy Atchison, James O'Mara and Young Eagle. Tom's Dj's may obtain by writing Little Richie Johnson, Box 3, Belen, New Mexico 87002.

Charley Pride's first television special was aired on CTN Network, a Canadian National Network. The special was aired in Canada with negotiations on the way to have the program syndicated in the USA also. This particular special features Charley with a full 35 piece orchestra, and was done in live concert in Edmonton, Alberta on Feb. 21, in front of an audience of 15,000 people. He was accompanied by the Pedmen, and Dave Moore and the sax section. The show was to cover the whole of Western Canada. There is no exact date for the US syndication has been finalized at this time...Savage Enterprises has recently moved from their former location in Madison to Music Row. Zeke Library, who is well known in the industry, has joined the company in its music industry through their label, Savage Records, and their publishing company, Boodnoggle Music (BMI). The latest release on Savage Records is Doug Roberts' "Choke Up On The Eight Ball." Savage has now been released in the Fender Building at 20 Music Square West, Suite 100, and the relocation is part of a major expansion of Savage Enterprises.

There's another Allen in the recording business. Curt Allen, son of Rex Allen, recorded "Brother You Got the Blues," which will be included in Rex Allen's next Warner Brothers album, which was produced by Norro Wilson. The LP is due for late-June re-release. Dale McBride left June 5 for a six-week tour of Europe. His first Con Bro Record one, "The Best of Dale McBride," is now available in England. Dale McBride's first European tour will take him to England, Germany, Italy, Holland and Belgium. Executive producer Bill Walker is negotiating with a major European company for distribution of his Con Bro artists, so Dale will introduce the label to his audience. The label is ABC/ DOT records and Dale has introduced Ross has joined the Joe Taylor Artist Agency for bookings. Jerry, whose newest single is "You Don't Need A Cadet," is known best for her recording of "Pictures On Pages" and "Daytime's End," the Roy Driftin' Thar and Buck Trent, along with The Country Boogie Band, are set for a bicentennial show June 25 in Blue Island, Illinois.

Leroi Van Dyke will tape "Pop Goes The Country" in Nashville June 30, while the Don Williams taping is set for June 28. Joe Bowen, general manager of KTOV-AM and KGOW-FM, Proud Country Music stations covering the Tulsa, Oklahoma area, has appointed Frank Couch as program director of the country music stations. Mrs. Couch, one of the most colorful stars of country music, will continue in her job as music librarian and hold down a morning shift from 11:00 am to 2:00 am. She has been working at KTOV-AM and KGOW-FM for the past four years. Her husband, John, has the morning shift from 11:00 pm to 2:00 am. Rounding out the stall is Ron Evans from 2:00 am to 6:00 pm, and Chuck Husey from 6:00 pm to midnight. John Bomar handles the midnight to 6:00 am stint. Hit recording star Jud Strunk has been set to headline at Harrah's in Reno. Nevada, appearing alongside the The Driftin' Thar and Buck Trent.

Roy Clark will be named instrumental artist of the year in the Second Annual Truck Driver's Country Music Awards Competition. June 26th in Chicago. Roy just bought a big house and no more room for the records he has in his old one...Freddy Fender left for a two-week promotional tour of Europe on May 29, concentrating on West Germany. Roy Clark will be taping the "Hee-Haw" show from his home in the family's new Texas home in New Braunfels, Texas. The show will appear in June on the Cliff Drivin' Man Red Steagall (ABC/Dot)

Teddy Bear Red Sovine (Starday)

Livin' On Love Street Barn Dance (Capitol)

Crying

Roy Milton (Warner Brothers)

Number One

Red Sovine (Warner Brothers)

Wichita Jail

Charlie Daniels Band (Epic)

Weep No More Baby

Loren Johnson (Polydor)

If I'm A Fool For Loving You

Dovetail (ABC/Dot)

You Don't Need A Cadillac

Jeri Ross (ABC/Dot)

He's Still All Over You

Joel Sonnier (Mercury)

I Am Here (Drunk Again)

Rex Allen (RCA)

Weep No More Baby

Loren Johnson (Polydor)

If I'm A Fool For Loving You

Dovetail (ABC/Dot)

You Don't Need A Cadillac

Jeri Ross (ABC/Dot)

He's Still All Over You

Joel Sonnier (Mercury)

I Am Here (Drunk Again)

Rex Allen (RCA)
country radio active
most added songs
Listed below are new releases that were most added to key country radio stations around the U.S. This is not a sales chart.

1. The Letter — Conway & Loretta — MCA
2. Bring It On Home — Mickey Gilley — Playboy
3. One Of These Days — Emmylou Harris — Reprise/WB
4. Say It Again — Don Williams — ABC/Dot
5. Think Summer — Roy Clark — ABC/Dot
6. Warm & Tender — Larry Gatlin — Monument
7. Standish — Mel McDaniel — Capitol
8. Truck Swingin’ Man — Red Steagall — ABC/Dot
9. Save Your Kisses For Me — Margo Smith — Warner Brothers
10. Misty Blue — Billie Jo Spears — United Artists

most active singles
Listed below are singles being played on key country radio stations around the U.S. and have shown the biggest radio impact and listener response. This is not a sales chart.

1. Love Revival — Mel Tillis — MCA
2. Here Comes The Freedom Train — Merle Haggard — Capitol
3. El Paso City — Marty Robbins — Columbia
4. Vaya Con Dios — Freddy Fender — ABC/Dot
5. The Door Is Always Open — Dave & Sugar — RCA
6. Have A Dream On Me — Mel McDaniel — Capitol
7. Golden Solidar — George Jones & Tammy Wynette — Epic
8. Solidary Man — T.G. Sheppard — Hitsville
9. Save Your Kisses For Me — Margo Smith — Warner Brothers
10. I Really Had A Ball Last Night — Carmel Taylor — Elektra

Wells To Host Celeb
NASHVILLE — The Kitty Wells Show is host to opening day ceremonies of the Ten- nessee Bicentennial Arts Celebration, set for Friday, June 25, at 2 pm in the center of War Memorial Plaza in Nashville. Ms. Wells will perform along with her husband Johnny Wright and son Bobby Wright, co-star of the television show “MClane’s Navy.”

Super Ladies Meet
Anne Murray played her biggest date of 1976 at the Arab Festival in Norfolk, Va. President Ford’s daughter, Susan (r) was honored and she and Anne (seated) had a nice visit.

CASH Box 34th ANNUAL DIRECTORY — CLOSING JUNE 18
C.W. McCALL (Polydor PD 14331)
Crissy Crispers (2:30) American Gramaphone (C.W. McColl, Bill Fries, Chip Davis)
Where would "Crissy Crispers" come from but the "Wilderness" album? C.W. McColl has burst upon the scene with another novelty — not as strong as the CB radio phenomena, perhaps, but it's mind bending. Produced by Don Sears and Chip Davis.

THE LETTER (MCA 40572)

BUCK OWENS (Warner Brothers WB 8223)
A different sound for Buck Owens on his first release for Warner Brothers, produced by Norro Wilson. The story is an analogy between Hollywood and a good hearted woman.

MOE BANDY (Columbia 3-10361)
Here I Am And Drunk Again (2:57) Cedarwood Pub. BMI (C. Beavers, D. Warden)
Moe Bandy knows and sings the heart of country music. The title tells it all in this up-tempo tune. Produced by Ray Baker, it sounds like the jingle of many jukeboxes.

JIM ED BROWN & HELEN CORNELIUS
I Don't Want To Have To Marry You (3:03) Blackwood Music/Music BMI (Fred Irms, Phil Sweet)
Country music's newest duet - a first for Jim Ed and relative newcomer Helen Cornelius is a smooth flowing analysis of marriage and free love. Produced by Bob Ferguson, it could go all the way.

FREDDY WELLER (Columbia 3-10352)
Pulled from the LP of the same title, "Lover, Love and Life," comes this Billy Sherrill production. Fast moving, heavy with hot fiddle licks, the free wheeling life style sounds like good chart climbing.

LITTLE DAVID WILKINS (MCA 40579)
Din-Tec (2:40) Ash Valley Music ASCAP (David Wilkins)
Country-disco, with emphasis on the disco side, this one naturally fits like a cowboy on a disco floor — if you get the picture. Produced by Owen Bradley.

THE CHARLIE DANIELS BAND (Epic 8-50243)
Wichita Jail (2:45) Night Time Music BMI (C. Daniels)
Uptempo and lusty, with heavy emphasis on instrumentation, this tale of life in the Wichita Jail was pulled from the "Saddle Tramp" LP. Produced by Paul hornsby, it's a facet of progressive country.

JERRY FORD (Farr Fr 006)
I Forgot To Live Today (2:56) Gold Dust Music BMI (Dickie Lee, Alan Reynolds)
There's a slice of everyday life in this Jerry Ford/Gavin Murrell production, with a smooth, flowing sound. Sound charting and box action is predicted.

RED SOVINE (Starday SD 142)
Teddy Bear (5:03) Cedarwood Pub. BMI (Dale Royal, Billy Joe Burnett, Tommy Hill, Red Sovine)
A CB story in recitation form with a truly different twist, this one is already receiving extremely heavy airplay and phenomenal sales. There will be no bars held on this Tommy Hill production.

BRUCE NELSON (Soundwaves SW 4530)
Rosie's House Of Ill Repute (2:33) Jack & Bill Music ASCAP (Jerry Foster, Bill Rice)
A busy day fast-moving, up-tempo track, full of honkytonk piano, fiddle, money flowing, this Scotty Turner/Bruce Nelson tune might be a box and chart winner. Interesting.

KENNY STARR (Columbia 40580)
Calico Cat (2:50) Tree Pub. BMI (Sterling Whipple)
Gentle, with small music box overlay, this tale of a little boy's will to live will move any parent. Produced by Snuffy Miller, it comes from "The Blind Man In The Bleachers.

LOIS JOHNSON (Polydor PD 14328)
Weep No More My Baby Lawday Music Corp BMI (Don Silvers)
A sound with old time camp meeting flavor, along with a lyric of steadfast love. Produced by Jim Vienneau, it could happen.

