

# CASHBOX

April 3, 1976

NEWSPAPER

\$1.50

KISS: THE LAST WORD IN "OUTRAGE"



1976 NARM Convention Report  
Individual NARM Meetings Analyzed  
Excerpts From NARM Discount Study

A Positive NARM (Ed)  
Wall Street Analyzes Record Industry  
L.A. Radio Reaction To Early Release Of Wings Album



# It's Pouring Again

Ted Nugent/"Hey Baby" 8-50197  
Sailor/"Glass of Champagne" 8-50194  
Hollies/"Write On" 8-50204  
Soul Children/"Midnight Sunshine" 8-50178  
Rogue/"Fallen Angel" 8-50209

**Five red hot singles on Epic Records, where it never just rains.**



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# CASH BOX

VOLUME XXXVII — NUMBER 46 — April 3, 1976

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## *cash box editorial*

### **NARM: Answering Some Crucial Questions**

The 1976 NARM Convention, just concluded, provided the forum, as Jules Malamud calls it, for the members of the merchandising and manufacturing communities to come together and discuss the issues. Nowhere is it said that they have to be discussed rationally and intelligently, and in past years that was often the case. This year, all parties agreed that the NARM Convention provided a forum well utilized, and that the discussions were reasonable and rational, if not necessarily fruitful.

For the first time ever, NARM commissioned a study of the 25-45 age group, with some very dismal results. 60 percent of those surveyed in this age group have not bought a record in the past year. The 25-45 age group is expanding, and will be expanding by some 18 million people. Meanwhile, the industry's primary age group, 18-24, is shrinking. Small wonder the industry has cause to worry, although worrying will not solve the problem. Aggressive merchandising of MOR, country, classical and other product to this older audience will mean extra dollars all around.

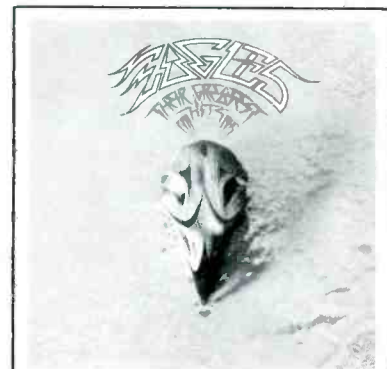
The industry also took its lumps at a session where four Wall Street securities analysts complained about the same lack of growth, and lack of development of the older adult market. They also told the industry to come up with respectable, accurate sales figures that can be verified by an independent source, and to forget the hyped figures that are bandied about. These hypes may fool the industry, but they aren't fooling Wall Street. The truth is that the industry does need honest, accurate sales figures. And it's also true that the hypes aren't fooling anybody anyway.

For the frank discussions that emerged on these two topics alone, NARM was worth the trip. But there was much more that happened, and that information is available in this week's **Cash Box**. As a matter of fact, **CB** was pleased to hear much favorable comment at NARM on the aggressive editorial direction of the magazine. And we fully intend to continue publishing the kind of stories that made **CB** the trade hit of the NARM Convention.



**NUMBER ONE  
SINGLE OF THE WEEK**  
LONELY NIGHT (ANGEL FACE)  
CAPTAIN & TENNILLE — A&M  
Writer: N. Sedaka  
Pub: Don Kirshner — BMI

**NUMBER ONE  
ALBUM OF THE WEEK**  
EAGLES — THEIR GREATEST  
HITS 1971-1975  
Asylum 7E-1052





# CASH BOX TOP 100 SINGLES

April 3, 1976

		3/27	3/20			3/27	3/20			3/27	3/20
1	<b>LONELY NIGHT (ANGEL FACE)</b> Captain & Tennille (A&M 1782-S)	2	3	36	<b>YOU'LL LOSE A GOOD THING</b> Freddie Fender (ABC/Dot DOA 17607)	38	38	71	<b>NEW ORLEANS</b> Staple Singers (Curton CMS 0113)	57	59
2	<b>DISCO LADY</b> Johnnie Taylor (Columbia 3-10281)	3	4	37	<b>STRANGE MAGIC</b> Electric Light Orchestra (UA XW770-Y)	44	54	72	<b>IF ONLY YOU BELIEVE (JESUS FOR TONIGHT)</b> Michael Polnareff (Atlantic 3314)	66	66
3	<b>DREAM WEAVER</b> Gary Wright (Warner Bros. WBS 8167)	1	2	38	<b>FANNY (BE TENDER WITH MY LOVE)</b> Bee Gees (RSO SO 519)	31	30	73	<b>SALLY</b> Grand Funk Railroad (Capitol 4235)	85	—
4	<b>RIGHT BACK WHERE WE STARTED FROM</b> (Maxine Nightingale) (United Artists XW 752)	8	11	39	<b>SHANNON</b> Henry Gross (Lifesong 45002)	45	53	74	<b>HE'S A FRIEND</b> Eddie Kendricks (Tamia T54266)	76	79
5	<b>SWEET THING</b> Rufus featuring Chaka Khan (ABC 12149)	5	6	40	<b>TANGERINE</b> Sai Soul Orchestra (Sai Soul 2004)	43	44	75	<b>MOVIN'</b> Brass Construction (United Artists XW 775-Y)	89	96
6	<b>DREAM ON</b> Aerosmith (Columbia 3-10278)	6	7	41	<b>HIT THE ROAD JACK</b> Stampeders (Quality QA 501)	42	45	76	<b>SPANISH HUSTLE</b> The Fatback Band (Event EV 229)	86	—
7	<b>MONEY HONEY</b> Bay City Rollers (Arista AS 0170)	7	8	42	<b>SARA SMILE</b> Hall & Oates (RCA JH 10530)	50	57	77	<b>FALLEN ANGEL</b> Frankie Valli (Private Stock PS 45,074)	—	—
8	<b>LET YOUR LOVE FLOW</b> Bellamy Brothers (Warner Bros./Curb 8169)	10	15	43	<b>FOPP</b> Ohio Players (Mercury 73775)	46	50	78	<b>LOVE REALLY HURTS WITHOUT YOU</b> Billy Ocean (Ariola America P-7621)	—	—
9	<b>DECEMBER 1963 (OH WHAT A NIGHT)</b> Four Seasons (Warner Bros./WBS 8168)	4	1	44	<b>YOUNG BLOOD</b> Bad Company (Swan Song 70108)	55	63	79	<b>EH! CUMPARI</b> Gaylord & Holiday (Prodigal P0622F)	83	90
10	<b>ONLY 16</b> Dr. Hook (Capitol 4171)	11	13	45	<b>GOOD HEARTED WOMAN</b> Waylon Jennings & Willie Nelson (RCA 10529)	37	37	80	<b>LET'S GROOVE</b> Archie Bell & The Drells (TSOP ZS 8-4775)	84	91
11	<b>BOHEMIAN RHAPSODY</b> Queen (Elektra E45297)	13	16	46	<b>COME ON OVER</b> Olivia Newton-John (MCA 40525)	51	62	81	<b>I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN)</b> Al Wilson (Playboy P6062-A)	91	—
12	<b>ACTION</b> Sweet (Capitol P4220)	6	18	47	<b>WITHOUT YOUR LOVE (MR. JORDAN)</b> Charlie Ross (Big Tree BT 16056)	49	51	82	<b>HEAVY LOVE</b> David Ruffin (Motown M1388F)	87	93
13	<b>THERE'S A KIND OF HUSH (ALL OVER THE WORLD)</b> Carpenters (A&M 18p0-S)	15	17	48	<b>WELCOME BACK</b> John Sebastian (Reprise RPS 1349)	72	—	83	<b>FALLING APART AT THE SEAMS</b> Marmalade (Ariola America P-7619)	—	—
14	<b>SWEET LOVE</b> Commodores (Motown M1e81FA)	17	19	49	<b>MISTY BLUE</b> Dorothy Moore (Malaco M1029) (Dist. T.K.)	56	64	84	<b>ANYTIME (I'LL BE THERE)</b> Paul Anka (United Artists XW789-Y)	—	—
15	<b>GOLDEN YEARS</b> David Bowie (RCA JH 10441)	12	12	50	<b>GET UP AND BOOGIE</b> Silver Convention (Midland Int'l. 10571)	59	72	85	<b>LET'S MAKE A BABY</b> Billy Paul (Phila. Int'l. ZS 8-3584)	88	94
16	<b>BOOGIE FEVER</b> The Sylvers (Capitol 4179)	19	23	51	<b>MOZAMBIQUE</b> Bob Dylan (Columbia 3-10298)	54	60	86	<b>STREET TALK (VAR. III)</b> Bob Crewe Generation (20th Cent. TC 2271)	90	95
17	<b>ALL BY MYSELF</b> Eric Carmen (Arista AS 0165)	9	5	52	<b>SHOUT IT OUT LOUD</b> Kiss (Casablanca NB 854)	64	75	87	<b>TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY</b> Harold Melvin & The Blue Notes (Phila. Int'l. ZS 8-3588)	—	—
18	<b>SHOW ME THE WAY</b> Peter Frampton (A&M 1795)	25	34	53	<b>LOVE IS THE DRUG</b> Roxy Music (Atco 7042)	28	24	88	<b>HAPPY DAYS</b> Pratt & McClain (Reprise RPS 1351)	—	—
19	<b>LOVE MACHINE</b> Miracles (Tamia 54262)	14	10	54	<b>RHIANNON</b> Fleetwood Mac (Reprise RPS 1345)	62	73	89	<b>THAT'S WHERE THE HAPPY PEOPLE GO</b> The Trammps (Atlantic 3306)	92	—
20	<b>LOOKING FOR SPACE</b> John Denver (RCA JH 10586)	23	28	55	<b>VENUS</b> Frankie Avalon (DeLite 1578)	32	35	90	<b>MIGHTY HIGH</b> Mighty Clouds of Joy (ABC 12164)	94	99
21	<b>DEEP PURPLE</b> Donny & Marie Osmond (MGM M14840)	24	25	56	<b>THE WHITE KNIGHT</b> Cledus Maggard & The Citizen's Band (Mercury 73751)	41	33	91	<b>WHERE DID OUR LOVE GO</b> The J. Geils Band (Atlantic 3320)	95	—
22	<b>LOVE HURTS</b> Nazareth (A&M 1671)	18	9	57	<b>WE CAN'T HIDE IT ANYMORE</b> Larry Santos (Casablanca MB 844)	58	61	92	<b>ONCE A FOOL</b> Kiki Dee (Rocket PIG 40506)	93	98
23	<b>CUPID</b> Tony Orlando & Dawn (Elektra E45302-A)	21	22	58	<b>INSEPARABLE</b> Natalie Cole (Capitol 4193)	47	36	93	<b>WHEN LOVE HAS GONE AWAY</b> Richard Cocciante (20th Cent. TC 2275)	—	—
24	<b>FOOLED AROUND AND FELL IN LOVE</b> Elvin Bishop (Capricorn CPS 0252)	33	47	59	<b>UNION MAN</b> Cate Brothers (Asylum E45294-A)	61	65	94	<b>(CALL ME) THE TRAVELING MAN</b> Masqueraders (Hot Buttered Soul ABC 12157)	96	97
25	<b>JUNKFOOD JUNKIE</b> Larry Groce (Warner Bros./Curb 8165)	20	21	60	<b>MORE, MORE, MORE</b> Andrea True Connection (Buddah 515)	68	83	95	<b>DON'T STOP IT NOW</b> Hot Chocolate (Big Tree BT 16060)	—	—
26	<b>THEME FROM S.W.A.T.</b> Rhythm Heritage (ABC 12135)	22	14	61	<b>I THOUGHT IT TOOK A LITTLE TIME</b> Diana Ross (Motown M 1387F)	67	82	96	<b>DAYLIGHT</b> Bobby Womack (United Artists XW763-Y)	97	—
27	<b>ONLY LOVE IS REAL</b> Carole King (Ode 66119-S)	27	29	62	<b>HAPPY MUSIC</b> Blackbyrds (Fantasy F762A-S)	69	84	97	<b>HERE, THERE AND EVERYWHERE</b> Emmylou Harris (Reprise RPS 1346)	82	89
28	<b>SLOW RIDE</b> Foghat (Bearsville BSS 0306)	26	20	63	<b>QUEEN OF CLUBS</b> KC and Sunshine (T.K. 1005)	65	74	98	<b>DOUBLE TROUBLE</b> Lynyrd Skynyrd (MCA MC 4527)	99	—
29	<b>I DO, I DO, I DO, I DO, I DO</b> Abba (Atlantic 3310)	35	41	64	<b>THERE WON'T BE NO COUNTRY MUSIC</b> C.W. McCall (Polydor PD 13410)	70	80	99	<b>I'M MANDY, FLY ME</b> 10cc (Mercury 73779)	100	—
30	<b>LIVING FOR THE WEEKEND</b> O'Jays (Phila. Int'l. ZS 8-3587-3)	34	42	65	<b>DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE</b> Glen Campbell (Capitol 4245)	75	—	100	<b>HEY BABY</b> Ted Nugent (Epic 8-50179)	—	—
31	<b>TRYIN' TO GET THE FEELING AGAIN</b> Barry Manilow (Arista AS 0172)	40	56	66	<b>CAN'T HIDE LOVE</b> Earth, Wind & Fire (Col. 3-10309)	77	—				
32	<b>50 WAYS TO LEAVE YOUR LOVER</b> Paul Simon (Columbia 3-10270)	29	26	67	<b>YOU SEXY THING</b> Hot Chocolate (Big Tree BT 16047)	48	43				
33	<b>LORELEI</b> Styx (A&M 1786-S)	39	52	68	<b>JUST YOU AND I</b> Melissa Manchester (Arista 0168)	52	46				
34	<b>LOVE FIRE</b> Jigsaw (Chelsea CH 3037)	36	39	69	<b>HURT</b> Elvis Presley (RCA JB-10601)	80	—				
35	<b>TAKE IT TO THE LIMIT</b> Eagles (Asylum 45293-A)	30	27	70	<b>OPHELIA</b> The Band (Capitol P4230)	73	88				

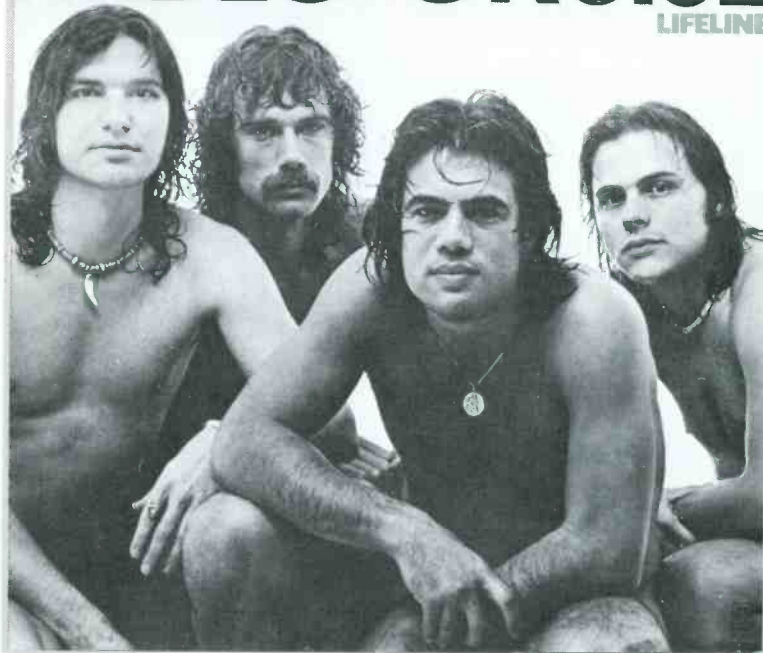
## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Action (Sweet/WB — ASCAP)	12	Golden Years (Bewlay — BMI/Chrysalis/MainMan — ASCAP)	15	Lorelei (Aimo/Stygian — ASCAP)	33	Slow Ride (Knee Trembler — ASCAP)	28
All By Myself (CAM-USA — BMI)	17	Good Hearted (Baron/Willie Nelson — BMI)	45	Love Fire (Coral Rock/American Dream/Beisize — ASCAP)	34	Spanish Hustle (Cita/Sambo — BMI)	76
Anytime (I'll Be There) (Spanka — BMI)	84	Happy Days (Bruin — BMI)	88	Love Hurts (House of Bryant — BMI)	22	Strange Magic (Unart/Jet — BMI)	37
Bohemian (B. Feldman T/AS Trident — ASCAP)	11	Happy Music (Elroy — BMI)	62	Love Is The Drug (TRO-Cheshire — BMI)	53	Street Talk (Heart's Delight/Gooserock — BMI)	86
Boogie Fever (Terren Vibes/Buliper — ASCAP/BMI)	16	Heavy Love (Interior/Van McCoy/Warner/Tamerlane — BMI)	82	Love Machine (Jobete/Grimora — ASCAP)	19	Sweet Love (Jobete/Commodores — ASCAP)	14
(Call Me) The Traveling (Incense — BMI)	94	Here, There, And Everywhere (Maclean — BMI)	97	Love Really Hurts (Black Sheep — BMI)	78	Sweet Thing (American B'casting — ASCAP)	5
Can't Hide (Alexscar/Unichappel — BMI)	66	He's A Friend (Stone Diamond/Mighty Three — BMI)	74	Mighty High (ABC/DaAnn — ASCAP)	90	Take It To The Limit (Benchmark/Kicking Bear — ASCAP)	35
Come On Over (Casserole/Fiamm — BMI)	46	Hey Baby (Magicaland — ASCAP)	100	Misty Blue (Taimont — BMI)	49	Tangerine (Famous — ASCAP)	40
Cupid (Kags — BMI)	23	Hit The Road Jack (Tangerine — BMI)	41	Money Honey (Hudson Bay — BMI)	7	Tell The World (Mighty Three — BMI)	87
Daylight (Unart/Bobby Womack — BMI)	96	Hurt (Miller Music Corp. — ASCAP)	69	More, More, More (Gee/Diamond — ASCAP)	60	That's Where (Burma East — BMI)	89
December 63 (Seasons/Jobete — ASCAP)	9	I Do, I Do (Countless — BMI)	29	Movin' (Desert Moon/Jeff Mar — BMI)	75	Theme From S.W.A.T. (Spellgold — BMI)	26
Deep Purple (Robbins — ASCAP)	21	If Only (Oxygen/W.B./Maya — ASCAP)	72	Mozambique (Ram's Horn — ASCAP)	51	There's A Kind Of Hush (Glenwood — ASCAP)	13
Disco Lady (Groovesville — BMI/Conquistador — ASCAP)	2	I'm Mandy (Man-Ken — BMI)	99	New Orleans (Warner/Tamerlane — BMI)	71	There Won't Be (Am. Gramophone — SESAC)	64
Don't Pull (ABC/Dunhill/Acuff-Rose — BMI)	65	Inseparable (Jay's Ent./Chappel — ASCAP)	58	Once A Fool (ABC/Dunhill/One of a Kind — BMI)	92	The White Knight (Unichappel — BMI)	56
Don't Stop It Now (Finchley — ASCAP)	95	I Thought It Took A (Jobete — ASCAP)	61	Only Love Is Real (Col/Gems — ASCAP)	27	Tryin' To Get (Warner/Tamerlane — BMI)	31
Double Trouble (Dutchess/Get Loose — BMI)	98	I've Got A Feeling (Irving — BMI)	81	Only 16 (Kags — BMI)	10	Union Man (Flat River — BMI)	59
Dream On (Daksel — BMI)	6	Junkfood (Peaceable Kingdom — ASCAP)	25	Ophelia (Medicine Hat — ASCAP)	70	Venus (Kirshner/Welbeck — ASCAP)	55
Dream Weaver (Warner Bros. — ASCAP)	3	Just You And I (Rumanian Pickleworks/Sreen Gems Col./N.Y. Times — BMI)	68	Queen Of Clubs (Sherlyn — BMI)	63	We Can't Hide (Groovesville — BMI)	57
Eh! Cumpari (Public Domain)	79	Let's Groove (Mighty Three — BMI)	80	Rhiannon (Rockhooper — BMI)	54	Welcome Back (John Sebastian — BMI)	48
Fallen Angel (Big Secret/Aimo — ASCAP)	73	Let's Make A Baby (Mighty Three — BMI)	85	Right Back Where (Unart/ATV — BMI)	4	When Love Has Gone (Sunbury — ASCAP)	93
Falling Apart At (Macaulay — BMI)	83	Let Your Love Flow (Loaves & Fishes — BMI)	8	Sally (Cram Renraff — BMI)	73	Where Did Our Love (Jobete — ASCAP)	91
Fanny (Be Tender) (Casserole — BMI)	38	Living For The Weekend (Mighty Three — BMI)	30	Sara Smile (Unichappel — BMI)	42	Without Your Love (Music of the Time — ASCAP)	47
50 Ways To Leave (Paul Simon — BMI)	32	Lonely Night (Angel Face/Kirshner — BMI)	1	Shannon (Blendingwell — ASCAP)	39	You'll Lose A Good (Crazy Cajun — BMI)	36
Foiled Around (Crabshaw — ASCAP)	24	Looking For Space (Cherry Lane — ASCAP)	20	Shout It Out Loud (Cafe Americana/Rock Steady — ASCAP)	52	Young Blood (Quinte/Unichappel/Freddy Bienstock — BMI)	44
Fopp (Play One — BMI)	43			Show Me The Way (Aimo/Fram-Dee — ASCAP)	18	You Sexy Thing (Finchley — ASCAP)	67



# PABLO CRUISE

LIFELINE



**CASH BOX  
MOST ADDED  
LP-FM**

**RECORD WORLD  
SLEEPER  
OF THE  
WEEK**

You're looking at Bud Cockrell, David Jenkins, Cory Lerios and Steve Price. Whose debut album "Pablo Cruise" alerted the world to a new and innovative crew out of San Francisco. A body of hard rockers who, from the beginning, have favored a richly-textured fabric of basic sound over any other kind of disguise.

With their new album "Lifeline," these Bay Area veterans of It's A Beautiful Day and Stoneground further lay bare their secrets of rock survival. And in "Lifeline," they get a grip on ten new ways to keep the resurging San Francisco wave cresting with new excitement.

"Lifeline" from Pablo Cruise. Something to really grab hold of.

## PABLO CRUISE ON TOUR WITH THE DOOBIE BROTHERS\*

APRIL 15/17  
GREAT SOUTH EAST MUSIC HALL  
Atlanta, Georgia

APRIL 21\*  
MUNICIPAL AUD., New Orleans, La.

APRIL 22\*  
MUNICIPAL AUD., Mobile, Ala.

APRIL 23\*  
COLISEUM, Hattiesburg, Miss.

APRIL 24\*  
CIVIC CENTER, Monroe, La.

APRIL 25\*  
JEPPISON STADIUM, Houston, Tx.

APRIL 27\*  
TARRANT COUNTY COLISEUM  
Ft. Worth, Texas

APRIL 28\*  
CONVENTION CENTER ARENA  
San Antonio, Texas

APRIL 29\*  
ECTOR CITY COLISEUM, Odessa, Tx.

APRIL 30\*  
CIVIC CENTER, Abilene, Texas

MAY 1\*  
CIVIC CENTER, El Paso, Texas

MAY 2\*  
COLISEUM, Lubbock, Texas

MAY 4\*  
COLISEUM, Albuquerque, N.M.

MAY 5\*  
CIVIC CENTER, Tucson, Ariz.

MAY 6\*  
SPORTS ARENA, San Diego, Ca.

MAY 7\*  
FORUM, Los Angeles, Ca.

MAY 8\*  
TEMPE STADIUM, Phoenix, Ariz.

MAY 9\*  
ORANGE SHOW STADIUM  
San Bernardino, Ca.

MAY 14\*  
COW PALACE, San Francisco, Ca.

MAY 16\*  
COLISEUM, Vancouver, B.C.

MAY 17\*  
COLISEUM, Seattle, Wash.

MAY 19\*  
COLISEUM, Edmonton, Alberta

MAY 20\*  
McMANN STADIUM, Calgary, Alberta

MAY 21\*  
COLISEUM, Spokane, Wash.

MAY 22\*  
COLISEUM, Portland, Oregon

**PABLO CRUISE "LIFELINE" ON A&M RECORDS & TAPES**

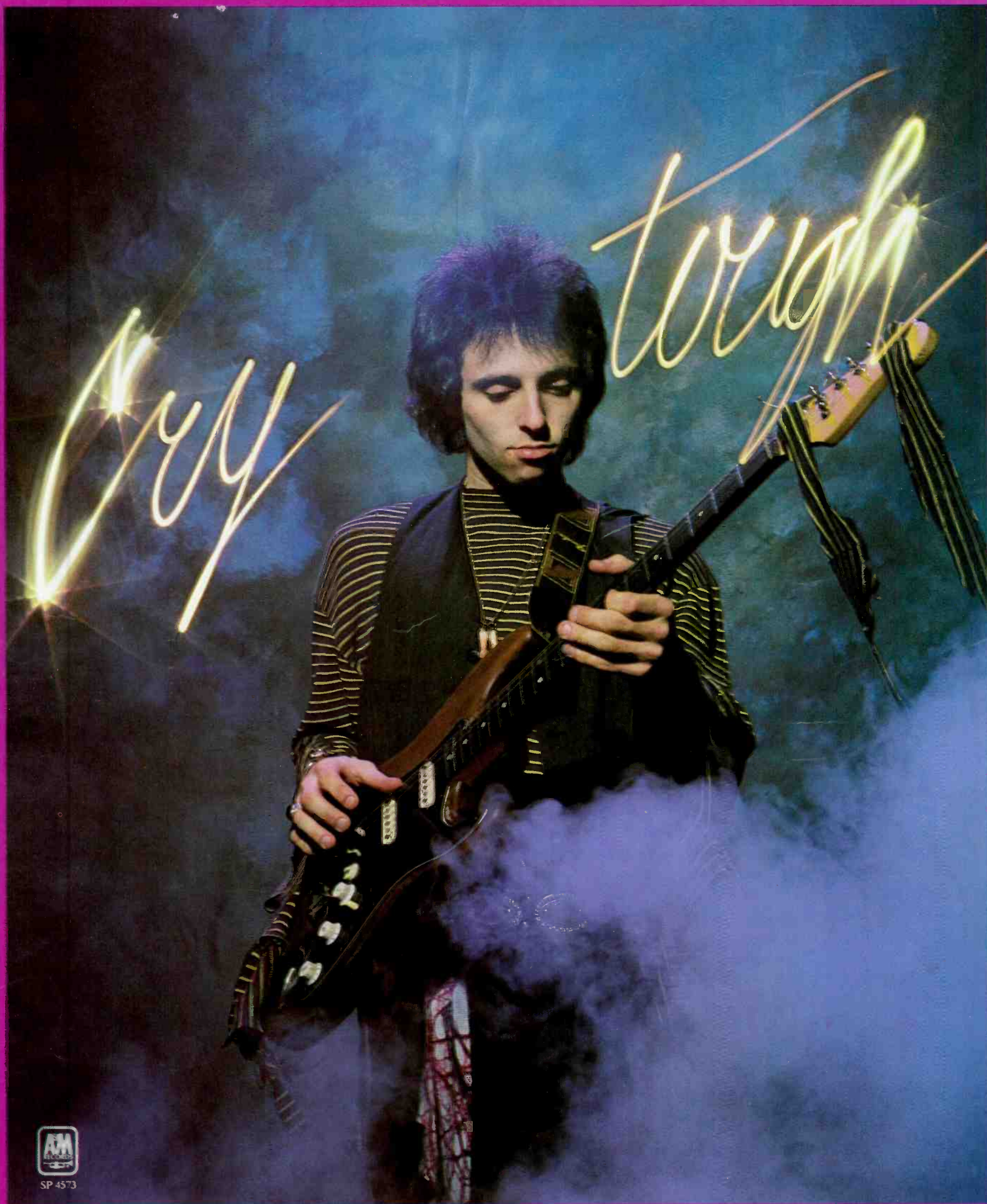
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Produced by Val Garay with Pablo Cruise





N I L S L O F G R E N



“Cry Tough— pull down your soul  
You just need another shot of Rock N’ Roll...”

NEW FROM NILS LOFGREN ON A&M RECORDS & TAPES



# Calm, Rational, Business-Like NARM Meet Focuses On Lack Of Growth, MCA Pricing & Getting 25-45 Year Olds

by Gary Cohen

HOLLYWOOD, FLA. — Long range growth prospects in tapping new markets while expanding others, and insuring profitability at all levels of the industry, were the focal points of discussion at the 1976 NARM Convention, concluded here last week (23). Judging by the frank discussions on these and other issues raised during the convention, the industry is at least beginning to face up to and deal with the problems facing the business, in a rational and intelligent manner.

In the simplest terms, it was a businesslike, let's stop kidding ourselves and get down to business type of convention. As a result, patronizing comments like "the greatest NARM ever" were not heard and would have been out of place. But it may have been the best NARM

ever for defining, analyzing and discussing the issues facing the industry.

### Difference

What made this NARM different? The industry had a real issue this year, the MCA pricing structure, instead of the official \$3 billion industry topic from NARM. It was thought by some in the industry, when release of the MCA account structure was imminent, that perhaps MCA would take the easy way out, wait until after NARM to reveal their new prices, and avoid individual meetings with each account to discuss this issue. By announcing their decision when they did, MCA provided NARM with a topic that had to be discussed by everyone, and it was.

Delegates especially paid tribute to

NARM for a wide array of dynamic, interesting speakers, who helped put some of the important issues into perspective. Dr. Mortimer Feinberg, the featured speaker, charmed the audience with a thought-provoking address (see separate story), that was talked about and referred to throughout the convention. Similar words of praise were heard for Robert Curtis, an expert on security, who frankly shocked and surprised his audiences with statistics on theft, shortages and shoplifting. Both speakers were of the highest caliber.

### NARM Study

In addition, the NARM consumer Research Study on the 24-45 age group, was praised as a long overdue analysis of the merchandising dilemma facing the

industry, a shrinking youth market, a growing adult market, and what are we as manufacturers and merchandisers going to do about it. Some of the statistics in the survey were scary; it came out that 60% of the people surveyed in the 25-45 age group had not bought a single record in the last year.

A panel of analysts from Wall Street investment firms matched wits with a panel of executives from the record industry, and the result was a draw. But the record industry was on the short side to begin with: Wall Street doesn't seem to trust the record industry, perhaps because they don't understand it. Ways to rectify the situation were kicked around, as Wall Street called for more honest disclosure on record sales, returns and accounting policies.

## Retailers Confront Security Problems; Participative Management Is Solution

by David Budge

HOLLYWOOD, FLA. — One of the key issues retailers were concerned with last week at NARM was the ever pressing problem of security. Its effect, apparently something that has been overshadowed by other issues, was brought sharply into focus by Robert Curtis, president of Executive Consultants.

Curtis, a security veteran of 27 years, highlighted the problem and offered some tangible solutions — solutions based on management/employee relations.

In a crisp, 75 minute presentation, Curtis cited the recent explosion of tape thefts in California and the successful in-

surance claim of Manitoba University against bad management as examples of the security threat confronting retailers today. Stating that net profits can only be increased by minimizing losses, Curtis said that employee theft should not merely be looked upon as a percentage loss of gross sales, but as a percentage loss of net profits.

He posed an interesting set of hypothetical situations to illustrate what he called the 'hidden danger.' Curtis contended that retailers were taking an incorrect view of the problem when they measured their losses from theft against gross sales. He argued that such losses

could only be accurately reflected as a percent of net profits and used several examples as illustration.

### Hypothesis

Convincingly, he suggested that a given retail store was operating on a profit margin of 4%. He continued, hypothesizing that one of the store's clerks happened to be without lunch money one day and absconded with a 'meager' 94¢. Curtis claimed that that 94¢ represented the net profit on \$23.50 of the store's total sales. "If that employee," he said, "stole \$35 a week, he would be taking

continued on pg. 46

## KHJ Airs Advance Wings LP; LA FM Boycott Possible

by J.B. Carmicle

LOS ANGELES — The furor that developed this last week in Los Angeles over KHJ airing the new Paul McCartney album, "Wings At The Speed Of Sound," has caused some FM stations to boycott the album totally, some to even refuse the LP, and some to play it only lightly.

KHJ played the LP on Monday night (22). It was supposed to have been released to all the stations in the city simultaneously the following day and not before.

Bruce Wendell, vice-president in charge of promotions at Capitol Records, pleaded innocent when **Cash Box** contacted him. Charley Van Dyke, verify-

ing there's more than one way to get an advance album, was happy about being the first station in the country to go on the LP. And several rock and progressive FM's are, to say the very least, very perturbed, aiming most of their remarks at Capitol.

### Refused Album

Bill Drake of K100 refused the album. The station's pd, Eric Chase, said, "We're pulling all McCartney and Wings material period... oldies and all... who sells albums anyway... it ain't KHJ."

continued on pg. 52

## Wall Street Analysts Lack Confid. In Rec. Bus.

by Gary Cohen

HOLLYWOOD, FLA. — A panel of securities analysis from Wall Street brokerage firms expressed a lack of confidence in the record industry, primarily due to the economic downturns and failures of some companies, their inability to show a profit, and a lack of accurate, credible, verifiable industry sales statistics. As a result Wall Street generally seems to downgrade the relative value of music industry stocks for investment.

On the same panel was a group of industry executives involved or concerned

continued on pg. 47

## NARM Study Finds 25-45 Market Poor

HOLLYWOOD, FLA. — The publication of the NARM Consumer Research Study on the growing adult market was, in the view of many people, one of the highlights of this year's convention, and possibly one of the best projects ever undertaken by NARM. What makes this survey so interesting is that the survey showed just how poorly the record industry is doing, in terms of merchandising the 25-45 age group and what might be done to improve record buying habits of people in that age group.

The study was directed by Joe Cohen, a graduate student at Baruch College of the City University of New York. Beginning with basic population shift figures, Cohen noted the 25-45 market segment will increase in size by 18 million people, while the industry's strongest market, the 15-24 year olds, will decline by 3 million people. Expressed as a percentage, the 25-45 market will increase by 32%, and will represent 30% of the entire population by 1986, while the youth market has been shrinking at a rate of 3%.

### Survey

The survey itself was conducted with the help of 70 NARM member companies. Over 2200 contacts were made, of which more than 50% met the survey standards. Some of the highlights of the survey:

- Only 40% of those surveyed had bought a record last year, while more than 60% had not. (For the purposes of the survey, a buyer is anyone who bought one record last year).

- The average respondent purchased nine LPs last year.

- Males tend to buy more LPs than females. Men said they purchased 11 LPs while women averaged only 7.

### Trends

Some of the trends that can be discerned from the statistics contained in the various parts of the survey are:

- 25% of the sample was at one time classified as buyers, and are now non-buyers.

- The average LP sale drops from a high of 11.9 at the 25-29 age bracket, to 5.4 at the 40-45 bracket, a loss of 45%.

- The pop contemporary listening bracket drops drastically with every higher age bracket — about 60% with each step upward.

- The soul listening market, not high

continued on pg. 47

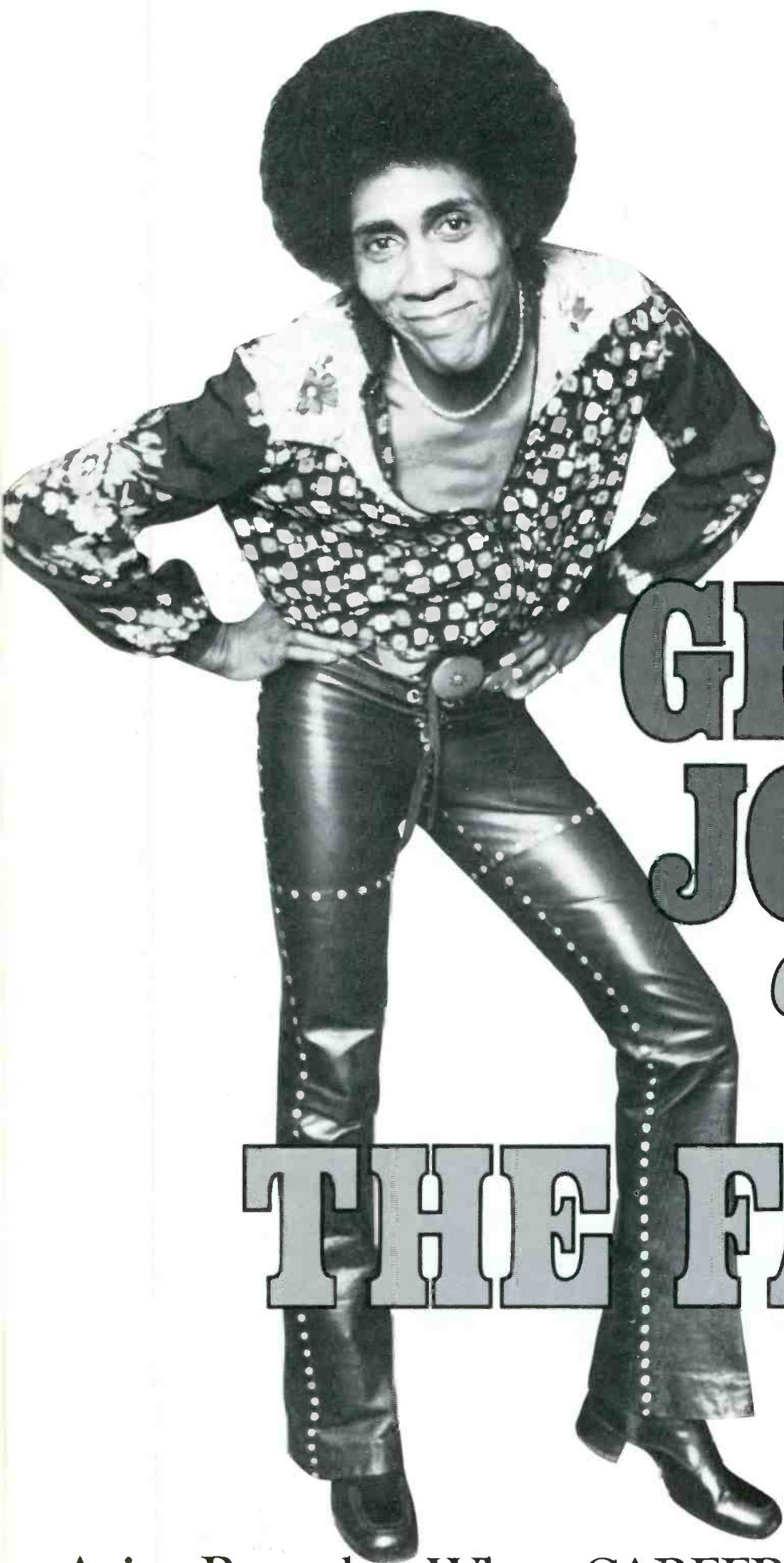
INDEX	
Album Chart 1-200	61
Album Reviews	26
Behind The Counter	35
Coin Machine News	53
Country Music Section	38
Country Top 100 Singles	44
Country Top 50 LPs	41
FM Analysis	31
Int'l Section	57
Looking Ahead	29
New Additions To Playlist	30
Pop Radio Analysis	29
Radio-TV Report	28
R&B Top 100 Singles	51
R&B Top 50 LPs	49
Singles Chart Top 100	4
Singles Reviews	25
Talent On Stage	37



THE DON HARRISON BAND has signed a long-term, exclusive worldwide contract with Atlantic Records. "Sixteen Tons" (tune originally made famous by Tennessee Ernie Ford two decades ago) b/w "Who I Really Am," the band's debut single, is set for release this week. Shown at the signing (l. to r.) are Jim Deihant, Atlantic director of a&r; Don Harrison; Ahmet Ertegun, chairman, Atlantic Records; Doug "Cosmo" Clifford and Stu Cook (former members of Creedence Clearwater Revival); Russell DaShiell; and (seated) Jackie Krost.