HANK LOCKLIN (Plantation PL 142)
"Soap Opera" titles strung together for a "Daytime Love Affair," produced by Shelby Singleton, Jr.

DOC WATSON (United Artists UA XW24-Y)
I Can't Help But Wonder (Where I'm Bound) (2:50) Cherry Lane Music ASCAP (T. Paxton)
A question close to everyone — the future — is the tale. Pulled from the LP "Doc And The Boys," and produced by Chuck Cochran & Garth Fundis, it might happen.

ORVILLE COUCH (Renaissance RR628)
Loosing My Baby To A Honky Tonk (3:06) Touchdown Music BMI (O. Couch, B.J. Carroll)
Uptempo, fast moving, with the sound of hot jukebox plays, this tale of a girl that loves honky tonks was produced by Chuck Chellman.

SARAH JOHNS (RCA JH 10170)
Have I Wasted My Time Loving You (3:18) Shady Pub. ASCAP (Sandy Mason Theoret)
Reaching deep into the pop bag, Sarah Johns comes up with a smooth ballad produced by Jack D. Johnson. Excellent cross-over material with the title telling the tale.

KAY AUSTIN (Edge 2018)
(The) Woman's Lie (2:27) Country Fox Music BMI (Austin)
A catchy tune with a timely subject is set to a rock-a-billy beat. Could score big for the "Country Fox."

LONG HARD RIDE — Marshall Tucker Band — Capricorn CP 0170
Placing heavy emphasis on instrumentation, the total product flows like a movie theme. "Long Hard Ride" has the flavor of bluegrass, while other selections move with varying degrees of a rock flair. Searching for a new "avenue" the combination is of James Taylor and Bob Dylan, with a "Guess Who" flavor. Produced by Paul hornsby, selections are "Property Line," "Am I The Kind Of Man," "Wakin' The Streets Alone," "Windy City Blues," "holding On To You," "You Say You Love Me" and "You Don't Live Forever."

LONE STAR BEAR AND BOB WILLS MUSIC — Red Steagall — ABC/Dot DOD 995
Placing heavy emphasis on instrumentation, the total product flows like a movie theme. "Long Hard Ride" has the flavor of bluegrass, while other selections move with varying degrees of a rock flair. Searching for a new "avenue" the combination is of James Taylor and Bob Dylan, with a "Guess Who" flavor. Produced by Paul hornsby, selections are "Property Line," "Am I The Kind Of Man," "Wakin' The Streets Alone," "Windy City Blues," "holding On To You," "You Say You Love Me" and "You Don't Live Forever."

HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY — Hank Williams Sr. — MGM MG-1-5019
A collector's item, this is original material recorded by the legendary Hank Williams, Sr. at the Grand Ole Opry, with intro by MC Red Foley and dialogue with Minnie Pearl, This LP includes treasures such as "Long Gone Lonesome Blues," "Cold, Cold Heart," "Dear John," "Hey, Good Lookin'," "You're Gonna Change (Or I'm Gonna Leave)," "Moanin' The Blues," "Nobody's Lonesome For Me," "I Just Don't Like This Kind Of Livin'," "Why Don't You Love Me," "They'll Never Take Her Love From Me" and "Lovesick Blues." Those who love the history and roots of the heart of country music will find it all here.

WHEN I GET MY WINGS — Billy Joe Shaver — Capitol CP-31711
"Country Boogie Jazz" comes closest to the sound of selections such as "Love You Till The Cows Come Home," "Ride Me Down Easy," "When The World Was Thunderbird," "America You Are My Woman," "A Restless Wind," "Evergreen," "Texas Uphere Tennessee," "The Good Lord Knows," "Woman Is The Wonder Of The World," "When I Get My Wings" and "Ain't No God In Mexico." Tom T. Hall says, "They quit making converts. And they quit making Billy Joe Shaver — you can still buy Shaver." Kris Kristofferson observes, "Billy Joe Shaver, God help him, is one of us or like we'd like to think we are." Produced by Bob Johnson.

BECAUSE YOU BELIEVED IN ME — Gene Watson — Capitol P ST 11529
Happiness, heartaches, songs that explore love and life — all with close identification throughout each phase of everyone's life — that's Gene Watson's message delivered with honest forthrightness. Selections include "Because You Believed In Me," "If I'm A Fool For Leaving," "Bigger They Are, Harder They Fall," "When My World Left Town," "Sorry Willie," "How Good A Bad Woman Feels," "Your Body Couldn't Keep You," "Hey Louella" and "And Then You Came Along."
ROXY, L.A. — The Roxy resembled a club in Detroit on Saturday night. Dudes were dressed in three-piece suits and their ladies were outfitted to kill. The Motown family and brass were out in force to help Smokey celebrate his opening. Stevie Wonder, The Supremes, Miracles, Jermaine Jackson, G.C. Cameron, Temptations, Willie Hutch, Thelma Houston were just a few of the many celebrities on hand for the memorable evening. And memorable it was because Smokey never sounded or looked better. Wearing a three piece white suit designed by Bill Whitten, Smokey looked elegant. His manner and stage presence was very loose and relaxed. He looked like he was having fun and so did the audience. His voice was really on as the high notes melted in front of your eyes. "Baby That's Backatcha," "Quiet Storm," and the "Agony And Ecstasy," were some of his current things performed. No Smokey Robinson show would be complete without some of his hits of the past and they were "Tracks Of My Tears," "Bad Girl," "Tears Of A Clown," and many more. He couldn't keep up with the requests. The crowd really got down to it on his latest single ("Open," off his Smokey Family Robinson LP. Smokey Robinson left no doubt in anyone's mind that he and his music will be on the scene for a long time. 

Smokey Robinson, Sly Stone's sister opened for the second time this year at the Roxy. His long, straight hair and traces of a powerful new talent, She's a fine singer and her band generates a lot of energy. "Right That's Right" was the highlight of her set. It got everybody in the party mood. Her new single "Whole Thing New," was well-received.

J.L.

TALENT ON STAGE

Smokey Robinson / Bank's

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J.L.

Leon And Mary Russell / New Riders Of The Purple Sage

FORUM, L.A. — Leon Russell's songwriting ability, combined with his wife Mary's vocals was the infectious injection into one of the hottest shows of the night. Leon has always been as evidence by the total capture of thousands of screaming fans that brought his show back to the stage for a rousing finale. And if Mary Russell has not been hailed as one of the most powerful vocalists on the contemporary music scene today, it is imminent. Her strong, controlled vocals took complete control of the concert, allowing the female backup vocals to supplement, but certainly not overpower, any song melody lines. Mary Russell's delivery is dynamite, but so much more complete with Leon adding to it. The show started with a thousand cheers as the couple walked on stage, not even at their instruments yet, and ended with many who couldn't believe it was over. "Lady Blue" and "A Song For You" were both done well, but "Jumpin' Jack Flash" had to be the hit of the night, with Leon dancing on his piano, Mary parading back and forth, and the entire band delivering the full force rhythmic sound that "brought it all together.

MCA's New Riders of the Purple Sage opened the show for the Russells. They performed material from their new album which was released a week ago under the "AM-TRONIC" label. The Russells are currently touring the country with their new material and their current single "Why Can't You Be Mine," which was written by Mike Dibbeck. Columbia A&R coordinator for S.S. Fools, Don Ellis, national vice-president of Columbia A&R, Stan Seymore, Burt Jacobs, manager, Bobby Kimball, Floyd Sneed, S.S. Fools, Mike Allston, S.S. Fools, Wayne DeViller, Joe Schemmer, S.S. Fools.

B.B. King

AMBASSADOR BALLROOM, AMBASSADOR HOTEL, LA. — "Hey everybody, tell 'em B.B. King's in town," the blues master intoned on the first song of his well received appearance at the Ambassador Ballroom. After being introduced, King walked on stage, picked up his guitar, played a very simple four note riff, and the applause was spontaneous and immediate. The ABC recording artist took enough time to explain the blues and the band provided the proof in showing off both the heavy up-tempo "happy blues" as King called it, as well as the slow soul-cryin' type. He had the audience in the palm of his hand from the very first, never letting down on a well paced set of tunes. Sound problems were tantamount and although

King asked a guitarist to fill in for a minute as he walked off stage to clear his voice with the problem with his crew, he came back and finished the night as though nothing had happened. His disappointment was obvious, but in the fine tradition of a well-tested and seasoned performer, he wanted it right or not at all. The hits were "Let It Good Times Roll," and "The Thrill Is Gone," his classic, both holding the audience in trance and diggin' the standard B.B. King blues with no inhibitions at all. The legend this man's name connotes and the excellent talent and King and his group produce will not let him in the spotlight for many, many years to come.

Al Green / Ashford & Simpson

URIS THEATRE, N.Y. — Many artists have graced the stages of Broadway at one time or another. Memphis' "Love Doctor," Al Green, arrived at the Uriss Theatre for a four night stand complete with a formal opening night. Green, purveyor of the romantic love loss, proceeded to psychologically stun the women in the audience with his sorrow fare and pure love songs. Unfortunately, the guitar in his band failed silently throughout the four numbers, taking the energy level away from Green until late in the show.

His medley of "Still In Love With You," "Call Me" and "Sha-La-La-La-La" was especially well received, as was, "You Ought To Be With Me" and his new Hi/London Records single "Let It Shine," from the "Full Of Fire" album. The highpoint of Green's set occurred when he was pulled into the audience and horizontally removed by bodyguards during "Let's Live Together." All in all, Al Green weathered the storm.