One Of Music's  
Most Distinctive Voices  
Is Back...With  
A Smash Hit!



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JOHNSON  
"ALL IN  
THE FAMILY"**

AS0177

**It's one of the best hard-times  
songs written in years!**

**Arista Records... Where CAREERS Are Launched!**



## Taylor, CBS Pres., Keynotes 1976 NARM Convention

HOLLYWOOD, FLA. — "We can create a future for this republic that is not only good economically... but is aesthetically fulfilling and rewarding," said Arthur Taylor, president of CBS Inc., and keynote speaker of the 1976 NARM Convention. Taylor expressed these hopes, even though he said that "We have come through one of the most profoundly disturbing periods of upheaval in the history of this nation."

Taylor's remarks related directly to the record business only in his opening re-

### FRONT COVER

Kiss. The first group signed to Casablanca Records. Kiss. The last word in "outrage." One-upping a thousand-and-one garage bands hell-bent on fending the unbendable course of musical history.

A grueling tour schedule. Kiss at the Municipal Auditorium. Kiss at the Civic. At the Opera House, the Field House, the Coliseum. Kiss everywhere.

Intriguing, unflagging promotion. Building a storm-trooping army of a following. Kids with Kiss faces in the shopping mall. Town mayors and football coaches in the gymnasium, made up to fit a page from Marvel Comics.

Kiss onstage. At the Forum. Two nights sold out. The entire audience on its chairs singing as one: "I Just Want To Rock And Roll All Night And Party Every Day." Oohing to Gene Simmons actually breathing fire. Aahing to a real snowstorm. Four — five — six encores. Kiss. On the cover. Whew!

## Indie Distributors Get Vote Of Confidence From Disk Execs

HOLLYWOOD, FLA. — Independent Distribution got a big vote of confidence at the NARM Convention from A&M's Jerry Moss, 20th's Tom Rodden and Casablanca's Neil Bogart who thanked their indie distributors for making it possible for the labels' artists to win NARM "Best Seller of the Year" awards. But it was Jerry Moss' method of handling this thank you that had the banquet audience buzzing Tuesday evening.

Obviously harboring a tremendous dissatisfaction about an article that appeared in a recent issue of *Billboard* that suggested that artists were leaving indie

marks, in which he said jokingly that he might have spoken about pricing structures but that his attorneys had advised him against it. He continued in a more serious vein, saying that people in the music business can take pride because, "being in recorded music is something very much worth doing," and because, "our music product is timeless." His following remarks, however, were a dramatic departure when compared to previous convention keynote speeches in that he spoke about the state of America, its industry and people. Consensus among the audience seemed to be that his remarks were valuable and relevant to the conventioners because of the way in which music permeates every facet of American life.

Taylor continued that many people in this country are "doubtful, confused and concerned" about the direction of the nation and cited what he sees as a "brutality of the spirit" among individuals as one of the symptoms of this confusion. He talked about Rousseau's theory of the "social contract" which states that for people to live together in a harmonious fashion that certain rights and privileges must be given up. He related this to the impossibility of meeting the demands of every individual and special interest group who makes demands on society.

Taylor asked whether "all the turmoil and travail of the past decade carried with it the promise of new progress?" He said that his answer would be maybe, although two or three years ago he would've said "no" but that in another two or three years he hopes the answer

*continued on pg. 47*

labels because indie distributors were not doing an effective job. Moss accepted two awards on behalf of the Captain and Tennille by stating, "Here's one for Independent Distribution which was unnecessarily maligned by an article in *Billboard*."

Of course, independent distributors and friends ran to congratulate Moss on his "brave" comment "handled in the class Moss fashion" as a few distributors described it.

Rodden accepted the award for Barry White and Neil Bogart accepted for Donna Summer.

## Peter Lemongello's Success Comes Via Back Door TV Spot Campaign

by Eric Rudolph

NEW YORK — Two months ago, Peter Lemongello readily admits, he couldn't have worked in any major venue in N.Y. He has now, as a result of a saturation TV commercial campaign, sold out Avery Fisher Hall and he claims, sold 35,000 records by mail order only.

His independently financed and produced two-record album and the TV campaign that has sold both the record and the concert began some eight weeks ago with ten-second "teaser" ads on TV, which gave little indication of the nature of the product being sold. After three weeks of the teaser ads, Lemongello began broadcasting 30 to 120 second commercials, during which he sang several of the songs from his album, "Love '76," which contains music described on the commercials as "mood rock." In the last few weeks of the campaign, a slide announcing the concert has been superimposed over the end of

the spots, with an address to send for tickets. There is no audio announcement of the concert, just the superimposed slide. The concert, Lemongello claims, sold out in five days.

### TV

Record albums have been sold on TV before, but mostly they have been greatest hits collections. Established artists have sometimes had their albums advertised on TV, but never in a saturation campaign and never has a completely unknown artist been broken with such success as has Lemongello. **Cash Box** recently spoke with the young singer and asked him why he decided to take such an admittedly expensive approach to selling records. "All I wanted was to be heard. I had had a three-single deal with Epic and nothing happened. I want to record for a major label, but I want to work with a label that will be serious about me. I wouldn't expect a major label to take

*continued on pg. 48*

## Separate Meetings Focus On Retail, Jobber, Indy Problems

HOLLYWOOD, FLA. — The three individual meetings that kicked off last week's NARM Convention — separate sessions for rack jobbers, retailers and independent distributors and manufacturers — remained closed to the press this year. But judging from the comments of those that did attend the meetings, there was generally less yelling and screaming than in past years' meetings. That is not to say, though, that there wasn't a fair amount of heated discussion. But name calling in previous years gave way to an analysis of the issues facing each of these three divisions of the record business.

The key issue dominating the overall discussion was the new MCA pricing structure, and its effect on wholesalers and retailers. There was no shortage of discussion on this issue throughout the entire NARM convention.

### Retailers

The retailer meeting was chaired by John Cohen of Disc Records and Russ Solomon of Tower Records. Solomon, normally a controversial figure, apparently decided to stick to the traditional moderator role, remain impartial and not rabble-rouse.

## 'So You Think You Know The Tape Business'

HOLLYWOOD, FLA. — Tape sales are expected to increase by 5% over 1975's figures this year; open reel tape has just about had it; the cassette is making a comeback and is making strong inroads in the automobile field (of the 6 million tape units installed in cars last year, 25% were cassette units); quad is on the way out as far as tape sales are concerned, and many other pieces of research came out of the seminar on the tape business held at the NARM convention last week.

The seminar was run by three GRT executives, GRT being the leading tape manufacturer for companies that do not manufacture their own tapes. Herb Hershfield, v.p. of marketing, chaired the seminar, which also featured in-depth analysis and research results presented by Jack Wooden, GRT's national sales manager; and Biruta McShane, manager of GRT's marketing services and the director of the firm's corporate research.

As a result of industry research cleared through RIAA and other industry associations, tape sales accounted in 1975 for \$696 million of the \$2.26 billion industry volume or about 29%. Of that volume, 8 track accounted for \$590 million, cassettes for \$97 million and quad for \$9 million. This translates into 1975 tape unit sales of approximately 101 million 8 track units and 17 million cassette units.

### Blank Cassettes

But it was also emphasized that more than 150 million units of blank tape cassettes were sold last year, indicating a tremendous amount of taping of music off the air by the public.

Below are results of research done by GRT among 4,000 consumers, more than 1,000 retail store managers and from a number of "Focus" analysis sessions. During these sessions a psychologist interrogated some 80 tape buyers (defined as people who bought more than 12 tapes in the past six months) in Los Angeles, Dallas, Chicago and New York. Two sessions covered the 18-24 age group and two covered the 25-35 age group; with the following results:

- The demographics of tape and LP

*continued on pg. 52*

But that didn't prevent others from rabble-rousing. Dave Rothfeld of Korvettes and Amos Heilicher of J.L. Marsh were reportedly among the combatants at one point, with giveaway retailers receiving a great deal of criticism.

### Dating

One of the points that John Cohen made was that retailers, who have to pay for goods in 60 days, and who carry oddball catalogue albums that sell one or two times a year, or every 180 days, should be given extended billing on certain slow moving catalogue albums, so that the retailer doesn't pay for the records (and own them) before he's had a reasonable chance to sell them. Cohen indicated he had presented his proposal to a number of manufacturers who indicated they would study it. This recommendation comes because the retailers have realized the futility of constantly asking for free goods.

### Rack Jobbers

The rack jobbers, under the direction of the Handieman Company's new president, Lou Kwiker, also touched upon MCA's price categories. In addition, Kwiker proposed that NARM commission, through an outside accounting firm, a study of the discount structure and the functional discount, and how much of a cost justification discount should be given to retailers, rack jobbers, etc. It was unclear what, if anything, NARM would do with the proposal.

### The Indies

The independent distributors meeting, at the suggestion of chairman Joe Simone, was opened to independent manufacturers this year; "Our problems and future are intertwined with theirs," said one distributor. Yet the meeting was reported quieter and calmer, compared to earlier independent distributor meetings; perhaps the presences of the manufacturers tempered the tone and substance of the distributors' comments.

By most accounts, independent distributors are locked into the present price structure with no changes in sight that are advantageous for the distributors in the wholesale price. The pricing policies and competitive position of the indies in the marketplace were also discussed; the manufacturers feel the distributors should raise their prices, while the distributors state they are already (in many cases) a nickel higher on LP's than their branch distribution counterparts.

A left field issue, however, united both manufacturer and distributor on the same side and sparked a great deal of controversy — the publication in another

*continued on pg. 52*

## NARM Name New Officials

HOLLYWOOD, FLA. — In a precedent-setting move for the NARM organization, Jules Maiaud, who had served as NARM's executive director, has been named president of NARM. At the same time, Mickey Granberg has been named executive director. The former post of president has become the position of chairman of the board, and elected as the first chairman was Daniel Heilicher, vice-president of Heilicher Brothers. George Souvall, formerly treasurer, was named vice-chairman of the board.

Also named as officers and directors were: Barrie Bergman, secretary, and Norman Hausfater, treasurer. Re-elected as directors were John Cohen, David Lieberman, Dave Siebert and Joe Simone.



## Feinberg Addresses Himself To Changes In Lifestyle, Management

HOLLYWOOD, FLA. — The address of Dr. Mortimer R. Feinberg, dean and director of the advanced management program at Baruch College, was laced with anecdotes and stories that are impossible to retell. But he did make, in the course of his address, a number of important points about the role of management in business, and the changing state of society.

He first called attention to the past few years — rising energy prices, erosion of the work ethic, the collapse of consensus, i.e., "nobody wants to give up theirs." He added that while there have been shifts in population, "no market research study will guide you to the future."

### Changes

"Companies that understood changes in lifestyle, such as the music business, benefitted from the lifestyle change," he explained. "Women are going back to work. Population statistics are changing. Nobody wants to get married. There are

50% fewer marriages than a few years ago." Feinberg, too, pointed to the 25-45 market as a growing market for the record industry.

He advised the audience to "keep your options open. No one can plan ten years from now, including economists and psychologists." But he cautioned the industry to "watch statistics, and watch the change in statistics. Maybe rock is over, and maybe it isn't. We won't know from watching statistics. You have to be ready to move. Watch the trends."

### 'Reamers'

There are four stages to life development: embryo, growth, maturity and aging. And there are four different kinds of people: dreamers, schemers, reamers and healers. Every organization, according to Feinberg, needs all four types.

### Personnel

Feinberg discussed various types of management psychology. "The performance in any company equals the ability times the climate. Selection of personnel is critical. And pay should be related to productivity. Unfortunately most of the companies do not do that. Instead, they say 'we negotiate.' But you should place your rewards where you want your behavior repeated. And employees should get unexpected rewards during the year." Feinberg warned the executives in the audience that employees are not blindly obedient as they used to be. "Workers are not the same as they used to be. There's a different kind of environment. A worker will say, 'I don't know if I want to do that.' You should look at the area of flexible hours. And you should encourage and support changes in employee relations."

In addition, Dr. Feinberg recommended the audience to "surround yourself with optimists and pessimists. And surround yourself with different kinds of personalities. In this way you can cope with the future."

## Gortikov Laments Anti-Piracy Laxity

HOLLYWOOD, FLA. — While anti-piracy legislation has been passed in 40 out of the 50 states, Stanley Gortikov, president of the RIAA, complained at the NARM installation luncheon that the industry is becoming lax in terms of anti-piracy enforcement. Last year at this time, the RIAA received hundreds of anti-piracy reports on stores selling pirated product. Now? "Only four reports on anti-piracy in the first 60 days of this year," he lamented. Gortikov suggested a "fresh, belligerent course of action. There are still 10 states without anti-piracy legislation, and there are many states where the laws need refining and stiffer penalties."

The ten states without anti-piracy legislation are Colorado, Delaware, Kansas, Missouri, Montana, North Dakota, Rhode Island, South Carolina, Wisconsin and Wyoming. Gortikov urged merchandisers, retailers and distributors in each of these states to contact (and/or recontact) their elected representatives to push for anti-piracy legislation.

Nationwide, there are now 10,000 piracy cases pending, and Gortikov believed that the industry has "stalled, reversed and reduced" the flood of pirated material. But he quickly added that there were many FBI offices, U.S. attorneys, local officials and judges who were not diligently pursuing music pirates, investigating, prosecuting and fining and/or imprisoning those found guilty.

## Letters To The Ed

(Editor's Note: The following letter, received from an independent retailer in the Bronx, N.Y., is an additional comment on the price differential between rack jobbers and retailers. CB intends to pursue this issue further, and offer an opportunity for others to express their viewpoints.)

### To The Editor

Strange and ominous things are happening in the record business these days. Unless the "name" label manufacturers and distributors act now there may not be a future for them or the independent retailers.

The problem is the multi-distributor prices that now exist. If you operate three stores (some say five, some seven; it's an arbitrary difference with various labels) you are entitled to special discounts. This causes opportunists to enter the record business with \$3.65 and \$3.98 (\$6.98 list) LPs, mostly confined to the top 100. We independents usually pay \$3.65 and \$3.75 for these records.

If enough of these new speculators invade the retail business, the old line all-catalog independent dealers will be forced out of business. We just can't compete with them. Don't the manufacturers know that when the many independents close down they are left with only the chain stores and the cut rate shops to deal with? Now who will take control? Now how do manufacturers get the independent catalog stores — widely spread geographically — that they need to promote singles and peripheral LP products, speculative LPs that might cost from 20 to 40 thousand dollars to produce? Without a successful single there is usually no LP to market.

The greed of the manufacturers in today's market is evident. "There's no tomorrow." "We want big numbers." It's all short-sighted and it will bring disaster.

The only solution we independents can hope for is a one-wholesale-price business with an open and fair attitude toward all dealers in establishing special quantity prices for anyone wishing to buy 25 of any one LP, or 50, 75 or 100, or some such graduated price scale. If we are all offered these same prices then we can compete on specials and certainly not complain about the other man's selling price. There is no other solution.

We need help now. The whole industry needs help. If you don't see that then your short-lived opulence will end and lots of us innocent bystanders will fall.

L. E. Cicchetti

## Non-Financial Executive: A Fish Out Of Water In 1976

by David Budge

HOLLYWOOD, FLA. — Perhaps the most telling single fact that emerged from Mort Berl's lecture titled "What the Non-Financial Executive Should Know About His Company's Finances" was that such an executive is in deep trouble. Perhaps Berl (of J.K. Lasser & Co.) did not say so in that many words, but the opening remarks he made left no doubt that any executive without a good working knowledge of his company's financial structure and philosophy is not playing with a full deck.

What should the financially naive executive do to get himself into the picture? Get to know three key people who actually deal with the day to day money operations of his company. They are, said Berl, the controller or financial vice-president, the CPA (either in-house or independent) who handles auditing, tax advice and makes fiscal recommendations. In many cases such an individual analyzes controls as well. And finally, the banker who handles his company's business.

Any potential 'tips' Berl might have offered of a specific nature were quickly shelved by this suggestion. "There are," offered Berl, "no short cuts I could give you in an hour's time that would be more valuable than these." Stating that figures can lie and liars can figure, Berl outlined the two most prevalent accounting methods: the FIFO (first in, first out) inventory method and the LIFO (last in, first out) method and stated that he preferred a third method — current value accounting to both. Current value, he said,

was more realistic than historical cost accounting because a company could revalue assets at their current market rate if it had to replace them. He stated that the method of accounting can make two companies with nearly identical profit and earnings look completely different. He urged the non-financial executive (he directed these remarks to retailers as opposed to record label execs) to gain an understanding of the method his company employs to account its financial picture and to seek a full knowledge of cash flow and tax procedures as well.

### Elaborate

If the Berl presentation was in part confusing and incomplete, it related to his deep involvement with the financial aspects of business. Though he tried to break his analysis down into layman's terms, his dissertation, according to some in the audience, was ponderous and suffered from a lack of structure. One clear picture, however, did emerge — without a nitty gritty understanding of audited opinions, tax structures, accounting methods, costs, projected sales, direct expenses, etc., the average non-financial executive is just another babe in the woods. A possible suggestion for NARM, if such a topic is elaborated on in 1977, would be to explore the relationship between the financial brains of a record label and the creative geniuses who are so intimately related to that company's profit structure. Such a discussion would be enlightening to both record company executive and retailer alike as both continue to seek a common ground on which to do business in the future.

## Private Stock Presents 'New Image' At NARM

HOLLYWOOD, FLA. — Before a gathering of distributors, rack jobbers and press at the Diplomat Hotel here last week, Private Stock Records introduced its largest album release since the company's inception a year ago. Consisting of six new LPs, the release has as its official theme "The Focus Is On Stardom." Larry Uttal, president of Private Stock Records, personally hosted nearly 100 guests at the presentation, given during the NARM Convention.

The album product, and the company's new theme, reflect Private Stock's changing image as it moves into heavier artist and album orientation. Included in the new release are LPs by Jose Feliciano, David Soul, The Troggs, The Stampedeers, The DCA Experience, and the currently issued Band Of The Black Watch. With the exception of the Band Of The Black Watch and the Stampedeers, all artists represent recent signings to Private Stock.

### 'New Era'

Larry Uttal said, "This release launches a great new era for our label. Each album has been carefully conceived, both creatively and in the support areas of marketing, promotion, advertising and publicity."

"We may have had a singles image up

until now," said Uttal. "Perhaps it was caused way back when I was with Bell and we had the misfortune of having the top three singles in the nation on the charts at one time." But he rallied his team by forcefully advising his distributors that "we're going to be an album company to reckon with in the very near future."

## W. Virginia Enacts Anti-Piracy Law

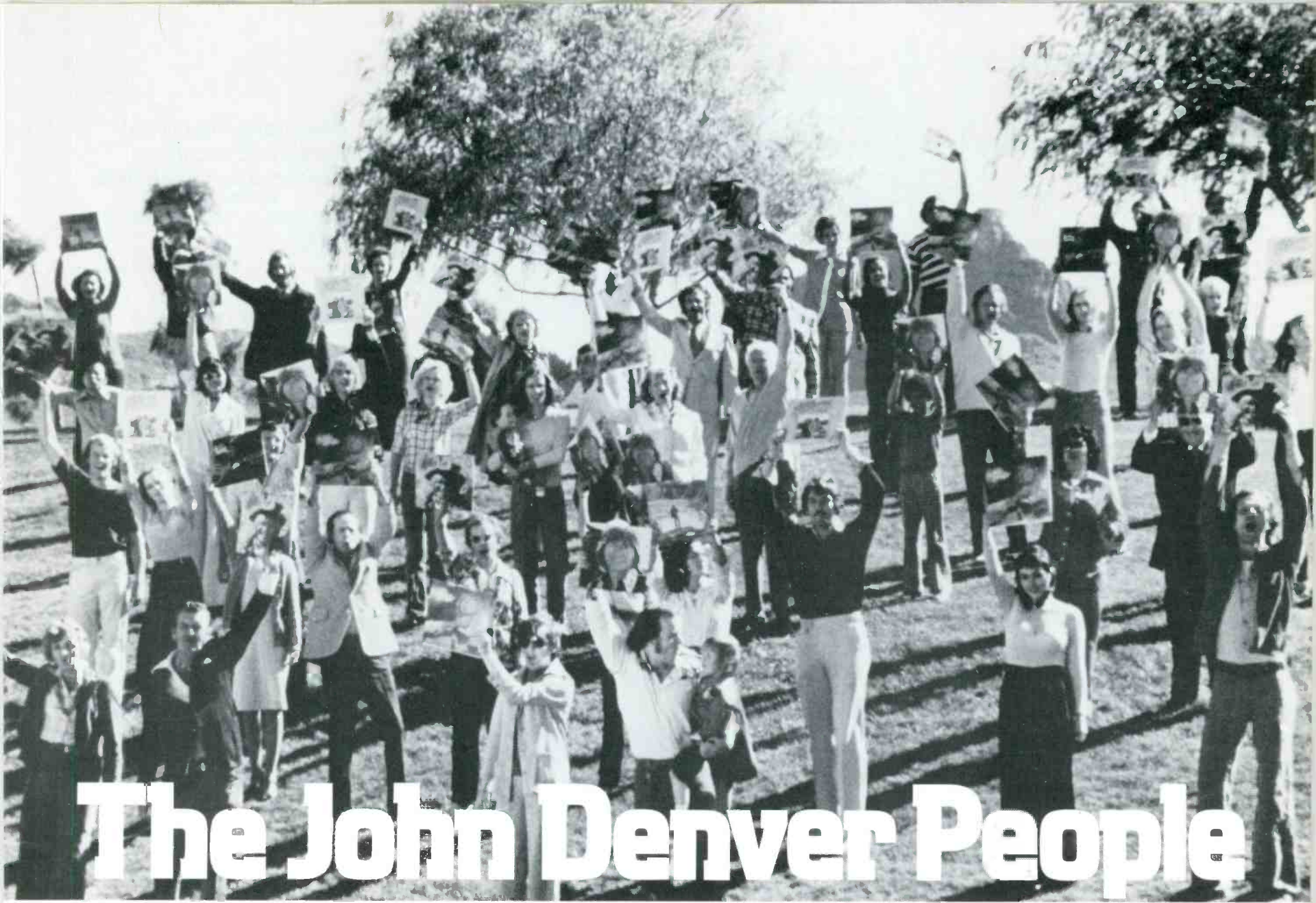
NEW YORK — Senate Bill 220 was signed into law by Governor Arch A. Moore, Jr., making West Virginia the fortieth state to have enacted an anti-piracy statute.

The new law, which goes into effect ninety days after its signing on March 12, makes the unauthorized duplication of sound recordings, as well as the distribution and sale of such illegitimate duplications, a misdemeanor punishable by a fine of up to \$1,000. It calls for the confiscation and destruction of all pirated sound recordings and the equipment used to make them. It also makes the failure to have the name and address of the manufacturer of the sound recording printed on the outer cover a misdemeanor.



Seen at the Private Stock product presentation at the NARM Convention were (from left): Larry Uttal, president of Private Stock Records, and George Albert, president and publisher of Cash Box; Gary Cohen, east coast editor of Cash Box, Amos Heilicher, president of Heilicher Brothers Inc., Uttal, Irv Biegel, executive vice president of Private Stock, and Marty Ostrow, executive v.p. of Cash Box.

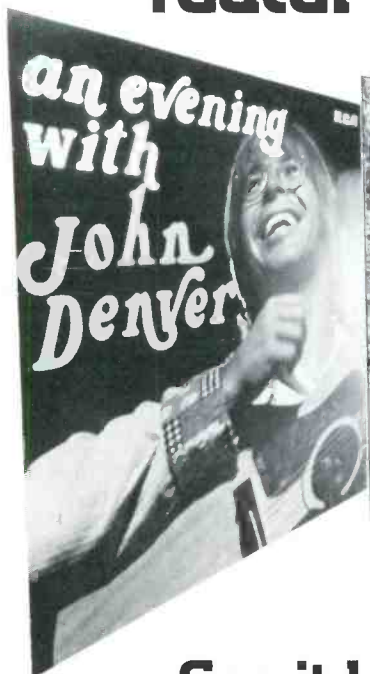




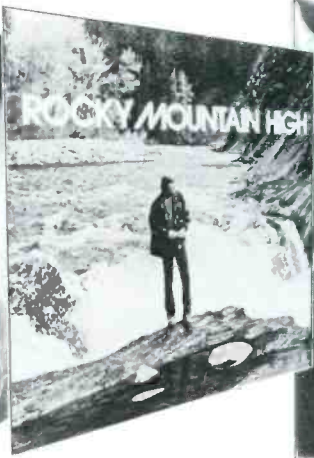
# The John Denver People

## Tonight

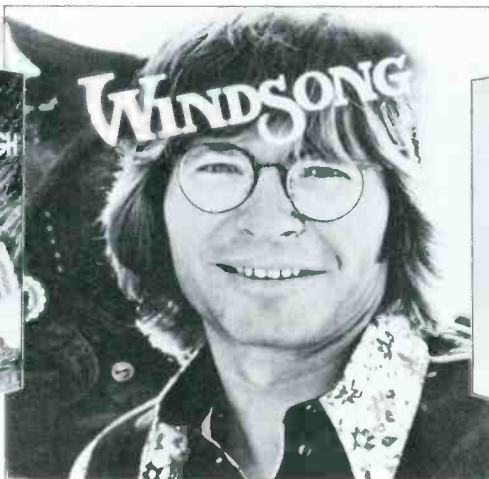
Join 'em for John's next ABC-TV Special,  
"John Denver and Friend"  
featuring special guest star Frank Sinatra.



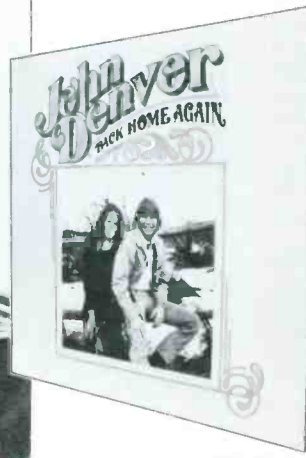
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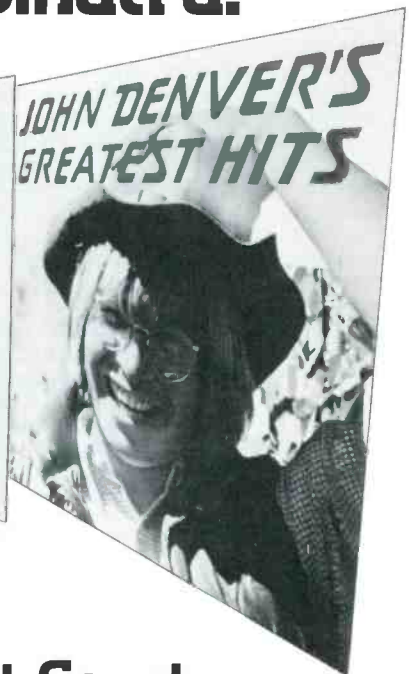
LSP-4731



APL1-1183



CPL1-0548



CPL1-0374

See it before The Academy Awards on the East Coast.  
See it after The Academy Awards on the West Coast.



**How To Deal With Shopping Center Owners**

by Steven Scharf

HOLLYWOOD, FLA. — On Monday, March 22, a seminar on "How To Deal With Shopping Center and Mall Owners" was held under the direction of Edward Strawgate, president of Shopping Centers International, and Larry Shaiman, a real estate attorney from Philadelphia.

Strawgate opened the session with a brief history of shopping centers and malls, saying that years ago regional malls were prematurely built on land for low cost and were not centrally located to the people.

He stated, "The giant stores like Penney's and Woolworth's attracted the smaller retailers. The main problem that existed back then was the poor relationship between the landlords and small retailers."

Strawgate added, "The small guys looked at the mall owners as ogres."

**Change**

When the time for change came, the mall owners moved from the suburbs to urban renewal and urban areas for better location. They also started building retail store malls instead of chain store malls, where 60 or 70 individual stores were housed for a sizable rent reduction from the larger regional malls. This finally brought the store merchant's and landlord's working relationships more together.

Strawgate closed his segment stating, "The key to success in a mall situation is the type of deal you make — if you're able to get out and your landlord has a good rapport with you."

The second part of the seminar, led by Shaiman, discussed "How To Pay Less Taxes" and the use of "Tax Shelters."

The main problem that was brought up in this session was exclusivity in leases, whereby you can only sell records in your store. Shaiman replied, "Exclusivity is just not enforceable nor is it enforceable on another store owner in the center."

Shaiman concluded the seminar with two points: "There is better negotiating power in today's market and teamwork is the ultimate importance between retailers and mall owners."

**Computer New Wholesale Tool**

HOLLYWOOD, FLA. — The seminar on "The Commercial Minicomputer & The Record Wholesaler" met with mixed response from the two audiences that attended the sessions. One of the complaints heard was that the speeches given by the executives of Computer Horizons Corp. (CHC), the company that made the presentation, often were in "technicalese," which many in the retail/rack jobber community, who talk the language of "the street," didn't understand.

Robert Feingold, president of CHC, stated that "computers may now be efficiently utilized by small businesses with the same economies of scale as a large business organization." He believes that the minicomputer will ultimately become as commonplace in an office as a telephone, typewriter or copier machine. He also explained that computer systems are made up of hardware (the equipment), operational software and application software (the programs for the computer).

**Questions**

To gather information on the current use of the minicomputer in the wholesale and distribution parts of the record

*continued on pg. 36*

**Executives On The Move**

**Mary Gardiner Jones Elected To Board Of Directors, MCA** — Mary Gardiner Jones, formerly with the Federal Trade Commission, was elected a member of the board of directors of MCA, Inc., according to Lew R. Wasserman, MCA chairman of the board and chief executive officer. Jones is the first woman to be elected to the MCA board of directors. Jones is a graduate of Wellesley College and the Yale Law School, a member of the New York Bar, the District of Columbia and is qualified to practice before the U.S. Supreme Court. She is a member of the boards of trustees of Wellesley and Coigate Universities, a director of Alcon Laboratories, a member of the board of editors of the Journal of Consumer Affairs and on the advisory council of the Association for Consumer Research.

**Leo J. Murray VP Public Affairs For Warner Cable Corp.** — Leo J. Murray has joined Warner Cable Corp. as vice president of public affairs. As such he will be responsible for directing public affairs programs for Warner Cable's national activities, reporting to Gustave M. Hauser, chairman and chief executive officer. Murray has been director of information services for CBS laboratories and has held various public relations posts with IBM Corporation.

**Motown Promotes Robert L. Gordy, Appoints Lowy VP/GM of Jobete** — Robert L. Gordy has been promoted to executive vice president of Jobete and its affiliates by Barney Ales, executive vice president of Motown. At the same time Jay S. Lowy was made vice president and general manager of Jobete Music Publishing Company and its affiliates. Lowy was president and chief operating officer for Capitol Industries-EMI Music Publishing Companies (Beechwood Music and Glenwood Music Corporations) prior to re-joining Jobete and was, at one time, vice president of Dot and Paramount Records.

**Peggy Parham Manager of Merchandising, Epic/CBS Custom Labels** — Peggy Parham has advanced to the newly-created post of merchandising manager for Epic Records-CBS Custom Labels, announcement made by Bruce Harris, director of merchandising and product management for that division. Parham will maintain liaisons with artists and managers and play a pivotal role in field communications for the Epic/CBS Custom merchandising group. Parham joined CBS Records in 1969 and was promoted to merchandising coordinator for Epic/CBS Custom in 1973.



Lowy Parham Dudley Rabinowitz

**Craig Dudley VP, Chelsea Records Group** — Craig Dudley has been named vice president of the Chelsea Records Group, a division of the Wes Farrell Organization, by Wes Farrell. Dudley has been with Chelsea for the past year working first as midwest regional director prior to his recent position of national director of promotion. Dudley will answer directly to executive vice president Buck Reingold.

**Sol Rabinowitz Appointed Managing Director CBS Records Greece** — Sol Rabinowitz, vice president, music publishing and a&r for CBS Records International, has been named managing director of CRI's newly-established Greek company, Hellenikon Discos CBS, S.A. Rabinowitz will assume general management functions and oversee recording, manufacturing, distribution and sales operations for records and tapes in the Greek market. He will be responsible for acquisition and development of local artists for local and international distribution as well as marketing and selling CBS international product locally. Rabinowitz will also oversee CBS music publishing activities in Greece. Rabinowitz has been with CBS Records International for ten years. Prior to that he served as producer for Columbia Records and national promotion manager for Epic Records.

**Evan Reynolds Director National Promotion, Tom Cat** — Evan Reynolds has been appointed director of national promotion for Tom Cat Records by label president Tom Catalano. Most recently general manager for Fairfield Music Publishing, Reynolds had earlier served as director of national promotion for Capitol, Decca and Mercury Records. According to Catalano, Reynolds will have total promotional responsibility for the label.



Reynolds Plotkin Thompson Garfield

**Plotkin, Thompson Named Elektra/Asylum A&R Reps** — Laura Plotkin and Carol Thompson have joined the Elektra/Asylum a&r team. Both will be involved in screening talent and coordinating ongoing production activities for the label and both were appointed by Charles Plotkin, vice president of a&r.

**Bruce Garfield National Publicity Manager, Capitol** — Bruce E. Garfield has joined Capitol Records' publicity department as national publicity manager, through appointment by Dan Davis, vice president, creative services/merchandising/publicity. Garfield will develop publicity concepts and coordinate and distribute press and public information materials on a nationwide basis. Garfield, who spent two years with Far Out Productions and two years with Blue Thumb Records, will have a staff of four at his disposal.

**Warren Williams Columbia Local Promotion Manager, Los Angeles** — Warren Williams, formerly of Elektra/Asylum Records, will report to Frank Mooney and will be responsible for all promotion activities and artist campaigns in the Los Angeles marketing area.

*continued on pg. 46*

**Business As Usual Despite Executive Attendance At NARM**

by Phil DiMauro

NEW YORK — While the National Association of Recording Merchandisers convened in Florida, the day-to-day contingencies of the business remained. From a random sampling of one-stops and distributors conducted last week, **Cash Box** questioned those "minding the store" on how business was handled in the executives' absence. It was found that answers varied with respect to relative size and location of the accounts, and, to the industry's credit, general sanity always prevailed.

**N.Y. Retailers**

Sam Goody's in New York lost Sam Goody, president, and four vice presidents to the confab. A spokesman reported, "Business here runs at a constant pace. We are a staff of buyers and warehouse personnel who have been with Goody's as long as 18 or 20 years in some cases. People who work here stay, and their level of experience assures smooth running." At Win One-Stop in Long Island City, N.Y., the absence of president Sam Weiss and two key managers brought this response: "Not many things can wait here. Export orders for instance, must be processed immediately. We're a big family here, and the bosses have enough confidence in us to leave. The same situation occurs when they take vacations once a year."

At King Karol in New York, "Nothing major enough to be put off has happened here. The work always goes out. Some of the pressure even seems to be off." A contract at Arovox in the same city reported that those who attended NARM "left us certain kinds of work to do such as general orders. Salesmen have to wait until Thursday."

The people at M.S. Distributors, Morton Grove, Ill. had their own way of handling unexpected events. "We all just take on a little more and do the best we can. If any big problems come up, we just put our heads together. We always run efficiently."

**Ran As Usual**

While the vast majority agreed with a spokesman from Apex Martin in Hillsdale, N.J., who said everything "ran as usual" despite the convention, which two top executives attended, some noted a drop in incoming business. All the usual people stayed at Consolidated in Detroit, and they noticed a slight slacking off of activity from the distributors' direction. Generally, though, their conclusion conformed with the majority; "Nothing too drastic about NARM cutting into us." Someone at Sieberts in Little Rock could even exclaim optimistically, "Just super!"

Despite the attraction of attending such "a pleasant combination of business and frivolity," as Bruck Carlock, recently returned supervisor at Nashville's Music City described the convention, it seemed that business at home was always the prime concern in deciding who, if anyone, would attend NARM. Carlock, who said a few things had to wait for his return, went on his own with confidence. "We've got some good people here. As far as I can tell, there were no crises and things ran pretty smoothly."