Ashford & Simpson, Warner Bros recording artists, performed a delightful set of new original songs for their latest Warner Bros album "Come As You Are." Nicholas Ashford and Valerie Simpson have contributed some of Motown's greatest hits, and it would be to the strongest part of their repertoire. " Ain't No Mountain High Enough" and " Ain't Nothing Like The Real Thing" were welcome oldies, while " Somebody Told A Lie," their new single, got great response. Ashford & Simpson's main asset is their ability to groove with each other in a very sensual way, which in turn transmits good vibes to the audience.
**R&B INGREDIENTS**

**TOP 50 R&B ALBUMS**

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Breezin'</td>
<td>George Benson</td>
<td>WB BS 2199</td>
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<tr>
<td>2</td>
<td>I Want You</td>
<td>Marvin Gaye</td>
<td>Motown TM 34251</td>
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<td>3</td>
<td>Harvest for the World</td>
<td>The Isley Brothers</td>
<td>Epic PZ 23099</td>
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<td>4</td>
<td>Mothership Connection</td>
<td>Parliament</td>
<td>Funkadelic NBLP 7022</td>
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<td>Manhattan</td>
<td>Columbus P.S.</td>
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<td>Diana Ross</td>
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<td>Eargasm</td>
<td>Johnnie Taylor</td>
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<td>Brasso Construction</td>
<td>United Artists UA 5459</td>
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<td>9</td>
<td>Energy to Burn</td>
<td>The Bootsy Rubber Band</td>
<td>Bootsy's Rubber Band (BP 2290)</td>
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<td>10</td>
<td>Where the Happy People Go</td>
<td>The Trammps</td>
<td>Atlantic 18172</td>
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<td>Misty Blue</td>
<td>Dorothy Moore</td>
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<td>Basantam Vibration</td>
<td>Bob Mapeley</td>
<td>Island LPS 8925</td>
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<td>Those Southern Nights</td>
<td>O'Jays (Blue Thumb)</td>
<td>ABC BTSD 6024</td>
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<td>Confrontation</td>
<td>Wearin' Players (Mercury)</td>
<td>SRI-1-1088</td>
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<td>17</td>
<td>City Life</td>
<td>The Blackbyrds (Fantasy)</td>
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<td>18</td>
<td>Silver Convention</td>
<td>The Waiters</td>
<td>Capitol 1-1239</td>
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<td>19</td>
<td>Mystic Voyage</td>
<td>Roy Ayers Ubiquity</td>
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<td>20</td>
<td>You Are My Starship</td>
<td>The Commodores</td>
<td>Buddah BSH 6655</td>
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<td>21</td>
<td>This Mother's Daughter</td>
<td>Nancy Wilson</td>
<td>Capitol ST 15118</td>
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<td>22</td>
<td>All Things in Time</td>
<td>Lou Rawls</td>
<td>Epic PZ 33557</td>
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Soul waves

Reactions To KDAY's Programming Change

KDAY's new programming format brought many interesting reactions from around the country. When Cash Box questioned various program directors and music directors their first reaction was in outta sight! wow, what a program, etc. Overall, the reactions to the move to only play singles that are included on LPs with some exceptions was overall very favorable. Here are just a few of the comments from around the country. Bob Moore, program director at KDOK in Denver, feels it's the right direction. Most of the good music coming out these days is from LPs, however, there is occasionally a good single without an LP. Robert L. Scott, program director at KYAC in Seattle said KDAY basically did this type of programming before, however, they are re-labeling what they are calling it. "It's not such a huge change in programming, they're just re-defining it." Bruce Ley, program director at XEAD in San Diego thinks the programming move is out of the ordinary. "As far as our reports, people are purchasing more LPs than singles and our listeners prefer LPs cut over singles." Keith Adams, program director at KDIA in Oakland likes the move as well. "We ourselves are doing more of this." I took a recent scan of sales locally and found that, for instance, continued on pg 42
ADDITIONS TO R&B PLAYLISTS

WAOK — ATLANTA
1. #1 Tear the Roof Off — Parliament
2. #2 There You Are — Jackson 5
3. #3 (You Don’t Have to Call) I May Be Waiting — Harold Melvin & The Bluenotes
4. #4 The Other Side of This Town — Johnnie Taylor
5. #5 Why I Sing the Blues — Dionne Warwick
6. #6 This Must Be The Place — The Who
7. #7 To Stay — Bootsy Collins
8. #8 A Family Affair — Parliament
9. #9 Love Train — William Bell

WEBB — BOSTON
1. #1 See Me Walk Away — Stuttgart
2. #2 I Believe in a Thing Called Love — Steve Winwood
3. #3 Behind the Sun — Roxy Music
4. #4 I Want to Celebrate — Lowery & Williams
5. #5 New LP’s — Chicago Gangsters

WBL — BIRMINGHAM
1. #1 Boogie in Cadillac & Oats
2. #2 Love Motion — Joe Tex — Del
3. #3 Cotton Candy — Shyvers — Gi-gi
4. #4 Holy Family Reunion — O-Jays — Phil
5. #5 Home Grown — Five — Brother to Brother

WILD — BOSTON
1. #1 Let It Shine — Dana Rose — Motown
2. #2 I Can’t Help Myself — Four Tops
3. #3 Up The Creek — Temptations — Gordy
4. #4 Woman to Woman — Statler Brothers — Columbia
5. #5 Big Yellow Taxi — Joni Mitchell

WILDFIRE
1. #1 Kiss and Say Goodbye — Manhattan
2. #2 Midnight Special — Del Shannon — Mercury
3. #3 Always There — Soul — Various
4. #4 Green Eyed Lady — The Osmond Brothers
5. #5 New LP’s — Motown

WINTER COTTON
1. #1 Kid’s Being Good — Manhattan
2. #2 Mary’s New Man — Sam & Dave
3. #3 Whole New Thing — Bossa Nova
4. #4 Sand In My Panties — Marvin Gaye
5. #5 New LP’s — SR & The Disciples

WINO
1. #1 Got To Be There — James Brown
2. #2 Can’t Stand The Weather — Joe Sample
3. #3 Mississippi — Sun
4. #4 Standing By Love — Ohio Players
5. #5 New LP’s — Curtis Mayfield, Graham Central Station, Funkadelic, The Dells

WBMX — CHICAGO
1. #1 Look Out, Kool — And the Gang — Delta
2. #2 Take It To The Stage — Funkadelics — Westbound
3. #3 Time Is On My Side — The Rolling Stones — London
4. #4 Take the Day Off — Al Green
5. #5 New LP’s — Santana

WCIN — CINCINNATI
1. #1 Something He Can Feel — Aretha Franklin
2. #2 Candy Corn — Supremes
3. #3 I’m Yours — Ohio Players
4. #4 Whole New Thing — Rose Banks — Motown
5. #5 New LP’s — Johnnie Taylor — Stax

WCKG — CHICAGO
1. #1 Soul Avenue — Johnnie Taylor — CMS
2. #2 So Much In Love — Ottis Redding — Motown
3. #3 Rock, Roll, Reggae — Bob Marley & The Wailers
4. #4 Doin’ The Thing — Curtis Mayfield — Curtom
5. #5 New LP’s — George McCary, Sampson

WDCR — D.C.
1. #1 Who Loves You Better — Isley Bros — T-Nick
2. #2 Love Over Love — Big Country
3. #3 It’s All Over — Johnnie Taylor — Stax
4. #4 New LP’s — Jimmy Cliff — TID
5. #5 Family Reunion — O-Jays — Phil

WATHER TOLL — LONDON
1. #1 Love Story — Natalie Cole — Capitol
2. #2 Somebody Told A Lie — Ashley & Simpson — WB
3. #3 Love Me — Touch — The Drifters
4. #4 Motown — Johnnie Taylor — Stax
5. #5 New LP’s — The Temptations — Capitol

WEA — CHICAGO
1. #1 I’ll Do It — Billy Paul
2. #2 Love Train — Williams
3. #3 Love Train — Williams
4. #4 New LP’s — Curtis Mayfield, Graham Central Station, Funkadelic
5. #5 New LP’s — Curtis Mayfield, Graham Central Station, Funkadelic

WILD ONE
by Jessi Levitt

Bob Monroe isn’t exactly a household name, however in the music business he is well known as the man behind Chaka Khan and Rufus, Three Dog Night, Freda Payne, and Cold Blood among others. Monroe has gone independent and formed his own production company, Ram-Pro. He came by and talked with Cash Box last week about the new company, his career and the music business. "I decided to go independent because I really wanted to have the freedom to do projects that I believed in. I greatly enjoyed being a staff producer at ABC, however, everyone in this business enjoys it for the individual creative thing and the time that had to do it, they did," Monroe said.

New Venture
His current project, a group called Something Special, has been met with critical acclaim. Monroe reports, "I originally got involved with these people, 3 guys and a girl, about three years ago when I was with the ABC. We had a great time playing on KHJ in L.A. But now I think we have to try and do things together. This is one of the purest singing groups I have ever come in contact with as a producer," Monroe remarked.

Early Career
Monaco's first exposure to the music business began way back in Chicago during the middle fifties. He met Dick Biondi while Monaco was a sax player and got involved with Biondi managing all the records and went on to work with "Dick needed a co-ordinator and in me he got that, plus my band," said Monaco. From that, Monaco then got into the promotion business, first working for distributors in Chicago and then MGM Records. "MGM in the early sixties was one hot company. We had hit after hit with such groups as Herman’s Hermits, Animals, Rhteauke Brothers etc. I dug the promotion work, however the money was not commensurate to what the company was making. There I was getting the hits but not making any money. For the next four or five years with Lightening, I received a savings bond," Monroe said.

Making Records
At this time Monaco decided that he would start making records. Right before he had the chance to go ahead, he got drafted and served in the Army for two years. "I was a really rough time," Bob laughed. "I spent a year at Ford Ord and then 8 months with the 5th U.S. Army in Chicago. After the Army, Monaco’s first production job was with a group from Chicago called the Crying Shames. Their first hit was Sugar & Spice’ back in 1966. The record was a monster in Chicago and in the midwest area but we couldn’t break the group west. Columbia sold 300,000 singles altogether, 150,000 copies in Chicago alone."