**'No Need'**

At Fathers' & Sons' in Cincinnati, general manager Dave Crockett was the sole NARM Convention attendee, although four officials of the company had attended the previous year. A spokesman explained, "There really wasn't the need to send very many people down there, although I would have liked to have

*continued on pg. 34*



**BARRY WHITE'S  
MUSIC  
KEEPS ON PLAYING**  
With A Smash New Single  
**"YOU SEE THE TROUBLE  
WITH ME"**  
TC-2277

**And It's From The Album**



**T-502**

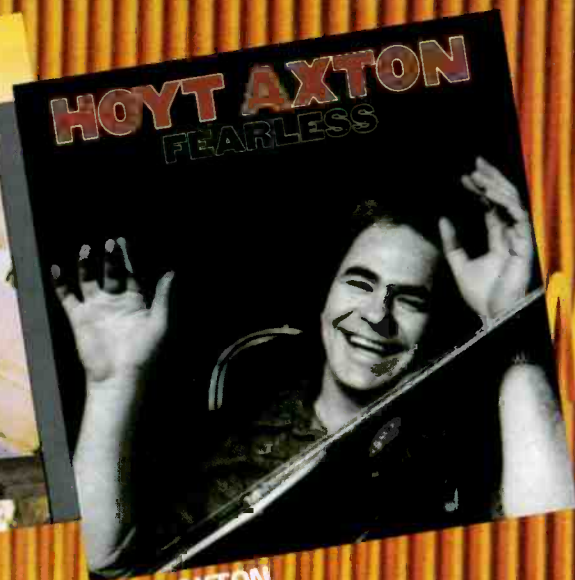




# MORE HEAT FF



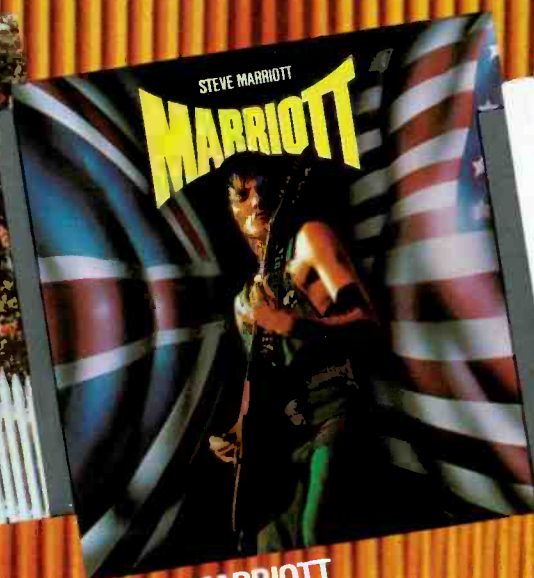
**CAPTAIN & TENNILLE**  
SONG OF JOY SP 4570  
Produced by The Captain and  
Toni Tennille



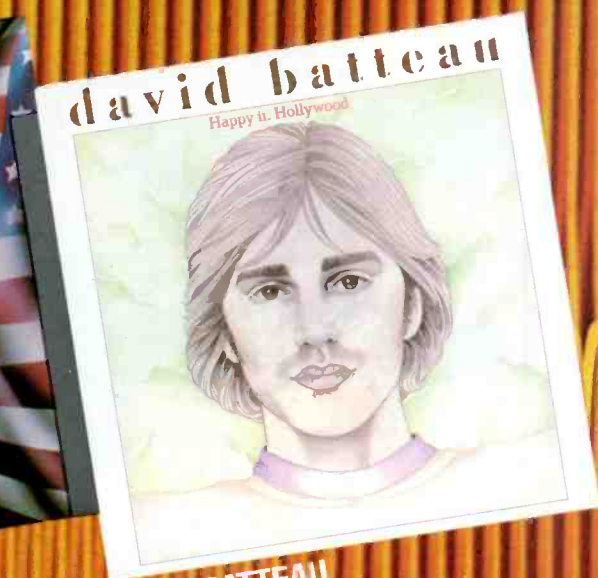
**HOYT AXTON**  
FEARLESS SP 4571  
Produced by David Kerstenbaum



**GARY WRIGHT/  
SPOOKY TOOTH**  
THAT WAS ONLY YESTERDAY SP 3528  
Produced by Gary Wright, Jimmy Miller,  
Chris Stainton, Chris Blackwell



**STEVE MARRIOTT**  
MARRIOTT SP 4572  
Produced by Kenny Kerner and  
Richie Wise



**DAVID BATTEAU**  
HAPPY IN HOLLYWOOD SP 4576  
Produced by Ken Scott



# FROM A&M.

**PABLO CRUISE**  
LIFELINE



**PABLO CRUISE**  
LIFELINE SP 4575  
Produced by Val Garay with Pablo Cruise



**NILS LOFGREN**  
CRY TOUGH SP 4573  
Produced by Al Kooper/David Briggs

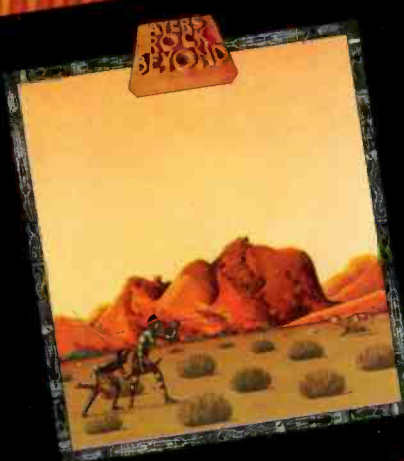


**NEW  
RELEASES  
ON A&M  
RECORDS  
& TAPES**

Highlights from the  
Original Soundtrack of  
Ingmar Bergman's

**The  
Magic  
Flute**  
Wolfgang Amadeus Mozart

**THE MAGIC FLUTE**  
HIGHLIGHTS FROM THE ORIGINAL  
SOUND TRACK SP 4577  
Produced by Helmut A. Muhle



**AYERS ROCK**  
BEYOND SP 4565  
Produced by Ayers Rock and  
John Stronach





# Excerpts From The NARM Consumer Research Study — The Growing Adult Market a study of the record and tape buying habits of 25-45 year old age group march, 1976

Approximately how many LPs, pre-recorded tapes, and singles have you bought within the last year?

	Average Units per Respondent		
	LPs	Tapes	Singles
<b>ALL BUYERS</b>	8.7	5.7	4.4
<b>SEX</b>			
Male	10.7	6.5	4.5
Female	7.3	5.1	4.2
<b>AGE</b>			
25-29	11.9	4.7	2.7
30-34	7.1	6.8	7.6
35-39	9.6	7.2	3.0
40-45	5.4	4.8	4.0
<b>FAMILY INCOME</b>			
Under \$9,000	8.8	5.5	3.4
\$10,000-\$14,999	6.7	4.4	3.3
\$15,000-\$19,999	13.0	7.4	4.7
\$20,000-\$24,999	13.6	8.8	3.3
\$25,000 and above	8.7	3.3	4.6

Where do you buy your records and tapes most often?

	Department Stores	Discount Stores	Record Stores	Mail Order	Variety Stores	All Others
<b>ALL BUYERS</b>	21.8%	24.7%	32.5%	11.9%	3.7%	5.4%
<b>SEX</b>						
Male	18.6%	24.5%	38.2%	9.8%	2.0%	6.9%
Female	24.1%	24.8%	28.4%	13.5%	5.0%	4.2%
<b>AGE</b>						
25-29	19.0%	22.8%	38.0%	12.7%	5.1%	2.4%
30-34	19.0%	32.8%	29.3%	12.1%	3.4%	3.4%
35-39	23.8%	23.8%	38.0%	2.4%	4.8%	7.2%
40-45	27.0%	20.6%	25.4%	17.5%	1.6%	7.9%
<b>FAMILY INCOME</b>						
\$9,999 and under	20.5%	30.8%	28.2%	7.7%	10.3%	2.5%
\$10,000 to \$14,999	21.9%	26.6%	28.1%	15.6%	3.1%	4.7%
\$15,000 to \$19,999	5.0%	37.5%	35.0%	12.5%	5.0%	5.0%
\$20,000 to \$24,999	38.5%	19.2%	30.8%	7.7%	—	3.8%
\$25,000 or more	30.0%	10.0%	55.0%	5.0%	—	—
No Comment	24.1%	16.7%	31.5%	14.8%	1.9%	11.0%

What kind of music do you listen to most?

### Non-Buyer vs. Buyer

	Non/Buy		Male		Female		25-29		30-34		35-39		40-45	
	All Non Buyers	All Buyers	N-B	Buy	N-B	Buy	N-B	Buy	N-B	Buy	N-B	Buy	N-B	Buy
	Total	Total												
Pop-Contemporary	19.5	32.9	16.6	44.1	20.8	24.8	36.2	54.4	21.6	32.7	11.4	21.4	7.1	12.7
Pop-MOR	15.7	16.0	9.1	8.7	18.8	21.3	12.1	2.5	13.7	6.9	13.6	16.7	23.2	41.3
Country	26.7	22.6	30.3	17.6	25.0	26.2	17.2	16.5	27.5	27.6	36.2	26.2	28.6	23.8
Classical	16.7	9.9	15.2	11.7	17.4	10.6	13.8	3.8	21.6	15.5	18.2	14.3	12.5	9.5
Jazz	4.8	4.8	10.6	8.7	2.1	2.1	.2	6.3	3.9	3.4	9.1	9.5	7.1	1.6
Golden Oldies	6.7	2.2	4.5	2.9	7.6	1.4	5.2	2.4	5.9	2	4.5	.4	10.7	1.6
Soul	1.4	3.7	1.5	3.9	1.4	2.8	.2	7.6	2.0	3.4	4.5	1.0	.9	.6
Gospel	4.8	3.3	6.1	1.0	4.2	5.7	6.9	2.5	2.0	3.4	2.3	4.8	7.1	4.8
Folk	2.4	1.2	3.0	1.0	2.1	1.4	6.9	1.3	.2	3.4	.2	1	1.8	.1
Other	1.3	3.3	3.1	.4	.6	3.7	1.3	2.7	1.6	3.5	—	5.6	1.0	4.0

### Changes In Buying Habits

Compared to five years ago, are you buying more or less than before?

	% Of All Buyers
More	48.6%
Less	33.7%
About The Same	17.7%
	100.0%

Why are you buying more? (Of those who were buying more)

(Respondents were permitted to give more than one reply.)

	% Of Buyers Who Are Buying More
Bought new equipment	28.2%
More time to listen and buy	5.9%
More money available	22.0%
More interested in music	28.8%
Buy for children now	15.3%
Interested in tapes now	1.7%
Other reasons	5.9%

continued on pg. 48

Do you usually know what record or tape you will buy before you go into a store?

	PERCENTAGE OF RESPONSES	
	Yes	No
<b>ALL BUYERS</b>	79.06%	21.0%
<b>SEX</b>		
Male	75.5%	24.5%
Female	81.6%	18.4%
<b>AGE</b>		
25-29	75.9%	24.1%
30-34	77.6%	22.4%
35-39	83.3%	16.7%
40-45	82.5%	17.5%
<b>FAMILY INCOME</b>		
Under \$9,999	79.5%	20.5%
\$10,000-\$14,999	78.1%	21.9%
\$15,000-\$19,999	77.5%	22.5%
\$20,000-\$24,999	73.1%	26.9%
\$25,000 or more	100.0%	

When in the store, do you often buy a record or tape on the spur of the moment?

	PERCENTAGE OF RESPONDENTS	
	Yes	No
<b>ALL BUYERS</b>	40.7%	59.3%
<b>SEX</b>		
Male	45.1%	54.9%
Female	37.6%	62.4%
<b>AGE</b>		
25-29	50.6%	49.4%
30-34	43.1%	56.9%
35-39	35.7%	64.3%
40-45	28.6%	71.4%
<b>FAMILY INCOME</b>		
Under \$9,999	46.2%	53.8%
\$10,000-\$14,999	35.9%	64.1%
\$15,000-\$19,999	47.5%	52.5%
\$20,000-\$24,999	38.5%	61.5%
\$25,000 or more	35.0%	65.0%

How do you find out about the new records or tapes that you buy?

(Respondent was allowed to indicate more than one answer.)

	Newspaper	Magazines	Radio	TV	Concerts	Other People
<b>ALL BUYERS</b>	8.6%	8.6%	62.1%	18.5%	4.1%	19.8%
<b>SEX</b>						
Male	7.8%	9.8%	66.7%	14.7%	2.9%	20.6%
Female	9.2%	7.8%	58.9%	21.3%	5.0%	19.1%
<b>AGE</b>						
25-29	3.8%	8.9%	70.9%	8.9%	2.5%	24.1%
30-34	6.9%	10.3%	62.1%	20.7%	5.2%	15.5%
35-39	9.5%	7.1%	59.5%	23.8%	4.8%	11.9%
40-45	15.9%	7.9%	52.4%	25.4%	4.8%	23.8%
<b>FAMILY INCOME</b>						
Under \$9,999	—	5.1%	64.1%	17.9%	—	25.6%
\$10,000 — \$14,999	10.9%	9.4%	62.5%	21.9%	6.3%	15.6%
\$15,000 — \$19,999	7.5%	5.0%	70.0%	20.0%	2.5%	25.0%
\$20,000 — \$24,999	15.4%	15.4%	57.7%	19.2%	11.5%	19.2%
\$25,000 or more	10.0%	20.0%	70.0%	10.0%	10.0%	15.0%



# NO.1



Listen to the Excitement of a No.1 Smash Hit From The "New" PYE Records

# 'Save Your Kisses For Me'

by the **Brotherhood Of Man**

PYE 71066

Produced by Tony Hiller

**NO.1**

**ON THE BRITISH MUSIC CHARTS IN ONLY THREE WEEKS**

**NO.1**

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## Narm Talent Best Ever In '76

by David Budge

HOLLYWOOD, FLA. — The 1976 NARM Convention has been called by many an unqualified success. At least so say its board of directors. The most obvious reflection of some of the success at NARM this year was the entertainment. The six superstars who performed at various luncheons and dinners had one thing in common — they had incredible years in 1975.

From the Mac Davis show at the Columbia Records dinner Saturday night (20) to the NARM awards gala with George Carlin and Neil Sedaka last Tuesday (23), the entertainment was top drawer. Bob Marley and the Wailers played at an Island Records reggae party, Glen Campbell gave a virtuoso performance at the Capitol Records sponsored luncheon Monday (22), and Manhattan Transfer topped off the NARM scholarship awards dinner which featured an interminably long speech by presidential aspirant Jimmy Carter, the governor of Georgia.

### Logistics

If, in some cases, the seating was inadequate for all of the 1500 NARM attendees to hear and see each performance well, it was an indication that every show was worthy of front row attention. Certainly, this year's NARM offered a blend of showmanship, professionalism and a glimpse into the world of superstardom that was alluring and captivating. Next year's functions have a long way to go to measure up to the level of performance found in Miami in 1976.

## Perfekt Records Confronts Problems

HOLLYWOOD, FLA. — In an inventive panel discussion, featuring unique and varied displays, the "Perfekt Records" session, a beginning to end marketing campaign for a hypothetical group on a hypothetical label, gave an inside view of the problems confronting all levels of the business on a day to day basis. The mem-



**THE MYTHICAL GROUP** — One of the NARM Convention's cleverest seminars explored the handling of the Mythical Group on Perfekt Records. Posing with a display for the Mythical Group are (l. to r.): Barry Grief, A&M's director of merchandising; George Steele, vice president of marketing for Elektra/Asylum; and Barrie Bergman, president of the Record Bar chain.

bers of the panel, executives from various levels of the business, played various marketing, promotion, retailing, rack jobbing and executive roles, trying to coordinate all of the various components that go into making a successful record. The session, under the direction of Barry Grief of A&M Records, created an atmosphere for everyone to better understand that his area of the business

is not the only level that faces day to day operational difficulties. Difficult to execute, the session did manage to portray, and in some ways satirize, many of these problems.

## Springboard/UA Dispute Alleged

NEW YORK — United Artists Records and certain of its potential customers have been alerted by telegram that the sale of certain overstock product would violate the terms of a contract between UA Records and Springboard Records. An informed source indicates that Springboard will take all steps necessary to protect its rights in this matter.

The issue revolves around a reported cross-product licensing agreement between U.A. and Springboard, whereby U.A. would be licensed to include catalog of Springboard in 16 albums of its "Very Best Of ..." series, featuring product of Dionne Warwick, Gladys Knight and Jimi Hendrix. The source contends that UA agreed to offer Springboard first option on purchase of any overstock resulting from deletion of any part of the UA series, including material not included in the original licensing agreement.

The source claims that UA circulated a cutout list at the NARM convention, that offered over one million cutouts of the "Very Best Of ..." series, at wholesale prices approximating 41¢ per LP and 61¢ per tape. The source further contends that UA did not respect the terms of the contract by not offering the overstock to Springboard first.

## MCA Stock Splits, Dividend Increased

UNIVERSAL CITY, CA. — Lew R. Wasserman, chairman of the board of MCA Inc. announced at a meeting held last week that the board of directors approved a 2-for-1 split of the company's common stock. The split will become effective at the close of business on May 3, 1976.

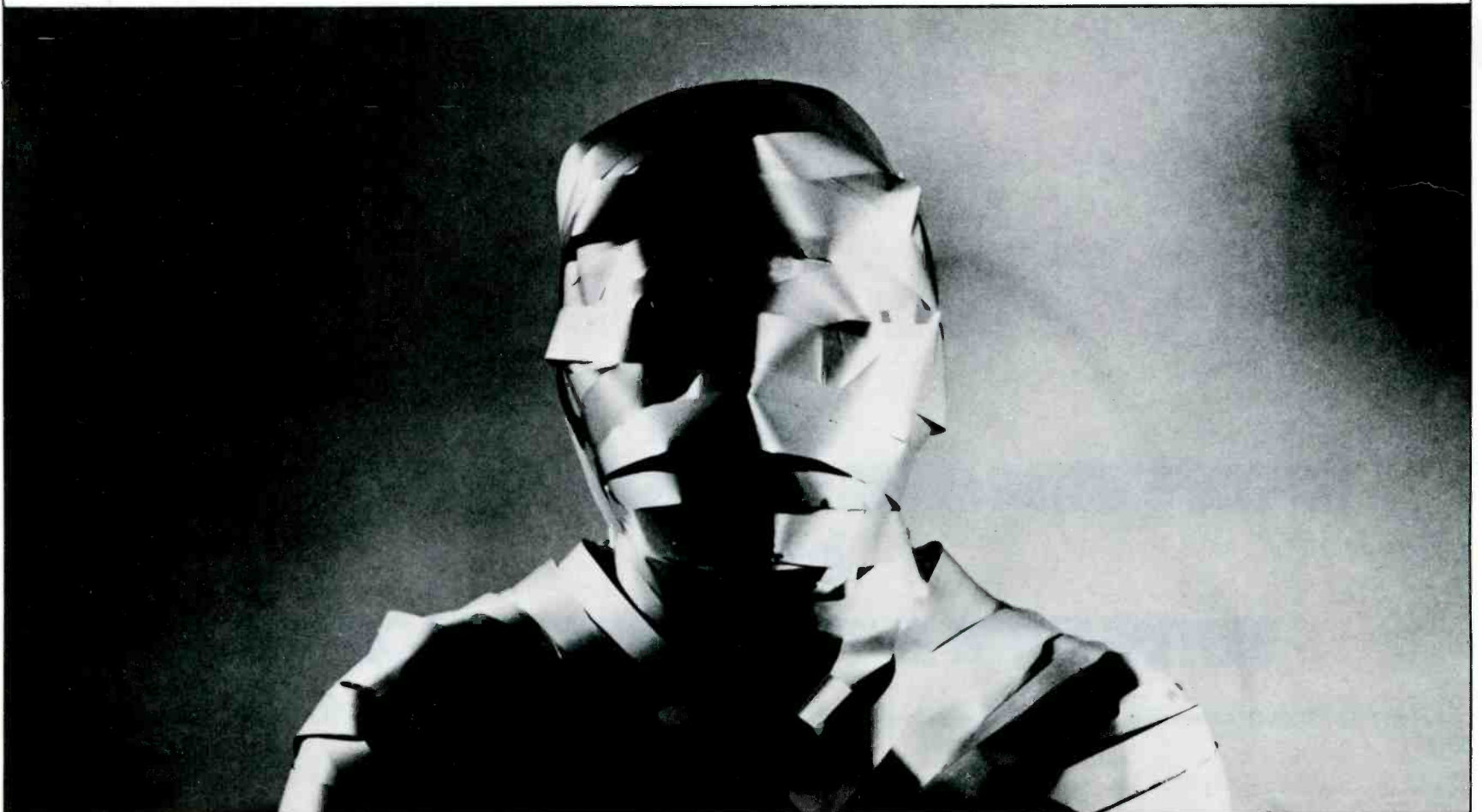
Wasserman further announced that the board of directors declared a quarterly dividend of 50¢ per share on the MCA Inc common stock outstanding prior to the split to stockholders of record March 29, 1976, payable April 12, 1976 (equal to 25¢ per share on the stock after the split). The quarterly dividend paid by MCA Inc. for the last quarter of 1975 was 40¢ per share.

## Eleven BMI Oscar Nominations

LOS ANGELES — BMI has announced that eleven of their writers have been nominated in the Motion Picture Academy Awards.

The BMI nominees are: best original score, John Williams, "Jaws"; Jack Nitzsche, "One Flew Over the Cuckoo's Nest"; Jerry Goldsmith, "The Wind and the Lion." Best scoring: adaptation, Peter Townshend, "Tommy"; Leonard Rosenman, "Barry Lyndon"; Peter Matz, "Funny Lady." Best original song, Fred Ebb, John Kander, "How Lucky Can You Get" (from "Lucky Lady"); Charles Fox, Norman Gimbel, "Richard's Window" (from "The Other Side of the Mountain"); Jerry Goffin, a shared credit, "Theme From 'Mahogany'" (from "Mahogany").

# The Alan Parsons PrOjEct is coming





And the  
nominees are:  
**BEST ORIGINAL SCORE:**  
**COMPOSERS**

Jaws  
John Williams  
One Flew Over The Cuckoo's Nest  
Jack Nitzsche  
The Wind And The Lion  
Jerry Goldsmith

**BEST ORIGINAL SONG:**

How Lucky Can You Get from Lucky Lady  
Fred Ebb / John Kander  
Richard's Window from The Other Side Of The Mountain  
Charles Fox / Norman Gimbel  
Theme From Mahogany from Mahogany  
Gerry Goffin  
Barry Lyndon  
Funny Lady  
Peter Matz  
Tommy  
Peter Townshend

**BEST ORIGINAL SONG SCORE AND ADAPTATION:**

**BMI**

**BROADCAST MUSIC INCORPORATED**  
The world's largest performing rights organization.

**WATCH  
BRIAN MUSIC  
CORNER THE  
OSCAR'S**



## 'Wings Over America' In April

LOS ANGELES — "Wings Over America" is the title given to the first North American tour by the Capitol recording group Wings, which will mark the first performances of the Wings troupe in America, and will also be Paul McCartney's first personal appearance on a U.S. concert stage in almost ten years. The tour will encompass 20 cities and 31 performances, and is the fourth and final leg of the Wings world tour which began in England in late 1975, and proceeded to Australia and Europe. Wings will be performing a set lasting some two and one-half hours with no intermission. New sound and light apparatus as well as special staging have been designed especially for the tour.

Wings consists of Paul McCartney, Linda McCartney, Denny Laine, Jimmy McCulloch and Joe English. The four-member brass section which accompanied Wings in the United Kingdom, Australian and European segments of the Wings world tour will perform on the U.S. tour. The band will be performing material from all prior Paul McCartney and Wings albums, songs which have been associated with Paul McCartney throughout his career, and selections from "Wings At The Speed Of Sound," the group's latest Capitol LP which was certified gold upon its release in the U.S.

Tour dates are as follows: April 8 & 9, Fort Worth, Texas, Tarrant County Convention Center; April 11 & 12, Houston, Texas, The Summit; April 14, Tempe, Arizona; April 15, Tucson, Arizona; April 17, San Diego, Calif., The Sports Arena; April 19 & 20, Los Angeles, Calif., The Forum; April 22 & 23, San Francisco,

Calif., Cow Palace; April 25 & 26, Vancouver, B.C., P&E Coliseum; April 29, Denver, Colo., McNichols Arena; May 2, St. Paul, Minn., Civic Center Arena; May 4 & 5, Chicago, Ill.; May 7 & 8, Detroit, Mich., Olympia Stadium; May 9, Toronto, Ontario, Maple Leaf Gardens; May 10, Cleveland, Ohio; May 12 & 14, Philadelphia, Pa., Spectrum; May 15 & 16, Washington, D.C., Capitol Center; May 18 & 19, Atlanta, Ga., The Omni; May 21, Uniondale, N.Y., Nassau Veteran Mem. Coliseum; May 22, Boston, Mass., Boston Gardens; May 24 & 25, New York City, Madison Square Garden.

The "Wings Over America" concert tour is being presented by MPL Communications Inc. in association with Caribou Management and Concerts West. The announcement of sale dates at each venue will be made shortly.

## Buddah Lost 3.5M, Was Sold For 2.5M

NEW YORK — Buddah Records lost \$3.5 million in 1975, and was sold by Viewlex Inc. to the Art Kass Media Corporation for cash and notes totalling \$2,557,000. Of this total, Viewlex received \$1,940,000 in cash, with \$370,000 in notes to be paid within one year, and another \$247,000 in notes due over three years. Viewlex, which claimed Buddah had a negative net worth, also received an exclusive four year contract under which they will press all Buddah Records. The sale was finalized on Jan. 7, 1976, with the information just released in the Viewlex annual report.

## At RIAA Award

WASHINGTON, D.C. — Natalie Cole, winner of two Grammy Awards, Itzhak Perlman, violin virtuoso, and comedian Robert Klein will be the star entertainers at the Recording Industry Association of America's eighth annual Cultural Award dinner April 7 in the International Ballroom of the Washington Hilton.

More than 1,000 guests, including members of Congress, the Administration, officials of various Federal agencies and recording industry executives, are expected to attend.

Miss Cole, daughter of the late Nat "King" Cole, won an RIAA gold record award for her album "Inseparable." She was presented with two Grammy awards last month — as the best new recording artist of the year, and for her recording of "This Will Be," which was voted the best rhythm and blues single recording by a female vocalist.

Perlman, who has performed with all of the major American orchestras and widely toured the United States, Europe, South America, the Far East and Australia, has been described as "the happiest event in fiddling since the generation that produced Heifetz, Oistrakh and Milstein." His many recordings now include a group of Scott Joplin rags arranged for violin for Perlman.

Klein has recorded two comedy albums, "Mind Over Matter" and "Child Of The Fifties," the latter having been nominated for a Grammy Award. He has starred in four motion pictures, headlined in the country's most important night clubs, had a sell-out one-man show in New York's Carnegie Hall and has appeared frequently on the Johnny Carson and Merv Griffin television shows.

## Denver Sets Tour

NEW YORK — John Denver, who currently has three albums and one single on the **Cash Box** charts, will begin his 1976 spring tour in St. Paul, Minnesota on April 31.

Denver's latest single, "Looking For Space," is bulleted in **Cash Box** at number 20, and he is represented on the album charts by "Back Home Again" at number 140, "John Denver's Greatest Hits" at 120 and his latest album, "Windsong," at number 47.

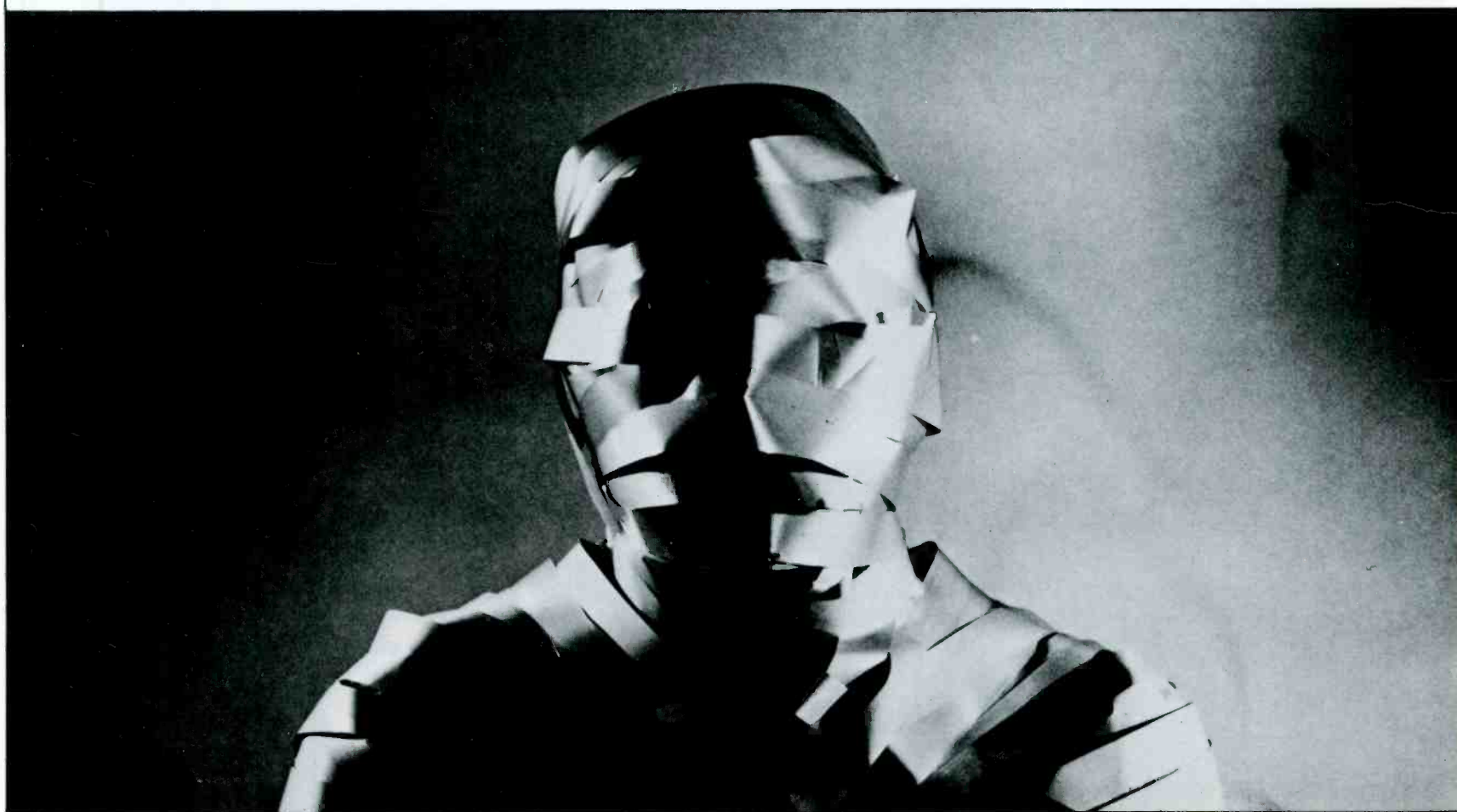
## A&M Inks First Time Movie Deal With Fox

HOLLYWOOD — In what is believed to be the first agreement of its kind, A&M Records and Twentieth Century Fox Film Corporation have made a deal for the soundtrack and title songs for the upcoming Fox release "Mother, Jugs, and Speed," whereby Fox has access to everything in the A&M catalog.

Two definite songs have been set for inclusion in the movie: "No Love Today," written specifically for the film by Roger Nichols and Will Jennings. The tune will be sung by Michelle Phillips, and it will be released as her first single on the A&M label; it will be produced by Jerry Moss. "Dance," a song by Paul Jabara, will also be in the movie. Gene Page will score the picture and write the arrangements for "No Love Today."

The soundtrack album will be released on A&M. The songs not yet set could be drawn from anybody — Quincy Jones to Peter Frampton. This new kind of deal affords great latitude to the filmmakers, and makes for an exciting and varied soundtrack LP.

# The Alan Parsons PrOjEct is coming







*Glen Campbell*

The new single

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

(4245)

is from his forthcoming album

**BLOODLINE**

SW-11516

Produced by Dennis Lambert and Brian Potter  
Haven Records Production





# IT'S CASHBOX

## MCA Drops Bombshell, Releases New Pricing Structure: Retailers, Mixed Business Accounts Will Pay More Now

by Gary Cohen

between old and new prices for accounts will be approximately one percent, or about three cents. The new structure is essentially similar to that of MCA's account (\$75,000 in sales) with central housing (5 multiple store chain (\$75,000 in sales) without central housing, but with central housing, but with similar central housing.

## Old Songwriters Never Die They Become Producers Who Win Grammys

by Stephen Fuchs

LOS ANGELES — Buddy Kaye is a songwriter. He had his first hit, "Till The End Of Time," in 1945. To date, that song, which was introduced by Perry Como, has sold a smattering more than ten million records. Add to that the fact that the work, by Saint Exupery, had sold some forty million copies around the globe in book form. *Sweet And Sour* Fanfares, handshakes.

## Pressing Plant Quality Control Improving Constantly

by John Mankiewicz

LOS ANGELES — Last week (2/6) Cash Box talked to retailers about their problems with defective records. The consensus was that there is a definite problem. Some possible reasons for defects were stated by Csaba. search it. I look also at when their last re- turn was. If it was a year ago, well, they might have that many, but if their last re- turn was a month before, they would have a lot less. diameters. But you've got to use your own discretion. The score is getting better.

## The Bottom Line's Success: Owners Discuss Reasons

by Phil DiMauro

NEW YORK — Can a rock club exist without the support of record companies in a major market area? The question is being asked by the owners of the Bottom Line. It takes \$17,000 a week for the Bottom Line to break even. This includes taxes, advertising, even the cost of the record.

## Together Distributors Success For Motown, A&M In Atlanta 'Not Meant As Threat To Indies: Lushka

by Nick Nichols

LOS ANGELES — A year ago this "marriage" took place. This is that it is becoming extremely difficult for independent distributors to compete with the major labels. June of 1975 ... and only now it become a big single and progressive stations here in the city are on it. And there must have been some sales derived from us playing the single ... there must have been some talk among students listen to us and the

For more easily understood clearly written well researched news and analysis of our complex industry



# For comprehensive and in depth analysis of industry news

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

by Gary Cohen

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

half of the \$2.2 billion published figure. The National Association of Recording Merchandisers also does research on record sales by their members, but they do not compile an overall industry sales

panies were placed at \$1.2 billion manufacturer's selling price. This figure includes music publishing, manufacturing, retailing and other and not just records.

## CBS To Phase Out Discount Records; Heilicher In Discussion To Buy Chain

by Gary Cohen

NEW YORK — CBS, in a statement accompanying its fourth quarter figures, announced their intention to "phase out" their retail record store operation. Discount Records. At press time, there were rumors throughout the industry that the entire Discount group would be

CBS moved the operation out of its former home in Scarsdale, and combined it with their Pacific Stereo chain in California.

In the end, CBS faces problems that plague any retailing establishment: slow turnover. Eighty stores are being closed.

## Disco, Fast Food For The Ears — WPIX-FM's McIntyre

by Eric Rudolph

NEW YORK — WPIX-FM in N.Y. is one of about a half a dozen stations in the U.S. currently block programming disco music. They currently program disco between nine and one p.m. every night, with the likelihood of the night time hours being expanded.

co strip has lost them their teenage audience during that time but gained WPIX-FM significant numbers in the 18-34 bracket, especially among men. The 18-34s are more important to advertisers than the teenagers, however.

McIntyre feels that disco will remain strong at least throughout the year, but thinks that "unless record people become more creative we are going to yawn our way right out of it."

once truly singles oriented, but not true anymore. Anyone who will not go into a store to buy a single is a lost cause.

## Pricing — The Key Subject For 1976

### Retail Price Turmoil Throughout The U.S.

NEW YORK — Pricing is the key word, the prime subject and main topic of discussion, among retailers, rack jobbers, one-stops, independent distributors and manufacturers.

and away the most discussed subject among retailers and rack jobbers queried by **Cash Box** in the Christmas roundup (Jan. 10). In assessing holiday sales

### MCA Plans Varied Categories For Different Account Types

NEW YORK — The changes planned by MCA Records in their account and price structure, which have not yet been finalized, are primarily a categorization of types of accounts.

distributors, including the retailer, has a central warehouse and stops. The third

### Tour, New Film Project Keys To Bowie's Artistic 'Survival'

by David Budge

LOS ANGELES — The key to David Bowie's durability and versatility is his ability to survive change. More than survive it, he promotes it. The key to his album catalog

kind of roots. I believe you can't expect a performer to survive until you've achieved a certain amount of "mainline."

# WATCH CASH BOX





Awards, cocktail parties, panel discussions, talent on stage, cocktail parties, naming of new officers, debates, luncheons, banquets and more cocktail parties were the order of the five day NARM Convention held in Hollywood, Fla. last week. A camera view of some of the events is seen on this page. In the above row are: 1) Dan & Amos

Heilicher receiving Rack Jobber of the Year awards from Capitol's Ben Zimmermann, 2) Disc Records' John Cohen and Tower's Russ Solomon on panel. 3) NARM's new president Jules Malamud with guest speaker, former Rev. Jimmy Carter and Elektra/Asylum's Joe Smith. 4) Last Year's NARM pres. Jacobs with the new pres.



Above: 1) Columbia star Mac Davis performing at a banquet. 2) The AA/Wonderland lanai booth at poolside. 3) Joe Cohen being congratulated by Al Chotia following the former's address on the purchasing habits of the adult 25-45 year-old buyer. 4)

NARM sage Amos Heilicher offering his views at a seminar. 5) Jules and Michelle Malamud with Corvette's Dave Rothfeld.



Above: 1) Columbia's Paul Smith, Handleman's John Kaplan, Mac Davis, Russ Solomon and Columbia's Stan Snyder. 2) Gov. Jimmy Carter with WEA's president

Joel Friedman. 3) Winners of the NARM Anti-Piracy Awards. 4) Glen Campbell performing at a NARM luncheon.



Above: 1) Paige & Rick Frio with Malamud. 2) The CBS family's Don Van Gorp, pres. Walter Yetnikof and Epic topper Ron ALEXENBURG. 3) Warner's Ed Rosenblatt; Mo Ostin, chairman of Warner/Reprise and Elektra/Asylum's pres., Joe Smith. 4)

Mortimer Feinberg, the psychologist and management consultant who brought everyone to his feet with a standing ovation after his brilliant address on the mind of mankind.



Above: Atlantic's Manhattan Transfer who performed at one of the banquets. 2) Democratic candidate Jimmy Carter with CBS Records' pres. Irwin SEGELSTEIN. 3) ABC Records' chairman Jerry Rubenstein. 4) Marketing consultant Macey Lipman

with Cash Box's Dave Budge, Mac Davis. CB's president and publisher George Albert and Marty Ostrow. 4) Super retailer Sam Goody receiving the NARM Retailer of the Year award from Capitol's Don Zimmermann. Sam's grandson offers support.



**HOT CHOCOLATE** (Big Tree BT 16060)

**Don't Stop It Now** (2:56) (Finchley Music — ASCAP)

This is a dynamic follow-up to "You Sexy Thing," their recent chartbuster. This tune follows in a similar groove. An excellent mix has given the song a bright sound — the strings are impeccably tasteful. Look for this to follow in the footsteps of its predecessor.

**GARY WRIGHT** (Warner Bros. WBS 8143)

**Love Is Alive** (3:24) (WB Music Corp. — ASCAP)

Keyboard ace Gary Wright has come up with a one two punch — the first part was his number one smash "Dream Weaver." This tune is already familiar to FM listeners as an album cut, and contains all the hooks of the previous single. The bass line is spare and effective. Look for this one to do the same thing — shoot straight to the top.

**GEORGE & GWEN McCRAE** (Cat 2002)

**Winners Together Or Losers Apart** (3:14) (Sherlyn — BMI) (C. Reid, R. Martinez)

A beautiful love ballad performed with sincerity. The melody is full of hooks, and there's a hot guitar churning out the rhythm. Everything about this record indicates an r&b smash. It's so strong that it will probably cross pop sooner than expected. Each of the singers has an impeccable track record.

**SMOKEY ROBINSON** (Tamia T-54267-F)

**Open** (3:38) (Jobete/Bertram Music — ASCAP) (W. Robinson, M. Tarplin, P. Moffett)

The tune begins with a single drum, and then builds. Smokey's voice is as effective as ever, especially in the framework of backing by Smokey's Family. The song has got a great beat; you can't help dancing to it. This one will sure break out fast in r&b markets. Robinson's far-reaching reputation can only build with the release of this excellent single.

**JESSI COLTER** (Capitol P-4252)

**Without You** (3:14) (Baron Music Pub. — BMI) (J. Colter)

This is a strong follow-up to Jessi Colter's recent string of hits like "I'm Not Lisa." It's an uptempo tune and has a terrific melody. The instrumentation is in the country vein, steel guitar and Telecaster guitar breaks (maybe Waylon?), and the song will reap its rightful share of pop play as well.

**JOHN FOGERTY** (Elektra E-45309-X)

**You Got The Magic** (3:47) (Greasy King Music — ASCAP) (J. Fogerty)

Creedence Clearwater's brainchild has stepped out on his own with this hard punching rocker. The chorus, which draws on the title of the song, is a great hook because of the ear-catching harmonies. Fogerty has control, and he knows what he's doing throughout this whole record. For a bonus there's a well-constructed and exciting guitar solo. This is a record that's headed for the pop charts in no time at all.

**NEIL YOUNG WITH CRAZY HORSE** (Reprise RPS 1350)

**Drive Back** (3:24) (Silver Fiddle — BMI) (N. Young)

"I wanna wake up with no one around," Young sings, and his voice is filled with more emotional power than ever before. The tune is raw rock 'n' roll, shot full of shotgun guitar riffs. Look for this to break out in many pop markets — Young's superstar status will bring his fans to this record. Word of mouth will do the rest. Flip: Stupid Girl (3:24) (Reviewed 3/27).

**JIM CROCE** (Lifesong LS 45005)

**Mississippi Lady** (3:53) (Blendingwell Music — ASCAP) (J. Croce)

Croce's work continues to live on after the singer's untimely death. This is a rock 'n' roll tune, a shuffle, much like "Bad, Bad, Leroy Brown." Croce mastered the feel of gospel chording and incorporated it into contemporary music. His voice, as always, is pleasing and straight to the point. This will be a certain add to AM and FM playlists, as well as MOR. Flip: Maybe Tomorrow (2:28).

**DAN FOGELBERG** (Epic 8-50189)

**Comes And Goes** (2:25) (Hickory Grove Music — ASCAP) (D. Fogelberg)

This is a lovely pop ballad, produced by Fogelberg, and goes another step in establishing his reputation as one of the most creative craftsmen in today's music. Should get heavy FM and MOR play.

**ISAAC HAYES** (ABC 12176)

**Rock Me Easy Baby (Pt. 1)** (3:31) (Incense Prod. — BMI) (I. Hayes)

The beat starts with a languorous feeling; Hayes is very smooth and slick. There's a lot going on in the music. There are many different percussion instruments, coupled with the heavy synthesizer work the mood created is not unlike that of the African jungle. Look for this to make an immediate and long-lasting r&b appearance.

**MORRIS ALBERT** (RCA JH 10626)

**She's My Girl** (2:50) (Fermata Int'l. Melodies/Sunbury Music — ASCAP) (M. Albert)

Morris Albert had one of the biggest hits of last year, "Feelings," and this tune is in somewhat the same vein. The backing is similar, and so's the chordal structure. Albert's voice is as pleasant as ever, and the song will hit strong on MOR and pop lists.

**BRECKER BROTHERS** (Arista AS 0182)

**If You Wanna Boogie . . . Forget It** (3:10) (Threebea Music — BMI) (S. Khan, W. Lee, D. Groinick)

The Brecker Brothers have for some time been a couple of the most respected studio musicians in the business. This single is a strong follow to "Sneakin' Up Behind You" and showcases, aside from the exceptional horn work that one expects, some brilliant mouth percussion. This will be a huge disco and r&b single. Flip: Slick Stuff (3:53).

**RHYTHM HERITAGE** (ABC 12177)

**Baretta's Theme (Keep Your Eye On The Sparrow)** (3:15) (Leed Music — ASCAP/Duchess Music — BMI) (D. Grusin, M. Ames)

Another example of the recent trend in cover battles, this tune by the Rhythm Heritage is aimed, right on target, for the disco and r&b markets. The arrangement is supreme, the instrumentation sophisticated and ear-pleasing. This is already being picked up fast. The television show will provide instant recognition, and the quality of the tune itself will keep it around for a long time. Flip: Disco version (5:09).

**SAMMY DAVIS, JR.** (Twentieth Century TC 2282)

**Baretta's Theme** (2:23) (Leeds Music — ASCAP/Duchess Music — BMI) (D. Grusin, M. Ames)

This is the original theme song from the popular television series. Davis sings the tune with a lot of power in his voice, and this should hit some pop and MOR stations. Davis' legion of fans will give this a natural sales boost.

**PRATT & McCLAIN** (Reprise RPS 1351)

**Happy Days** (2:40) (Bruin Music — BMI) (Gimbel, Fox)

This is the theme song from the popular television series of the same name and is already getting heavy radio action. It's a simulated fifties song, complete with vocal backup that was predominant during that period. The horns are the same too. The tune is performed with spirit and should rise high on the pop charts.

**KANSAS** (Kirshner ZS8-4259)

**It Takes A Woman's Love (To Make A Man)** (2:59) (Don Kirshner Music — BMI) (S. Waish)

Kansas has since its emergence been a band that embodied the spirit of rock, and this single from their "Masque" LP is no exception. The vocals have real drive, and the guitar work is simply searing. The tune will get FM and AM play without a doubt. Watch out for the hot saxophone break.

**LONNIE LISTON SMITH & THE COSMIC ECHOES** (Flying Dutchman JB 10616)

**Get Down: Everybody (It's Time For World Peace)** (3:17) (Cosmic Echoes/Unichappel Music — BMI) (L. L. Smith)

This is an excellent example of orchestrated funk. The arrangement is full, with various percussion instruments adding something extra to the already complex syncopation. Look for this to be big in the disco and r&b markets. Flip: Goddess Of Love (3:36) (reviewed 3/27).

**JIMMY CHAPEL** (Ada IRDA 2012)

**Standing Tall** (2:50) (Edward H. Morris/Ada — ASCAP) (P. Mitchell, D. Loring)

Jimmy Chapel delivers a powerhouse vocal to a Beatle-like bass line driving away at the subconscious. Very aggressive. Strong pop, MOR, even country possibilities. TV guest spots will now underscore the ripe potential of this artist. Strong label support, hot talent combine to build personal appearance following in quantum leaps. Dark horse pick of the week. Flip: The Beggar (2:56).

**JAN BERRY** (Ode 66120)

**Sing Sang A Song** (2:39) (Fiji Music — BMI) (J. Berry, J. Pewter, A. Wolfson)

This reminds one of an old Beach Boys tune — all the harmonies are right on the mark, and the lyric line is straight out of the mid-sixties. The genre has been punched up with some Jr. Walker style sax fills. Look for this to show up on pop and MOR radio lists.

**VICTORIA MEDLIN** (London 5N-231)

**No Chain Reaction** (3:12) (Marsaint/Mama Music — BMI) (V. Medlin, N. Albright)

The song, produced by Allen Toussaint, is very high-level r&b. "No Chain Reaction," she sings, but it sure sounds like there is one. The bass lines seem to feed off the horns, and Medlin works her voice out against the excellent arrangement. Look for this to hit all r&b markets. It has a good chance to cross pop.

**FLIGHT** (Capitol P 4250)

**Make A Miracle** (3:22) (Adventures In Music/Starship Music — ASCAP) (P. Vidas, G. D. Weiss)

This is a first single from the band's debut album "Flight." It relies, most effectively, on professional synthesizer work. The band is remarkably tight, and all are sophisticated musicians. Look for this to pop up quick on FM progressives. And it's got an up-tempo jazz feeling that should bring it to that market area.

**RICHARD COCCIANTE** (Twentieth Century TC 2275)

**When Love Has Gone Away** (3:54) (Sunbury Music — ASCAP) (R. Cocciante, M. Luberti, D. Roubly)

This record starts off sounding like a male version of Patti Smith: words are chanted with unusual timbre and phrasing. Midway the tune breaks into melody, and Cocciante's voice is powerful against the strong choral backup. The man has a unique and interesting style that should take this single onto FM progressive lists.

**INFERNAL BLUES MACHINE** (London 5N-229)

**Adios Amigo** (3:17) (Brut Music — ASCAP) (L. deJesus, W. R. Stevenson)

This is the title song from the movie of the same name. It's got a definite latin feeling to it. The instrumentation is lush, the voices charged with energy. The congas carry the beat — this is a good tune to dance to. This will be picked up by a lot of r&b stations. The movie tie-ins should give sales an extra push. Flip: Ain't That Love (3:35).

**LUCY SIMON** (RCA JH 10582)

**Sally Go Round The Sun** (3:01) (Calougie Music — ASCAP) (L. Simon)

Lucy Simon made an excellent record a few years ago called "The Simon Sisters" with sister Carly. Now she is fulfilling the other half of that promise. Her voice is clear and bright on this melodic and well-produced tune. It deserves consideration by FM and MOR program directors.

**RAY AGEE** (Prowlin' M 1716-A)

**It's A Helluva Thing** (2:53) (Five Point Melodic Music — BMI) (Harris, Agee)

This is a steaming blues in the style of B. B. King. The lead guitar just kicks the piece along, and Ray Agee's voice has subtle power. The horn charts are unusually good. Should get played on r&b jazz stations that enjoy playing good blues for their listeners.

**PAUL JABARA** (A&M 1810)

**Yankee Doodle Dandy** (3:09) (Primus Artists/Oiga — BMI) (G.M. Cohan)

Paul Jabara has come up with a fascinating arrangement of the old standard, just in time for the Bicentennial. He sings it strong, couched in an extremely funky arrangement. The tune has a real good shot at the pop and disco market. Look for this to break fast — it's got substance, not at all your standard Bicentennial fare.

**ZEKE STRONG & THE LADYETTES** (Miss Lady M 2448-A)

**I Laugh And Talk (But I Don't Play)** (3:40) (Keeton's Pub. — BMI) (Zeke Strong)

Zeke Strong has one of the most striking voices we've heard in a long time, and he has written a tune that's a perfect vehicle. This is a low-down funky tune that should get played on many r&b radio stations. Program director: check this one out! Flip: Instrumental version (3:40).

**SUNDOWN COMPANY** (Polydor PD 14312)

**Norma Jean Wants To Be A Movie Star** (3:35) (Natural Songs — ASCAP) (J. Cunningham)

"She was born in L.A. in a lonely room," starts this tearjerker about Marilyn Monroe. It's a song from the movie "Goodbye Norma Jean." We haven't seen the film so we don't know how it works there, but it's a terrific MOR ballad. The melody is catchy and the production is slick. The Monroe tie-in is a natural promotion; this should get a lot of airplay. Flip: No info. available.



# Black And Country — Two Progressive Influences

by J.B. Carmicle

LOS ANGELES — The Cash Box FM Analysis has grown, both from station feedback and our own recapitulation of the original concept, since its inception in late December. From reports by Cash Box progressive tracking stations, and a developed rapport with the people that make these stations tick, has come the certainty that progressives, as with other formats, are programming music other than just strictly progressive to meet demographic need and appeal.

### Black And Country

Two prime examples are the influence of black music and country music. Categorization of music has and probably always will be criticized by people who justifiably feel we're in the "too many I'm a number" syndrome. Crossover may be the key word for the article that follows, but in any respect, CB thought it would be interesting to examine black and country influence, since some progressive stations have been reporting adds, requests and predictions of both influence.

Washington, D.C. has been a market of particular importance because of both its size and the huge black populace. The reporter there is David Einstein, who directs the music at WHFS-FM. "I've got a different market here," he commented, "people like to tap their feet, and certainly we're influenced by our audience. They like it when you program a Ray Charles back to back with a Joe Cocker. Then you take a group like Santana... it can go both ways... primarily programmed progressive but the blacks really get into it too."

### Jazz-Rock Fusion

"Try to imagine the music of today without artists like Ray Charles, Bobby 'Blue' Bland, and Einstein ran a list of names off that could have easily figured in the start of all rock and roll. "You got artists like the Allman Brothers doing Bland's songs like, 'Must Have Done Somebody Wrong.' I think the whole jazz-rock fusion thing is here now... r&b is no longer the category it used to be... you've got the reggae and Caribbean influences now... people are catching up."

When asked about playing too much black oriented sound on WHFS, Einstein said, "... you've just got to hold on... we have to reflect the market we're in... if we're not playing enough Grateful Dead though, we'll hear about it. And since... take EW&F, they're not simply a run-of-the-mill r&b group... sure the black influence is here even on our progressive. Columbia Records told us the group outspid New York here in

Washington as far as product is concerned."

### Country Influence

The influence of country music on progressive formats is much stronger than the black influence. Mark Christopher, KZEW-FM, Dallas told CB that "... Joni Mitchell and a nice Willie Nelson tune aren't that much different. There used to be a good hard line between country and progressive... it's become a much hazier line because of crossover."

It's evident on almost any progressive in the country. You'll certainly find the Waylon Jennings, Eagles, Charley Daniels Band, Marshall Tucker Band and other similar artists fans being catered to. The progressives want those demographics as much as straight country stations do. But a question arises of how to bridge the gap from heavy metal, mellow and progressive country on the air.

### Buffer Groups

"You have quite a few buffer groups," Christopher noted, "like the Allman Brothers or Marshall Tucker that will help in your on-air transitions. A Pink Floyd song to Willie Nelson — no!"

"Progressive stations, by connotation of their very category, have to adapt to the market, its needs, its appeals and especially its changes."

Chuck Dunaway of KAFM, Dallas had comments too. KAFM claims to be a highly successful progressive pioneer. He and Dick Starr, of Century 21 Productions in that city, are readying a nationally syndicated progressive country radio format.

"Willie Nelson is really the godfather of it all," said Dunaway. "He put an earring in his ear a few years ago, began to attract the college crowd and has said 'I'm not progressive, the audience is.'"

*continued on pg. 48*

## KLOS Tops LA Market

LOS ANGELES — No FM rock station has ever beaten the dominant AM top 40 competition in a major market before, in average quarter hour total persons 12+, but KLOS accomplished it. KLOS topped KHJ in average quarter hour total persons 12+, Monday through Sunday, six a.m. to midnight radio survey area, for three consecutive Pulse ratings: July-August 1975, September-October 1975 and November-December 1975.

The most recent Pulse for a total week, total persons, shows KLOS with an average quarter hour of listeners 12+ of 99,500, placing KLOS ahead of every station in the market, and shows KLOS as the number one rocker for 18+ adults with an average quarter hour of 62,000.

## station breaks

Earth News for week of March 29-April 4 includes director Walter Park discussing the making of the movie, "The California Reich," a five-part interview with folk singer Pete Seeger and Victor Borge's newest, a comedy LP.

"The Way It Went Down," radio documentary produced by DIR, New York airs in May over a network of 200 stations. The 13 week series is narrated by Scott Muni, and will explore the news and music of the sixties.

"The Massachusetts Financial Crisis" received first place honor for best news story for WBZ, Boston in UPI's 20th Annual Thomas Phillips Broadcasting Awards on March 16.

WZXR-FM, Memphis. KSEL-FM, Lubbock and KOXE-FM, Brownwood, Texas join Drake-Chenault Great American Country automated format.

Jack Lawyer appointed to program director at WLW, Cincinnati. Lawyer comes to the Avco station from WSPD, Toledo. The appointment is effective today (29).

WCFL, Chicago appoints Jim Frank as program director. Frank will be responsible for all on-the-air programming and will host morning show. Wanda Wells named assistant to the program director, in addition to news responsibilities at the station.

j.b. carmicle

# New FM Action LPs

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

- 1 Lady In Waiting — Outlaws — Arista
- 2 Cry Tough — Nils Lofgren — A&M
- 3 Takin' It To The Streets — Doobie Brothers — WB
- 4 Amigos — Santana — Columbia
- 5 Speed Of Sound — Wings — Capitol
- 6 Romantic Warrior — Return To Forever — Columbia
- 7 Morning Sky — Fool's Gold — Arista
- 8 On The Road — Jesse Colin Young — Reprise
- 9 Destroyer — Kiss — Casablanca
- 10 You Can't Argue With A Sick Mind — Joe Walsh — ABC
- 11 Jailbreak — Thin Lizzy — Mercury
- 12 Les Dudek — Columbia
- 13 Welcome Home — Osibisa — Island
- 14 Robin Trower Live — Chrysalis
- 15 Marriott — Steve Marriott — A&M
- 16 A Trick Of The Tail — Genesis — Atco
- 17 Kingfish — Round
- 18 I Want You — Marvin Gaye — Tamla
- 19 Pousette Dart Band — Capitol
- 20 Wetter The Better — Wet Willie — Capricorn
- 21 Lifeline — Pablo Cruise — A&M
- 22 Rise And Shine — Kokomo — Columbia
- 23 Breakaway — Gallagher & Lyle — A&M
- 24 Nanette Workman — Big Tree



ELITE EMMYLOU WELCOME — KSJO, San Jose, California welcomed Emmylou Harris along with Warner Brothers Records and the Tower retail outlet in that city during a recent promotion which coincided with Emmylou's two-night stand at the Circle Star Theatre. Top picture shows Emmylou as she signed numerous posters and LP covers for fans and (bottom) after receiving gifts of flowers and tequila from admirers. What had been planned as a brief visit turned into a two and half hour party. Also pictured bottom are KSJO sales rep. Beverly Padratzik, Val McCauley, a KSJO ticket winner to the evening's concert, Ken Sockolov, mgr., Tower Records, Campbell; Emmylou Harris; Don Wright, program director, KSJO and Bob Galliani, local Warner Brothers promotion rep.



# the cashbox pop radio analysis

most added records	this week	to date	station adds this week
1. Welcome Back - John Sebastian - Reprise	35%	20%	KHJ, WFIL, WPIX, WSAI, WIXY, WQXY, KJR, KISN, WORC, WDRC, WBBF, WBBQ, WSGN, WING, WPGC, KJOY, WBLI, WHHY
2. Fooled Around And Fell In Love - Elvin Bishop - Capricorn	20%	88%	WFIL, WIXY, WPIX, WTIK, KLIF, KXOK, WAKY, WNCI, WDHF, WHBQ, KTLK, KRBE
3. Show Me The Way - Peter Frampton - A&M	20%	80%	WPIX, WHB, KXOK, WDRQ, WDG, WDRC, KIOA, WING, WDHF, WPEZ, KNUS, 99X
4. Boogie Fever - The Sylvers - Capitol	16%	73%	WFIL, KJOY, KCBQ, KRBE, WOKY, U100, WPEZ, WNCI, WROV, WIRL
5. I Do, I Do, I Do, I Do, I Do - Abba - Atlantic	14%	54%	WRKO, WFIL, CKLW, WHBQ, WOKY, WPGC, WBBF, WJET, WLAV
6. Shannon - Henry Gross - Lifesong	14%	59%	KHJ, KSTP, WOKY, WSGN, WHHY, KNOE, WAYS, WJET, WSGN, WROV
7. Sweet Love - Commodores - Motown	12%	82%	WDGY, KIMN, WBBF, WJET, WDRC, KLEO, KNUS, KRBE
8. Only 16 - Dr. Hook - Capitol	10%	89%	WABC, WQZM, 13Q, KXOK, KSLQ, WBLI, WNOE
9. Rhiannon - Fleetwood Mac - Reprise	10%	33%	WQXI, KIMN, WLAV, WNCI, WPEZ, KYA, KISN
10. Silly Little Love Songs - Wings - Capitol (LP Cut)	9%	9%	KHJ, KFRC, WRKO, 99X, WIXY, WHBQ, KCBQ
11. Tryin' To Get The Feeling - Barry Manilow - Arista	9%	51%	CKLW, WPIX, KCBQ, WHBQ, WDHF, WIRL
12. Sara Smile - Hall & Oates - RCA	9%	21%	WTIX, KIMN, WMPS, WAYS, WBBQ, WAKY
13. Love Really Hurts Without You - Billy Ocean - Ariola	7%	10%	KHJ, WRKO, KING, WHHY
14. Medley - Glen Campbell - Capitol	7%	12%	KLIF, KIMN, WLEE, WSGN
15. Strange Magic - ELO - UA	7%	41%	KILT, WORC, WLAV, WDRC
16. Young Blood - Bad Company - Swan Song	7%	28%	WDHF, WYA, KISN, WORC
17. Looking For Space - John Denver - RCA	7%	42%	WAKY, WDRC, WJET, KJOY
18. More, More, More - Andrea True - Buddah	7%	21%	KIIS, WBLI, WING, WLEE
19. Falling Apart At The Seams - Marmalade - Ariola	7%	14%	KIIS, KYA, KEEL, WING

## radio active singles

- Disco Lady - Johnnie Taylor - Columbia  
KFRC 10-2, WFIL 20-10, WPIX 26-15, WIXY 14-1, KYA 9-1, WTIK 15-9, WDHF 12-6, KSTP 11-5, KTLK 19-12, KIIS 21-11, KEEL 6-1, KCBQ 24-17, WNCI 9-2, KLEO 15-6, KJR 21-10, WSGN 11-5, WBBQ 15-3, KIOA 27-15, WPEZ 17-9, KRIZ Ex-30, KNDE 10-4, WLAC 15-5, WIRL 24-15
- Boogie Fever - The Sylvers - Capitol  
WLS 17-12, KHJ 24-15, KFRC 17-12, WRKO Ex-20, KXOK 22-14, WSAI 30-24, KILT 40-21, WDHF 19-11, KEEL 20-11, WCAO Ex-26, WBBQ 17-11, WAYS 8-2, WHBQ 18-10, KING Ex-18, WHHY 22-11, KLEO 29-18, WERC 14-8, WING 19-11
- Right Back Where We Started From - Maxine Nightingale - U.A.  
WABC 22-14, WPIX 15-7, WLS 29-18, WDHF 16-9, 99X 17-4, KHJ 12-7, KXOK 13-8, 13Q 19-12, WGCL 13-5, KSTP 14-3, U-100 9-4, KRIZ 10-3, WBBQ 26-18, KEEL 7-2, WOKY 12-6, KIOA 14-8, WDRC 25-19
- Let Your Love Flow - Bellamy Brothers - WB/Curb  
KILT 19-11, KNUS 21-10, WRKO 18-12, KXOK 23-17, KIMN 7-2, WCAO 23-11, WGCL 14-6, WPGC 18-11, WDRC 27-20, WBBF 20-14, WERC 5-1, WLAC 18-11, WLAU 18-12, KLEO 24-17, WOKY 14-5, KRIZ Ex-15, KRBE 23-8
- Fooled Around And Fell In Love - Elvin Bishop - Capricorn  
KHJ 25-20, KFRC 18-9, WRKO 19-13, KSLQ 25-19, KJR 18-13, WPGC Ex-27, WCAO Ex-23, WSGN 22-15, WERC 29-17, WLEE 25-8, WROV 35-22, KNOE 19-9, WMAK 22-16, WORC 11-6, WJET 27-20, KYA 16-9
- Only 16 - Dr. Hook - Capitol  
WFIL 16-11, KILT 15-7, KSTP 15-10, KTLK 23-18, U100 21-10, WHHB 10-6, KRIZ 15-9, WOKY 13-7, KRBE 14-6
- Show Me The Way - Peter Frampton - A&M  
WRKO 20-11, WQXI 13-3, KTLK 18-11, WOKY 27-22, KIIS 22-13, KEEL 17-9, WSGN 24-19, WERC 28-12, WLAV 11-5, WNOE 21-17
- Bohemian Rhapsody - Queen - Elektra  
WLS 5-1, WPIX 20-6, KXOK 21-15, KSLQ 13-6, WDHF 6-1, WPEZ 23-19, KLEO 18-13
- Shannon - Henry Gross - Lifesong  
WRKO 10-6, U100 Ex-24, WHBQ 28-21, WBBQ 27-21, WDRC 29-24, WING 17-12, KISN 30-21

## looking ahead to the top 100

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|--|--|
| 101 I'M SO LONESOME I COULD CRY<br>(Rose - BMI)<br>Terry Bradshaw (Mercury 73760)                              | 112 LOVE AND UNDERSTANDING<br>(Delightful/Gang - BMI)<br>Kool and the Gang (DeLite DEP 1579)             |
| 102 BROKEN LADY<br>(First Generation - BMI)<br>Larry Gatlin (Monument 8-8680)                                  | 113 THE FONZ SONG<br>(Adamo - ASCAP)<br>The Heyettes (London 5N 232)                                     |
| 103 STRANGERS IN THE NIGHT<br>(Champion/Screen Gems-Col. - BMI)<br>Bette Midler (Atlantic 3319)                | 114 HUSTLE ON UP (DO THE BUMP)<br>(Dandelion - BMI)<br>Hidden Strength (UA XW 733Y)                      |
| 104 JEALOUSY<br>(Wimot Sacred Pen - BMI)<br>Major Harris (Atlantic 3321)                                       | 115 TODAY I STARTED LOVING YOU AGAIN<br>(Blue Book - BMI)<br>Bobby Bland (ABC 12156)                     |
| 105 WORDS (ARE IMPOSSIBLE)<br>(ATV - BMI)<br>Donny Gerard (Greedy G101AS)                                      | 116 YOU'RE MY ONE WEAKNESS GIRL<br>(Sister John/Vignette - BMI)<br>Street People (Vigor 1728)            |
| 106 HOPE WE GET TO LOVE IN TIME<br>(Groovesville - BMI)<br>Marilyn McCoo/Billy Davis (ABC 12170)               | 117 NORMA JEAN WANTS TO BE A MOVIE STAR<br>(Natural - ASCAP)<br>Sundown Company (Polydor PD 14312)       |
| 107 HOW CAN I BE A WITNESS<br>(East Memphis - BMI)<br>R.B. Hudman (Atlantic 3318)                              | 118 CARA MIA<br>(Leo Feist - ASCAP)<br>Pauli Delicato (Artists of America 111)                           |
| 108 MOONLIGHT FEELS RIGHT<br>(Brother Bill's - ASCAP)<br>Starbuck (Private Stock 039)                          | 119 ARMS OF MARY<br>(Island - BMI)<br>Sutherland Brothers & Quiver (Columbia 3-1028)                     |
| 109 HOLDING ON<br>(Landers-Roberts - ASCAP)<br>The Road Apples (Polydor PD 14307)                              | 120 GET CLOSER<br>(Dawnbreaker - BMI)<br>Seais & Crofts featuring Carolyn Willis (Warner Bros. WBS 8190) |
| 110 IT'S OVER<br>(Boz Scaggs)<br>Boz Scaggs (Columbia 3-10319)   |  |
| 111 (EVERYBODY'S GOIN') HOLLYWOOD<br>(Chappell & Co. - ASCAP)<br>Marc Allen Trujillo (Private Stock PS 45.072) |  |