WOODY — FT. LAUDERDALE
1. #1 Never Find Another Love — Lou Rawls
2. #2 I Want You To Love Me — Leave It All — Atlantic
3. #3 See Your Beauty — Sharon Redd — Q&D
4. #4 The Search — Terry Callier
5. #5 New LP’s — Individuals, Curtis Mayfield, David Ruffin, Delfonics

WOODY — FT. LAUDERDALE
1. #1 No New Additions
2. #2 New LP’s — Billy Paul, Mary Gaye, Delfonics

WONKA — NEWARK
1. #1 This Masquerade — George Benson
2. #2 The Game — Al Green
3. #3 We The People — General Johnson — Arista
4. #4 Ain’t No Mountain High Enough — Martha & The Vandellas
5. #5 Jermaine — Joe Cooper — ATKU

WTHC — INDIANAPOLIS
1. #1 Something He Can Feel — Aretha Franklin
2. #2 Ain’t No Mountain High Enough — Brenda Gaye
3. #3 Same Old Feeling — Crusaders — Blue Thumb
4. #4 Long And Wind ing Road — New Birth — RCA
5. #5 Everything’s Coming Up Love — David Ruffin — Motown

KPS — KANSAS CITY
1. #1 Construction — Wash
2. #2 Uptown Bus Stop — Key Seals — Delite
3. #3 I Want To Be Loved — Love — Graham Central Station
4. #4 Keep On Dancing — J.Wilson
5. #5 Whole New Thing — Rose Banks — Motown

KXOS — OKLAHOMA
1. #1 Just Like In The Nose — Boswell — Louisiana
2. #2 Some Of The Time — Meters — Stax
3. #3 One For The Money — Whites
4. #4 Round The Clock — Mann
5. #5 New LP’s — Curtis Mayfield, Graham Central Station, Funkadelic

KOTY — LITTLE ROCK
1. #1 Bring It Back — Sippin’ and Caught — Bobby Patterson — Greene
2. #2 Monterey — Love — Graham Central Station
3. #3 Keep On Dancing — J.Wilson
4. #4 Whole New Thing — Rose Banks — Motown
5. #5 New LP’s — Curtis Mayfield, Graham Central Station

KOFM — LOS ANGELES
1. #1 Majesty Blue — Dorothy Moore
2. #2 Wake Up, Sugar — Betty Carter
3. #3 Keep That Same Old Feeling — Crusaders — ABC
4. #4 New LP’s — Junior Walker
5. #5 New LP’s — Gladys Knight, David Ruffin, Aretha Franklin

KLOU — LOS ANGELES
1. #1 Love Story — Natalie Cole — Capitol
2. #2 Somebody Told A Lie — Ashley & Simpson — WB
3. #3 Touch — The Drifters — Motown
4. #4 Motown — Johnnie Taylor — Stax
5. #5 New LP’s — The Temptations — Capitol

KQWO — MASON CITY
1. #1 Can You Feel It — Nile Rodgers — Motown
2. #2 Ain’t No Mountain High Enough — Brenda Gaye
3. #3 You’re Never Gonna Fall In Love — Lou Rawls
4. #4 To The Creek — Temptations
5. #5 New LP’s — Cissy Houston, Johnnie Taylor, Stax

WOJA — MEMPHIS
1. #1 Something Special — Something Special
2. #2 Shout — Bee Gees
3. #3 Keep That Same Old Feeling — Crusaders — ABC
4. #4 New LP’s — Junior Walker
5. #5 New LP’s — Gladys Knight, David Ruffin, Aretha Franklin

WWQX — MILWAUKEE
1. #1 Hands Of Love — O-Bots — Johnson
2. #2 Put One For The Money — Whispers — Soul Train
3. #3 Don’t Touch My Emotions — Flowers — Columbia
4. #4 Whole New Thing — Rose Banks — Motown
5. #5 New LP’s — Aretha Franklin, Joe Simon, Curtis Mayfield

WVRZ — WASHINGTON, D.C.
1. #1 Tear The Roof Off — Parliament — Casablanca
2. #2 Can You Feel It — Nile Rodgers — Motown
3. #3 Keep That Same Old Feeling — Crusaders — ABC
4. #4 New LP’s — Junior Walker
5. #5 New LP’s — Gladys Knight, David Ruffin, Aretha Franklin

WXJZ — NEWARK
1. #1 You Want Me — Gaye
2. #2 New LP’s — Neely Brothers
3. #3 Excursion — Watts
4. #4 New LP’s — Joe Simon, LTD, Johnnie Taylor, Stax
5. #5 New LP’s — Curtis Mayfield, Graham Central Station, Funkadelic

AWARDS
Some more ingredients...
Song Prod'n. Display Of Big 3 Music At Music Merch. Show

NEW YORK — The Big 3 Music Corporation, the music print division of United Artists, has announced a music book publication display at the forthcoming National Association of Music Merchants (NAMM) Show in Chicago's McCormick Place convention site. The portable exhibit will demonstrate the entire music book production process from the original layout to the finished product, including music books, covering art, type styles, engraving, quality control, copyright notation, printing and distribution.

Monaco is 42

Monaco no longer forms a separate category. "I've never been able to see how you can sell this many records locally and not have it happen nationwide," he said. His next group was Crow, and they had 45 top records during the time Monaco produced them.

Early Rufus

Later on the hit, American Breed which later became Rufus. He produced "Bend, Shake Me," for them. Also Monaco was involved with Rotary Connection when their recording of "Mony ya Lot" was producing. Monaco and his two partners were also managing the groups. "It was a helluva lot in those days," he said. "Both groups were very viable act. Either you were a smash or not. Nowadays it's easier to build a good act by gradually building it into a super act. In those days, when you're not selling, you've given Rufus away," Monaco chuckled.

Monaco's philosophy in producing would not be what is called the norm. "What I try to do with an artist is help him be what he is, to be. I think the record is the window, artists are mistics and they become what I call transient artists. They have a hit and they never hear from them again. Great songs are brought to them that don't fit their image. These are the types of songs that would be great songs if any number of artists would record them. I remember in the case of Rufus when 'Tell Me Something Good' came out, it was a monster. Then we got them to follow-up with another hit. Sometimes it feels like you're killing yourself to beat it. I ran into the same problem with 'Everlastin' Love' by Carl Carlton, we had a hit, then we couldn't follow-up. It's a way of making it that it almost impossible to follow it up."

On the Streets

Now that Monaco has formed his own company and is on the streets, so to speak, he has found out some interesting things. "For one thing, people in this business are afraid to make decisions. The business is getting so specialized that even the guys in the mail room are specialists. It's so sophisticated now with the marketing, media, A&R, publicity, promotion, etc., that it's hard to get to anyone. There are very few companies willing to gamble on a song or an artist. Nobody has the power to make or break them. A lot of the spontaneity and excitement of the creative side of the music business seems to have disappeared. There are too many people in the business that almost only understand what the dollar can bring. It's an aspect of the record business rather than the art. I am very aware being a company president of the years being over," he said. "I think the revenue, however I think that it has now gone too far to the dollar and cents category."

Music

Regarding where music is going Monaco feels that it will always be songs. I am song freak. Different artists come and go but great songs live on forever. I think the pop music business will always be very song oriented."
For The Record

Marvin Ginsberg and Sam Discomasso — president and general manager of Aquarius Distribution, Hartford, Conn. — were awarded the automobiles and a brief west-coast vacation for having exceeded their sales quota by a higher margin than any of their last three comparable quarters. And according toją Zane, (Baltimore/Washington), Music City (Nashville), Heilicher Bros. (Minneapolis), Big State (Dallas), Chips (Philadelphia), MS Distributing (Chicago), Alfa (Phoenix) and BIB Distributors (Chicago), all of whom are part of the Aquarius distribution network.

According to Capitol Records, a number (? of mice were being photographed for the cover of "Old Loves Die Hard," a July-issue LP from Trumvirat. To make a short story long, the story goes, the band owner was sure that all of them have been rounded up. That's the official story, although the day after the furry little things were released, a group called Katz issued the following statement, taking credit for the liberation: "It was, they said, "a symbolic blow against the industry's ivory-tower executives and increasing insensitivity toward new artists."

The radical claimants went so far to cover themselves by assuring that these particular vermin were the "California-laid-back type," but that "next time we'll use a different kind of medicine." New York. Another case of rock and roll destruction took place in Canada recently in a cause that might be termed "finally happens." Seem Fast, who has an album of his own, "Sequencer," was sitting in another ABC-assigned group, no less, but decided to close down operations to try something else.

Angeles program and Kansas in: toy for financial and merchandising on Daniel (DeLaney, non. This month, the program is being co-hosted by Marilyn Rodman of the Minneapolis office of the Hollywood offices the day that's." Say, yes to a "I wanna Be Myself" with a theme like this and "I wanna Be Your Everything" by Alvis Young. "Willy Nilly" Music Awards Show will be hosted by Natalie Cole July 20. A Merr Griffin production... A Earl Slick band due in to L.A.'s Starwood June 18-20. Fleetwood Mac kicks off summer touring in this week (18) at Kansas City Royals Stadium. Booked through International Creative Management, FM will culminate their roadshow with four days at the Universal Amphitheatre here on the coast Aug. 27-30.

Executive On The Move

manager for Warner Bros. Records. Sellers comes to Polydor Inc. as a newcomer to the industry.

To Atlantic Atlantic Relations — Daniel Markus has been appointed director of relations for Atlantic/Alto Records. Markus' primary function will be the coordination and direction of all touring and live appearance information on label artists to Atlantic's regional staffs and all WEA promotion personnel. In addition, he will also be working closely with regional sales staff. Markus' production background will prove a neat haul for Cher if this tour catches on. And based on my observation of friends' children who are enthralled by the network show, Cher's going to have a long-lasting audiophile following. Markus was formerly assistant vp for CBS Records in Los Angeles and London, and spending time traveling on the road with the artists. Prior to this appointment, Markus was mid-western regional promotion director for Atlantic, out of Chicago, retaining his position as Atlantic's local Chicago promotion representative and was program director for WJQ in Hammond, Ind.

Romano Named CRI Assistant Controller — Roger Romano has been appointed to the position of assistant controller, asset management, CBS Records international. Romano will be responsible for CBS capital budget, evaluation of capital projects, analysis of inventory and accounts receivable and cash management liaison with the Treasurer's Department. Romano, who joined CBS in 1968, has held various financial positions of increasing responsibility in CBS and was most recently director, budgets and operational analysis.

Schonour To Head Warner Communications— Bruce Schonour, previously assistant vp of association of associate director, marketing finance, Columbia Records. Schonour will be involved with sales expense forecasting and analysis and supervision of special studies of pricing, promotion, and marketing. Schonour has been with Warner Communications in operating strategies. He will assist in performing the liaison function between Columbia Records marketing and the controller's office. Schonour joined CBS Records in 1974 and was most recently manager, financial analysis and Columbia Records.