# additions to radio playlists

- KJR - SEATTLE**  
Welcome Back — John Sebastian — Reprise  
Shannon — Henry Gross — Lifesong  
Crazy On You — Heart — Mushroom  
18 To 13 — Fooled Around — Elvin Bishop  
11 To 7 — Let Your Love Flow — Bellamy Bros.  
21 To 16 — Disco Lady — Johnnie Taylor
- KING - SEATTLE**  
When Love Goes Away — Richard Cocciante — 20th Century  
Love Really Hurts Without You — Billy Ocean — Ariola  
We Can't Hide It Anymore — Larry Santos — Casablanca  
Union Man — Cate Bros. — Asylum  
Peacemaker — Loggins & Messina — Col.  
Extra To 18 — Boogie Fever — Sylvers  
Extra To 23 — Sweet Love — Commodores  
Extra To 27 — I Do, I Do — Abba  
Extra To 28 — Arms Of Mary — Sutherland Bros.
- KISN - PORTLAND**  
Arms Of Mary — Sutherland Bros. — Col.  
Rhiannon — Fleetwood Mac — WB  
Young Blood — Bad Co. — Swan Song  
Shout It Out Loud — Kiss — Casablanca  
Welcome Back — John Sebastian — Reprise  
30 To 21 — Shannon — Henry Gross  
27 To 22 — Love Fire — Jigsaw
- KNDE - SACRAMENTO**  
Shannon — Henry Gross — Lifesong  
Right Back Where We Started From — Maxine Nightingale  
Love Is Alive — Gary Wright — WB  
10 To 4 — Disco Lady — Johnnie Taylor  
19 To 9 — Fooled Around — Elvin Bishop
- KFRC - SAN FRANCISCO**  
When Love Goes Away — Richard Cocciante — 20th Century  
Silly Love Songs — Wings — Capitol  
10 To 2 — Disco Lady — Johnnie Taylor  
18 To 9 — Fooled Around — Elvin Bishop  
17 To 12 — Boogie Fever — Sylvers
- KYA - SAN FRANCISCO**  
Welcome Back — John Sebastian — Reprise  
Falling Apart — Marmalade — Ariola  
Young Blood — Bad Co. — Swan Song  
Rhiannon — Fleetwood Mac — WB  
9 To 1 — Disco Lady — Johnnie Taylor  
16 To 9 — Fooled Around — Elvin Bishop  
23 To 13 — Sweet Love — Commodores
- KJOY - STOCKTON**  
Love Hangover — Fifth Dimension — ABC  
Welcome Back — John Sebastian — Reprise  
Looking For Space — John Denver — RCA  
Get Closer — Seals & Crofts — WB  
We Can't Hide It Anymore — Larry Santos — Casablanca  
27 To 17 — Trying To Get The Feeling Again — Barry Manilow  
25 To 14 — Rhiannon — Fleetwood Mac
- KHJ - LOS ANGELES**  
Welcome Back — John Sebastian — Reprise  
Love Really Hurts Without You — Billy Ocean — Ariola  
Shannon — Henry Gross — Lifesong  
Silly Love Songs — Wings — Capitol  
Extra To 24 — When Love Goes Away — Richard Cocciante  
Extra To 18 — Happy Days — Pratt & McLean  
28 To 22 — Rock And Roll Love Letter — Bay City Rollers  
25 To 20 — Fooled Around — Elvin Bishop  
24 To 15 — Boogie Fever — Sylvers  
17 To 12 — Right Back Where We Started From — Maxine Nightingale  
18 To 9 — Junkfood Junkie — Larry Groce
- KISS-FM - LOS ANGELES**  
Hold On To What You've Got — Righteous Bros. — Haven  
Falling Apart — Marmalade — Ariola  
More, More, More — Andrea True Connection — Buddah  
21 To 11 — Disco Lady — Johnnie Taylor  
22 To 13 — Show Me The Way — Peter Frampton
- KCBQ - SAN DIEGO**  
It's Over — Boz Scaggs — Col.  
Boogie Fever — Sylvers — Capitol  
Silly Love Songs — Wings — Capitol  
Trying To Get The Feeling Again — Barry Manilow — Arista  
21 To 11 — Sweet Thing — Rufus  
24 To 17 — Disco Lady — Johnnie Taylor
- KRIX - PHOENIX**  
Extra To 19 — Strange Magic — ELO  
Extra To 30 — Disco Lady — Johnnie Taylor  
Extra To 15 — Let Your Love Flow — Bellamy Bros.  
15 To 9 — Only 16 — Dr. Hook  
10 To 3 — Right Back Where We Started From — Maxine Nightingale
- KIMN - DENVER**  
Sweet Love — Commodores — Motown  
Sara Smile — Hall & Oates — RCA  
Medley — Glen Campbell — Capitol  
Rhiannon — Fleetwood Mac — Reprise  
7 To 2 — Let Your Love Flow — Bellamy Brothers
- KTLC - DENVER**  
Every Day Without You — Hamilton, Joe Frank & Reynolds — Playboy  
Jasper — Jim Stafford — MGM  
Boogie Fever — Sylvers — Capitol  
For The Heart — Elvis Presley — RCA  
Fooled Around — Elvin Bishop — Capricorn  
18 To 11 — Show Me The Way — Peter Frampton  
19 To 12 — Disco Lady — Johnnie Taylor  
17 To 14 — Kind Of A Hush — Carpenters  
23 To 18 — Only 16 — Dr. Hook  
24 To 20 — Shannon — Henry Gross  
39 To 32 — Forever And Ever — Silk
- KLEO - WICHITA**  
Sweet Love — Commodores — Motown  
Deep Purple — Donny & Marie Osmond — MGM  
15 To 6 — Disco Lady — Johnnie Taylor  
18 To 13 — Bohemian Rhapsody — Queen  
24 To 17 — Let Your Love Flow — Bellamy Brothers  
29 To 18 — Boogie Fever — Sylvers
- WHB - KANSAS CITY**  
Tangerine — Sai Soul — Sai Soul Records  
Show Me The Way — Peter Frampton — A&M
- KIOA - DES MOINES**  
Bohemian Rhapsody — Queen — Elektra  
Show Me The Way — Peter Frampton — A&M  
14 To 8 — Right Back — Maxine Nightingale  
27 To 15 — Disco Lady — Johnnie Taylor
- WLS - CHICAGO**  
Deep Purple — Donny And Marie Osmond — MGM  
Let Your Love Flow — Bellamy Brothers — WB  
5 To 1 — Bohemian Rhapsody — Queen  
17 To 12 — Boogie Fever — Sylvers  
30 To 17 — Lorelei — Styx  
39 To 18 — Right Back — Maxine Nightingale
- WDHF - CHICAGO**  
Tryin' To Get The Feeling — Barry Manilow — Arista  
Young Blood — Bad Company — Swan Song  
Show Me The Way — Peter Frampton — A&M  
Fooled Around — Elvin Bishop — WB  
12 To 6 — Disco Lady — Johnnie Taylor  
16 To 9 — Right Back — Maxine Nightingale  
19 To 11 — Boogie Fever — Sylvers  
6 To 1 — Bohemian Rhapsody — Queen
- WIRL - PEORIA**  
Trying To Get — Barry Manilow — Arista  
Come On Over — Olivia Newton-John — MCA  
Boogie Fever — Sylvers — Capitol  
24 To 15 — Disco Lady — Johnnie Taylor  
27 To 20 — Lorelei — Styx
- WLAV - GRAND RAPIDS**  
Rhiannon — Fleetwood Mac — Reprise  
Strange Magic — ELO — UA  
I Do — Abba — Atlantic  
11 To 5 — Show Me The Way — Peter Frampton  
18 To 12 — Let Your Love Flow — Bellamy Bros.  
24 To 16 — Golden Years — David Bowie
- KSTP - MINNEAPOLIS**  
Let Your Love Flow — Bellamy Brothers — WB  
Shannon — Henry Gross — Lifesong  
14 To 3 — Right Back — Maxine Nightingale  
11 To 5 — Disco Lady — Johnnie Taylor  
15 To 10 — Only 16 — Dr. Hook  
28 To 15 — Sara Smile — Hall & Oates  
21 To 16 — Mozambique — Bob Dylan
- WDGY - MINNEAPOLIS**  
Sweet Love — Commodores — Motown  
Show Me The Way — Peter Frampton — A&M  
Tangerine — Sai Soul — Sai Soul Records
- U-100 - MINNEAPOLIS**  
Extra To 25 — Shout It Out Loud — Kiss  
Extra To 24 — Shannon — Henry Gross  
Extra To 22 — Rock And Roll Love Letter — Bay City Rollers  
21 To 16 — Only 16 — Dr. Hook  
9 To 4 — Right Back Where We Started From — Maxine Nightingale
- WOKY - MILWAUKEE**  
The Fonz — Heyettes — London  
I Do — Abba — Atlantic  
Boogie Fever — Sylvers — Capitol  
Shannon — Henry Gross — Lifesong  
14 To 5 — Let Your Love Flow — Bellamy Bros.  
12 To 6 — Right Back — Maxine Nightingale  
13 To 7 — Only 16 — Dr. Hook  
27 To 22 — Show Me The Way — Peter Frampton
- CKLW - DETROIT**  
I Do — Abba — Atlantic  
Tryin' To Get The Feeling — Barry Manilow — Arista  
14 To 6 — Happy Music — Blackbyrds  
Extra To 21 — Welcome Back — John Sebastian  
12 To 5 — Sweet Love — Commodores
- WDRG - DETROIT**  
All By Myself — Eric Carmen — Arista  
Loney Night — Captain & Tennille — A&M  
Show Me The Way — Peter Frampton — A&M  
12 To 5 — Happy Music — Blackbyrds
- WIXY - CLEVELAND**  
Fooled Around — Elvin Bishop — WB  
Welcome Back — John Sebastian — WB  
Happy Music — Blackbyrds — Fantasy  
14 To 1 — Disco Lady — Johnnie Taylor  
39 To 24 — Misty Blue — Dorothy Moore  
23 To 12 — Sweet Love — Commodores
- WGCL - CLEVELAND**  
Falling Angel — Frankie Valli — PS  
Misty Blue — Dorothy Moore — Malaco  
13 To 5 — Right Back — Maxine Nightingale  
14 To 6 — Let Your Love — Bellamy Brothers
- WSAI - CINCINNATI**  
Welcome Back — John Sebastian — WB  
30 To 24 — Showcase — Sylvers
- WNCI - COLUMBUS**  
Boogie Fever — Sylvers — Capitol  
Rhiannon — Fleetwood Mac — Reprise  
Fooled Around — Elvin Bishop — Capricorn  
The Fonz — Heyettes — London  
9 To 2 — Disco Lady — Johnnie Taylor
- WING - DAYTON**  
Hurt — Elvis Presley — RCA  
Welcome Back — John Sebastian — WB  
Show Me The Way — Peter Frampton — A&M  
More — Andrea True — Buddah  
Can't Hide Love — E.W.&F. — Columbia  
Sally — Grand Funk — Capitol  
17 To 2 — Shannon — Henry Gross  
19 To 11 — Boogie Fever — Sylvers
- WPEZ - PITTSBURGH**  
Boogie Fever — Sylvers — Capitol  
Rhiannon — Fleetwood Mac — WB  
9 To 5 — Right Back Where We Started — Maxine Nightingale  
17 To 9 — Disco Lady — Johnnie Taylor  
23 To 19 — Bohemian Rhapsody — Queen
- 13Q - PITTSBURGH**  
Disco Lady — Johnnie Taylor — Columbia  
Only 16 — Dr. Hook — WB  
Fanny — BG's — RSO  
19 To 12 — Right Back — Maxine Nightingale
- WJET - ERIE**  
I Do — Abba — Atlantic  
Looking For Space — John Denver — RCA  
Sweet Love — Commodores — Motown  
Welcome Back — John Sebastian — WB  
Shannon — Henry Gross — Lifesong  
36 To 27 — Strange Magic — ELO  
27 To 20 — Fooled Around — Elvin Bishop
- WBBF - ROCHESTER**  
Welcome Back — John Sebastian — WB  
I Do — Abba — Atlantic  
Sweet Love — Commodores — Motown  
11 To 4 — Loney Night — Captain & Tennille  
24 To 16 — Deep Purple — Donny & Marie Osmond  
20 To 14 — Let Your Love Flow — Bellamy Brothers
- KSLO - ST. LOUIS**  
Let's Make A Baby — Billy Paul — Phila. Int'l.  
Only 16 — Dr. Hook — WB  
13 To 6 — Bohemian Rhapsody — Queen  
25 To 19 — Fooled Around — Elvin Bishop
- KXOK - ST. LOUIS**  
Fooled Around — Elvin Bishop — WB  
Show Me The Way — Peter Frampton — A&M  
Only 16 — Dr. Hook — WB  
13 To 8 — Right Back — Maxine Nightingale  
22 To 14 — Boogie Fever — Sylvers  
21 To 15 — Bohemian Rhapsody — Queen  
23 To 17 — Let Your Love Flow — Bellamy Brothers
- WKLO - LOUISVILLE**  
Words — Donny Gerard — Greedy  
Lorelei — Styx — A&M  
Shout It Out — Kiss — Casablanca  
23 To 12 — Living For The Weekend — O'Jays  
22 To 13 — Fopp — Ohio Players  
21 To 16 — Young Blood — Bad Company  
24 To 17 — Strange Magic — ELO
- WAKY - LOUISVILLE**  
Here There — Emmylou Harris — Reprise  
Looking For Space — John Denver — RCA  
Sara Smile — Hall & Oates — RCA  
Fooled Around — Elvin Bishop — WB
- WMAK - NASHVILLE**  
No New Additions  
11 To 6 — Dream On — Aerosmith  
15 To 9 — Action — Sweet  
22 To 16 — Fooled Around — Elvin Bishop
- WLAC - NASHVILLE**  
I Do — Abba — Atlantic  
Welcome Back — John Sebastian — WB  
15 To 5 — Disco Lady — Johnnie Taylor  
Extra To 30 — Sara Smile — Hall & Oates  
18 To 11 — Let Your Love Flow — Bellamy Brothers
- WMPS - MEMPHIS**  
Sara Smile — Hall & Oates — RCA  
Shout It Out — Kiss — Casablanca  
Holywood — Marc Allen Trujillo — Private Stock
- WHBQ - MEMPHIS**  
Fooled Around — Elvin Bishop — Capricorn  
I Do, I Do — Abba — Atlantic  
Trying To Get — Barry Manilow — Arista  
Lorelei — Styx — A&M  
Silly Love Songs — Wings — Capitol  
12 To 5 — Union Man — Cate Bros.  
10 To 6 — Only 16 — Dr. Hook  
18 To 10 — Boogie Fever — Sylvers  
25 To 14 — Kind Of A Hush — Carpenters  
26 To 18 — Right Back Where We Started From — Maxine Nightingale  
28 To 21 — Shannon — Henry Gross  
29 To 22 — Action — Sweet  
30 To 26 — Welcome Back — John Sebastian
- WWSG - BIRMINGHAM**  
Welcome Back — John Sebastian — WB  
Don't Pull — Glen Campbell — Capitol  
Shannon — Henry Gross — Lifesong  
11 To 5 — Disco Lady — Johnnie Taylor  
22 To 15 — Fooled Around — Elvin Bishop  
24 To 19 — Show Me The Way — Peter Frampton
- WERC - BIRMINGHAM**  
We Can't Hide It — Larry Santos — Casablanca  
Sweet Love — Commodores — Motown  
Rhiannon — Fleetwood Mac — WB  
Welcome Back — John Sebastian — WB  
Shannon — Henry Gross — Lifesong  
Money Honey — Bay City Rollers — Arista  
29 To 17 — Fooled Around — Elvin Bishop  
21 To 14 — Living For The Weekend — O'Jays  
19 To 13 — Shout It Out Loud — Kiss  
28 To 12 — Show Me The Way — Peter Frampton  
14 To 8 — Boogie Fever — Sylvers  
5 To 1 — Let Your Love Flow — Bellamy Brothers
- WHYY - MONTGOMERY**  
Welcome Back — John Sebastian — WB  
Shannon — Henry Gross — Lifesong  
20 To 8 — Shout It Out — Kiss  
14 To 6 — Norma Jean — Sundown  
22 To 11 — Boogie Fever — Sylvers
- WTIX - NEW ORLEANS**  
Fooled Around — Elvin Bishop — WB  
Lorelei — Styx — A&M  
Living For The Weekend — O'Jays  
Sara Smile — Hall & Oates — RCA  
10 To 5 — Dream On — Aerosmith  
15 To 9 — Disco Lady — Johnnie Taylor
- WNOE - NEW ORLEANS**  
Golden Years — David Bowie — RCA  
Only 16 — Dr. Hook — WB  
21 To 15 — Show Me The Way — Peter Frampton  
17 To 12 — Loney Night — Captain & Tennille
- KEEL - SHREVEPORT**  
Living For The Weekend — O'Jays — Phila. Int'l.  
Get Closer — Seals & Crofts — WB  
Don't Pull Your Love — Glen Campbell — Capitol  
Can't Hide Love — E.W.&F. — Columbia  
Happy Music — Blackbyrds — Fantasy  
Sally — Grand Funk — Capitol  
6 To 1 — Disco Lady — Johnnie Taylor  
7 To 2 — Right Back — Maxine Nightingale  
9 To 4 — Without Your Love — Charlie Ross  
17 To 9 — Show Me The Way — Peter Frampton  
20 To 11 — Boogie Fever — Sylvers
- KLIF - DALLAS**  
Don't Pull Your Love — Glen Campbell — Capitol  
It's Over — Boz Scaggs — Columbia  
Fooled Around — Elvin Bishop — WB
- KNUS - DALLAS**  
Show Me The Way — Peter Frampton — A&M  
Sweet Love — Commodores — Motown  
Golden Years — David Bowie — RCA  
21 To 10 — Let Your Love Flow — Bellamy Brothers
- KILT - HOUSTON**  
Strange Magic — ELO — UA  
Fopp — Ohio Players — Mercury  
40 To 21 — Boogie Fever — Sylvers  
19 To 11 — Let Your Love Flow — Bellamy Brothers  
15 To 7 — Only 16 — Dr. Hook
- KRBE - HOUSTON**  
Boogie Fever — Sylvers — Capitol  
Sweet Love — Commodores — Motown  
Fooled Around — Elvin Bishop — WB  
23 To 8 — Let Your Love Flow — Bellamy Brothers  
14 To 6 — Only 16 — Dr. Hook
- WRKO - BOSTON**  
Silly Love Songs — Wings — Capitol  
Love Hangover — Diana Ross — Motown  
I Do, I Do — Abba — Atlantic  
Love Really Hurts Without You — Billy Ocean — Ariola  
Happy Days — Pratt & McLean — WB  
10 To 6 — Shannon — Henry Gross  
20 To 11 — Show Me The Way — Peter Frampton  
19 To 13 — Fooled Around — Elvin Bishop  
18 To 12 — Let Your Love Flow — Bellamy Brothers  
Extra To 22 — Action — Sweet  
Extra To 20 — Boogie Fever — Sylvers  
Extra To 14 — Welcome Back — John Sebastian
- WORC - WORCESTER**  
Welcome Back — John Sebastian — WB  
Young Blood — Bad Company — Swan Song  
11 To 6 — Fooled Around — Elvin Bishop  
16 To 11 — Action — Sweet
- WPPO - PROVIDENCE**  
Show Me The Way — Peter Frampton — A&M  
Rhiannon — Fleetwood Mac — WB  
Inseparable — Natalie Cole — Capitol  
24 To 10 — Shannon — Henry Gross  
30 To 17 — Fooled Around — Elvin Bishop  
25 To 18 — Fanny — Bee Gees  
29 To 24 — Sweet Love — Commodores  
Extra To 28 — Only Love Is Real — Carole King  
Extra To 29 — Kind Of A Hush — Carpenters  
Extra To 30 — Living For The Weekend — O'Jays
- WDRG - HARTFORD**  
Any Time — Paul Anka — UA  
Strange Magic — ELO — UA  
Welcome Back — John Sebastian — WB  
Show Me The Way — Peter Frampton — A&M  
Sweet Love — Commodores — Motown  
Looking For Space — John Denver — RCA  
22 To 15 — There's A Kind Of Hush — Carpenters  
27 To 20 — Let Your Love — Bellamy Brothers  
25 To 19 — Right Back — Maxine Nightingale  
29 To 24 — Shannon — Henry Gross
- WABC - NEW YORK**  
Let Your Love Flow — Bellamy Brothers — WB  
Only 16 — Dr. Hook — WB  
22 To 14 — Right Back — Maxine Nightingale
- 99X - NEW YORK**  
Get Up And Boogie — Silver Convention — Midland Int'l.  
Show Me The Way — Peter Frampton — A&M  
Silly Love Songs — Wings — Capitol  
17 To 4 — Right Back Where We Started From — Maxine Nightingale  
18 To 14 — Dream On — Aerosmith
- WPX - NEW YORK**  
Show Me The Way — Peter Frampton — A&M  
Tryin' To Get The Feeling — Barry Manilow — Arista  
Fooled Around — Elvin Bishop — WB  
Welcome Back — John Sebastian — WB  
20 To 6 — Bohemian Rhapsody — Queen  
15 To 7 — Right Back — Maxine Nightingale  
26 To 15 — Disco Lady — Johnnie Taylor
- WBLI - LONG ISLAND**  
Welcome Back — John Sebastian — WB  
Union Man — Cate Bros. — Asylum  
Only 16 — Dr. Hook — WB  
Get Up And Boogie — Silver Convention — Midland Int'l.  
More — Andrea True — Buddah
- WFIL - PHILADELPHIA**  
Fooled Around — Elvin Bishop — WB  
Boogie Fever — Sylvers — Capitol  
Welcome Back — John Sebastian — WB  
I Do — Abba — Atlantic  
20 To 10 — Disco Lady — Johnnie Taylor  
16 To 11 — Only 16 — Dr. Hook  
19 To 14 — Golden Years — David Bowie
- WIBG - PHILADELPHIA**  
No New Additions
- WPGC - WASHINGTON**  
Welcome Back — John Sebastian — WB  
I Do — Abba — Atlantic  
Silly Love Songs — Wings — Capitol  
18 To 11 — Let Your Love Flow — Bellamy Bros.  
21 To 13 — Misty Blue — Dorothy Moore  
Extra To 27 — Fooled Around — Elvin Bishop
- WCAO - BALTIMORE**  
Shannon — Henry Gross — Lifesong  
I Do — Abba — Atlantic  
Strange Magic — ELO — UA  
Sara Smile — Hall & Oates — RCA  
Shout It Out — Kiss — Casablanca  
Get Up And Boogie — Silver Convention  
Extra To 23 — Fooled Around — Elvin Bishop  
Extra To 25 — Happy Music — Blackbyrds  
Extra To 29 — Mozambique — Bob Dylan  
23 To 11 — Let Your Love — Bellamy Brothers
- WLEE - RICHMOND**  
Living For The Weekend — O'Jays — Phila. Int'l.  
Don't Pull Your Love — Glen Campbell — Capitol  
More — Andrea True — Buddah  
25 To 8 — Let Your Love — Bellamy Brothers
- WROV - ROANOKE**  
Takin' It To The Streets — Doobie Bros. — WB  
Shannon — Henry Gross — Lifesong  
Boogie Fever — Sylvers — Capitol  
21 To 9 — Come On Over — Olivia Newton-John  
35 To 22 — Fooled Around — Elvin Bishop
- WAYS - CHARLOTTE**  
Love Hurts — Nazareth — A&M  
Sara Smile — Hall & Oates — RCA  
Shannon — Henry Gross — Lifesong  
Welcome Back — John Sebastian — WB  
20 To 5 — Let's Groove — Archie Bell  
8 To 2 — Boogie Fever — Sylvers  
16 To 9 — Loney Night — Captain & Tennille  
22 To 17 — Tangerine — Sai Soul Orch.
- WQXI - ATLANTA**  
Rock 'N' Roll — Bay City Rollers — Arista  
Welcome Back — John Sebastian — WB  
Rhiannon — Fleetwood Mac — Reprise  
13 To 3 — Show Me The Way — Peter Frampton  
30 To 23 — Action — Sweet
- WQAM - MIAMI**  
Only 16 — Dr. Hook — WB
- Y-100 - MIAMI**  
Boogie Fever — Sylvers — Capitol  
The Fonz — Heyettes — London



## Most Added LPs

1. Lady In Waiting — Outlaws — Arista
2. Cry Tough — Nils Lofgren — A&M
3. Takin' It To The Streets — Doobie Brothers — WB

## Most Predicted Hits

1. Cry Tough (entire LP)/Jailbait/For Your Love — Nils Lofgren — A&M
2. Jailbreak (entire LP)/The Boys Are Back In Town/Emerald — Thin Lizzy — Mercury
3. Takin' It To The Streets (entire LP)/Wheels Of Fortune — Doobie Brothers — WB

## Most Requested Cuts

1. Do You Feel/Show Me The Way — Peter Frampton — A&M
2. A Trick Of The Tail/Squonk/Entangles — Genesis — Atco
3. Hypnotize/Jump For Joy/Lazy Lightnin' — Kingfish — Round

### WBCN-FM — BOSTON

#### Bob Slavin

- Amigos — Santana — Columbia
- Cry Tough — Nils Lofgren — A&M
- Destroyer — Kiss — Casablanca
- Heat For The Feets — Lee Garrett — Chrysalis
- Fearless — Hoyt Axton — A&M
- I Want You — Marvin Gaye — Tamia
- The Leprechaun — Chick Corea
- Love And Understanding — Kool & The Gang — DeLite
- Nanette Workman — Big Tree
- Never Gonna Let You Go — Vicki Sue Robinson — RCA
- Welcome Home — Osibisa — Island
- \* — (None)
- † Heat For The Feets (entire LP) — Lee Garrett — Chrysalis

### WNEW-FM — NEW YORK

#### Dennis Elsas

- Romantic Warrior — Return To Forever — Columbia
- Destroyer — Kiss — Casablanca
- Our Pleasure To Serve You — Stanky Brown Group — Sire
- Phil Cody — WB
- Status Quo — Capitol
- Takin' It To The Streets — Doobie Brothers — WB
- Cry Tough — Nils Lofgren — A&M
- Morning Sky — Fool's Gold — Arista
- Lady In Waiting — Outlaws — Arista
- Amigos — Santana — Columbia
- \* — (None)
- † — (None)

### WBAB-FM — LONG ISLAND

#### Bernie Bernard

- Cry Tough — Nils Lofgren — A&M
- Lady In Waiting — Outlaws — Arista
- Morning Sky — Fool's Gold — Arista
- Takin' It To The Streets — Doobie Brothers — WB
- Speed Of Sound — Wings — Capitol
- Les Dudek — Columbia
- Romantic Warrior — Return To Forever — Columbia
- Rise And Shine — Kokomo — Columbia
- Free Parking — Stu Daye — Columbia
- Welcome Home — Osibisa — Island
- Amigos — Santana — Columbia
- \* Does It Make You — Good Rats — Rat City
- \* Lazy Lightnin' — Kingfish — Round
- † What Can I Say — Boz Scaggs — Columbia
- † Recycled (entire LP) — Nektar — Passport

### WLIR-FM — LONG ISLAND

#### Gil Colquitt

- Jailbreak — Thin Lizzy — Mercury
- Cry Tough — Nils Lofgren — A&M
- Romantic Warrior — Return To Forever — Columbia
- Takin' It To The Streets — Doobie Bros. — WB
- Amigos — Santana — Columbia
- Destroyer — Kiss — Casablanca
- Nobody's Fool — Slade — WB
- Lady In Waiting — Outlaws — Arista
- Speed Of Sound — Wings — Capitol
- Morning Sky — Fool's Gold — Arista
- You Can't Argue With A Sick Mind — Joe Walsh — ABC
- \* On The Road (entire LP) — Jesse Colin Young — Reprise
- \* Takin' It To The Streets (entire LP) — Doobie Brothers — WB
- † — (None)

### WAAL-FM — BINGHAMTON, N.Y.

#### Steve Becker

- Welcome Home — Osibisa — Island
- The Leprechaun — Chick Corea — Polydor
- Smokey's Family Robinson — Smokey Robinson — Tamia
- Art Of Tea — Michael Franks — WB
- Breakaway — Gallagher and Lyle — A&M
- If The Shoe Fits — Pure Prairie League — RCA

• ALBUMS ADDED

- Struttin' My Stuff — Elvin Bishop — Capricorn
- \* Kingfish (entire LP) — Round
- \* A Trick Of The Tail — Genesis — Atco
- \* Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- \* Run With The Pack (entire LP) — Bad Company — Swan Song
- \* Smilie (entire LP) — Laura Nyro — Columbia
- \* Bohemian Rhapsody — Queen — Elektra
- † I Wanna Stay With You — Gallagher & Lyle — A&M
- † It's Only Rock and Roll — Pretty Things — Swan Song
- † Getting Closer — Seals and Crofts — WB
- † Sunshine Day — Osibisa — Island

### WYDD-FM — PITTSBURGH

#### Steve Downs

- Pousette Dart Band — Capitol
- Night Lights — Elliott Murphy — RCA
- Rise And Shine — Kokomo — Columbia
- Recycled — Nektar — Passport
- Amigos — Santana — Columbia
- Cry Tough — Nils Lofgren — A&M
- \* Robin Trower Live (entire LP) — Chrysalis
- \* Squonk — Genesis — Atco
- † Cry Tough (entire LP) — Nils Lofgren — A&M
- † Art Of Tea (entire LP) — Michael Franks — WB

### WMMR-FM — PHILADELPHIA

#### Paul Fuhr

- Lady In Waiting — Outlaws — Arista
- Cry Tough — Nils Lofgren — A&M
- Les Dudek — Columbia
- Nine — Tim Hardin — Island
- Jailbreak — Thin Lizzy — Mercury
- Welcome Home — Osibisa — Island
- Amigos — Santana — Columbia
- Speed Of Sound — Wings — Capitol
- You Can't Argue With A Sick Mind — Joe Walsh — ABC
- Romantic Warrior — Return To Forever — Columbia
- \* Entangled — Genesis — Atco
- \* Peace Song — Jesse Colin Young — Reprise
- † Cry Tough (entire LP) — Nils Lofgren — A&M
- † Sunshine Day — Osibisa — Island

### WYSP-FM — PHILADELPHIA

#### Sonny Fox

- You Can't Argue With A Sick Mind — Joe Walsh — ABC
- Kingfish — Round
- Takin' It To The Streets — Doobie Brothers — WB
- A Trick Of The Tail — Genesis — Atco
- Robin Trower Live — Chrysalis
- Recycled — Nektar — Passport
- Starcastle — Epic
- Romantic Warrior — Return To Forever — Columbia
- Captured Live — Johnny Winter — Blue Sky
- Silk Degrees — Boz Scaggs — Columbia
- Destroyer — Kiss — Casablanca
- Speed Of Sound — Wings — Capitol
- \* Fooled Around — Elvin Bishop — Capricorn
- \* Show Me The Way — Peter Frampton — A&M
- † — (None)

### WHFS-FM — WASHINGTON, D.C.

#### Dave Einstein

- Speed Of Sound — Wings — Capitol
- You Can't Argue With A Sick Mind — Joe Walsh — ABC
- Romantic Warrior — Return To Forever — Columbia
- Amigos — Santana — Columbia
- Lady In Waiting — Outlaws — Arista
- Pousette Dart Band — Capitol
- Les Dudek — Columbia
- Black Market — Weather Report — Columbia
- Dread In A Babylon — U-Roy — Virgin (IMP)
- Escape From Babylon — Martha Velez — Sire (IMP)
- \* Girl From Ohio — Outlaws — Arista
- \* City Magic — Les Dudek
- † Romantic Warrior (entire LP) — Return To Forever — Columbia

\* MOST REQUESTED LP CUT(S)

### WRAS-FM — ATLANTA

#### Bob Bailey

- Jailbreak — Thin Lizzy — Mercury
- On The Road — Jesse Colin Young — Reprise
- Voyage Of The Acolyte — Steve Hackett — Chrysalis
- Lady In Waiting — Outlaws — Arista
- Pousette Dart Band — Capitol
- \* Show Me The Way — Peter Frampton — A&M
- \* Windermere Avenue/Witchdrum — Jukka Tolonen — Janus
- † Boys Are Back In Town/Emerald — Thin Lizzy — Mercury

### WQSR-FM — TAMPA/ST. PETERSBURG

#### Steve Huntington

- Jailbreak — Thin Lizzy — Mercury
- Lady In Waiting — Outlaws — Arista
- Lee Oskar — UA
- Life Line — Pablo Cruise — A&M
- Robin Trower Live — Chrysalis
- Romantic Warrior — Return To Forever — Columbia
- Open Your Eyes You Can Fly — Flora Purim — Milestone
- Swallowed Up In The Great American Heartland — Tom Pacheco — RCA
- Wetter The Better — Wet Willie — Capricorn
- Speed Of Sound — Wings — Capitol
- Takin' It To The Streets — Doobie Brothers — WB
- Wings Of Love — Temptations — Gordy
- \* Do You Feel — Peter Frampton — A&M
- \* 24 Hours At A Time — Marshall Tucker Band — Capricorn
- † Romantic Warrior (entire LP) — Return To Forever — Columbia
- † Silly Love Songs — Wings — Capitol

### WINZ-FM — MIAMI

#### Dave Sousa

- Locked In — Wishbone Ash — Atlantic
- Earl Slick Band — Capitol
- Savage Eye — Pretty Things — Swan Song
- Sweet Harmony — Maria Muldaur — WB
- Cry Tough — Nils Lofgren — A&M
- Kingfish — Round
- Breakaway — Gallagher and Lyle — A&M
- You Can Sing On The Left — Dirk Hamilton — ABC
- Art Of Tea — Michael Franks — WB
- Dreamboat Annie — Heart — Mushroom
- Lady In Waiting — Outlaws — Arista
- Morning Sky — Fool's Gold — Arista
- \* Takin' It To The Streets (entire LP) — Doobie Brothers — WB
- \* Show Me The Way/Do You Feel — Peter Frampton — A&M
- \* A Trick Of The Tail — Genesis — Atco
- † Cry Tough (entire LP) — Nils Lofgren — A&M

### WEBN-FM — CINCINNATI

#### Denton Marr

- Lady In Waiting — Outlaws — Arista
- Amigos — Santana — Columbia
- Takin' It To The Streets — Doobie Brothers — WB
- Kingfish — Round
- Romantic Warrior — Return To Forever — Columbia
- On The Road — Jesse Colin Young — Reprise
- \* Do You Feel — Peter Frampton — A&M
- \* Dream Weaver — Gary Wright — WB
- † Robin Trower Live (entire LP) — Chrysalis

### WMMS-FM — CLEVELAND

#### Charlie Kendall

- Argent Anthology — Epic
- \* Takin' It To The Streets — Doobie Brothers — WB
- I Want You — Marvin Gaye — Tamia
- Destroyer — Kiss — Casablanca
- Marriott — Steve Marriott — A&M
- Cry Tough — Nils Lofgren — A&M
- Lady In Waiting — Outlaws — Arista
- 2112 — Rush — Mercury
- Status Quo — Capitol
- Amigos — Santana — Columbia
- Spooky Tooth — Gary Wright — WB
- You Can't Argue With A Sick Mind — Joe Walsh — ABC
- Speed Of Sound — Wings — Capitol
- Rise And Shine — Kokomo — Columbia
- \* Squonk/A Trick Of The Tail — Genesis — Atco
- \* Incidentally, It's Over — Nils Lofgren — A&M
- \* Wheels Of Fortune — Doobie Brothers — WB
- † I Want You/All The Way Around — Marvin Gaye — Tamia
- † Midnight Rollin' — Steve Marriott — A&M
- † Let Me/Let It Shine — Santana — Columbia

### WWWW-FM — DETROIT

#### Jerry Lubin

- Takin' It To The Streets — Doobie Brothers — WB
- The Story So Far — Rory Gallagher — Polydor
- Truckload Of Lovin' — Albert King — Utopia
- Destroyer — Kiss — Casablanca
- Cry Tough — Nils Lofgren — A&M
- Lady In Waiting — Outlaws — Arista
- Wetter The Better — Wet Willie — Capricorn
- Speed Of Sound — Wings — Capitol
- Odyssey — Charles Earland — Mercury
- Voyage Of The Acolyte — Steve Hackett — Chrysalis
- Lee Oskar — UA
- Earl Slick Band — Capitol
- Amigos — Santana — Columbia
- Nanette Workman — Big Tree
- On The Road — Jesse Colin Young — Reprise
- Marriott — Steve Marriott — A&M
- Romantic Warrior — Return To Forever — Columbia
- \* Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- † Nanette Workman (entire LP) — Big Tree
- † Cry Tough (entire LP) — Nils Lofgren — A&M
- † Jailbreak (entire LP) — Thin Lizzy — Mercury
- † Wetter The Better (entire LP) — Wet Willie — Capricorn

### CHUM-FM — TORONTO

#### Benjy Karch

- Speed Of Sound — Wings — Capitol
- Takin' It To The Streets — Doobie Brothers — WB

† P.D./M.D. PREDICTED HITS

- Destroyer — Kiss — Casablanca
- 2112 — Rush — Mercury
- Any Road Up — Steve Gibbons Band — MCA
- Open Your Eyes You Can Fly — Flora Purim — Milestone
- Rise And Shine — Kokomo — Columbia
- Fearless — Hoyt Axton — A&M
- Cry Tough — Nils Lofgren — A&M
- Life Line — Pablo Cruise — A&M
- Best Friend Overnight — Ray Materick — Asylum
- Whole World's Goin' Crazy — April Wine — Aquarius
- Calabash — Ian Thomas — GRT
- Lee Oskar — UA
- Pousette Dart Band — Capitol
- \* A Trick Of The Tail (entire LP) — Genesis — Atco
- \* Silk Degrees (entire LP) — Boz Scaggs — Columbia
- † — (None)

### KADI-FM — ST. LOUIS

#### Jonnie King

- Lady In Waiting — Outlaws — Arista
- Takin' It To The Streets — Doobie Brothers — WB
- Robin Trower Live — Chrysalis
- Earl Slick Band — Capitol
- \* Crazy On You — Heart — Mushroom
- \* Rest In Peace — Wishbone Ash — Atlantic
- † No Way Out — Unicorn — Capitol
- † Ring You Up — Wet Willie — Capricorn
- † A Trick Of The Tail — Genesis — Atco

### WXRT-FM — CHICAGO

#### Bob Shulman

- Five Leaves Left — Nick Drake — Island
- Nine — Tim Hardin — Antilles
- Country Gazette Live — Antilles
- Beware The Dog — Hound Dog Taylor — Alligator
- Wings Of Love — Temptations — Gordy
- Welcome Home — Osibisa — Island
- Cloud Dance — Colin Walcott — ECM
- Rockin' Duck — Grimms — Antilles
- \* Jailbreak (entire LP) — Thin Lizzy — Mercury
- \* Ted Nugent (entire LP) — Epic
- \* Horses — Patti Smith (entire LP) — Arista
- † Jailbreak (entire LP) — Thin Lizzy — Mercury

### KLOL-FM — HOUSTON

#### Jackie McCauley

- Morning Sky — Fool's Gold — Arista
- Life And Times — Billy Cobham — Atlantic
- Heaven And Hell — Vangelis — RCA
- Lady In Waiting — Outlaws — Arista
- You Can't Argue With A Sick Mind — Joe Walsh — ABC
- Takin' It To The Streets — Doobie Brothers — WB
- This Is Reggae Music, Vol. 2 — Various Artists — Island
- 20th Anniversary Of Rock And Roll — Bo Diddley — RCA
- Aurora — Jean-Luc Ponty — Atlantic
- Romantic Warrior — Return To Forever — Columbia
- Robin Trower Live — Chrysalis
- On The Road — Jesse Colin Young — WB
- \* Do You Feel — Peter Frampton — A&M
- † — (None)

### KAMC-FM — DALLAS

#### Stuart McRae

- Les Dudek — Columbia
- Cry Tough — Nils Lofgren — A&M
- Locked In — Wishbone Ash — Atlantic
- Jailbreak — Thin Lizzy — Mercury
- On The Road — Jesse Colin Young — Reprise
- Robin Trower Live — Chrysalis
- \* Fooled Around — Elvin Bishop — Capricorn
- \* Do You Feel — Peter Frampton — A&M
- \* Stranglehold — Ted Nugent — Epic
- † Cry Tough/Jailbait/For Your Love — Nils Lofgren — A&M

### KBPI-FM — DENVER

#### Jean Valdez

- Lady In Waiting — Outlaws — Arista
- Takin' It To The Streets — Doobie Brothers — WB
- I Want You — Marvin Gaye — Tamia
- Cry Tough — Nils Lofgren — A&M
- Wetter The Better — Wet Willie — Capricorn
- Morning Sky — Fool's Gold — Arista
- Jailbreak — Thin Lizzy — Mercury
- A Trick Of The Tail — Genesis — Atco
- Speed Of Sound — Wings — Capitol
- \* Silk Degrees (entire LP) — Boz Scaggs — Columbia
- \* Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- \* Kingfish (entire LP) — Round
- \* Run With The Pack (entire LP) — Bad Company — Swan Song
- \* Fleetwood Mac (entire LP) — WB
- \* Aurora — Jean-Luc Ponty — Atlantic
- † One By One — Fool's Gold — Arista

### KMYR-FM — ALBUQUERQUE

#### Steve Suplin

- Cry Tough — Nils Lofgren — A&M
- Amigos — Santana — Columbia
- Lady In Waiting — Outlaws — Arista
- Takin' It To The Streets — Doobie Brothers — WB
- Sunburst Finish — BeBop Deluxe — Harvest
- Les Dudek — Columbia
- Light Of The Night — Randall Bramblett — Polydor
- Aurora — Jean-Luc Ponty — Atlantic
- At The Sound Of The Bell — Pavlov's Dog — Columbia
- \* Free Bird — Lynyrd Skynyrd — MCA
- \* Fleetwood Mac (entire LP) — Reprise
- † Lady In Waiting (entire LP) — Outlaws — Arista

### KLOS-FM — LOS ANGELES

#### Tom Yates

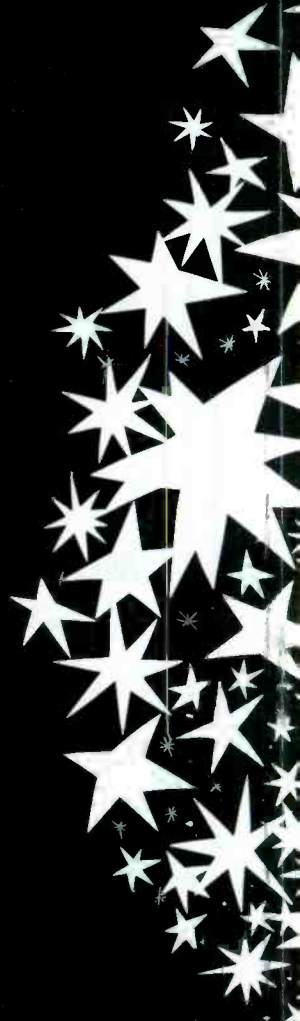
- Amigos — Santana — Columbia
- Cry Tough — Nils Lofgren — A&M
- Marriott — Steve Marriott — A&M
- Lady In Waiting — Outlaws — Arista
- Morning Sky — Fool's Gold — Arista
- Takin' It To The Streets — Doobie Brothers — WB
- \* Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- \* Dream Weaver (entire LP) — Gary Wright — WB
- † Takin' It To The Streets (entire LP) — Doobie Brothers — WB
- † Amigos (entire LP) — Santana — Columbia
- † Morning Sky (entire LP) — Fool's Gold — Arista

continued on pg. 48



"Lee Oskar is the greatest harmonica virtuoso magna cum laude to come along in this generation. The sound he elicits from his Golden Melody Honers has the purity of a Stradivarious violin. The melodies he has written on side one of his debut album, "Lee Oskar" (a Far Out Production on United Artists Records & Tapes) are the equal of anything written during the past three centuries. The hit single is contained on side two. "SUNSHINE KERI" will do as much to eternalize the name of Lee's wife as "Annie's Song" has done for John Denver's lady. Lee Oskar -- a worthy successor to the throne of Larry Alder."

— *Kal Rudman*





# Lee Oskar



From **WAR**. "Lee Oskar," his songs, his music, his first solo album.  
A Far Out Production on United Artists Records & Tapes.

UA-LA 594-G



©1976 FAR OUT PRODUCTIONS







# CBS Research Reveals Singles Buyers Profile

by John Mankiewicz

LOS ANGELES — The market research division of CBS Records has released an extensive study called "Today's Singles Buyers." Originally developed for and presented to CBS management, CBS decided to release that part of the study that they believed would benefit the entire industry.

## Specific Goals

CBS had very specific goals when they decided to undertake this project. They interviewed nearly one thousand buyers during the months of October and November 1975. These buyers were between the ages of ten and twenty-five, and a high percentage were black. Eleven markets were selected throughout the country, and all were outlets with high singles traffic. The markets were New York, Philadelphia, Washington, D.C., Chicago and Los Angeles. Concentration, in all areas, was specifically on the singles buyer.

The profile of the singles buyer was broken down into three groups: age, sex, and race. Thirty-five percent of these consumers were between the ages of 16-20. Forty percent were between the ages of 10-15, and twenty-five percent were between 21-25.

Fifty-five percent of the buyers were female. Seventy percent were white. Which leaves thirty percent of the buyers among the black population. However, the total black population in this country is in the neighborhood of ten percent. With this fact in mind it's clear that blacks are buying a lot of singles.

The purchases themselves were in three groups: rock/pop, r&b and "other." The first two were evenly split, with forty-five percent each, and other musical slots accounted for the remaining ten percent.

## Planned Versus Impulse

Another interesting area that the research team concerned themselves with was planned buying, as opposed to impulse purchases. They discovered that the latter category accounted for fifteen percent of the total buying. The figure, certainly substantial, reveals the power of a good point-of-purchase display. If that many people are going into the store with no particular idea of what they want, retailers, through display, must be making it impossible for their customers to leave the store empty-handed.

On the other hand there are those who go into their local shop with specific tunes in mind. When that single isn't there, CBS asked, what do they do? Eighty percent indicated that they would try to find it elsewhere. Thirty-five percent thought that they might buy the LP that the single was on, and thirty-five percent said that they would consider buying another single. The extremely high percentage of people who would look in other stores should be a strong watchword to retailers to keep their catalog and current chart singles well-stocked.

## Radio Power

The power of radio in singles sales came really as no surprise, with eighty percent of the singles buyers learning about their records from that medium. However, according to that same group of consumers, sixty percent want more singles played on the radio. And sixty-five percent said that the more often they hear a record, the more likely they are to buy it. Both viewpoints make for convincing arguments, each on different sides of the fence.

That large percentage of people who want the record played more often indicate that radio stations boost sales with shorter rotations. But almost that many want more records played. How can those two feelings be dealt with on one radio playlist? Can additions be made to the list and played more often as well? Is there a happy medium that can be reached? Certainly playlists have been pretty tight lately, and there is room for more records without limiting the number of times they are played. Just how many can be added, this is a crucial radio, and according to the CBS report, retail question.

How long does a record have to be played on the radio before singles buyers purchase the disk? The CBS report found out that sixty-five percent of the buyers wait three weeks or more after the first radio listen. In fact, the report stated, thirty percent of the buyers wait five weeks or more. This would seem to indicate strongly that records

must have a fairly long rotation life in order to generate steady sales.

## Singles Sales Rise

Retailers might be interested in the fact that seventy-five percent of the buyers said that they are buying at least as many, or even more singles than they bought last year. Certainly this is a positive sign for the industry: singles sales are rising. Just as important is the fact that among the twenty-five percent of the people who are buying fewer singles than last year, only forty percent of them attributed their drop in purchases to higher pricing.

The report reveals a rather startling fact: that is, only one buyer in ten feels that price is a deterrent to sales. And, the report continues, although sixty-five percent of the buyers are paying ten to twelve cents more, few of them are concerned. Thirty-five percent said that they're not paying more than last year.

The buyers also expressed strong

shopping concerns, with seventy percent reporting that they can't find singles in stock. And forty percent of those buyers said that the stores won't order singles. Retailers, with the evident rise in singles sales, should perhaps think of ways to revamp their ordering structure in order to satisfy this large market.

The CBS report also dealt briefly with LP and tape buyers. They found out three important trends. Like singles buyers, more LP and tape consumers are buying as much or more than last year. They shop until they find what they want. And, just like the others, LP and tape buyers often encounter out-of-stock problems.

## Two Kinds of Research

CBS market research does not usually release their information to the public. "This is the first time I can remember making our findings available to the industry," said Jerry Shulman, head of the CBS division. "We are constantly engaged in research, though. There are two kinds that we do. The first is primary research, and this is on-going. We conduct a national survey of both the record-buying and non-record buying public."

How is this survey set up? "We have a consumer panel," Shulman continued. "We hired a research company to recruit record buyers, and we now have about eight thousand that report to us regularly. Each year we get about sixty thousand different record reports, because these people are serious record buyers and give us information on everything they buy. We have a research staff that checks out the information, makes sure the numbers are correct, and feeds all the data into our computers. We also do custom surveys, like the singles, with a specific question in mind. We test advertising effectiveness as well, do research on the artist and figure out what form of advertising would be best for him. We do surveys and tests to find out merchandising information."

While this is the first report, or portion of one, that CBS has released, it is clear that the department is working all the time. There are six professional researchers employed in market research at CBS along with a full secretarial and clerical staff. They conduct massive interviews for each project. Virtually all of the surveys are internal studies, for the benefit of CBS executives, but it was decided to release this general information, according to Jerry Shulman, because it was food for industry thought.

## National Profile

Shulman brought up a point that is crucial when reviewing this singles study for practical application. "While we did work in eleven specific markets," he said, "it's important to remember that the results were tabulated with a national report in mind. This is not a report on singles buying in New York, or Philadelphia, or any particular market. It is an overall view. It was intended as a national profile. We show specifically that while the overall market is correct, people should be cautious about specific markets."

The report was given to the CBS promotion staff for their use. However, anyone who wants to read this interesting study can write to CBS for a copy. CBS has a top-notch market research department, and when they happen to release information that they've gathered through expensive and extensive surveys, retailers and people in other areas of the industry would be wise to take advantage of that report.

# T-Shirts To Pay Royalties

by John Mankiewicz

LOS ANGELES — Warner Special Products is introducing a line of tee-shirts, called Uppers, to be used for national retail sales. Fully authorized and licensed, the recording artists involved will receive a five percent royalty on each shirt sold.

The first group of shirts features the Warner Brothers logo, Glen Campbell, The Average White Band, Bette Midler, Manhattan Transfer, Linda Ronstadt, The Allman Brothers Band, James Taylor, Jethro Tull and the film Lisztomania (which features the Who's Roger Daltrey).

Warner Special Products is the licensing and merchandising arm of the Warner Communications music family, and has made agreements with each of the principals for the use of names and likenesses. The celebrities also have full artwork approval rights.

This is an unusual and precedent setting move in the tee-shirt merchandising phenomenon. The shirts have, in the past, been marketed in primarily two areas — at live performances and on the retail level. Warners, because they are licensing their tee-shirts and paying royalties, is prepared to come down hard on people who are selling shirts that make use of the names in the Uppers line.

"We're not going to concentrate on the one-shot deals," said Jim Bickhardt, spokesman for Warner Special Products. "You know, the guys that sell a few shirts at concerts. But we are going to keep a close watch on the retailers, to make sure that they aren't selling bootleg shirts."

The shirts will wholesale to retailers for around two dollars and fifty cents. They will also be sold directly to artists who handle their own merchandising. In the latter case, no royalties will be paid, of course, because the artist gets to keep the entire profit. Sales in retail situations will yield the five percent artist royalty — probably around twelve or thirteen cents a shirt.

The quality of the artwork in these shirts is of a generally higher standard than your run-of-the-mill rock 'n' roll tee-shirt. The celebrities have been involved in the decisions. Jim Bickhardt recently took the Warner Special Products ideas for a Fleetwood Mac design up to

Sausalito where the band was recording. Different approaches were discussed, and some changes were made that were amiable to both parties.

It is hoped that other companies will follow in the steps of Warner Special Products. The move is good for at least two reasons. On the retail level, buyers interested in the enormous tee-shirt market will have a definite place to purchase this kind of product, an established organization that he knows will be there for quite some time. And from the standpoint of the artist, this will create nothing but good feeling. If the Uppers line takes off, royalties could add up to a tidy sum. But even if sales are



ANONYMOUS man displays Manhattan Transfer shirt from the Warner Special Products Uppers line.

merely moderate, the artist will not have the feeling, as he does now in many cases, that he was ripped off, that people are making money off him like any other commodity.

Montgomery Ward will be the first chain to carry the Uppers line and the other accounts that Warner Special Products have talked to have been in that department store league. These kind of markets seem ideal for a start, the other departments in the store, besides the records, might lend the shirts the credibility of respectable attire, as opposed to the impulse promotion item that it is today.



**POINTS WEST** — Diana Ross continues her super strong image in the public pop-eye. With Motown's assistance she's doing something few artists ever get away with — coming off a monster #1 hit, "Theme From Mahogany," Diana's bullet has ricocheted back onto the CB charts twice. Here she is on the pop 100 at #61, in the form of "I Thought It Took A Little More Time" and at the same time she's split the r&b page open with "Love Hangover" at #66. Actually, the second single is a rush-release, as **The Fifth Dimension** also released a version of "Love Hangover," which appears on Diana's "Mahogany" LP. Motown took the 5th as an indicator. By the way, "I Thought It Took" and "Mahogany" were both written by **Michael Masser**, the same fellow who wrote "Touch Me In The Morning" . . . **UPSET STOMACH?** **Gary Davis**, who formerly headed up Warner Bros. promo dept., is free-lancing now. Anyone interested in a brainstorming session can reach him at (213) 761-0281 . . . Well, if it's absolutely impossible to bring the **Beatles** back together, we suppose we'd settle for the next best thing — some of that Beatle material rumored to exist but never heard (yet) by the public. And that's what we're going to get some of soon in the soundtrack called "20th Century-Fox Presents World War II With The Original Cast," in production now with **Artie Wayne's** partner, **Lou Reizner** at the helm. Reizner, who produced the **London Symphony Orchestra** version of "Tommy," should be comfortable with this **Russ Regan** concept which involves some of the leading vocalists from around the globe interpreting Beatle tunes including, as we say, several never-before-released . . . **Fuji Photo Film U.S.A. Inc.**, manufacturers of a complete line of tapes, has just made available a booklet, "Cassette Tape And How To Make It Work For You." Written on a non-technical level, it contains practical information on the selection and use of cassette recorders/players. Written by the by, in English.

**WHEW!!** Last December **Epic** bandgang **REO** (aka **Speedwagon**) was touring the midwest in high fashion until one night the boys somehow managed to misplace a wallet containing some \$2,900 in cash and another 3K in checks. It looked like a long sob until last week when a nine-year-old **Battle Creek, Michigan** lad spotted a thawed wad in the spring sod — the bungled bucks! So, the kid qualifies for a very handsome reward . . . as well as a commendation from your local police . . . **The Music Center** lit up in Los Angeles last week with the likes of **Bing Crosby** singing cuts from his new **UA LP**, "That's What Life Is All About." Also on hand — or foot — was **Fred Astaire** who has recorded another album with **Der Bingle**, "A Couple Of Song And Dance Men." Joining Crosby onstage were **Rosemary Clooney**, **Rich Little**, **The Joe Bushkin Quartet** with **Herb Ellis** and **The Nelson Riddle Orchestra**. The event raised money for the **Tarzana Psychiatric Hospital** and the **Sugar Ray Robinson Foundation** . . .

**EAST COASTINGS** — **Paul Kossoff** died in his sleep on a flight from Los Angeles to New York on March 19, of a heart and lung stoppage. Kossoff, 25, a founding member of **Free** and the lead guitarist of **Back Street Crawler**, had suffered a similar stoppage in August 1975, being technically dead for 35 minutes. Kossoff was a classically trained guitarist who took to playing rock and roll after seeing **Eric Clapton** in **Cream**. He formed **Free**, which also contained **Paul Rodgers** and **Simon Kirke** now of **Bad Company**, and when he left that group did a solo album called "Back Street Crawler." He also toured with folk artist **John Martyn**. He then formed the group **Back Street Crawler**, which released an album on **Atlantic** recently. He was to leave for London shortly where he was to mix **Back Street Crawler's** second album, which will probably be released by **Atlantic** in late spring or early summer . . . **Lou Reed**, who recently split with manager **Dennis Katz** and is now managed by **Alice Cooper's** booking agent **Jon Podell**, was a house guest of **Podell's** recently. Also staying with **Podell** was **Dicky Betts**. Reportedly, when the two were introduced, they claimed to have never heard of each other, and when left alone to get acquainted, got into a fistfight . . . **HEAVY ALBUMS NEWS** — The new **Led Zeppelin** album, "Presence," is now set for release the first week in April. The **Stones** album, "Black And Blue," is skedded for April 15 . . . **Clive Davis** was reportedly the only "heavy" who actively was dancing in his seat at **Bob Marley and the Wailers'** performance at the recent **NARM Convention** in Florida . . . **Capitol** is releasing a best of the **Raspberries**, sure to be one of the top albums of this bicentennial year . . .

Last Wednesday night was a busy night on the N.Y. rock and roll circuit. There was **Elliott Murphy** making a rare N.Y. concert appearance at the **Bottom Line**, **Patti Smith** getting mixed reviews at **Avery Fisher Hall** and **Robin Trower** and **Wishbone Ash** (who secured an encore) at the **Garden**. Capping all this activity was a party given for **Tower** at a suite in the **Time-Life Building**, which was attended by the members of **Genesis**, **Lou Reed**, **Rick Derringer** and **Andy Warhol**. Also attending were **Robin Trower** and his band and **Wishbone Ash** . . . Speaking of **Genesis**, popular demand has dictated that they add a third show at 11:30 on April 9 . . . Have you heard the one about the **Kinks** going back to the **Brothers Warner**? . . . **Queen** did some backing vocals on the upcoming **Ian Hunter** album . . . **Ellen McIlwaine** will open the remaining dates of the **Laura Nyro** tour . . . **Atlantic** has obtained the rights to the first two **Roxy Music** albums, originally released on sister **Warner Bros.** . . . and will release them in a double package . . . **The Manhattan**

**Transfer** held a news conference recently to announce their upcoming four-week European tour which will bring them through England, Scandinavia, Holland, Germany and France during late April and early May. While the proceeds were proceeding, **Robert Redford**, in the **Warner Comm** building presumably in connection with the upcoming motion picture "Ali The President's Men," poked his head in and flashed the old ivories. The **Transfer** tried to get him to pose for some photos with them, but he eluded them. Said **Transfer Aian Paul**, "He missed his chance."

phil dimauro/eric rudolph

## 1976 NARM Award Winners

**HOLLYWOOD, FLA.** — The 1976 Awards presentation of the National Association of Recording Merchandisers tailed up with **MCA Records** picking up four awards, two each for **Eiton John** and **Olivia Newton-John**, making **MCA** the most represented company. **A&M's** **Captain & Tennille** garnered two awards in their first year as nominees.

The best selling award winners are:

### BEST SELLING ALBUM

Captain Fantastic and the Brown Dirt Cowboy — Eiton John — MCA

### BEST SELLING HIT SINGLE

Love Will Keep Us Together — Captain & Tennille — A&M

### BEST SELLING ALBUM BY A MALE ARTIST

Captain Fantastic and the Brown Dirt Cowboy — Eiton John — MCA

### BEST SELLING ALBUM BY A FEMALE ARTIST

Have You Never Been Mellow — Olivia Newton-John — MCA

### BEST SELLING ALBUM BY A MALE SOUL ARTIST

Barry White's Greatest Hits — Barry White — 20TH Century

### BEST SELLING ALBUM BY A FEMALE SOUL ARTIST

Inseparable — Natalie Cole — Capitol  
Love To Love You Baby — Donna Summer — Casablanca (tie)

### BEST SELLING ALBUM BY A MALE COUNTRY ARTIST

Before The Next Teardrop Falls — Freddy Fender — ABC

### BEST SELLING ALBUM BY A FEMALE COUNTRY ARTIST

Have You Never Been Mellow — Olivia Newton-John — MCA

### BEST SELLING MOVIE SOUNDTRACK

Tommy — Polydor

### BEST SELLING BROADWAY CAST ALBUM

The Wiz — Atlantic

### BEST SELLING ALBUM BY A GROUP

One Of These Nights — Eagles — Asylum

### BEST SELLING COMEDY ALBUM

Is It Something I Said — Richard Pryor — Reprise

### BEST SELLING JAZZ ALBUM

Mister Magic — Grover Washington Jr. — Kudu

### BEST SELLING CLASSICAL ALBUM

Mussorgsky, Pictures At An Exhibition — Tomita — RCA

### BEST SELLING CHILDREN'S ALBUM

Mickey Mouse Club — Disney and

### BEST SELLING ECONOMY ALBUM

High Water — Beach Boys — Pickwick

### BEST SELLING MID-PRICE ALBUM

Songpainter — Mac Davis — Columbia

### BEST SELLING ALBUM BY A NEW ARTIST

Love Will Keep Us Together — Captain & Tennille — A&M

### NARM PRESIDENTIAL AWARD

Cy Lesite — Pickwick International

### NARM PRESIDENTIAL AWARD (Artist)

Paul Anka

### NARM RACK JOBBER AWARD

Heilicher Brothers — Minneapolis

### NARM RETAILER AWARD

Sam Goody — New York

### NARM ACHIEVEMENT AWARDS (Anti-piracy)

Chuck Blacksmith — ABC/Seattle  
John Cohen — Disc Records/Cleveland

Richard Greenwald — Interstate/Maryland

Henry Hildebrand — All South/New Orleans

Stan Lewis — Stan's/Shreveport

Sam Marmaduke — Western Merchandisers/Amarillo

Jim Schwartz — Schwartz Bros./Washington, D.C.

Gene Silverman — Music Trend/Detroit

Leonard Singer — Associated/Phoenix

Manny Germain — U.S. Records/Boston.

# MAO TSE TUNG HAS NATURAL GAS.

## Computer New Wholesale Tool fr 12

business, **CHC** mailed out, under the auspices of **NARM**, questionnaires to 150 companies. Fifty-six companies responded, of which 40 were in distribution or rack jobbing and were already using minicomputers in one form or another. Of those responding, 75% or 42 members use some sort of minicomputer system for data processing, 33 **NARM** members use them for payroll and other accounting functions and 24 use minis for accounts receivable, general ledger accounting and invoicing. Only 14 **NARM** members who responded use their computers for any sort of inventory control. And while some independent distributors who are tied to rack jobbing organizations use their minicomputers to keep track of inventory on the distribution side, no pure independent distributor uses a computer for inventory. In fact, added **Joel Diamond**, vice president of **CHC**, "The majority of the industry uses computers simply as high speed bookkeepers." And more than half of those who presently have a computer system would like to change or replace their system.

Installing a computerized inventory system could solve many of a rack jobber's problems, the **CHC** people felt. When a ticket system is used, the time it

takes to process an order (after the ticket is received) can be cut down to two hours, from entry of the order into the computer to the order being packed and ready for packing.

### Cost

What would a fully equipped, fully installed minicomputer system cost? For an account that does more than \$100 million a year, it would cost from 1/2% to 1 1/2% of sales per year, or between half a million and one and a half million every year. A smaller company in the \$5-\$25 million range could expect to pay 1%-2% of sales, on a one-time basis (not every year) plus annual maintenance charges. How high the cost goes would depend on how elaborate the equipment is. And at the same time, the system could be used for bookkeeping and accounting functions, for added potential savings there.

### Advantages

The speakers addressed themselves to the question of which system currently used in the record business, tickets versus the scanner, was superior. **Diamond** indicated he was unable to make a recommendation as to which system was superior. Both systems are now being used by major rack jobbers around the country (**Cash Box**, March 27).





## Olivia Newton-John Hudson Brothers

ANAHEIM CONVENTION CENTER, ANAHEIM, CA. — Olivia's performance at Anaheim was as developed a stage show as her vocal accomplishments and past superstar successes. The MCA recording artist, some people finding her just acceptable in the past, is as talented as she is beautiful. The show must have gone for an hour and a half, and on one song, "If You Love Me," she had to come back and do four encores of just the last chorus to please the audience. Her vocal range has certainly widened, a Dolly Parton "Jolene" song, that she performed to highest octaves with no frailties ... no mistakes ... no errors. She's loud on some songs, but works the mike with no problems, where so many artists overdo it and distort their sound. Then calm Olivia Newton-John down, to do a song like "Pony Ride," the most mellow tune of the night, and even the softest, quietest line of the song is accomplished with such a degree of professionalism that there's no doubt about any material this artist could perform. Backed by an excellent group with vocals and instrumentals, the show was thoroughly entertaining. Olivia's retorts to some people who yelled "I love you" and such from the audience was quick, spontaneous, and clever. Most impressive thing though was "Please Mr. Please," on which she looked down as if depressed on certain lines of the song, interpreting it very beautifully and tenderly.

The Hudson Brothers are almost too cute in performance. A viable Elvis imitation, high vocals reminiscent of the Righteous Brothers style, and perfect vocal harmony on "So You Are A Star," highlighted their show. However, the constant referral to toilet jokes and barbs about that item were annoying, not funny, and will be avoided in the future if the Brothers want to make their entire act a resounding entertaining set.

j.b.c.

## Lynyrd Skynyrd Outlaws

HOLLYWOOD PALLADIUM, HOLLYWOOD — The tremendous success of Lynyrd Skynyrd's mid-March appearance in Los Angeles at the Palladium was only negative in one respect ... that there wasn't more of their Florida bred and internationally known Southern fried rock to continue way into the night. The SRO sold-out concert provided Skynyrd fans with much more than their money's worth, hammering out tunes from their latest MCA album. Rossington and Collins on guitar, Billy Powell and Leon Wilkeson outdid their respective keyboard and bass offerings. Ronnie Van Zant's vocals delivered high above the versatile instrumentation provided from the group, and then drummer Artimus Pyle, you got Lynyrd Skynyrd shooting their way into a crescendo built on "Gimme Back My Bullets." Back out in the lobby of the Palladium, you had to stand on the stairs just to get a look at 'em, beeing out "Searching," "Double Trouble," which landed at #98 on this week's CB chart, and "I Got The Same Old Blues." It was a great show, and for anyone who got into the concert by mistake, Lynyrd Skynyrd gained a new fan.

The Outlaws fronted Skynyrd turning in a show that set the night for one of the best double bills ever. Same style as Skynyrd, rockin' and rollin' at completion of their set, with all members of the group letting their instruments, the music, and their bodies do a rhythmic choreography ending that had everybody watchin' and lookin', for once.

j.b.c.

## Ella Fitzgerald

EVERY FISHER HALL, NYC — Billed as "An Evening With Ella Fitzgerald," this concert program arranged a wealth of fine music around its central focus. The show was wisely arranged in graduated steps of instrumental density with Joe Pass' opening solo guitar. His improvisations were based around tunes like "Summertime" and "Theme From Black Orpheus," although the songs themselves were not so important as the rhythmic and harmonic turns he took, and the modulating bridges he constructed between songs. Pass' work can be heard on his Pablo disk, "Virtuoso." Roy Eldridge followed, backed by the Tommy Flanagan Trio. Eldridge ("Little Jazz") played trumpet with a master's ease, and was the entertainer/vocalist on "The St. James Infirmary Blues." Opening the second set, the versatile pianist Tommy Flanagan featured bassist Keter Betts, performing a flamenco inspired solo which really didn't show his abilities half as well as his work with Eldridge and the group. Bobby Durham's drum solo, on the other hand, was a truly amazing display.

## Freddie Cannon Coasters Chubby Checker

MAGIC MOUNTAIN, Valencia — Amidst the Log Jammer, Jet Stream, Swiss Mist and the rest stands the Magic Mountain Theatre. Well the piece will probably never be the same after Dick Clark's Rock & Roll Show. Dick played host as he helped re-live the golden days of rock & roll, with stories, and old footage from his shows.

Helping him out to create the magic of an era gone by was Freddie Cannon. Freddie is quite a showman as he really started things cooking. Everybody joined him to get down while he wailed to his old hits "Palisades Park," "Tallahassee Lassie," "Way Down Yonder In New Orleans," and "Where The Action Is." Freddie strutted his stuff on stage and got everyone to their feet. Freddie also has a new single out on Claridge Records entitled "Sugar."

The Coasters came out next and ran through their hits of years ago which included "Yakety Yak," "Little Egypt," "Poison Ivy," and the classic "Charlie Brown." The featured headliner was Mr. Twist, Chubby Checker. Chubby today is a very polished performer who got down to the nitty gritty as he worked out to his hits "Let's Twist Again Like We Did Last Summer," "The Twist," and "Limbo Rock." Chubby really burned up the stage with his frantic and frenzied dancing moves. The show was well received by all and showed that rock & roll will never die.

j.l.

## Roy Head

ROOM OF THE STARS, L.A. — Since his rock smash of 1965, "Treat Her Right," Roy Head has not been very visible on the music scene, until his emergence as a country artist last year with his hit "Most Wanted Woman" on Shannon. Now on ABC/Dot, Roy Head seems certain to make up for lost time. With an exceptionally dynamic stage presence coupled with one of the better voices in pop or country, Head opened his debut at L.A.'s newest country venue with his early rock hit before moving into more country oriented material, including "Easy As Pie," "Rainy Day Woman" and his newest ABC/Dot release, "The Door I Used To Close." Head brought the set to a rocking finish with "Honky Tonk Woman." He was backed by house band Dave Spencer and his Music Dispensers, featuring Garland Frady, who also provided a pleasant opening set.

i.c.

Ella's emergence was met with applause, which steadily intensified. Terms capable of describing this lady are difficult to find, since she proved herself a genius at age 17, and has developed and matured with that talent. Her appeal is multidimensional; she can satisfy the listener interested in the pretty rendition of a song, yet her style and technique are a source of amazement to those who thrive on the finer points of jazz improvisation. Ms. Fitzgerald performed a scat dedicated to "Little Jazz," and standards like "Mountain Greenery" and Mel Torme's "Born To Be Blue." By her announced choice, she did a few current hits, "Feelings," "You've Got A Friend," and a funky rendition of "Ease On Down The Road," where she proved she could rock, if in small doses. No matter what the style, Ella and the band worked together superbly.

Ms. Fitzgerald and Pass performed two numbers together, previewing a forthcoming album they recorded for Pablo. Until then, Ella's latest on the Pablo label remains "Ella and Oscar" also featuring Oscar Peterson.

p.d.

## Rush/Stars

STARWOOD, L.A. — Another Canadian contribution to America, Geddy Lee, Alex Lifeson and Neil Peart, better known collectively as Rush, surged onto the Starwood stage recently. With the shrill of extremely high voices, and very soft to very loud instrumentation on some of the material from their new Mercury LP, the group turned in an adequate set to a packed house. What seemed to stand out at the show was an overpowering lead guitar that sometimes stood in the way of the other backup arrangement, but a very cosmic blues and heavy metal combination, utilizing many multi-colored spotlights in a rhythmic on/off fashion to match the music's beat, was performed well. The "short story," as the cosmic, spacey interpretation was announced, consisted of talk and background music and vocals, branching at times into heavy metal. It was interesting, certainly different, but after a short time, the effect began to wear.

The Stars were out this night. With the entire set strong and polished, this group established phenomenal stage presence immediately. Three guitarists, who move most effectively with their music, and two drummers, whose percussion effect on songs like "We Can Love," and "Houdini Of Rock And Roll" fully highlight the guitar riffs, make up the Stars. The group is very, very impressive, with both a professional look on stage and an image that many newer groups would consider competition to the maximum.

j.b.c.

## Gloria Lynne

STARWOOD, L.A. — It isn't often when a performer totally knocks an audience out the way Gloria Lynne did last week at the Starwood. Gloria who is back into the swing of things now did just so in probably the finest show this local L.A. club has presented.

Newly signed to ABC/Impulse Gloria is a real musical veteran. Ably backed by a four piece ensemble Gloria's voice filled the room with love, peace and happiness. Her style was very romantic and very easy, relaxed and spiritual.

Showcasing material off her latest LP "I Don't Know How To Love Him," Miss Lynne swept the crowd off their feet with "Thank You Early Bird," "Out Of This World" and "Visions." Probably the most outstanding number of the set was a very funky and soulful version of "I Can See Clearly Now." It's nice to see Gloria Lynne back where she belongs.

j.l.

## Eric Carmen Andrew Gold

THE ROXY, L.A. — On Sept. 26, 1973, the Raspberries made their N.Y. City debut at Carnegie Hall. A favorite that evening was their version of the Phil Spector/Ronettes hit "Be My Baby." Oddly enough, Eric Carmen and band encored with that same tune on opening night of their return engagement in L.A.

Several changes have occurred since the Carnegie Hall debut, most notable of which is the break-up of the Raspberries last year. Eric Carmen has since made his solo L.A. debut in Dec., 1975 with a new band (yes, that is Michael McBride, former Raspberries alumnus on percussion), a new sound, and a new label, Arista Records. Having adjusted to these changes, the changes we are most concerned with at present are between Carmen's L.A. debut and his return.

The first showcasing was a rousing prelude of what fans witnessed last week to be the apparent truth. The Sweet tour has enhanced Carmen's stage presence considerably. This time round he is much more self-assured of his ability to appeal both musically and personally. Conversing more with the crowd now than before, he neatly breaks down the barrier between audience and stage.

The six member band has also grown with a welcome glimpse of individual personalities coming through. Whether it is intentional or not, the fact that the emphasis now seems to be more on the band including Carmen as opposed to just Carmen backed by the band, is a more gratifying experience for the listener. Basically the band as a whole is just more comfortable with each other with boundaries and freedoms more clearly/easily arranged spontaneously on stage.

The Eric Carmen Band is a versatile growing onslaught of unpretentious corrugated pop/rock.

Andrew Gold opened the show with an easy going folk-rock flavored set dedicated to Linda Ronstadt. Although Gold, who recently released his first Asylum LP "Andrew Gold," showed complete control of acoustic guitar, the pace of his set lacked variety. More temperament in his set would not only broaden his appeal but augment his current polished efforts.

j.w.

## Donna Fargo

PALOMINO, L.A. — Donna Fargo's opening song of her recent appearance at the Palomino was "I Believe In Music." The very successful singer-songwriter, who self-penned her hit, "Happiest Girl In The U.S.A.," has had the public believing for some time now. Donna's vocals are different. She has a unique jack rabbit staccato type of delivery on tunes like "Superman," and "You Can't Be A Beacon." She laughs at her own jokes, she laughs at jibes from her band members, and she is one of the most totally sincere country performers, who comes across so real that you feel you've known her after only the first tune. The North Carolina born songstress inspires words *individually* as she voices songs like "U.S. of A.," which possibly was the best vocal of the night. The outstanding feature of Donna's show was a medley of three of the top five songs nominated for this year's Academy of Country Music awards. Beautiful transitions and a medley that made you wish there was more, included "Before The Next Teardrop Falls," "Somebody Done Somebody Wrong Song," and a very emotional "I'm Not Lisa." Donna Fargo "believes in music" as much as "music and people believe in her."

j.b.c.



**Country Artist Of The Week  
Roy Clark**



**"The Entertainer"** — Take a lively banjo, add the fullness of a twelve string guitar, and blend in the sweetness of a classic guitar. Mix well with an accordion, piano, trumpet, trombone and drums and you've got the makings of a great all-around band. Add a topnotch vocalist with a high caliber wit and you've got a sure fire formula for Roy Clark.

Multi-talented Roy Clark does it all. He's all those talents rolled into one, and he's worked the Glen Campbell show, the Johnny Carson show, the Johnny Cash show, Hollywood Palace, the Jackie Gleason show, the Merv Griffin show, The Beverly Hillsbillies, Shindig, Dick Clark's American Bandstand, Joey Bishop show, and the Bing Crosby Christmas show, plus others like the Tom Jones show, a Jim Nabors special, the Flip Wilson show, the Mac Davis show, ABC's Hee Haw, and that's an outstanding pickin' and grinnin' record for one whose teachers said would "never amount to anything because he doesn't take anything seriously."

This "one man variety show" was born in Meherrin, Virginia, and got his start by winning the country music banjo championship twice.

Following a three-year stint as a regular on Jimmy Dean's show and a spell of co-hosting his own show, Roy's endless talents took on a new dimension when he played the dual role of "Cousin Roy"

and "mother Myrtle" on the Beverly Hillsbillies. Now his co-hosting job on Hee-Haw allows Roy the opportunities to apply his variety of "country corn to master instrumentalist" abilities.

On signing a long term contract with Dot Records, Roy recorded a beautiful ballad entitled "Yesterday When I Was Young," followed by various instrumental and vocal singles such as "September Song," "I Never Picked Cotton," "Thank God And Greyhound" and "Come Live With Me," plus "Honeymoon Feeling" and "Heart To Heart."

His latest release on Dot Records "If I Had To Do It All Over Again" was produced by Dot Records president Jim Fogelsong.

In 1973, Roy became the first country performer to win all three country honors in one year. The Country Music Association, The Academy of Country Music, and The American Guild of Variety Artists each presented him with their country entertainment of the year award. He is also the first country music artist to be enshrined in the world famous Movie-land Wax Museum in Buena Park, California, and his life-like wax statue is on display at the Orlando, Florida wax museum. Roy also has written a diet book titled "Roy Clark Stuff Yourself Diet Book."

Exclusive management is by the Jim Halsey Company, Inc.

**For Loretta Lynn MCA Sets April Push**

LOS ANGELES — MCA Records has set the month of April as the start of an extensive marketing campaign titled "A Tribute To Loretta Lynn" to coincide with the April release of Ms. Lynn's autobiography, "Coal Miner's Daughter." Special merchandising aids such as book markers, in-store displays utilizing the book cover graphics plus the "Coal Miner's Daughter" album, and brochures for counter displays and posters have been prepared using the "Coal Miner's Daughter" theme plus Loretta's extensive catalog.

The print media section of the campaign has been aimed primarily at the consumer publications.

A special TV commercial, plus radio and television spots have been prepared to highlight Loretta's catalog product plus her newest album "When The Tingle Becomes A Chill."

Ms. Lynn's autobiography has been chosen as one of the next selections by Doubleday Inc.'s Book-of-the-Month Club, The Literary Guild. The paperback rights to the book have been sold to Warner Brothers.

**Truckers Pick Rich**

NASHVILLE — Epic entertainer Charlie Rich will headline The Second Annual Truck Drivers Country Music Awards Show in McCormick Place, Chicago, on June 26. Rich was the 1975 recipient of The Truck Drivers' Best Country Male Vocalist of the Year Award, one of ten

categories of competition voted upon by professional truck drivers. The show is sponsored by Fram Corporation, Radio Shack, and "Open Road Magazine," and is the mid-point event of a two-day convention of owners-truckers, to be held June 26-27 under sponsorship of The National Independent Truckers Unity Committee.

**Nashville Hosts Country Seminar;  
Country Radio #1 Goal Is Theme**

NASHVILLE — The Seventh Annual Country Radio Seminar, held at Nashville's Airport Hilton, March 19 and 20, hosted a total of over 350 registrants who participated in the broadcasting industry dynamics confab. Over 70% of the executives attending are directly involved in broadcasting while the remaining participants serve in related fields, such as the print media and recording industry.

**#1 — A Reality**

Operating under the theme of "Country Radio #1: A Reality," the seminar featured discussion groups, panels, visual displays, presentations and guest speakers on virtually every phase of radio broadcasting.

C.W. McCall provided the Friday morning keynote address. The 1976 edition of the Country Radio Seminar, under the guidance of seminar chairman Frank Mull and agenda committee chairman Bob Mitchell, general manager, KCKC, commenced with an initial session on "New Ideas To Improve Your Sound." Moderated by Mac Allen, national p.d., Sonderling Broadcasting Chain, the session hosted Rick Stevens, broadcast automation specialist and Keith James of Moffat Communications, Ltd. as presenters. The morning's business concluded with a commentary by Hal Smith, operations manager, KLAC and a presentation by Eric Small of ERA, Inc. on "Sound Ways to Clean Up Your Act."

**Panel Discussions**

Friday afternoon luncheon speaker was Tom T. Hall and two panel discussions were featured: "Everything You Wanted To Know About Formats — So Ask!" moderated by Bob Yound, p.d., WMC and included panelists Chris Collier, p.d., KICK; Bobby Denton, p.d., WIVK; Johnny Gray, p.d., WYDE; Cliff Haynes, p.d., KNEW; Mike Haynes, p.d., WKDA; Bob Hooper, p.d., WESC; Ben Payton, p.d., KAYO; Lee Phillips, p.d., WNYN; Bob Rose, p.d., KFEQ; Ed Salamon, p.d., WHN; and Marty Sullivan, p.d., KRMD. The "Selecting Music For Airplay" session closed the Friday after-

noon activities and spotlighted moderator Don N. Neison, g.m., WIRE. A presentation on "Selecting Music . . . By Research" was delivered by Todd Wallace, of Radio Index in Phoenix. The second portion of "Selecting Music for Airplay — By Ear" hosted moderator Charlie Monk of ASCAP and panelists Gerry Wood of Billboard, Don Cusic of Record World, Juanita Jones of **Cash Box**, Janet Gavin of The Gavin Report, Terry Wood of WONE, Wait Turner, p.d., WIL; Ron Norwood, p.d., KGA; Gary Kines, p.d., WSON; Sid Wood, p.d., KSMN; and Chris McGuire, m.d., WKDA. "Get It Off Your Chest" rap room discussion sessions Friday evening, moderated by Dave Donahue, p.d., KHAK, featured topics such as free shows versus paid concerts, and the pros and cons of lyrical content. In closing the first evening's activities, special presentations by Bob White and Allen Young of *Billboard*, John Sturdivant and Marie Ratliff of *Record World*, and Juanita Jones of **Cash Box** centered on "Chart Methodology Analysis," and "The Relationship of Airplay and Sales."

**Ratings Study**

An opening address by Jim Gabbert, president of NRBA and president of San Francisco's K-101, began Saturday's business meetings. The morning schedule hosted an in-depth discussion on "Ratings: A New Look At Audience Research." Moderated by Wait Turner, p.d., WIL, Jack McCoy of DPS, Inc. presented a focus on ratings entitled "Chapter 1, Chapter 2." Bob Pitman, p.d., WMAQ focused his ratings presentation on "Breaking Out Your ARB." The Saturday morning activities closed with a feature presentation by Jason Shrinky of The Stambler & Shrinky law firm on "The FCC (So You Can Understand It)."

The seminar's last formal meetings included a video presentation by Terry Wood, operations manager, WONE on "Selling Yourself," followed by a panel discussion on "You're In Charge — Take Charge!" The panel, moderated by Don

*continued on pg. 40*



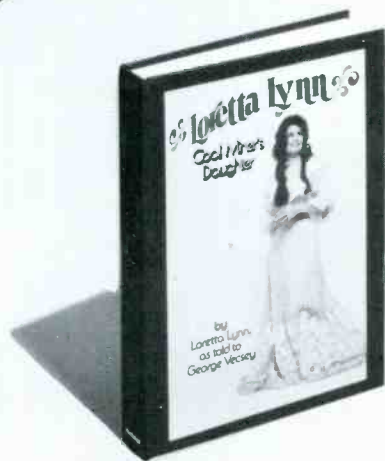
**SEMINAR SUCCESS GROUP** — Pausing after the Seventh Annual Country Radio Seminar's last formal meetings are many of the committee chairmen and directors who participated in the highly successful broadcasting industry dynamics confab. At top, left to right, are: committee chairman Nick Hunter, seminar director Charlie Monk, seminar director Tom McEntee, agenda committee chairman Bob Mitchell and seminar chairman Frank Mull. Seated from left to right are Judy Harris, reservation co-chairman and seminar secretary; Margaret Beeskaw, registration committee chairman; Ellen Tune, arrangements committee chairman; Jerry Seaboit, seminar director; Susan Roberts, reservations chairman; and Jean Stromatt, registration committee chairman.



Stand up and cheer  
**Loretta Lynn**  
and her new single  
**Red, White And Blue**

MCA-40341

It's from her album "When The Tingle Becomes A Chill"



**April is Loretta's month**

Watch for her new book and MCA Records merchandising aids



## country roundup

**Tom Bresh**, country music recording artist, has been signed as spokesman for the broadcast media portion of an extensive 1976 all-media advertising program for Price's Dairies, a leading producer and distributor of dairy products in New Mexico and West Texas. Bresh, widely known for his "Soda Pop And Gumball Days" single and night club dates throughout the west, has just cut a new LP.

For the first time in several years, MCA recording artist **Loretta Lynn** has written and recorded a song. It's a variation of the bicentennial theme called "Red, White And Blue" from her latest album titled "When The Tingle Becomes A Chill."

**Olivia Newton-John** went from Los



**BURT IN 'GATOR'** — Burt Reynolds makes his directorial debut in United Artists' "Gator," which opens in Nashville May 21. Reynolds also plays the title role of Gator McKlusky in the film, which was shot on location in Georgia.

Angeles to the Houston rodeo to begin her 1976 spring tour aboard a specially designed private jet known as the Starship. The jet was renamed "Olivia" in her honor and includes such comforts as her own suite in the back of the plane, video tape equipment and a plush lounge for her guests.

MCA recording artists **Jack Greene** and **Jeannie Seely** will host the Eighth International Festival of Country Music at the Empire Pool, Wembley, England on April 17-19, which will be videotaped and aired by the BBC in three prime time programs. Jack Greene's single "Don't Let Things Be The Way They Were In Birmingham" is the latest MCA release. "Birmingham" was written by Bill Eldridge and Gary Stewart. Jeannie Seely's newest single release is "Since I Met You Baby" written by her stepson J.R. Cochran and cousin Cliff Cochran.

April is **Loretta Lynn** month at MCA Records.

**Jerry Jordan** gets an unexpected call on his cb radio from the "Big Smokey In The Sky" in his latest MCA Records release. "Don't Call Me I'll Call You." Jerry stopped by the MCA offices in Universal City, California to visit the staff and complete an edited version of the title cut that will be made available for radio stations.

**L. Russell Brown** has been elected director at large in New York of the Nashville Songwriters' Association. Brown is the writer of "Knock Three Times," which was a #1 record for Crash Craddock and "Tie A Yellow Ribbon (Round The Old Oak Tree)," which went #1 for Johnny Carver.

**LaCosta** and **Tanya Tucker** have just completed recording at Nashville's Sound Shop Studios, with Jerry Crutchfield producing both sessions.

The **Charlie Daniels Band** broke a recent recording session in Macon, Georgia, to appear as the featured guest on the 12th taping of KLRN's PBS series "Austin City Limits." Within eight hours after word was spread via Austin radio that the Armadillo World Headquarters would open its doors on a Monday night, normally a closed night, for a midnight set by the CDB, there wasn't a \$3.00 ticket inside or outside the Austin city limits. It was the fastest sellout in the history of the Armadillo World Headquarters, grossing \$4,500 and drawing 1,500 "long neckers."

Cedarwood and Rounder Records announced the release of a new album by popular college circuit artist, **Anne Romaine**. The album was produced by John E. Denny and took nearly a year to finish. Anne, who hails from Atlanta, Georgia, wrote many of the songs on the album. Her increasing popularity on the college campuses and in the folk music field has caused a demand for her performances on records. The album is titled "Gettin' On Country."