Single Package

KSFQ, San Francisco, and will assume new duties as assistant manager of program director Art Eckman, who recently moved to KRQO-TV.

Dr. John, leader of The Manhattans, has announced that he is coming on the air on a 6-10 p.m slot at the station. "Huggie Boy" Hugg, will return to Los Angeles radio 25 years ago.

To cover for week of June 14-20 includes interview with Les Gordon, country group S.S. Fools, and a west coast man who is selling Watergate Hotel TV sets and making a fortune.

KMBC-TV, Kansas City, in cooperation with the Independence, Missouri police department, has announced that the station's bicycle codes of safety as part of a Lifesaver Campaign on the station. Multiple copies of the codes will be made available by presenting Miss Carolyn Saunders at KMBC-TV.

KFAC, classical outlet in Los Angeles, presents countervail of top original top 40 on air for the week of June 14. The top 40 hits were determined by Listeners Group members, whose classical ballots were sorted and counted on a computer to determine the poll.

j.b. carmiche

R&B New Add Johnny, Don Koko, Contemporary, Solution, Joe Qogino, Buddy Rich and Big Band Machine

#1 — Something He Can Feel — Aretha Franklin

#2 — Can't Kill A Good Thing — Anod We Module

#3 — Man Made Love — Sonny Bono

#4 — Take It To The Streets — Doobie Bros. — WB

#5 — Ain't No Mountain High Enough — Martha & Vine & the Other Faves

#6 — You'll Never Find Another Love — Lou Rawls

#7 — I'm On Your Side — Larry Lamon

#8 — Joy, Peace — Don Covay, People's Circle, Individuals, DX

WSOK — NEW ORLEANS

#1 — Young Heart Run Free — Candi Staton

Monday Morning Blues — Lowell Fulson — Granite

#2 — Motta The Magic Man — DeWayne Jessie — Texas

Party — Van McCoy — HRL

It's Harder To Leave — Jackie Moore — Kayvette

Jumping Into Love — Elta James — Stang

#3 — We Belong Together — Martha & Vine & the Other Faves — Texas

Happy Man — Impact — Alco

#4 — Nothing On You — Little Beaver — Cat

We Better Try To Get — Barry White — White

#5 — My Love — The Motor City Players — Ohio

WSRW — NEW YORK

#1 — You Were Good To Me — Maxine Goldberg — Manhattan — Columbia

Ten Percent — Double Exposure — Salo-

#2 — I'm Gonna Be A Friend — Suntan — Suntan — Atlantic

#3 — To — Something He Can Feel — Aretha Franklin — Atlantic

#4 — Yes I Love You — Al Green — Ohio

#5 — Missing An Angel — Tamara — Texas

#6 — I'm Gonna Be A Friend — Suntan — Suntan — Atlantic

#7 — You've Never Done Anything Like It — Lou Rawls — Texas

#8 — It's A Good Day — The Carpenters — Ohio

Extra To 15 — Hope We Got To Love In Time — Marilyn

#9 — Get Up Off That Thing — James Brown — Polydor

#10 — Sara Smith — Hall & Oates — Philadelphia

#11 — The Game — 9th Creation

KAIO — OAKLAND

#1 — The Lonely One — Special Delivery

#2 — I'm Gonna Be A Friend — Suntan — Suntan — Atlantic

#3 — When I Get You — Manhattan, Baynet Calins, Lou Rawls, David Ruffin, Crucifer, Whispers, Sons of Soul

#4 — You Gotta Be My Girl — Buffalo Springfield

#5 — Don't Know What To Do With My Love — Lou Rawls

#6 — I Can't Help Myself — Four Tops

#7 — She's A Lady — The Carpenters

#8 — Why Do Fools Fall In Love — Lou Rawls — Phil's

WSAS — PHILADELPHIA

#1 — Baby Doll — Hail & Ojas — RCA

Low Down — Bee Gees — Columbia

#2 — They're Just Like Us — Barry White

#3 — Body Rocker Band — WB

#4 — Regrets — Phoebe Snow — Columbia

#5 — Down Home — Tony Orlando & Bobbby Gentry

#6 — The Emotions — Columbia

#7 — Sugar Daddy — Otis Redding

#8 — Wake Up Susan — Motown

#9 — Same Ole Saturday Night — Etta James

#10 — Same Ole Saturday Night — Etta James

KPRV — SAN DIEGO

#1 — How To Handle A Woman — Otis Redding

#2 — The Love That Never Goes Away — Wilson Pickett

#3 — Another Time, Another Place — Tony Orlando & Bobbby Gentry

#4 — Baby Doll — Hail & Ojas — RCA

#5 — Flashdance — Philadelphia Freeway

#6 — The Boss — Al Green — Ohio

#7 — One Man Woman — The Carpenters

#8 — A Lot Of Things — Al Green — Ohio

#9 — Slumber Party — Wilson Pickett

#10 — It's Good To Be Here — Supermax

KYAC — SEATTLE

#1 — I'll Be Good To You — Johnson Brothers

#2 — I Can't Help Myself — Four Tops

#3 — I Can't Help Myself — Four Tops

#4 — Revolution — The Beatles

#5 — If We Hold On — The Righteous Brothers

#6 — On The Good Times — Temptations

#7 — She's A Lady — The Carpenters

#8 — The Love That Never Goes Away — Wilson Pickett

#9 — The Love That Never Goes Away — Wilson Pickett

#10 — The Love That Never Goes Away — Wilson Pickett

KWTM — TAMPA

#1 — I Can't Stop My Heart From Loving You — Kool & the Gang

#2 — Love Ain't No Big Thing — Tony Orlando & Bobbby Gentry

#3 — That's Why I Love You — Wilson Pickett

#4 — Soul Time — Wilson Pickett

#5 — All The Things You Are — The Righteous Brothers

#6 — One After Another — The Righteous Brothers

#7 — Ain't No Mountain High Enough — Martha & Vine & the Other Faves

#8 — Don't Burn That Candle At Both Ends — Wilson Pickett

#9 — My Guy — Al Green — Ohio

#10 — I Need Your Love — Wilson Pickett

WSTE — TAMPA

#1 — Ooh La La — The Who — Warner

#2 — The Way You Do The Things You Do — The Righteous Brothers

#3 — The Way You Do The Things You Do — The Righteous Brothers

#4 — The Way You Do The Things You Do — The Righteous Brothers

#5 — Ain't That Just Like A Woman — Wilson Pickett

#6 — I'll Be Good To You — Johnson Brothers

#7 — I Can't Help Myself — Four Tops

#8 — I Can't Help Myself — Four Tops

#9 — I Can't Help Myself — Four Tops

#10 — I Can't Help Myself — Four Tops

Cash Box Jun 19, 1976
Chicago Manufacturers Express Elation Over Legalization of Pinball Games in N.Y.C.

CHICAGO — Following passage by a vote of 50-0 in the City Council (Cash Box, May 29 issue), the bill to allow pinball machines in New York City was officially signed into law by Mayor Beame on Tuesday, June 1.

The decision was hailed as a "landmark" accomplishment by members of the coin machine industry, nationwide, and the con-
census of opinion reflected widespread opp-
osing support for the bill...It was not only a "stimulate business" but serve as an in-
fuencing force in cities were pinball games are currently prohibited.

Chicago manufacturers of pinball machines were unanimous in their ap-
proval of the legislation and their acknowledgement of the bill's star reaching, very positive, effects on the entire industry.

Ross Scheer, director of marketing at Bally Manufacturing Corp., said, "Bally plans to market as many flippers as can in New York City," stipulating that the models will be produced to conform with whatever specifications the Consumer Department dictates. "It is our hope that operators will recognize the great opportunity they now have and realize their high potential for in-
creased business. This legislation can only serve to enhance the industry's image and further amplify the amusement value of the pinball machine. Up until now, I think we have all been prohibited to some extent and with the passage of this bill, many barriers have been removed which will bring our industry to maturity. The public is at last beginning to accept the coin ma-
chine industry and recognize the pinball machine for what it is, a product of amuse-
ment and entertainment. The many game rooms which opened up immediately after the passage of the bill have helped considerably in improving our industry's image," he con-
cluded. "It is now the responsibility of the industry to do what is best for the manage-
ment of our businesses.

Bob Sherwood, director of marketing for Century Pinball, said that "the bill will "open up a fantastic new market for our flipper games. I am hopeful," he added, "that the city of Chicago will follow suit in the near future. By lifting the pinball ban," he said, "New York City has established the fact that a flipper is indeed an amusement device, and has contributed immensely to the removal of the stigma which was for-
merly attached to pinball machines. We were fortunate enough to have a CDI pin
game featured among with other machines on a segment of the city's televis-
ion which was presented follow-
ing the official signing of the bill. We, at CDI, certainly share the enthusiasm of our fellow vendors and look forward to the legaliza-
tion of pinball in New York City and look forward to servicing this new market."

"Our company was the opening com-
ment expressed by Alvin Gottlieb, ex-
ecutive vice president of D. Gottlieb & Com-
pamy. "This is a landmark piece of legisla-
tion," he said, "a foundation, actually. The great city of New York has found pinball machines to be innocuous amusement devices which, truthfully, is what they are, and we are hopeful other areas in the coun-
try will follow suit. The legal status of things in New York is looked upon as a guideline by other municipalities, because of the high calibre of the city's judiciary. I think this is a sound ordinance," he added, "and we are now swapping the list of names of district managers to clarify the picture for us. The move is a giant step forward, which will be of benefit to the entire industry."

"A triumph for the industry," said Sii DeSelin, sales manager at Williama Electron-
ics Inc. "I feel a great new market has opened up for add-a-ball flipper games. This legislation will certainly stimulate business in the industry, on both new and used equipment, hopefully, for many years to come. A city like New York uses up new equipment fast and is constantly ready for more," he said, "the turnover is great. We remember when pins were allowed in the city years ago and, at that time, it was con-
sidered to be one of the prime markets in the country. Today, with the addition of many more locations, the demand for equipment should be even greater. The bill's passage is a great day for pinball and it is greatly rightful belongs, a legal amusement game."

Harold Roberts Named Briarwood Div. President

SKOKIE, I.I. — Harold Roberts has been named president of the Briarwood Division of Brunswick Corporation. He is replacing Aaron Deskins who recently was appointed president of the Brunswick Division. The appointment was announced by Milt Rudo, Recreation Business Group president.

The Briarwood Division manufactures and markets a line of pocket billiard tables, game tables and coin-operated games. The division also operates some 20 retail billiard stores in the United States.

In announcing the move, Rudo noted that Roberts brings a wealth of management ex-
perience to the position. He joined Brunswick in 1955 as traffic controller at Brunswick's Marion, Va., plant. Two years later he was transferred to the company's warehouse in Chicago as a traffic controller. In 1961 he was promoted to warehouse and traffic supervisor. This move was followed by a promotion to material manager in 1963. Roberts was named production and materials manager of Brunswick's Technical Products Division in Marion in 1967. Between 1970 and 1973 he was serving as manufacturing manager in both the Technical Products and Bowling Divi-
sions at Marion and in 1973 he was

Empire's 4th Weeklong Service Seminar Scheduled June 14-18 In Indianapolis

CHICAGO — Empire Distributing, Inc. has scheduled the fourth, in its series of multi-
factory, weeklong service seminars geared to provide operators and service personnel with the specific knowledge and skills for servicing the current product and amusement equipment. Previous such seminars have been highly rated by participating factories and attending operators and service people.

The latest series will take place at the Holiday Inn in Indianapolis, Indiana during the week of June 14 through 18, and is open to ops/service representatives from the states of Wisconsin, Illinois, Indiana and Michigan.

Seminar coordinator Bob Rongeau, of the Empire Dist.-Green Bay, Wisconsin branch, advised that, as in previous seminars, representatives of each of the participating manufacturers will be available for individual instruction on the day following the respective sessions. He also indicated that members of Empire's service staff would be available throughout the period of the seminar to provide individual assistance.

Classroom instruction is scheduled as follows: Monday, June 14, 9:00 a.m.-3:00 p.m., Jim Steed of Kurz-Kasch will present the basic concepts of solid state electronics, including digital and analog circuits and audio concepts. Later in the day, Dennis Strain of D. Gottlieb & Co. will conduct a full session on Gottlieb pinball machines, during the hours of 6:00 and 10:00 p.m. Tuesday, June 15 will feature an 8:30-12:30 p.m. class on National pinball machines, conducted by Larry Bishop. He will have with him all of the new coin denomination reectors for student use, and a two-part Atari school, by the firm's Bernie Barringer, running from 1:30 p.m until early evening, and, following a break, commencing again at 6:30 p.m. Wednesday, June 16 will feature a Rascal session, from 8:30-12:30 pm, conducted by the firm's Kish Kapadia and centering on digital circuits, PCB boards, audio visual concepts, etc., followed by a 1:30-5:00 p.m. Chicago Coin class, which Willie Taylor will conduct, covering pinballs, guns, arcade pieces, etc. Later that evening, commencing about 6:30 p.m., Darrell Bladow's of Electra Games will hold a session on solid state electronics, audio visual concepts, PCB boards, etc.

Three classes will be held on Thursday, June 17, commencing with an 8:30-12:30 p.m. Bally school on single and multiple player pinballs, conducted by Bernie Powers; followed by a 1:30-5:00 p.m. session on Rock-Ola product, with Bill Findlay conducting; and, some-
thing new being introduced during this seminar series, an informal rap session commencing at 6:30 p.m. with various manufacturer representatives joining Empire staffers and seminar students for informal question and answer dialog.

A two-part Midway school, will be the main event on Friday, June 18, presided over by the firm's Andy Ducay and covering PCB boards, audio visual concepts, solid state electronics, etc.

That's Rowe engineer Marty Rush explaining the technical and servicing aspects of the R-80 to a very attentive audience. Joel Kleinman noted that the school was very well received — and Pioneer has been enjoying much success with the new Rowe models!

WYANDOTTE, Michigan — Operator Mike Benson (right) of Michigan Nickle Co., a former Past President of the Michigan Music Operators of Michigan convention in Ann Arbor as the association's 1976 Music Operator of the Year. An astonishing 24-year-old winner, he was awarded to him by MOA president Ted Nichols, who was among special guests in attendance at the convention.
NAMA Retains Robert Sertell For Vending Service Program

CHICAGO — Robert Sertell, instructor at the Delta Regional High School, in Franklinville, N.J., has been named a consultant by the National Automatic Merchandising Association (NAMA) on vending machine repairman training projects. Sertell will work with the NAMA Employee Selection and Training Committee and with the association staff on various aspects of training programs for the benefit of its members, said G.H. Tansey, director of conventions and education.

A popular speaker at recent NAMA conventions and state council meetings, Sertell has developed and directs the vending repair training program at the New Jersey school. He has also authored several booklets aimed at vending employees and is a member of NAMA's Educators Advisory Council, a group of vending machine repair course instructors which has been discussing training programs under NAMA auspices for several years.

Sertell has written "A Charm Course For Vending Mechanics," dealing with customer relations, and "The Professional Mechanic." Both booklets are available from NAMA.

'Juke Box Jive' Promo

CHICAGO — The local MCA branch office recently went all out in a special promotion to promote the record "Juke Box Jive" by The Rubettes on the MCA distributed State label. Copies of the record were personally delivered to two of the prime one-stops in Chicago and, as the icing on the cake, a lovely professional model was hired to make the presentations — along with branch personnel, of course.

Next stop was the Singer One Stop For Oas outlet and that's co-owner Gus Tartol (seated), collaborating with Corine on the jukebox hit potential of "Juke Box Jive." Standing (left to right) are Greg Dodd (Singer), Tony Ignoto, Sharon Casnocha (Singer) and Jerry Slater, amidst a panorama of Singer's outstanding collection of oosters.

TAMA & KAMC Hold Joint Mtg.

CHICAGO — William A. Price, Jr., president of TAMA and Jerry Chitwood, vice president of KAMC, announced that, for the first time, the state vending associations of Kentucky and Tennessee will hold a joint annual convention, the dates of which are June 11 and 12 at the Sheraton Hotel in Chattanooga, Tennessee.

The convention agenda will focus on social as well as business functions for attending operators and suppliers from both states. Three special presentations will highlight the business program. They are: "How To Effectively Train Vending Mechanics and Servicemen," presided over by Bob Sertell, vending instructor at Delta Regional Vocational School in Franklinville, New Jersey; "How To Properly Communicate With Your Locations," conducted by Charles Bertoche, chairman of the board of National Automatic Merchandising Association; and "The Computer — Should The Vending Operator Use One? How Can He Benefit?"

Chicago Coin is one of the nation's leading manufacturers of coin-operated amusement devices. We are proud to announce our newest line of products — the "Coney Island Rifle" for Top Play! Big Profits!

An Era Dawns In 1941

The giant of a structure bears the famous Rock-Ola signature and was described upon introduction in the year 1941 as a " Tone Column" and not a jukebox. The unit was called "Spectrovox" and it stood 84½ inches high (or 7 feet high). Additional dimensions: 28" wide and 28" deep. The Spectrovox worked in conjunction with any 20-play Rock-Ola phonograph of the period. Of special significance is the fact that the tone column separated the high and low notes to create "stereoscopic" music (or, if you please, the "stereo" of the time). A galaxy of color was another embellishment on this model, the cabinet itself was colorfully decorated and, in addition, the giant reflector on the top contained a rotating piece of multi-colored glass that splashed a rainbow of colors onto the calling. A very sophisticated model of its time, an enhancement for any location and most definitely an attention-getter!

See MIDWAY'S 'GUN FIGHT' upright and cocktail table also 'SEA WOLF'
**CHICAGO CHATTER**

Local pinball machine manufacturers are elated over the recent decision to allow pinball machines in New York City. Major opinion is that other cities, where pins are currently banned, will ultimately follow suit.

While in the "challenge concept" of game for video cocktail tables, coming soon from Electro Games! According to the firm's sales veep Stan Jarolet, Electro will shortly introduce a 1 or 2 player air combat video table game called "Wings." Sample shipments with pinpullers and one remaining will be available for the next unit and the remaining one, which is actually a high-speed 3- player table which has been an extremely big seller and said the new model, with much of the same basic styling, will be likely even exceed its predecessor in sales and the price on the new piece will be every downtown for sale. Since the new one, which was recently approved for use in New York City, also for export, to Taito Corp. Letter award was accepted by Mike Kogan and Ed Miller.

**CALIFORNIA CLIPPINGS**

SCHOOL'S OUT FOR SUMMER which means hordes of kids will once again be flocking to their local arcades. Operators are gearing up and business is getting stronger by the day.

*SP Brussels with Iras flirtation* - is quick to note the importance of keeping the service and the machines in top condition. And the service should be better with the summer season on the way. They just received the prototype of Allied's "Daytona 500" and the "Raceway," so it looks like a top notch arcade piece. Also anxiously waiting for Midway's "Top Gun," a new game using the holographic and "tunnel" effect."

A-1 Vending Service from San Diego has retained a three year contract to supply Camp Pendleton in Oceanside with amusement games, machines, and phonographs. This association has been on-going for six years and the contract will continue as before.

**State Association Calendar 1976**

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<td><strong>August 27-29;</strong> No. Carolina Coin Ops. Assn., annual conv., Charlotte</td>
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<td><strong>September 9-12;</strong> Florida Amusement Merchandising Assn., annual conv.,</td>
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**Santa Clara, CA.** — Designed to satisfy everybody's urge to break down walls and make sure you've got the best "Breakout" for immediate shipment. Play begins with eight rows of bricks.

**History Of Pinballs, In N.Y.C., Explored**

NEW YORK — The New York City Council has passed a law legalizing the operation of pinball machines in commercial locations throughout the city, striking down a law which dated back to the 1940's. The new law was passed on June 1 by a vote of thirty six. The rules and regulations which will govern the operation of the machines are now being drafted by the city. One rule which has already been adopted allows machines to offer only one extra ball after a certain high score is reached, whereas free games are offered on machines in many areas of the country. Pinball machines are illegal in other municipalities throughout the United States, the most notable being the city of Chicago, where four of the oldest manufacturers of the games are located.