Ampex Corporation chose Nashville as one of four locations worldwide to introduce the third generation of their Master Maker series of multi-track audio recorders, the MM 1200. The introduction was held at the Spence Manor Motor Hotel.

Country-pop recording star **Jud Strunk** will be appearing at Paul Colby's Other End in New York from March 30 through April 14. Jud, once a regular on "Laugh-In," has created an act that combines good-time music with good-time humor along with a pungent whiff of the Maine woods from which he hails. Jud's current single, "Pamela Brown" is on Melodyland Records.

**Dottsy** was guest star at the re-enactment of the Battle of the Alamo in Bracketville, Texas on March 6, as part of a bicentennial event sponsored jointly by the Bi-Centennial National Re-Enactment Society and the Texas Army. The official re-enactment was attended by over 2,500 people, while some 4,000 individuals participated. Rice University in Houston filmed the battle as a documentary project, and the Daughters of the American Revolution have commissioned a film for public service television.

**Jim Ed Brown's** new record, written by fellow RCA recording artist **Gary S. Paxton**, is set for a March release. "It's a great ballad that's tailor-made for Jim Ed," reports producer Bob Ferguson. The single shipped March 7.

Tennesseans will be seeing lovely **Jeannie Seely** on the statewide "Tennessee Beautiful" campaign which kicks off April 11.

**Moe Bandy's** next single, "The Biggest Airport In The World," was penned by Whitey Shafer only 30 minutes before Moe was set to record. Whitey called producer Ray Baker to ask him if he wanted the song, and Ray said to bring it on down to the studio. Finishing touches were still being added just 10 minutes before Moe stepped up to the mike to record.

**Little Richie Johnson** will release a new single by **Lloyd Green** next week. Green, one of the top steel men in the country, has had several big singles and albums in the past years and this will be his first for the new label. The Little Richie Johnson Agency will handle national promotion. Distribution will be handled by Sounds of Music Distributing Company.

**Hank Thompson and the Brazos Valley Boys** will have two complete sets of costumes designed by Harvey Krantz for their upcoming opening in Las Vegas, March 29 for three weeks at the Landmark Hotel.

**Roy Clark** has a busy television

schedule coming up, after finishing six major shows he'll be doing the "Bell Telephone Special" with Bing Crosby and Liza Minnelli, "The Captain & Tennille Special," "Mac Davis Show" to air April 29, "The Andy Williams Show" to air in April, and a spot with Arthur Fiedler and the Boston Pops Symphony, May 1 and 2.

**Freddy Fender** broke the Astrodome attendance record for a country show when 47,000 turned out for his February 27 show at the Houston livestock show and rodeo. Freddy left March 15 for a month long tour of Australia and New Zealand. "You'll Lose A Good Thing" is his current ABC/Dot single.

Mercury Records is shipping **Jacky Ward's** new single this week entitled "She'll Throw Stones At You." The song is a take off on the old saying, "when I make love to her, she'll throw stones at you." I guess I was too young to remember that old saying. Eddie Burton, Jacky's guitar lead, wrote the flip side, "One Pillow Between Us."

ABC/Dot recording artist **Don Williams** has signed with Hecht Harman Vukas Creative Communications, Los Angeles, for exclusive worldwide publicity and public relations.

**Dale McBride**, Austin-based member of

*continued on pg. 42*

## Thompson's Western Swing

TULSA — ABC/Dot recording artist Hank Thompson, will be appearing at the Landmark Hotel in Las Vegas March 29 through April 18 and at the Nugget in Sparks, Nevada April 19-28. Known as the "King of Western Swing," Hank will bring his big band sound to Nevada. Hank Thompson, who has had hits cross from country to pop, has also been successful in adapting pop to western swing. His current LP is titled "Hank Thompson Sings The Greatest Hits Of Nat King Cole" and his single is "Asphalt Cowboy."

Joining Hank will be the Brazos Valley Boys who appeared with him at the Golden Nugget first in 1958. Also on hand will be Hickory recording artist Sue Thompson, comedian Peter Anthony and recording artist Curly Lewis.

## Combine Pens Hits

NASHVILLE — The Combine Music Group has five songs currently on the charts including Larry Gatlin's self-penned "Broken Lady" and Dickey Lee's "Angels, Roses And Rain" (co-written by Bob Morrison and the Zerface Brothers). Kenny Starr's "Tonight I'll Face The Man Who Made It Happen" (co-written by Bob Morrison and Bill Anthony), Billy Swan's "Just Want To Taste Your Wine" (written by Bobby Emmons), and Johnny Duncan's recording of Kris Kristofferson's "Stranger." New releases by Combine writers include the new Elvis Presley release, "For The Heart," on RCA and the new Roy Orbison single on Monument, "Belinda," both by Dennis Linde, whose own single, "Under The Eye" is released on Monument. Bob Morrison is responsible for the aforementioned "Angels, Roses And Rain" and "Tonight I'll Face The Man Who Made It Happen," and has also co-written the forthcoming Clifford Curry single on Buddah, "Body Shop." Mei McDaniel's debut on Capitol, "Have A Dream On Me," and one side of the Roy Orbison single, "No Chain At All." Morrison recently signed with Monument Records and plans to go into the studio shortly with producer John MacCrae.

Soon to be released are Kris Kristofferson's new single, "Who's To Bless" b/w "Don't Cuss The Fiddle."

Tony Joe White's debut release on 20th Century Records, "It Must Be Love," and Larry Jon Wilson's new single is "Drowning In The Mainstream." Shirley Caddell's "Sing Sweet Songbird" on Capitol was written by staffer Don Devaney and Larry Gatlin wrote Joe Devanias' Monument release, "The Devil Brought You In Here." Big Ben Atkins has a release due on GRC, co-written by Combine staffer Donnie Fritts and Troy Seais; Rob Gaibrath, who produced both Larry Jon Wilson LPs, has a new single duo on RCA. Billy Grammer's "That's Life" is set for release on Monument, and the multi-talented Sandy Posey, who had smash hits with "Born A Woman" and "Single Girl," recently signed with the Combine Music Group and has a single due on Monument produced by Tommy Cogbill.



**MILSAP SIGNS WITH LAVENDER BLAKE** — RCA recording artist Ronnie Milsap has signed a booking agreement with the Lavender-Lake Agency. Standing behind Milsap are (l.-r.) Jack D. Johnson, Milsap's personal manager; Dick Blake and Shorty Lavender of the Lavender-Blake Agency.



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## top country LP's

1	<b>THE OUTLAWS</b> Waylon Jennings/Willie Nelson/ Jessi Colter/Tompall Glaser (RCA APL 1-1321)	1	26	<b>WHAT CAN YOU DO TO ME NOW</b> Willie Nelson (RCA APL 1-1234)	22
2	<b>ELITE HOTEL</b> Emmylou Harris (Reprise MS 2236)	2	27	<b>THE WORLD OF CHARLIE RICH</b> (RCA APL 1-1242)	26
3	<b>LOVIN' AND LEARNIN'</b> Tanya Tucker (MCA 2167)	3	28	<b>I LOVE YOU BECAUSE</b> Jim Reeves (RCA APL 1-1224A)	28
4	<b>ROCK 'N' COUNTRY</b> Freddy Fender (ABC/Dot DOSD 2050)	5	29	<b>THE SOUND IN YOUR MIND</b> Willie Nelson (Lone Star/ Columbia KC 34092)	—
5	<b>JESSI</b> Jessi Colter (Capitol ST 11477)	4	30	<b>COME ON OVER</b> Olivia Newton-John (MCA 2186)	35
6	<b>WHEN THE TINGLE BECOMES A CHILL</b> Loretta Lynn (MCA 2179)	9	31	<b>RONNIE MILSAP/NIGHT THINGS</b> (RCA APL 1-1223)	31
7	<b>200 YEARS OF COUNTRY MUSIC</b> Sonny James (Columbia KC 34035)	8	32	<b>ARE YOU READY FOR FREDDY</b> Freddy Fender (ABC/Dot DOSD 2044)	32
8	<b>SOMETIMES</b> Bill Anderson & Mary Lou Turner (MCA 2182)	12	33	<b>TEXAS COUNTRY</b> Various Artists (U.A. LA 574 H2)	49
9	<b>EASY ASPIE</b> Billy "Crash" Craddock (ABC/Dot DOSD 2040)	15	34	<b>THE VERY BEST OF RAY STEVENS</b> (Barnaby BR 6018)	27
10	<b>THE WHITE KNIGHT</b> Cledus Maggard & The Citizen's Band (Mercury SRM 1-1072)	19	35	<b>LONGHAIRED REDNECK</b> David Allan Coe (Col. KC 33916)	—
11	<b>TWITTY</b> Conway Twitty (MCA 2176)	7	36	<b>GREATEST HITS VOL. II</b> Tom T. Hall (Mercury SRM 1044)	29
12	<b>IT'S ALL IN THE MOVIES</b> Merle Haggard (Capitol ST 11483)	18	37	<b>REDHEADED STRANGER</b> Willie Nelson (Columbia PC 33482)	34
13	<b>OVERNIGHT SENSATION</b> Mickey Gilley (Playboy PB 408)	10	38	<b>THE SWEETEST THING</b> Dottie (RCA APL 1-1358)	42
14	<b>STEPPIN' OUT</b> Gary Stewart (RCA APL 1-1225)	14	39	<b>THE SHEIK OF CHICAGO</b> Joe Stampley (Epic KE 34036)	40
15	<b>JASON'S FARM</b> Cal Smith (MCA 2172)	17	40	<b>ALL THE KING'S HORSES</b> Lynn Anderson (Col. KC 34089)	—
16	<b>NARVEL THE MARVEL</b> Narvel Felts (ABC/Dot DOSD 2033)	20	41	<b>SOMEBODY LOVES YOU</b> Crystal Gayle (United Artists LA 543G)	36
17	<b>THE BLIND MAN IN THE BLEACHERS</b> Kenny Starr (MCA 2177)	6	42	<b>'TIL I CAN MAKE IT ON MY OWN</b> Tammy Wynette (Epic KE 34075)	44
18	<b>THE GREAT TOMPALL AND HIS OUTLAW BAND</b> (MGM M3G-5014)	23	43	<b>THE BATTLE</b> George Jones (Epic KE 34034)	43
19	<b>BLACK BEAR ROAD</b> C.W. McCall (MGM 5008)	13	44	<b>HANK WILLIAMS, YOU WROTE MY LIFE</b> Moe Bandy (Columbia KD 3409)	38
20	<b>LOVE PUT A SONG IN MY HEART</b> Johnny Rodriguez (Mercury SRM 1-1057)	11	45	<b>BLACKBIRD</b> Stoney Edwards (Capitol ST 11499)	47
21	<b>PRISONER IN DISGUISE</b> Linda Ronstadt (Asylum 7E 1045)	21	46	<b>THE BEST OF THE STATLER BROTHERS</b> (Mercury SRM 1-1037)	37
22	<b>CHESTER AND LESTER</b> Chet Atkins & Les Paul (RCA APL 1-1167)	33	47	<b>ROCKY</b> Dickey Lee (RCA APL 1-1243)	30
23	<b>THE HAPPINESS OF HAVING YOU</b> Charley Pride (RCA APL 1-1241)	16	48	<b>HANK WILLIAMS JR. &amp; FRIENDS</b> (MGM M3G 5009)	38
24	<b>RAY GRIFF</b> (Capitol ST 11486)	24	49	<b>ODD MAN IN</b> Jerry Lee Lewis (Mercury SRM 1-1064)	41
25	<b>COUNTRY WILLIE</b> Willie Nelson (United Artists LA 510-G)	25	50	<b>GREATEST HITS</b> Don Williams (ABC/Dot DOSD 2036)	39

## Country Singles — Active Extras

### Walk Softly

Billy "Crash" Craddock (ABC/Dot)

### Stranger

Johnny Duncan (Columbia)

### Nothin' Takes The Place Of You

Asleep At The Wheel (Capitol)

### Sweet Dreams

Troy Seals (Columbia)

### Get Ready, Here I Come

Don Gibson & Sue Thompson (Hickory)

### Yesterday Just Passed My Way

Again

Don Everly (Hickory)

### Colorado Call

Shad O'Shea (Fraternity)

### I've Got A Friend

Warner Mack (MCA)

### I'm Knee Deep In Loving You

Jim Mundy (ABC/Dot)

### Words In Your Eyes

Phil Everly (Pye)

### High & Wild

Earl Connelly (GRT)

### Let The Big Wheels Roll

Sarah Johns (RCA)

### Sweet Sorrow

Jeanne Pruett (MCA)

### It's So Good Lovin' You

O.B. McClinton (Mercury)

### You Oughta Be Against The Law

Rex Kramer (Columbia)

### Tryin' Like The Devil

James Talley (Capitol)

### Tell It Like It Is

John Wesley Ryles (Music Mill)

### I'll Get Over Loving You

Crystal Gayle (United Artists)

### Mr. Doodles

Donna Fargo (Warner Brothers)

### Don't Pull You Love

Glen Campbell (Capitol)

### West Texas Woman

Mac Curtis (Ranwood)

### Lonely Teardrops

Narvel Felts (ABC/Dot)

### One Piece At A Time

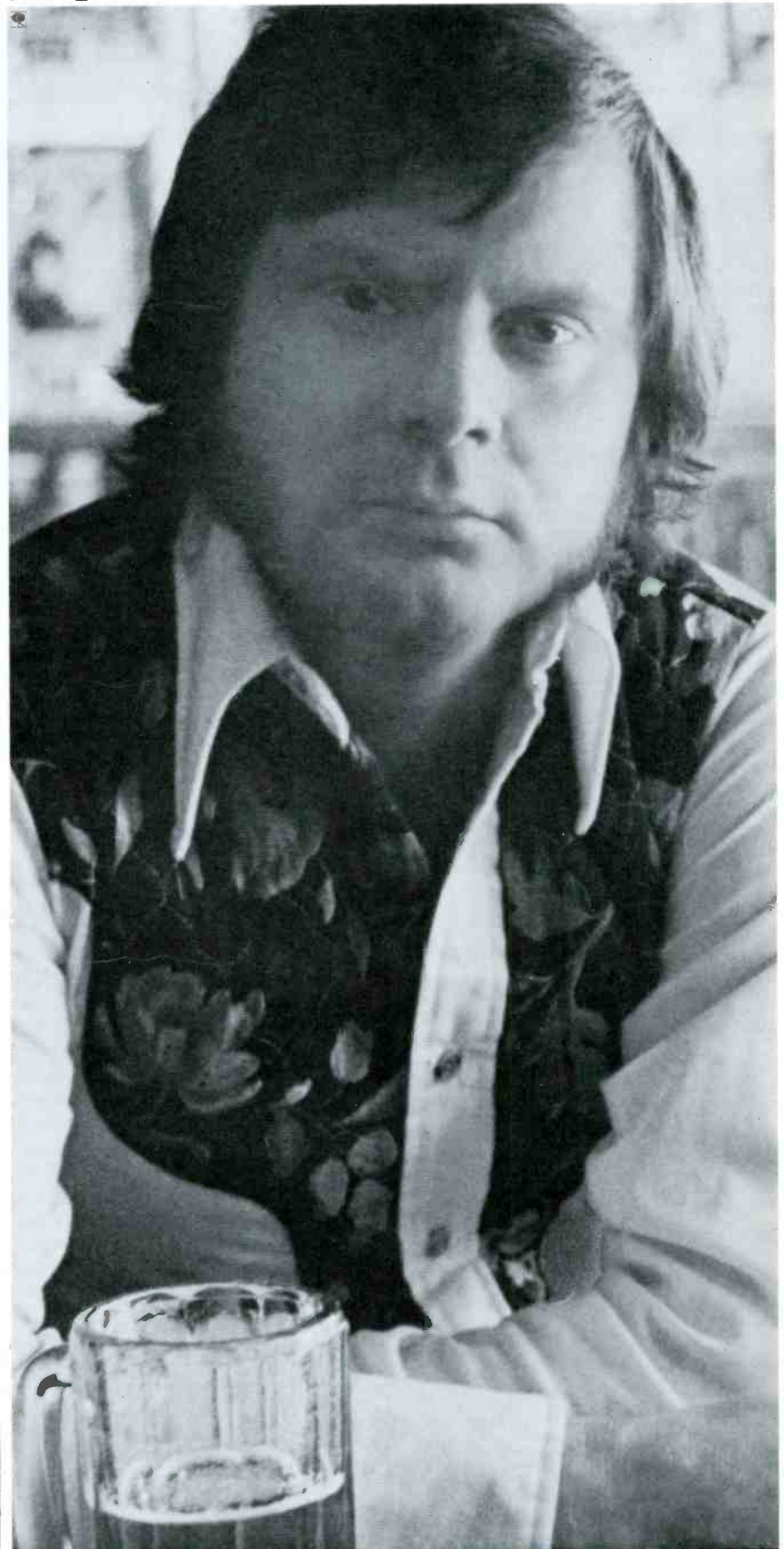
Johnny Cash (Columbia)

### Mercy

Jean Sheppard (United Artists)

### Under Your Spell

Barbara Fairchild (Columbia)



## Solid Bandy.

Another single that doesn't fool around:

"The Biggest Airport in the World,"  
by Moe Bandy. From the album

"Hank Williams, You Wrote My Life."

On Columbia Records.



## Nashville Radio fr. 38

N. Neison, p.d., WIRE, hosted Dean Osmondson, g.m., WMC, Gary Akers, sales manager, KHEY, and Charlie Warner of WMAQ. Bill Anderson delivered the afternoon's closing address.

### Banquet Finale

The Saturday evening banquet and "New Faces Show" concluded the two days of broadcasting dynamics. The show included performances by Linda Hargrove, Chuck Price, Even Stevens, Joni Lee, Nick Nixon, Earl Conley, Ruby Falls, Rex Aiken, Jr., Ed Bruce, Dotts and Darrell McCall.

Funds from The Seventh Annual Country Radio Seminar are appropriated to the organization's scholarship fund.



**AUSTIN MUSIC SEMINAR PLANNED** — Shown formulating plans for the upcoming Austin Music Seminar are (l. to r.): Laura Dupuy, manager of Asleep at the Wheel; Townsend Miller, "Austin American-Statesman"; Tommy White, MoonHill Management; Larry Watkins, also of MoonHill Management; Frances Preston, Broadcast Music, Inc.; Roger Sovine, also of BMI; and Mike Toleson, Armadillo World Headquarters.

The seminar is slated for Tuesday, April 13, in the ballroom of the Austin-Hilton Hotel and will deal with subjects of interest to both Austin and Nashville music communities.

The seminar is scheduled in advance of a two-day Country Music Association Board meeting set for April 14 and 15 in Austin.

## Song Festival Judges

LOS ANGELES — The American Song Festival has released the names of those country music personalities who have accepted the ASF's invitations to be final judges. Those participating are Al Garcia, Tom T. Hall, Ronnie Milsap, Charlie Rich, Hank Williams, Jr., Fred Foster and Johnny Rodriguez.

## Moe Bandy At KXOL

FT. WORTH — Following 15 years in contemporary music KXOL celebrated their recent Feb. 5 move into country music by proclaiming March 22 "Moe Bandy Day," celebrated with an autograph party to promote his Columbia LP, "Hank Williams, You Wrote My Life." The Pearl Brewing Company provided free beer and tee shirts for all the fans who stopped by the station.

The initial reaction to the change in Ft. Worth has been a \$10,000 advertising revenue increase with the addition of new accounts while retaining most of their prior advertisers.

## Round Up fr. 40

the Texas Country Movement has signed a recording deal with Nashville's **Bill Walker** and Con Brio Records. Dale's first Con Brio release is being shipped shortly.

Little Richie Johnson Agency has announced they will handle national promotion for Mike Lancaster Enterprises which will start with a new label. Production will be in Nashville.

juanita jones

### KFDI — WICHITA

I'll Get Over Loving You — Crystal Gayle — United Artists  
Walkin' Into Your Life — Ray Smith — Corona  
After All The Good Is Gone — Conway Twitty — MCA  
Walk Softly — Billy "Crash" Craddock — ABC/Dot

### WBAM — MONTGOMERY

She'll Throw Stones At You — Freddie Hart — Capitol  
Welcome Back Kötter — John Sebastian — Reprise  
Let Me Love You Where It Hurts — Jim Ed Brown — RCA  
Tryn' Like The Devil — James Taylor — Capitol  
Stranger — Johnny Duncan — Columbia

### KFOX — LONG BEACH

After All The Good Is Gone — Conway Twitty — MCA  
She'll Throw Stones At You — Freddie Hart — Capitol  
One Piece At A Time — Johnny Cash — Columbia  
For The Heart/Hurt — Elvis Presley — RCA  
Don't Pull Your Love — Glen Campbell — Capitol  
Lonely Teardrops — Narvel Felts — ABC/Dot  
That's What Made Me Love You — Bill Anderson & Mary Lou Turner — MCA

### WSDS — DETROIT

All The King's Horses — Lynn Anderson — Columbia  
Sheik Of Chicago — Joe Stampley — Epic  
Looking For Space — John Denver — RCA  
What Goes On When The Sun Goes Down — Ronnie Milsap — RCA  
Ask Any Cheater Who Knows — Freddy Weiler — Columbia  
Just Want To Taste Your Wine — Billy Swan — Monument  
Rocking In Rosalee's Boat — Nick Nixon — Mercury

### WJJD — CHICAGO

Hey, Lucky Lady — Dolly Parton — RCA  
The Call — Anne Murray — Capitol  
Lonely Teardrops — Narvel Felts — ABC/Dot  
For The Heart — Elvis Presley — RCA  
There Won't Be No Country Music — C.W. McCall — Polydor  
Don't Pull Your Love — Glen Campbell — Capitol  
Forever Lovers — Mac Davis — Columbia  
Mr. Doodles — Donna Fargo — Warner Brothers

### WXCL — PEORIA

One Piece At A Time — Johnny Cash — Columbia  
There Won't Be No Country Music — C.W. McCall — Polydor  
After All The Good Is Gone — Conway Twitty — MCA  
I'll Get Over You — Crystal Gayle — United Artists  
Mr. Doodles — Donna Fargo — Warner Brothers  
I'm Kneep Deep In Lovin' You — Jim Mundy — ABC/Dot  
Red, White And Blue — Loretta Lynn — MCA  
Ashes Of Love — Jody Miller — Epic  
Welcome Back — John Sebastian — Reprise

### WVOJ — JACKSONVILLE

Someone's With Your Wife Tonight Mister — Bobby Borchers — Playboy  
Don't Pull Your Love — Glen Campbell — Capitol  
Let Me Love You Where It Hurts — Jim Ed Brown — RCA  
Under Your Spell Again — Barbara Fairchild — Columbia  
Love Still Makes The World Go Round — Stoney Edwards — Capitol  
The Littlest Cowboy Rides Again — Ed Bruce — United Artists  
I'll Get Over You — Crystal Gayle — United Artists

### WMC — MEMPHIS

The Littlest Cowboy Rides Again — Ed Bruce — United Artists  
Mental Revenge — Mel Tillis — MGM  
Your Picture In The Paper — Statler Brothers — Mercury  
She'll Throw Stones At You — Freddie Hart — Capitol  
Lonely Teardrops — Narvel Felts — ABC/Dot  
Rocking In Rosalee's Boat — Nick Nixon — Mercury  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
I'll Get Over You — Crystal Gayle — United Artists

### KENR — HOUSTON

For The Heart/Hurt — Elvis Presley — RCA  
After All The Good Is Gone — Conway Twitty — MCA  
Lonely Teardrops — Narvel Felts — ABC/Dot  
I'll Get Over Loving You — Crystal Gayle — United Artists  
Don't Pull Your Love — Glen Campbell — Capitol

### WMNI — COLUMBUS

Dancing Across My Memory — Don King — Con Brio  
Looking For Space — John Denver — RCA  
Together Again — Emmylou Harris — Reprise  
Come On Over — Olivia Newton-John — MCA  
Pins And Needles — Darrell McCall — Columbia

### WPLO — ATLANTA

After All The Good Is Gone — Conway Twitty — MCA  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
Lonely Teardrops — Narvel Felts — ABC/Dot  
Don't Pull Your Love — Glen Campbell — Capitol  
One Piece At A Time — Johnny Cash — Columbia

### KBOX — DALLAS

Mercy — Jean Sheppard — United Artists  
50 Ways To Leave Your Lover — Bob Yarborough — IRDA  
After All The Good Is Gone — Conway Twitty — MCA

### WONE — DAYTON

Walk Softly — Billy "Crash" Craddock — ABC/Dot  
Mr. Doodles — Donna Fargo — Warner Brothers  
The Feminine Touch — Johnny Paycheck — Epic  
Looking For Space — John Denver — RCA  
The Littlest Cowboy Rides Again — Ed Bruce — United Artists

## country radio active

### most added singles

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. After All The Good Is Gone — Conway Twitty — MCA
2. Lonely Teardrops — Narvel Felts — ABC/Dot
3. Walk Softly — Billy "Crash" Craddock — ABC/Dot
4. Don't Pull Your Love — Glen Campbell — Capitol
5. I'll Get Over You — Crystal Gayle — United Artists
6. For The Heart — Elvis Presley — RCA
7. She'll Throw Stones At You — Freddie Hart — Capitol
8. Mr. Doodles — Donna Fargo — Warner Brothers
9. There Won't Be No Country Music — C.W. McCall — Polydor
10. The Littlest Cowboy Rides Again — Ed Bruce — 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 movement and listener response. This is not a sales chart.

1. What I've Got In Mind — Billie Jo Spears — United Artists
2. Together Again — Emmylou Harris — Reprise
3. Come On Over — Olivia Newton-John — MCA
4. If I Can Make It On My Own — Tammy Wynette — Epic
5. I Couldn't Be Me Without You — Johnny Rodriguez — Mercury
6. What Goes On When The Sun Goes Down — Ronnie Milsap — RCA
7. My Eyes Can See Only As Far As You — Charley Pride — RCA
8. Drinking My Baby (Off My Mind) — Eddie Rabbitt — Elektra
9. You Could Know As Much About A Stranger — Gene Watson — Capitol
10. Without Your Love, Mr. Jordan — Charlie Ross — Big Tree

### KLAC — LOS ANGELES

There Won't Be No Country Music — C.W. McCall — Polydor  
Let Me Be Your Friend — Mack White — Commercial  
That's All She Wrote — Ray Price — ABC/Dot

### KSOP — SALT LAKE CITY

I Wanna Live — Eddy Raven — ABC/Dot  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
After All The Good Is Gone — Conway Twitty — MCA  
May God Bless America Again — Tex Ritter — Capitol  
Living Proof — Hank Williams, Jr. — MGM  
Nothin' Takes The Place Of You — Asleep At The Wheel — Capitol  
What Goes On When The Sun Goes Down — Ronnie Milsap — RCA  
Words In Your Eyes — Don Everly — Pye  
Mr. Doodles — Donna Fargo — Warner Brothers  
I'll Get Over Loving You — Crystal Gayle — United Artists  
Just Want To Taste Your Wine — Billy Swan — Monument

### WWOK — MIAMI

Sun Comin' Up — Nat Stuckey — MCA  
Red, White And Blue — Loretta Lynn — MCA  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
Lonely Teardrops — Narvel Felts — ABC/Dot

### WKDA — NASHVILLE

I'd Be Fool Enough — Faron Young — Mercury  
She'll Throw Stones At You — Freddie Hart — Capitol  
Don't Pull Your Love — Glen Campbell — Capitol  
Just Want To Taste Your Wine — Billy Swan — Monument

### WRCP — PHILADELPHIA

After All The Good Is Gone — Conway Twitty — MCA  
What Goes On When The Sun Goes Down — Ronnie Milsap — RCA  
The Call — Anne Murray — Capitol  
Sentimental Journey — Dave Dudley — United Artists  
That's What Made Me Love You — Bill Anderson & Mary Lou Turner — MCA  
The Littlest Cowboy Rides Again — Ed Bruce — United Artists

### WUBE — CINCINNATI

For The Heart/Hurt — Elvis Presley — RCA  
Let Your Love Flow — The Bellamy Brothers — Warner Brothers  
There Won't Be No Country Music — C.W. McCall — Polydor

### KCKN — KANSAS CITY

For The Heart — Elvis Presley — RCA  
The Last Letter — Willie Nelson — United Artists  
In The Middle Of The Night — Karen Wheeler — RCA  
After All The Good Is Gone — Conway Twitty — MCA  
Since I Met You Boy — Jeannie Seely — MCA  
Sheik Of Chicago — Joe Stampley — Epic  
Marbles — Charlie Walker — Award  
High And Wild — Earl Conley — GRT  
Lonelyteardrops — Narvel Felts — ABC/Dot  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
I'll Get Over Loving You — Crystal Gayle — United Artists  
I Love A Beautiful Guy — Connie Cato — Capitol

### WIRE — INDIANAPOLIS

The Biggest Airport In The World — Moe Bandy — Columbia  
Let Me Love You Where It Hurts — Jim Ed Brown — RCA  
Don't Pull Your Love — Glen Campbell — Capitol  
She'll Throw Stones At You — Freddie Hart — Capitol  
Red, White And Blue — Loretta Lynn — MCA  
I'm A Trucker — Johnny Russell — RCA  
For The Heart — Elvis Presley — RCA  
Here Come The Flowers — Dottie West — RCA  
Let Me Be Your Friend — Mack White — Commercial  
One Piece At A Time — Johnny Cash — Columbia

### WBAP — FT. WORTH

Someone's With Your Wife Tonight Mister — Bobby Borchers — Playboy  
Tonight I'll Face The Man — Kenny Starr — MCA  
Asphalt Cowboy — Hank Thompson — ABC/Dot  
That's All She Wrote — Ray Price — ABC/Dot  
I'm A Trucker — Johnny Russell — RCA  
After All The Good Is Gone — Conway Twitty — MCA  
That's What Made Me Love You — Bill Anderson & Mary Lou Turner — MCA  
Let Me Be Your Friend — Mack White — Commercial  
Strangers — Johnny Duncan — Columbia  
There Won't Be No Country Music — C.W. McCall — Polydor

### WHN — NEW YORK

Let Your Love Flow — The Bellamy Brothers — Warner Brothers  
There Won't Be No Country Music — C.W. McCall — Polydor  
I'm So Lonesome I Could Cry — Terry Bradshaw — Mercury  
You Could Know As Much About A Stranger — Gene Watson — Capitol  
I Couldn't Be Me With You — Johnny Rodriguez — Mercury

### WCMS — NORFOLK

One Piece At A Time — Johnny Cash — Columbia  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
Since I Met You Boy — Jeannie Seely — MCA  
After All The Good Is Gone — Conway Twitty — MCA  
I Gotta Get Drunk — Willie Nelson — RCA  
Nothin' Takes The Place Of You — Asleep At The Wheel — Capitol  
I Love A Beautiful Guy — Connie Cato — Capitol  
The Grass Keeps Right On Growin' — Perry Como — RCA

Mr. Doodles — Donna Fargo — Warner Brothers  
Love Still Makes The World Go Round — Stoney Edwards — Capitol

Don't Pull Your Love — Glen Campbell — Capitol  
Lonely Teardrops — Narvel Felts — ABC/Dot  
Words In Your Eyes — Don Everly — Pye

### WSLR — AKRON

The Winner — Bobby Bare — RCA  
Ask Any Cheater Who Knows — Freddy Weiler — Columbia  
High And Wild — Earl Conley — GRT  
Rocking In Rosalee's Boat — Nick Nixon — Mercury  
Birmingham — Jack Greene — MCA  
Lonely Bull — King Edward IV — Soundwaves  
To Show You That I Love You — Brian Cousins — ABC/Dot  
Under Your Spell Again — Barbara Fairchild — Columbia  
Yesterday Just Passed My Way Again — Don Everly — Hickory  
Somewhere There's A Rainbow Over Texas — Ruby Falls — 50 States



**singles**

**LORETTA LYNN** (MCA 40541)

**Red, White And Blue** (2:14) (Sure Fire — BMI) (Loretta Lynn)

With an Indian drum beat in the background, Loretta sings her self-penned song about how it feels to be born a half-breed . . . Indian father and Irish mother. To add to her woes she is rejected by her lover. A very strong lyric and the usual great performance by Loretta Lynn. **Flip:** No info. available.

**WILLIE NELSON** (RCA JH 10591)

**I Gotta Get Drunk** (2:20) (Tree — BMI) (Willie Nelson)

From the album, "What Can You Do To Me Now," Willie sings his own song sayin' he's gotta get drunk. He's not lookin' forward to it 'cause he always ends up with the blues. Produced by Feiton Jarvis, it moves fast and should move even faster on the charts. **Flip:** No info. available.

**HANK WILLIAMS JR.** (MGM M14845)

**Living Proof** (3:37) (Bocephus — BMI) (Hank Williams Jr.)

Taken from the LP, "Hank Williams, Jr. and Friends," Hank Jr. sings his own sad song about his own life. Could he actually feel about his life the way he wrote it? Give it a spin and then draw your conclusion. Produced by Dick Giasser, it's a powerful piece of material. **Flip:** No info. available.

**JIM ED BROWN** (RCA JH 10619)

**Let Me Love You Where It Hurts** (2:43) (Acoustic — BMI) (Gary S. Paxton)

In this pleasing love ballad, Jim Ed pleads to mend the hurt . . . and convinces the listener he could. Produced by Bob Ferguson, it's a quality country recording both vocally and musically. **Flip:** No info. available.

**GLEN CAMPBELL** (Capitol P-4245)

**Don't Pull Your Love/Then You Can Tell Me Goodbye** (3:18) (ABC/Dunhill/Acuff-Rose — BMI) (Lambert-Potter/Loudermilk)

A masterful musical production number with a multi-range vocal by the super-singer, Glen Campbell. From the LP "Bloodline," it carries a bopping beat. Requests will be heavy and charting steady . . . another hit for Campbell. **Flip:** No info. available.

**KAREN WHEELER** (RCA JH 10611)

**In The Middle Of The Night** (2:43) (Dutchess — BMI) (Jane Crouch/Joan Hager)

Karen Wheeler's vocal style is a perfect match for this tune as she says that nothing gets so bad in the daylight hours that can't be settled "in the middle of the night." Produced by Tom Collins, it swings right along for outstanding country listening. **Flip:** No info. available.

**C.W. McCALL** (Polydor PD 14310)

**There Won't Be No Country Music (There Won't Be No Rock 'N' Roll)** (3:50) (American Gramophone — SESAC) (C.W. McCall/Bill Fries/Chip Davis)

It's a timely talkin' message by C.W. McCall about what could happen to this old world. With effective background voices, the song moves very fast with excellent musical arrangement. A charter for sure. **Flip:** No info. available.

**JEAN SHEPARD** (United Artists UA XW776-Y)

**Mercy** (2:30) (Stallion — BMI) (Bill Anderson)

Jean sings out for "Mercy" on this fast-moving Bill Anderson song. With emphatic steel and background voices . . . mercy me! . . . it's a good country record. Produced by Larry Butler, it's a strong one for the boxes and charts. **Flip:** No info. available.

**ELVIS PRESLEY** (RCA JB 10601)

**For The Heart** (3:20) (Combine — BMI) (Dennis Linde)

As always, the "king" rules here. Not only does he hold the listener with his dynamic vocal, it's almost a visible performance as the incomparable Elvis rocks through this tremendous Dennis Linde tune. A super record! **Flip:** Hurt.

**RUBY IS A GROUPIE (WITH A COSMIC COWBOY BAND)** (Mercury 73757)

**Bobby Braddock** (2:08) (Tree — BMI) (Bobby Braddock)

You'll like Ruby . . . she's really somethin' else! Bobby Braddock tells us all about her in his self-penned song. Produced by Buddy Killen, it moves fast, and it's a good box choice. **Flip:** No info. available.

**JODY PAYNE** (Columbia 3-10312)

**Two Dollar Bill** (2:00) (Liberty Hills — BMI) (Jody Payne)

Red hot country music accompanies Jody as he sings his song about losing all his money but a \$2.00 bill. He's got plenty troubles, but has no problem when it comes to singing this fast-moving down-home country song. **Flip:** No info. available.

**RONNIE DOVE** (Melodyland ME 6030F)

**Right Or Wrong** (2:14) (Combine — BMI) (Wanda Jackson)

Ronnie, the teenie-bopper's idol a few years ago, will have them asking for more like this. Produced by Jerry Styner, "Right Or Wrong" is all right! . . . Good throughout, but just wait 'til you hear the end . . . fantastic. **Flip:** No info. available.

**SPANKY AND OUR GANG** (Epic 8-50206)

**L.A. Freeway** (3:14) (Sunbury — ASCAP) (G. Clark)

From the LP "Change," Spanky and Our Gang show their change in their music direction. It's progressive country, and headed in the right direction. **Flip:** No info. available.

**BOB YARBOROUGH** (IRDA 186-A)

**50 Ways To Leave Your Lover** (2:50) (Paul Simon — BMI) (Paul Simon)

There may be fifty ways to leave your lover, but there's only one way to sing it, and that's Bob Yarborough's way. With excellent production by Johnny Morris, it's a good chart contender. **Flip:** No info. available.

**PERRY COMO** (RCA JB 10604)

**The Grass Keeps Right On Growin'** (3:11) (September — ASCAP) (Gloria Shayne)

Take a song like "The Grass Keeps Right On Growin'," add the smooth Perry Como vocal, give production chores to Chet Atkins, and with these ingredients, it's a "can't miss" prize recipe for a mighty exciting record . . . country, pop, or otherwise. **Flip:** No info. available.

**LP's**

**ALONE AGAIN** — Billy Walker — RCA APL 1-1489

With genuine quality country vocals, Billy Walker once again proves his vocal range ability on this album. It's pleasant listening throughout, and, produced by Ray Pennington, the LP features "Alone Again." Other selections are: "The First Step," "Somebody Loves You," "Satisfy Me And I'll Satisfy You," "Sierra Nevada," "Don't Stop In My World," "Fallin' As Fast As I Can," "Lilly," "When The Song Is Gone," "Remember Me."



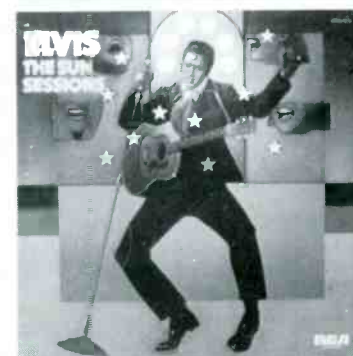
**BLACKBIRD** — Stoney Edwards — Capitol ST 11499

Stoney Edwards' musical emotion flows freely and captures the flavor of each song heard here. The result is an unusual musical treat. Selections: "(I Want) The Real Thing," "Yankee Lady," "Holdin' On To Myself," "Blackbird (Hold Your Head High)," "Pickin' Wildflowers," "Love Still Makes The World Go 'Round," "Head Bootlegger Man," "July 12, 1939," "Don't Give Up On Me," "Bird On A Wire."