**Grouped With Slot Machines**

The law which made pinball machines illegal in New York City defined them as games of chance, a category which included slot machines. One distributor and operator in the New York area reported that at one time, the games were made with a "pay off" feature which would give a player obtaining a high score a choice of free games or of a corresponding number of nickels. He said that this feature helped the games to acquire a bad image, at least in New York City.

Mayor Fiorello LaGuardia wagged a campaign against the machines in the early forties, claiming that they promoted the vice of gambling and "sucked off" the children's school lunch money. He publicly smashed machines to demonstrate his opposition, and it is this image according to Millie McCarthy, president of the New York State Coin Association, which stayed with many judges and politicians in the city. The passage of the New York City law is causing a rapid change of image for the game throughout the country, according to Ms. McCarthy, who is the president of the Music and Amusement Association of New York with being the only representative of a state law in the country. Ms. McCarthy felt that whereas many states were considering legalizing gambling, it was wrong to still view pinball as an evil.
TOKYO — Toshiba-EMI Co., Ltd. has revealed its best sales term in the history of the company. This information was revealed at a club conference to settle accounts for the firm’s eighth term (Oct. 1975 to March 1976) at the home office May 31.

According to President Noboru Takamiya, total sales for the term were 1,073,000,000 yen ($34,576,666), a whopping 20% more than the same term of the previous year (862,800,000 yen). Breaking down total sales, records accounted for 9,248,000,000 yen while music tape brought in 1,125,000,000 yen. International records outsold domestic, 55.9% to 44.1%, while domestic tape sales fared better than imported tape 59.5% to 40.5%.

Yumi Arari, Alice Sakiko Ito, Bunta Sugawara (domestic), the Bay City Rollers, George Harrison, Paul McCartney and Olivia Newton-John were the main contributors to increased sales during this period.

A sales target for the next full year has been set at 22,000,000,000 yen. The results of the meeting will be submitted to a shareholders conference later this month.

EMI Will Open Toronto-Based Subsidiary Soon

TORONTO — Executives from the British EMI group have hosted a reception in this city to mark the inauguration of television and radio broadcasts from the new Canadian National Tower. The antenna system on top of the tower, reported to be the tallest free-standing structure on the continent, was designed and built by EMI Ltd. at a cost of $3.5 million.

In meeting with various dignitaries and broadcasters, it was announced that Capital Records, a subsidiary of EMI Ltd. will have a studio at the new tower.

Polydor’s Rush: Storming Canada

TORONTO — Canadian heavy-metal acts are drawing the eye of record companies in this country with their strong touring clout and sales records.

Next to Bachman-Turner Overdrive, Rush is the top Canadian touring act with four highly successful Mercury albums behind them. Returning from the U.S. recently, they are presently undertaking an eleven-date, nine-city tour here with a three-day stint at Toronto’s Massey Hall as starting point.

Rush has garnered a strong audience in this hometown market and the three-day stint at Massey Hall (capacity 2,700) is unique in Canadian history. The only other artists to sell out multiple dates have been Gordon Lightfoot (who reserves the hall annually) and Columbia Records’ Randy Newman (for two nights). The Massey Hall dates will be recorded by mobile studio under the direction of Terry Brown for a twoweek live album to be released later this year. Marketed in Canada by Polydor Records, the hard-rock trio has consistently proven to be top-line artists in this country, generating over one-million dollars in retail business at the record store level last year. Their second Mercury LP, “Fly By Night,” was recently certified gold by the CRIA, representing sales of 50,000 or over.

New Lennon Biography Due Sept. By Personal Advisor

TORONTO — The Beatles need to get together to write a book about getting something together creatively; they have each, in a way, become very lethargic, musically.”

This is the opinion of Anthony Fawcett, former personal assistant and secretary to John Lennon, who will be releasing a Lennon biography, “One Day At A Time.”

Now a resident of New York, Fawcett stopped off in Toronto to research a number of points dealing with Lennon’s “Peace Mission” here in 1969. As personal assistant to the former Beatle between 1967 and 1972, Fawcett has intimate knowledge of the daily life and business of the former Beatle.

Through his own work, Fawcett casts a dubious shadow over a number of articles and books that have appeared, dealing with this framework.

“In a way,” says Fawcett, “my reason for wanting to write this book is to do the book five years after my involvement, was that I felt it was about time that someone put the record straight about a lot of things that went on at the time. Also, I felt that I wanted to write something that explained the incredible energy that drove Lennon.”

The book, judging from a draft copy made available to CB, not only offers detailed information but thoughtful analysis and perceptive insights into the final era, so to speak.

At one humorous point Fawcett describes Lennon writing up in the morning in his mansion outside of London, sing- ing the first lines of “Instant Karma.” Fawcett describes how Lennon then rushed down to the kitchen area to play a few bars before deciding to take the tune to Apple for rehearsal. On the way to Apple, Lennon realizes there is no piano at the office. So, he has the chauffeur pull over at the first music store in order to purchase one.

The song was recorded the same day, produced by Phil Spector (his first encounter with the Fab Four). The session was not complete, however, until Lennon decided to add a chorus to the song, dispatching two studio people to a local tavern to recruit voices. A doubtful crew appeared and the chorus was added, with George Harrison as choirmaster.

To be published by Grove Press in September, Fawcett’s book is handsomely illustrated with some 75 previously unpublished photographs and is likely to become known as a definitive statement on the closing era of this group.

Domestic Vinyl Production Coming To Rescue Canada

TORONTO — B.F. Goodrich (Canada) is currently working with a number of manufacturers in this market to produce a quality PVC for pressing plants.

Now that over 50% of the more than 40 million dollars worth of PVC compound used in Canadian record production is imported from the U.S., primarily from Kaiser and Teneco. The compound is subject to a 12%-percent import duty at the border. Both Capitol and Columbia Records’ spokesmen have indicated that they would like to buy from the Canadian based firm as soon as the compound is up to import quality. At present the PVC is of a lower grade and contains enough surface contamination to irritate sound recording fidelity.

As a separate item, but relevant to the manufacturing industry, Capitol Records will be opening its new manufacturing plant within the next few weeks and hopes to reach annual production of 4.5-million LPs and 3-million singles, thus greatly reducing the backup shor- tages which have been occurring from time to time here.

Lightfoot Lends Gate Power To Olympic Fund-Raiser

Concert, With TV, Could Raise $200,000

TORONTO — An Olympic athlete benefit concert held at the 9,800 capacity Maple Leaf Gardens’ Concert Bowl brought Canadian stars Gordon Lightfoot, Liana Boyd, Murray McLauchlan and Sylvia Tyson into Toronto June 11.

The concert staged by Concert Productions International, based out of this city, was originally conceived by Lightfoot earlier last month. Contacting the other three performers, he approached Gardens vice-president Bill Ballard about utilizing the facility for the night and was given the building at no cost above staff salaries. The ‘all-star’ benefit was taped by CBC-TV for network broadcast as part of a 90-minute special June 16. The total shot is designed to raise up to $200,000 for the Canadian Track and Field Association and the Canadian Olympic Association. Carlin’s O’Keefe, Lawyers sponsored the TV spots to the tune of $25,000, and an agreement reached between CBC and broadcasting officials leaves the money in the hands of the athletes.

The appearance of Sylvia Tyson in this city is the first in over 12 months, she is to sales-take-off well the whole Capitol album, released in this country very shortly. Liana Boyd, a classical guitarist of some note, will have her first album, titled “Guitar,” released in the U.S. and Europe on London and Decca respectively this month. Her second LP is to be released on the Boot label, the author of the Capitol album released in this country very shortly. Gordon Lightfoot resigned with WEA Music of Canada Ltd. The new contract, simply termed “a long-term deal” gives the Canadian division worldwide distribution rights. Lightfoot first worked with Warner/Reprise in 1969. His most recent album, just released, is titled “Summertime Dream.”

True North recording artist Murray McLauchlan has just returned to Canada titled “On The Boulevard,” taken from his upcoming LP of the same name.

Silverman Concludes Japanese Travels

TORONTO — Stanley Silverman, consulting lawyer for both Tokai Bank and Cash Box magazine, has concluded a Japanese visit where he attended a law seminar and par- ticipated in legal systems here in Tokyo. During his stay, Silverman visited Kyoto, Yokohama and Akita with his wife and child, and also met with the Cash Box Tokyo office.

Ariola Belgium Re-releases 50 Impulse Albums

BELGIUM — Fifty jazz albums on the Impulse label have been re-released by Ariola Belgium. Some of these have never been released or were available for only a few months. Artists include Charles Mingus, John Coltrane and Archie Shepp. If the sales top $5.01 million through the whole Impulse label catalog will see a reissue.

Our Flemish number one singer Marva has just released her first LP, "Ik Wil Jou Voor Mij Alleen," on the Biram label. She sings the song as a follow up to "Rode Rezen In De Sneeuw," in the fall. Armona Wolf of Silver Convention has recorded a new version of the Diftersgoldie, "Save The Last Dance For Me."
Oyster, Polydor Globe Pact; New U.K. TV

LONDON — Oyster Records, the label set up by Deep Purple and their managers, have signed a world-wide marketing/distribution agreement with Polydor Records Incorporated. The deal will continue for a minimum period of three years and will include albums from ex Deep Purple member Ian Gillian (marking his first album since a self-imposed exile of two years) and Ritchie Blackmore’s second solo album “Rainbow Rising.” New signing to the label are Strawbs, who have signed for three albums and are at present completing their first release. Commenting on the news, Oyster managing director John Coletta said, “The working relationship we have already established with Polydor promises a most enjoyable and mutually successful basis for being in business together.”

Two television companies have announced that they are launching new shows featuring rock and pop music. London Weekend Television, in London, and Granada, a northern based TV company, are both starting series. Granada’s first show will be on July 3rd with a magazine-type program titled “So It Goes.” The show will be hosted by Tony Wilson and make extensive use of archive material and will feature weekly album and singles reviews and live bands. London Weekends show will be more adventurous. The company has hired Wimbleton Theater, where they will film twelve one hour specials featuring acts to include Wizard and Frankie Miller’s Full House. Mike D’Abo, Mike Smith, Mr. Big, Bop DeLuxe and Showaddywaddy. This will be recorded over a period of two weeks, and the public will be admitted to the theater at a cost of one pound each. The producer is to be Mike Mansfield, who produced L.W. Supersonic. The program is to be titled “Superpop 76” and will be transmitted later this year. Compared with American standards, British TV viewers are deprived of programs with musical interests, there only being the BBC’s “Top Of The Pops” and “The Old Grey Whistle Test,” so this news comes as good news to the industry here.

French Firms Go-Ahead With TV Ads

PARIS — For the first time ever, French record companies will be allowed to advertise on national television. This decision of the government was disclosed through J.C. Servan Shreiber who heads the department of TV Publicity, in order to help trade businesses cope with economic difficulties. Several other measures are planned for the remainder of the year, including a tax reduction from one of the highest rates in the world — in the area of 35% on records and tapes.

British Blues

Pound Falls, Prices Climb, U.K. Manufacturers Ponder

LONDON — With the falling value of the sterling currency against the US dollar and European currencies, it is now quite possible that a hike in prices of disks will soon be with us. The raw materials used in the manufacturing of disks — mainly vinyl and cardboard — is either imported or the products used for manufacturing the material is imported (e.g., petroleum). England imports approximately one-half of its vinyl from France or Germany; the other half being home-produced and therefore dependent on supplies of petrol from Arab states which is generally bought in dollars. Cardboard is imported from Scandinavia. The pound having fallen to its lowest-ever price against dollar and European currencies has now increased the manufacturing cost of disks in the UK to a point where many companies feel that they will soon be unable to absorb these cost increases and instead have to pass them on to retail. Of the top ten albums on the Cash Box chart this week, seven are by British artists, who now find themselves in the position of earning US dollars which they bring into the UK at a much more profitable exchange rate.

This is also reflected in the cost of English disks sold in Europe, if the retail cost in England is 2 pounds, the equivalent in Germany or France is appreciably lower. The Prime Minister in fact, is desperately trying to increase the investment in industry. With the foreigner being able to buy more pounds with his currency than ever before and getting the highest investment rates on his capital, it is hoped that there will be a stimulation of cash flow into the UK.

RCA Forms European Managerial Council

LOS ANGELES — RCA Records International has formed a “managerial coordinating unit” in Europe to be known as the RCA Council of Presidents. Ralph Mace has been named director of the council which will be comprised of managing directors of the various RCA European operations. For- merly European planning manager for RCA, Mace will be assisted by Richard Madigan who advances from his position as the label’s U.K. operations/planning manager.
Japan

1. Beautiful Sunday — Danilo Don — Discomate
2. Webaitte Kudsoon — Akira Inaba — Discomate
3. Mirai — Hiromi Inoue — Victor
4. Kiyoshi Yadekora — Hiromi Nakano — Columbia
5. Ali Hi Hashifite — Momoe Yamaguchi — CBS-Sony
6. 20 Seiy No Binetsu — Hiromi Goh — CBS-Sony
7. Oh Nariyana — Sevyl Tanaka — Victor
8. Wink Da Sayonare — Kenji Sawada — Polydor
9. Beautiful Sunday — Tranquility — Black&Tech/Hit
10. Ganpekino Kaha — Yuriko Futaba — King

TOP TEN LPs
1. Sennensizhka — Gape Live — Warner-Pioneer
2. Syooyatujio No Hay Show — Yotoyu Inouye — For Life
3. Mizu No Naka No Yoosie — Olivia Newton-John — Toshiba
4. Goro Noguchi S Nen No Agumi — Polydor
5. Speed Of Sound — Wings — Toshiba
6. Asun Mikatate Hashire — Takuro Yosuda — For Life
7. Cobail Hour — Yairi — Toshiba
8. 17 Saiy No Theme — Momoe Yamaguchi — CBS-Sony
9. Yuuzou Kayama Umi Soni Ayi — Toshiba
10. Hooeoo — Keyi Ogura — Polydor

Argentina

1. Dama De Azul — Joe Dolan — Music Hall
2. La Ultima Nieve De Primavera — Franco Miculaczii — RCA
3. Jamas — Camilo Sesto — RCA
4. Hoy Tengo Ganas De Ti — Miguel Gallardo — EMI
5. Vete Vete — Los Blue Caps — Philips
7. La Luna Y El Toro — Industria Nacional — CBS
8. Mi Amante Y Mi Companera — Daniel Blanco — Music Hall
9. A Veces Me Parece — Luciano — EMI
10. Sin Tu Amor Soy Un Cobarde — Los Lince — RCA

TOP TEN LPs
1. El Amor — Julio Iglesias — CBS
2. Alta Tension — Selection — RCA
3. Contata De Dos Orillas — Luis Landriscina — Philips
4. 14 Supervoltas 76 — Selection — CBS
5. Musica Poderosa — Selection — EMI
6. En Tu Piel Los Mejor — Selection — Music Hall
7. Ruidos — Selection — Polydor
8. Flecha Jujventud — Selection — RCA
9. Entre Gauchos Y Marachis — Cantores del Alba — Polydor
10. Corazon Corazon — Julio Iglesias — CBS

Holland

1. Baretta's Theme — Sammy Davis Jr. — Philips
2. Music — John Miles — Decca
3. Could It Be Magic — Donna Summer — Groovy
4. Sweet Love — Ferrari — Negram
5. 002 345 709 (That's My Number) — Trinity — Philips
6. Avant De Ross Dire Adieu — Jeanine Manson — CBS
7. Hit The Road — Stampeder — Philips
8. This Melody — Julian Clerc — EMI
9. You're The Reason Why — Rubettes — State
10. Right Back Where We Started From — Maxine Nightingale — United Artists

TOP FIVE LPs
1. Save Your Kisses For Me — Brotherhood Of Man — EMI
2. Will In Nashville — Will Tura — Topkapi
3. Love Trilogy — Donna Summer — Groovy
4. Black & Blue — Rolling Stones — WEA
5. Rebel — John Miles — Decca

Belgium

1. This Melody — Julian Clerc — EMI
2. Rocky — Don Mercedes — Philips (Phonogram)
3. Right Back Where We Started From — Maxine Nightingale — United Artists
4. Sweet Love — Ferrari — Negram
5. Glass Of Champagne — Sailor — Epic
6. Jungle Rock — Hansi — CML
7. Could It Be Magic — Donna Summer — Groovy
8. Rocky — Frank Farian — Hansa
9. 002 345 709 (That's My Number) — Trinity — Philips
10. You Can Do It — Anita Meyer — Poker

TOP FIVE LPs
1. Black And Blue — Rolling Stones — WEA
2. No. 7 — Julian Clerc — Bovema
3. Amigos — Santana — CBS
4. Desire — Bob Dylan — CBS
5. Ommadrum — Mike Oldfield — Ariola

Great Britain

1. Fernando — Abba — Epic
2. No Charge — JJ Barry — Power Exchange
3. Combined Harvester — Wurzels — EMI
4. Silly Love Songs — Wings — EMI
5. My Resistance Is Low — Robin Sarstedt — Decca
6. Arms Of Mary — Sutherland Brothers & Oliver — CBS
7. More, More, More — Andrea True Connection — Buddha
8. Devil Woman — Cliff Richard — EMI
9. Fool To Cry — Rolling Stones — Rolling Stones
10. Love Hangover — Diana Ross — Tamla Motown

TOP FIVE LPs
1. I'm Your Puppet — James & Bobby Purify — Mercury
3. Midnight Train To Georgia — Gladys Knight & The Pips — Buddha
5. Can't Help Falling In Love — Stylistics — Arista

Australia

1. The Lagoon — The Rubettes — RCA
2. Love Me Like You Love Me — Bay City Rollers — Festival
3. City Lights — David Essex — CBS

TOP FIVE LPs
1. Best Of Abba — RCA
2. At The Speed Of Sound — Wings — EMI
3. A Night At The Opera — Queen — Elektra
4. Abba — RCA
5. Frampton Comes Alive — Peter Frampton — A&M

France

1. La Cegale E La Forlim — Pierre Pochin
2. Fernando — Abba
3. Save Your Kisses For Me — Brotherhood Of Man — EMI
4. Cindy — C. Jerome
5. Et Si Tu N'existais Pas — Joe Dassin
6. Dans Un Vieux Rock 'N' Roll — William Sheller
7. Ma Melodie D'Amour — Mireille Mathieu
8. L'Enfant Malade — Gilbert Becaud
9. Jevais T'Aimer — Michel Sardou
10. La Photo — Pierre Perret

TOP TEN LPs
1. Silly Love Songs — Wings
2. Sale Bonhomme — Claude Francois
3. Sorrow — Mort Shuman
4. Fool To Cry — Rolling Stones
5. Le Printemps — Michel Fugain
6. Could It Be Magic — Donna Summer
7. Paul Pas Reyer — Patrick Juvet
8. Tchin Tchin — Hughes Aufray
9. Si Tu Te Souviens — Alain Barriere
10. Nicolas Peyrac — Mississippi Hiver

Cash Box, June 19, 1976
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After only two weeks of release, this album's already a monster in Los Angeles, Washington D.C., San Francisco, Detroit, New York City, Houston, Philadelphia, St. Louis and more cities added by the day.

Terry Reid was one of the 60's most popular rock and roll prodigies. He was fronting his own band in England at the age of 15 and at 16 he was on the road in Europe with the Rolling Stones. He made his first appearance in this country at 17 as opening act for the Cream Farewell Tour. And later that year he was back on the road in this country with the Stones. He recorded several albums during that time including the classic "Bang Bang," and became a cult figure to a large audience.

Following his performance at the 1969 Isle of Wight Festival, Terry withdrew from the rock and roll spotlight to write and immerse himself in Third World musical consciousness. Now he emerges from his self-imposed retreat with his first album for ABC, produced by his friend Graham Nash. It features his amazing guitar, some beautiful Reid-Nash harmonies, and eight new songs written by Terry while he was away.

"Seed Of Memory" An unforgettable return. On ABC Records & GRT Tapes, Produced by Graham Nash
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WELCOME BACK, TERRY. Your Friends at ABC Records
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NOW.

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Produced by Richard Carpenter  Associate producer: Karen Carpenter