**ELVIS . . . THE SUN SESSIONS** — Elvis Presley — RCA APMI 1675

"The Sun Sessions" shine brilliantly! Dating back to songs recorded in the '50s, this album is truly a collector's item, and it offers Elvis fans (and who isn't an Elvis fan?) sixteen glorious selections. What a package! Selections: "That's All Right," "Blue Moon Of Kentucky," "I Don't Care If The Sun Don't Shine," "Good Rockin' Tonight," "Milkcow Blues Boogie," "You're A Heartbreaker," "I'm Left, You're Right, She's Gone," "Baby, Let's Play House," "Mystery Train," "I Forgot To Remember To Forget," "I'll Never Let You Go," "I Love You Because," "Trying To Get To You," "Blue Moon," "Just Because," "Love You Because" (second version).



**FLOYD CRAMER COUNTRY** — RCA APL 1-1541

The distinctive piano "touch" of Floyd Cramer on twelve country standards . . . what more could one ask for. With vocal accompaniment by Pat Daisy, it's a delightful album. Selections: "Cotton Fields," "I'm Thinking Tonight Of My Blue Eyes," "San Antonio Rose," "Today I Started Loving You Again," "Faded Love," "Shenandoah," "Wabash Cannon Ball," "The Prisoner's Song," "Kentucky," "For The Good Times," "Goodnight, Irene," "Tennessee Waltz."



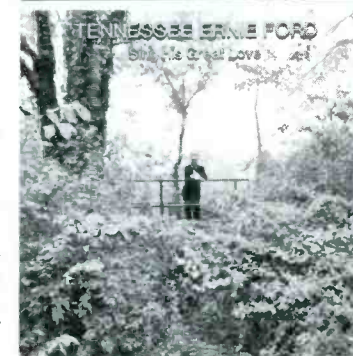
**COMIN' AFTER JINNY** — Tex Ritter — Capitol ST 11503

The warmth of Tex Ritter lives on in this album of songs which made him a legend in his time. Included are selections of joy, humor, tragedy, wisdom and hope . . . all proving the musical artistry of this great artist. Selections: "Comin' After Jinny," "Looking Back," "He Who Is Without Sin," "Wand'rin' Star," "The Girl Who Carries A Torch For Me," "One Night For Willie," "Sweet Bird Of Youth," "Growin' Up," "Willie, The Wandering Gypsy And Me," "May God Bless America Again."



**SING HIS GREAT LOVE** — Tennessee Ernie Ford — Capitol ST 11495

An album of great spiritual music with inspiring vocals by the one and only Tennessee Ernie Ford. Produced by Steve Stone, selections are: "Sing His Great Love," "Nothing Between," "Holy, Holy," "The Haven Of Rest," "Sweet Sweet Spirit," "Beulah Land," "Here He Is," "Peace, Wonderful Peace," "Does Jesus Care," "My Tribute."





# CASH BOX TOP 100 COUNTRY


April 3, 1976

1	<b>TILL THE RIVERS ALL RUN DRY</b> Don Williams (ABC/Dot DOA 17604)	3/27	2	<b>PALOMA BLANCA</b> George Baker Selection (Warner Bros. WBS 8115)	36	69	<b>I AIN'T GOT NOBODY</b> Del Reeves (United Artists UA XW 760Y)	44
2	<b>IF I HAD TO DO IT ALL OVER AGAIN</b> Roy Clark (ABC/Dot DOA 17605)	3	37	<b>COME ON OVER</b> Olivia Newton-John (MCA 40525)	55	70	<b>STRAWBERRY CAKE</b> Johnny Cash (Columbia 3-10279)	39
3	<b>YOU'LL LOSE A GOOD THING</b> Freddie Fender (ABC/Dot DOA 17607)	8	38	<b>MY EYES CAN SEE ONLY AS FAR AS YOU</b> Charley Pride (RCA JH 10592)	64	71	<b>JUST WANT TO TASTE YOUR WINE</b> Billy Swan (Monument ZS8-8682)	94
4	<b>YOU ARE THE SONG</b> Freddie Hart (Capitol P4210)	4	39	<b>GOOD HEARTED WOMAN</b> Waylon Jennings & Willie Nelson (RCA JH 10529)	14	72	<b>THE LITTLEST COWBOY RIDES AGAIN</b> Ed Bruce (United Artists XW774-9)	89
5	<b>BROKEN LADY</b> Larry Gatlin (Monument 8-8680)	5	40	<b>THE FEMINE TOUCH</b> Johnny Paycheck (Epic 8-50193)	40	73	<b>THAT'S WHAT MADE ME LOVE YOU</b> Bill Anderson & Mary Lou Turner (MCA 40533)	—
6	<b>('TIL) I KISSED YOU</b> Connie Smith (Columbia 3-10277)	7	41	<b>WHAT A NIGHT</b> David Houston (Epic 8-50186)	42	74	<b>I'M IN LOVE WITH MY PET ROCK</b> Al Boli (CinKay 102)	75
7	<b>IF I LET HER COME IN</b> Ray Griff (Capitol P4208)	9	42	<b>MOTELS AND MEMORIES</b> T.G. Sheppard (Melodyland ME 6028F)	20	75	<b>LOVE ISN'T LOVE (TILL YOU GIVE IT AWAY)</b> Eddy Bailes (CinKay 101)	76
8	<b>ANGELS, ROSES AND RAIN</b> Dickey Lee (RCA PB 10543)	1	43	<b>STANDING ROOM ONLY</b> Barbara Mandrell (ABC/Dot DOA 17601)	13	76	<b>I CAN'T QUIT CHEATIN' ON YOU</b> Mundo Earwood (Epic 8-50185)	69
9	<b>'TIL I CAN MAKE IT ON MY OWN</b> Tammy Wynette (Epic 8-50196)	11	44	<b>AS LONG AS THERE'S A SUNDAY</b> Sammi Smith (Elektra E45300)	52	77	<b>THAT'S ALL SHE WROTE</b> Ray Price (ABC/Dot DOA 17616)	91
10	<b>DRINKIN' MY BABY (OFF MY MIND)</b> Eddie Rabbitt (Elektra 45301)	16	45	<b>ONLY SIXTEEN</b> Dr. Hook (Capitol P4171)	57	78	<b>THE LAST LETTER</b> Willie Nelson (United Artists UA14921)	—
11	<b>THE PRISON SONG/BACK IN THE SADDLE AGAIN</b> Sonny James (Columbia 3-10276)	12	46	<b>SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER</b> Bobby Borchers (Playboy P6065A)	66	79	<b>SNAP, CRACKLE AND POP</b> Johnny Carver (ABC/Dot DOA 17614)	81
12	<b>FASTER HORSES</b> Tom T. Hall (Mercury 73755)	6	47	<b>TONIGHT I'LL FACE THE MAN (WHO MADE IT HAPPEN)</b> Kenny Starr (MCA 40524)	71	80	<b>AFTER ALL THE GOOD IS GONE</b> Conway Twitty (MCA 40534)	—
13	<b>I'M SO LONESOME I COULD CRY</b> Terry Bradshaw (Mercury 73760)	19	48	<b>LET YOUR LOVE FLOW</b> Belamy Bros. (Warner Bros./Curb 8169)	73	81	<b>ASK ANY CHEATER WHO KNOWS</b> Freddie Weller (Columbia 3-10300)	—
14	<b>THE GOOD NIGHT SPECIAL</b> Little David Wilkins (MCA 40510)	17	49	<b>FIND YOURSELF ANOTHER PUPPET</b> Brenda Lee (MCA 40511)	26	82	<b>YOU'VE GOT TO STOP HURTING ME</b> Don Gibson (Hickory H365)	82
15	<b>THE BATTLE</b> George Jones (Epic 8-50187)	15	50	<b>I'M A TRUCKER</b> Johnny Russell (RCA JH 10563)	54	83	<b>ASPHALT COWBOY</b> Hank Thompson (ABC/Dot DOA 17612)	87
16	<b>YOU COULD KNOW AS MUCH ABOUT A STRANGER</b> Gene Watson (Capitol 4214)	23	51	<b>WHAT GOES ON WHEN THE SUN GOES DOWN</b> Ronnie Milsap (RCA JH 10593)	68	84	<b>LOVE, YOU'RE THE TEACHER</b> Linda Hargrove (Capitol P4228)	85
17	<b>OH SWEET TEMPTATION</b> Gary Stewart (RCA PB 10550)	18	52	<b>I JUST GOT A FEELING</b> LaCosta (Capitol 4209)	21	85	<b>PINS AND NEEDLES (IN MY HEART)</b> Darrell McCall (Columbia 3-10296)	86
18	<b>DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME</b> Mickey Gilley (Playboy P6063A)	27	53	<b>I LOVE YOU BECAUSE</b> Jim Reeves (RCA 10557)	53	86	<b>FOREVER LOVERS</b> Mac Davis (Columbia 3-10304)	—
19	<b>I COULDN'T BE ME WITHOUT YOU</b> Johnny Rodriguez (Mercury 73769)	33	54	<b>SHOW ME WHERE/SOMEWHERE THERE'S A RAINBOW OVER TEXAS</b> Ruby Falls (50 States 39)	58	87	<b>YOUR WANTING ME IS GONE</b> Vernon Oxford (RCA PB 10595)	—
20	<b>THUNDERSTORMS</b> Cai Smith (MCA 40517)	22	55	<b>SENTIMENTAL JOURNEY</b> Dave Dudley (United Artists UA XW 766-Y)	56	88	<b>ASHES OF LOVE</b> Jody Miller (Epic 8-50203)	—
21	<b>THE DOOR I USED TO CLOSE</b> Roy Head (ABC/Dot 17608)	28	56	<b>LET ME BE YOUR FRIEND</b> Mack White (Commercial 1317)	62	89	<b>SHAKE 'EM UP AND LET 'EM ROLL</b> George Kent (Shannon SH 840)	90
22	<b>ALL THE KING'S HORSES</b> Lynn Anderson (Columbia 3-10280)	24	57	<b>YOU'RE NOT CHARLIE BROWN (AND I'M NOT RAGGEDY ANN)</b> Donna Fargo (ABC/Dot DOA 17609)	63	90	<b>I WANNA LIVE</b> Eddy Raven (ABC/Dot DOA 17618)	92
23	<b>THE CALL</b> Anne Murray (Capitol 4207)	29	58	<b>LOOKING FOR SPACE</b> John Denver (RCA JH 10586)	79	91	<b>FOR THE HEART</b> Elvis Presley (RCA PB 10601)	—
24	<b>WITHOUT YOUR LOVE (MR. JORCAN)</b> Charlie Ross (Big Tree 16056)	43	59	<b>MENTAL REVENGE</b> Mel Tillis (MGM M 14846)	70	92	<b>MISTY MOUNTAIN</b> Arlene Harden (Capitol 4217)	93
25	<b>THE ROOTS OF MY RAISING</b> Merle Haggard (Capitol P4204)	25	60	<b>THE WINNER</b> Bobby Bare (RCA JH 10556)	80	93	<b>HERE COME THE FLOWERS</b> Dottie West (RCA JH 10553)	—
26	<b>TOGETHER AGAIN</b> Emmylou Harris (Reprise RPS 1346)	48	61	<b>SHEIK OF CHICAGO</b> Joe Stampley (Epic 8-50199)	77	94	<b>DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS TONIGHT)</b> Jerry Lee Lewis (Mercury 73763)	45
27	<b>SUN COMIN' UP</b> Nat Stuckey (MCA 40519)	38	62	<b>I'VE GOT LEAVING ON MY MIND</b> Webb Pierce (Plantation PL 136)	72	95	<b>HANK WILLIAMS, YOU WROTE MY LIFE</b> Moe Bandy (Columbia 3-10265)	35
28	<b>REMEMBER ME</b> Willie Nelson (Columbia 3-10275)	10	63	<b>SWEET SENSUOUS FEELING</b> Sue Richards (ABC/Dot DOA 17600)	30	96	<b>HANG ON FEELIN'</b> Sherry Bryce (MGM 14842)	97
29	<b>THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES)</b> Mel Street (GRT 043)	31	64	<b>DOG TIRED OF CATTIN' AROUND</b> Shyla (Columbia 3-10267)	74	97	<b>IF ANYONE OUGHT TO KNOW</b> Leona Williams (MCA 40515)	98
30	<b>WHAT I'VE GOT IN MIND</b> Billie Joe Spears (United Artists UA XW 764-Y)	41	65	<b>TO SHOW YOU THAT I LOVE YOU</b> Brian Collins (ABC/Dot DOA 17613)	78	98	<b>A MANSION ON THE HILL</b> Michael Murphy (Epic 8-50184)	50
31	<b>A SATISFIED MIND</b> Bob Luman (Epic 8-50183)	32	66	<b>ROCKING IN ROSALEE'S BOAT</b> Nick Nixon (Mercury 73772)	84	99	<b>JUNKFOOD JUNKIE</b> Larry Groce (Warner Bros./Curb 8165)	67
32	<b>PLAY THE SADDEST SONG ON THE JUKEBOX</b> Carmoi Taylor (Elektra 45299)	46	67	<b>QUEEN OF THE STARLIGHT BALLROOM</b> David Wills (Epic 8-50188)	37	100	<b>LIVING PROOF</b> Hank Williams, Jr. (MGM M-14845)	—
33	<b>TEXAS</b> Charlie Daniels Band (Kama Sutra 607)	34	68	<b>THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N' ROLL)</b> C.W. McCall (Polydor 14310)	—			
34	<b>LONE STAR BEER AND BOB WILLS MUSIC</b> Red Steagall (ABC/Dot DOA 17610)	51						
35	<b>HEY, LUCKY LADY</b> Dolly Parton (RCA JH 10564)	49						

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

After All The Good (Twitty Bird — BMI) .....	80	I Couldn't Be Me (Return/ATV — BMI) .....	19	Paloma Blanca (Hans Bouwens) .....	36	The Littlest Cowboy (Contention — SESAC) .....	72
All The King's (Starship — ASCAP) .....	22	If Anyone Ought (Shade Tree — BMI) .....	97	Pins And Needles (Milene — ASCAP) .....	85	The Prisoner's (Shapiro Bernstein — ASCAP) .....	11
A Mansion On The Hill (Milene — ASCAP) .....	98	If I Had To Do It (House of Gold — BMI) .....	2	Play The Saddest (Algee/Ai Gallico — BMI) .....	32	There Won't Be No (American Gramophone — SESAC) .....	68
Angels (Combine — BMI/Music City — ASCAP) .....	8	If I Let Her Come In (Blue Echo — ASCAP) .....	7	Queen Of The Starlight (Sheimar-Poe/Unichappell — BMI) .....	67	The Roots Of My Raising (Blue Book — BMI) .....	25
A Satisfied Mind (Fort Knox — BMI) .....	31	I Just Got A Feeling (Ai Gallico/Algee — BMI) .....	52	Remember Me (Vogue — BMI) .....	28	The Winner (Evil Eye — BMI) .....	60
Ashes Of Love (Acuff-Rose — BMI) .....	88	I Love You Because (Acuff-Rose — BMI) .....	53	Rocking In RosaLee's Boat (Hali Clement — BMI) .....	66	Thunderstorms (Tree — BMI) .....	20
Ask Any Cheater (Jack & Bill — ASCAP) .....	81	I'm A Trucker (Jack & Bill — ASCAP) .....	50	Sheik Of Chicago (Ai Gallico — BMI) .....	61	Til I Can Make It (Algee/Aitam — BMI) .....	9
As Long As There's (Tree — BMI) .....	44	I'm In Love (Barrett/Hill — ASCAP) .....	74	Show Me Where (Blue Echo — ASCAP) .....	54	('Til) I Kissed You (Acuff-Rose — BMI) .....	6
Asphalt Cowboy (Sheiby Singleton/Western Hills — BMI) .....	83	I'm So Lonesome (Fred Rose — BMI) .....	13	Snap, Crackle And Pop (Tree — BMI) .....	79	Til The Rivers All (Horsecreek — BMI) .....	1
Broken Lady (First Generation — BMI) .....	5	I've Got Leaving (Cedarwood — BMI) .....	62	Someone's With Your (Chappell — ASCAP) .....	46	Together Again (Centrai — BMI) .....	26
Come On Over (Casseroie/Flamm — BMI) .....	37	I Wanna Live (Acuff-Rose — BMI) .....	90	Standing Room Only (Sunbury — ASCAP) .....	43	Tonight I'll Face The Man (Music City — ASCAP/Combine — BMI) .....	47
Dog Tired (Partner/Julep — BMI) .....	63	Junkfood (Peaceable Kingdom — BMI) .....	99	Strawberry Cake (House of Cash — BMI) .....	70	To Show You (Tree — BMI) .....	64
Don't Boogie Woogie (Ahab — BMI) .....	94	Just Want To Taste (Youngun — BMI) .....	71	Sun Comin' Up (Stuckey — BMI) .....	27	What A Night (Algee/Ai Gallico — BMI) .....	41
Don't The Girls All (Singletree — BMI) .....	18	Let Me Be Your (Acuff-Rose — BMI) .....	56	Sweet Sensuous Feeling (Ai Cartee — BMI) .....	63	What Goes On When (Chess — ASCAP) .....	51
Drinkin' My Baby (Unichappell/S-P-R — BMI) .....	10	Let Your Love Flow (Loaves & Fishes — BMI) .....	48	Texas (Kama Sutra/Rada Dara — BMI) .....	33	What I've Got (House of Gold — BMI) .....	30
Faster Horses (Hallnote — BMI) .....	12	Living Proof (Bocephus — BMI) .....	100	That's All She Wrote (Fullness — BMI) .....	77	Without Your Love (Mr. Jordan) .....	—
Find Yourself Another (Goldline — ASCAP) .....	49	Lone Star Beer (Rodeo Cowboy/Otter Creek — BMI) .....	34	That's What Made Me (Station — BMI) .....	73	(Music of The Times — ASCAP) .....	24
Forever Lovers (Tree — BMI) .....	86	Looking For Space (Cherry Lane — ASCAP) .....	58	The Battle (Ai Gallico — BMI) .....	15	You Are The Song (Proud Bird — BMI) .....	4
For The Heart (Combine — BMI) .....	91	Love Isn't Love (Terrace/Barlow — ASCAP) .....	75	The Cail (Beechwood — BMI) .....	23	You Could Know As (Hotel — ASCAP) .....	16
Good Hearted Baron (Willie Nelson — BMI) .....	39	Love, You're (Beachwood/Window — BMI) .....	84	The Devil In Your Kisses (Ahab — BMI) .....	29	You'll Lose A Good Thing (Crazy Cajun — BMI) .....	3
Hank Williams You Wrote (Acuff-Rose — BMI) .....	95	Mental Revenge (Cedarwood — BMI) .....	59	The Door I (Acuff-Rose/Aitam — BMI) .....	21	Your Wanting Me (Tree Pub — BMI) .....	87
Hang On Feelin' (Tree/Press — BMI) .....	96	Misty Mountain Rain (Window — BMI) .....	92	The Feminine Touch (Window — BMI) .....	40	You're Not Charlie (Prima Donna — BMI) .....	57
Here Come The Flowers (Baby Chick — BMI) .....	93	Motels And Memories (Offjack — BMI) .....	42	The Good Night (Forrest Hills — BMI) .....	14	You've Got To Stop (Acuff-Rose — BMI) .....	82
Hey, Lucky Lady (Owepar — BMI) .....	35	My Eyes Can See (Ensign — BMI) .....	38	The Last Letter (M.M. Cole — BMI) .....	78		
I Ain't Got (Unart/Brougham Hall — BMI) .....	69	Oh Sweet Temptation (Rose Bridge — BMI) .....	17				
I Can't Quit (Double R — ASCAP) .....	76	Only Sixteen (Kags — BMI) .....	45				





*Some people  
make their own  
luck, but*

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Parton

*writes  
her own luck!*

**"Hey, Lucky  
Lady"** PB-10564

WRITTEN & PERFORMED  
BY DOLLY PARTON

**RCA Records**



# Executives On The Move fr 12

**Lawrence General Manager, Warner Bros.** — Tony Lawrence has been appointed to the position of general manager at Warner Bros. Records. It was announced this week by Pete Johnson, Warners director of general managers. In his new capacity, Lawrence will act as liaison between Warners artists, management and the label. Reporting directly to Johnson, Lawrence joins the label's other two general managers, Ron Goldstein and Clyde Bakkemo. Prior to his appointment, Lawrence was associate director of product management with Columbia Records.

**Ian Dove To RCA Press and Information Department** — Ian Dove, former east coast editorial director for **Cash Box** magazine, has joined RCA Records as manager for press and information. In addition to his association with **Cash Box**, Dove has worked as a freelance rock music critic for the New York Times since 1973 and a contributor to Rolling Stone, Penthouse and numerous other publications.

**Glick Named VP, GM A. Sterling Gold Ltd.** — Peter W. Glick has been appointed vice president and general manager of A. Sterling Gold Ltd. by president Leonard J. Goldberg. Glick will head up the entire music division including Teiturian Music, Stirling Gold Management, Stirling Gold Records and develop and coordinate special promotions concerning the music division of the company. Prior to joining A. Stirling Gold Ltd., Glick was national artist tour manager at Polydor Records.

**Disney Productions Promotes Three** — Tony Lomonaco has assumed the position of eastern division manager for Buena Vista, Walt Disney Productions' distribution subsidiary. Replacing Lomonaco in his former position of eastern district manager is Phil Fortune who had previously served as Buena Vista's Boston branch manager. Florio Simi now becomes Boston branch manager. All three appointments were made by Irving H. Ludwig, president of Buena Vista.

**Williams Promoted At Viewlex** — John Williams has been appointed vice president and general manager of Monarch Record Manufacturing Corp. Prior to joining the company more than three and one-half years ago, he held engineering and manufacturing positions with Capitol Records.

Nate DuRoff continues as vice president of Viewlex Inc., Monarch's parent company, as well as continuing in an active role in all Monarch's activities.

**Jerry Leichtling To RCA Press Department** — Jerry Leichtling has joined the press & information department in the position of staff writer and photo editor. The announcement was made by Herb Helman, division vice president, public affairs. Leichtling has written for a number of music-oriented publications as well as having been a professional guitarist.

**Grafman, Burch Get Century Broadcast Promotions** — Sheidon Grafman, vice president, has been appointed to the position of national director of operations for Century properties KSHE, St. Louis; WABX, Detroit; and KWST, Los Angeles. In addition, Robert Burch now becomes national program director for the aforementioned three stations.

**Robert Webb President White Oak Songs** — Robert Webb has been named president of White Oak Songs by Jimmy Webb, owner of the music publishing/production company. Robert Webb, former president of Canopy Music from 1968 to 1971, and new talent coordinator for Mike Curb, hopes to expand the White Oak endeavors through acquisition of "yet-unpublished" artists. Can be reached at White Oak headquarters, Suite 605, 15720 Ventura Blvd., Encino, California.

**National Lampoon Promotes Brown** — Herman Brown Jr. has been appointed advertising manager of the National Lampoon.

Brown's new responsibilities include the coordination of all national record and audio advertising for the National Lampoon, and the National Lampoon's participation in the industry's various trade shows.

**Ludwig VP/AM Masterdisk** — Robert C. Ludwig has been appointed vice president and general manager of Masterdisk, a subsidiary of OCG Technology, Inc.

Ludwig disclosed that his firm had made plans to install cutting and taping facilities that will compare with the best in the nation and had already expanded its operations to accommodate increased volume and finest quality. The Masterdisk facilities are located on the 4th floor of the Director's Guild Building at 110 W. 57th St., near New York City's Carnegie Hall.

## Retailer's Security Problems fr 7

the net profit earned on \$875 worth of sales. If he took a box of records worth \$120, he would effectively be stealing the net profits on sales of \$3000."

In this light, Curtis highlighted what he called the foolishness of the retailer who proudly exclaimed to his friends, "My losses are only 2% of sales." Curtis said that 2% of sales could very easily represent 33% of net profits, hardly a figure to be tossed off or disregarded.

### Crime Up 18%

The problem of crime in general, according to Curtis, is one that has affected property owners a great deal in recent years. He cited an FBI statistic that crime rose 18% in 1975, the most it has gone up in the fifty years the Bureau has been keeping such figures. Significantly, 87% of these crimes were property oriented. The retailers in the room shuddered at the statistic, but Curtis drove the point home with more damning evidence as he continued his presentation.

Singing out shoplifters as an example, he said that 15,000 such criminals are prosecuted each day in the U.S. and that number represents only 10% of all shoplifters who are actually caught. He drew murmurs of amazement when he cited the statistic that a well run store apprehends perhaps one of 35 shoplifters and that a poorly run operation may only catch one in 80-120. "Imagine," he told his audience, "that these criminals are loose in your establishment consistently. How are you going to stop them?" He debunked the myth that signs, mirrors or prosecution served as effective deterrents to shoplifting and cited statistics to back up his contention.

### Employee Theft

Despite his warning about shoplifters, Curtis said the greatest loss due to theft for the retailer was internal or employee theft.

He suggested that a sample of 100 retail employees across the country be taken to determine honesty and then asked NARM members on the floor to call out what percentage of that 100 they assumed were stealing. Estimates ranged from 100% to 2%.

### 82% Theft In Banks

Curtis, while stating the old psychological maxim that people tend to judge each other as they might judge themselves, nonetheless said that a figure of 70% was closer to the truth. He

recited the story of a client who had been told by a former bank teller that he (the teller) had figured out 830 ways of stealing in a bank. The former teller (who was completing a 5-year jail term) said that, in his experience, a married couple was always satisfied if their check book balanced within 15 cents at the end of each month. He said that he handled some 19,000 accounts and had made off with 15¢ from each account every month for over a year. Curtis said that his figures revealed that 82% of all bank employees were involved in theft of one kind or another.

After presenting these overwhelming statistics, he told the gathering that employee theft was the result of frustration, and he offered a solution, based on considerable experience. He defined what he called the four types of management prevalent in all business today and related each to a percentage of loss by theft that each type suffered from: (a) *authoritarian exploitative* (whereby management operates in dictatorial fashion with the employee completely eliminated from any form of decision making); (b) *authoritarian benevolent* (whereby the employee is allowed to think he is a part of management when in fact he's not); (c) *consultative management* (whereby employees discuss problems with management); and (d) *participative management* (whereby employees are actually a part of decision making).

Curtis said type A suffered from 80-95% internal theft, type B from 60-75%, type C about 30%, and type D about 3% (or negligible losses). In short, Curtis felt that participative management is the key to the nagging problem of loss due to employee theft. He defined management as the ability to control human conduct and said that the security problem was only an excuse to manage improperly.

Answers? Curtis strongly emphasized human values. Treat people like human beings, he offered, and they'll take care of you like family. Though he did not once mention organized crime in his presentation, he alluded to the fact that cooperation between employees and management could effectively reduce, if not in fact eliminate, theft problems of any nature. The retailers (about 300) seemed impressed and many struck up post lecture discussion groups to contemplate ways to implement Curtis' proposals.

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## Taylor Keynotes NARM fr. 9

will be "yes." The seedling of hope that he sees is the beginning of "a new realism" and a "resurging faith in ourselves." He added that Americans are "a much different people than we were ten or fifteen years ago," and "a tougher people as well."

As indication of this change in spirit he cited the trend towards trying to find solutions to urban decay and farm problems at the source of the problems rather than seeking help from the federal government. He also saw the people of America demanding better management in both government and industry, not only for the realization of better profits but to see that "those profits are put to use in the best possible way for society as a whole." He pointed out that the candidates for president who seem to be doing the best are those who "convey a managerial expertise."

All of these trends Taylor sees as indicating that America has "come through one of the most profoundly disturbing periods in the history of this nation" with the basic values and decencies of its people intact. Citing Vietnam and Watergate as most representative of those traumas he said that there is "no people in the world who could have undergone what we underwent and still find themselves with those wounds healed in such a very short time." Americans have a great capacity to reform, he said, as evidenced by steps now being taken to guard against the violations of citizens' rights by the government and to protect the environment, as well as to stop corruption in the business community.

Taylor said that "Perhaps the most encouraging sign of hope has come in the area of race relations... particularly in the south." He said that he sees a need for a return to a "sense of social discipline," and a "sense of community." He said that America must realize that "the ruthless pursuit of self-interest, without the tempering of an overall concern for

the history of this nation, can lead to even more perilous times." But if this is realized, "We can create a future for this republic that is not only good economically for its citizens, but aesthetically and socially fulfilling and rewarding."

Taylor concluded by reiterating his opening thought that the profession of music is worthwhile and that music can help cement society together. He hoped that music could help in renewing the purpose and vitality of America, and that if this is done, "It will mean that future generations will know that... Americans in 1976 took a good long look at themselves and reaffirmed a commitment to the basic values of their nation."

## Patriotic Folio LP fr. 34

"We plan to present it to the President, to the U.S. House of Representatives and to the Senate — to really make something of the product."

In addition to Litkei's own compositions (his wife Andrea Fodor, former prima ballerina of the Metropolitan Opera, writes the lyrics), the album, titled "The Bicentennial March And Presidential Marches Of America," contains musical salutes to Washington, Jefferson and Lincoln. It has been officially recognized by the American Revolution Bicentennial Administration and the album bears the organization's official seal.

Litkei originally conceived the march folio, which has already sold 50,000 copies, he says, as an educational tool for school children. The artwork in the folio will be donated to the Smithsonian Institute.

Litkei is chairman of the board of Olympia Records Industries, Arovox Record Corp. and Galiko Music. He is a leading rack merchandiser and has been a film producer and was an architect in Hungary.

## Survey Reveals 25-45 Market Poor fr. 7

in the survey to begin with, halves with each successively higher age bracket.

- The pop/MOR listening market increases by a factor of nearly 3 with each age category.

- Almost 80% know what record or tape they will buy before going into the store.

- 40.7% of the sample buys records or tapes on the spur of the moment.

- Radio (62.1%) other people (19.8%) and television (18.5%) are the most important sources of new product info.

- The average record buyer watches television as much as he listens to the radio.

- 15.6% of the non-buying group feel records are too expensive. More important is the 12.4% lost because of less interest in music.

- Some market areas that have greater potential than others were those where the non-buyers who are listeners, are greater than the buyers who are listeners. This is true in the MOR 25-34 age group, and in every age group, male & female, in country, classical and oldies. In other words, more non-buyers of country albums listen to country music on the radio than the buyers do. What this means is a great potential audience of people who are listening, but who just are not buying.

- As the average buyer reaches higher levels of education, he buys more. College graduates bought three times as many records as those with just a grade school education.

- 25-29 year olds were the biggest

customers, buying an average of 12 LPs last year. At the other extreme were 40-45 year olds, who bought only 5 LPs last year.

- Hard rock and classical buyers averaged 12 LPs last year, 25% higher than the national average of 9 LPs for all buyers.

### More Info

More information can be obtained from excerpts from the survey itself, which **Cash Box** has published elsewhere in this issue, as part of its NARM Convention coverage.

## KHJ Exclusive fr. 7

Sharon Nelson, md at KISS told **CB**, "We're sick and tired of it... we take more chances on new material than KHJ... we're holding off that LP."

Bob Coburn, KMET's music director noted, "If this had not happened we would have been all over it... we're only playing it lightly... we are aware of the situation but not really getting that involved in it."

Another major progressive station md, who preferred to remain unnamed said, "We're on the record... we're aware of the blockade... we're only playing it lightly though."

These stations certainly felt they had been excluded by Capitol on the product and its exclusive airing. And airplay on these stations for the LP is very important, not only to Capitol but to Bruce Wendell.

*continued on pg. 52*

## Confidence Lacks fr. 7

with financial matters and affairs, who complained that the analysts don't fully understand the nature and workings of the record business. The analysts downgrade the entire business, they complained, simply because one or two poorly managed companies have made it appear the entire industry is poorly managed. Compounding the analysts' confusion is the vertically integrated nature of the business. Harvey Sandier of Goldman, Sachs & Company, recognized as one of the better Wall Street analysts dealing with the entertainment industry, noted that there were "labels involved in distribution and retailing and rack jobbers involved in retailing and distribution. It's very difficult to straighten it all out." He also complained about the "lack of research and market testing," and chided announced sales figures as "meaningless industry statistics."

### Positives

Wall Street, it appears, is looking for growth and predictability of earnings, as a means of judging record industry successes. Richard Stenken, vice president of Bivth, Eastman, Dillon & Co., explained that "in 1960 through 1965, the industry grew at a rate of 6-7-8% a year. From 1966 through 1969, with the economy growing at an accelerated pace, and the introduction and growth of tape, the industry grew at a 17%-18% compound rate for those years. But we've seen negative unit growth in the last 3-4 years, and Wall Street wants to see positive unit growth in this industry."

Lehman Securities' Charles Klein was more upbeat: "Each of the three components — manufacturing, rack jobbing and retailing — has potential." But he added "it was difficult for an outsider to evaluate a stream of earnings."

### Management

Corporate management is an important consideration in the successes of different labels, according to both the analysts and the industry executives. "Management is the most difficult thing to evaluate, but the most important to consider," Klein declared. One analyst noted that CBS had just unloaded their 50-store Discount Records chain. Some investors might wonder, he projected, "if CBS is selling out, it has to be a bad business." But Martin Pompadur of ABC responded by explaining "the swap of 50 stores (to Pickwick) means someone can manage them while someone else can't."

It is the lack of understanding of the record industry that seems to be hurting the most. "The financial community doesn't understand this industry," one of the analysts commented. "Each level of the industry has had its dramatic in-

consistency — and it makes people nervous." He noted that in recent years, while some companies' earnings had gone up, others had gone down in the same year. This has really hurt the industry in his eyes. And what he insinuated was that people who are nervous about an industry don't invest their money in the securities of that industry, no matter how good the individual companies are in that industry. That goes for individual investors and the big money men, too.

### Not Upbeat

Sheidon Wool, CBS vice-president, complained that the four Wall Street analysts were "not upbeat," said that many companies' earnings had been consistent for years, and asked "is there anything we could do to help you?" Shot back Klein: "develop meaningful statistics. We want further disclosure by the companies of their results and the impact of the individual components on their results." He added that there were inconsistencies in accounting practices, and suggested each label "send in a report each month to an independent accounting firm disclosing how many LP's were sold, how many were returned and the net sales for that month."

The analysts also suggested the industry expand its markets, and try to sell more goods to the 24-45 age group. In a preview of the session to come on the adult market, the analysts warned that the industry's market base was shrinking, and that something should be done to expand the base of operation.

### Defense

Not all of the negative comments by the analysts against the industry went unchallenged. Manny Gerard of Warner Communications, and himself a former analyst specializing in the entertainment industry, stated that "Warner Comm. has had six years of improved earnings," while Wool and Cy Leslie, chairman of the board for Pickwick and panel moderator, echoed Gerard's sentiments. Yet Gerard noted "the problem to the financial community is not the 10 companies that make it, but the one that doesn't." He blamed "guilt by association" for many of the industry's credibility problems, and that "inconsistent results can be blamed in many cases on poor management. He also believed that "the chance retail prices will be pushed up is very small."

### Correction

Dee Anthony is celebrating his 25th year in the music business, not his 50th, as reported in the March 20, 1976 issue of **Cash Box**.

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## FM Progressive Crossover Trends fr 28

These people, like Willie and Waylon, were discontent. They're sure not doing conventional country anymore, actually they're music rebels but their music appeals to hard-line fans as well as the younger crowd."

### Club Crowds

And it's true. You'll find 'em in the clubs in Dallas, in LA or New York, the crowds are going crazy over Willie on stage or, Asleep At The Wheel or Pure Prairie League.

"You got people 18-24 in the clubs here in Dallas who are no longer ashamed to admit they like country... who readily accept the Waylons, The Willies" ... and these same people, not only in Dallas are accepting Dolly Parton, learning from Tompall Glazer, or checking out Willie Nelson's ideas of what his music is all about.

"On progressives now, well you can get away with Pink Floyd to Texas country," Dunaway reiterated. "And sales ... out of 500,000 pieces of 'Red Headed Stranger,' Willie Nelson's LP, 97,000 sold in Dallas alone. Out of 500,000 product sales on the RCA 'Outlaws' album, 106,000 were attributed to Dallas sales."

### Audience Increases

Dick Starr, contacted at NAB in Chicago, told CB, "progressive country is helping naturally to increase the audience, it expands the base for your audience. The whole format of what we're doing on the automation thing is not intended to replace but add additional spectrum to the country sounds of stations we approach."

The country influence was picked up a few years ago by the progressive outlets who are, in some respects, ahead of their time, ahead of what's conventional. Esther Phillips being added by WHFS-FM, Washington, DC, Kool And The Gang being added by KSAN-FM, San Francisco and the readily seen influence of people like Willie Nelson, who years ago would have not been added on any stations but country outlets inspired the idea for this article. And these adaptations to markets by stations, along with the always changing artist repertoire and ideas will be an interesting facet to watch. It may become "chic" someday for many stations to program not specific formats but something of everything. Who knows?

## Lemongello TV Spot Success fr 9

over this whole campaign for me. I'm just doing this to show them that I am marketable. If the people hear me and don't like it, then fine. But what hurts is not being able to be heard."

Cash Box asked Lemongello if he was interested in revolutionizing the standard procedures of breaking as an unknown artist, which traditionally involves radio promotion, print and radio ads, merchandising campaigns and press interviews, but almost never television advertising. "I'm not trying to revolutionize anything; that wasn't the premise of the campaign. But it is a challenge to the record companies, and it is showing that there are other ways of breaking artists. As for whether this will make the companies change, it will probably somewhat, maybe a hell of a lot. They should, because we have proved that awareness and recognition can be gained in a short period of time. The industry gets locked into a certain pattern, they might think of doing things a new way, but it is a tough vote, somebody's got to stick their neck out. To go on TV and sell, you can lose a lot of money, but they lose just as much money on a lot of their artists through their normal channels."

### Fan Mail

Lemongello claims that judging from the fan mail received, his appeal has ranged from pre-schoolers to senior citizens, and credits the saturation TV campaign, which used spots at all times of the viewing day for this unusually broad pattern of acceptance. Also he feels that the commercials themselves, which featured him singing parts of several songs dressed in a jumpsuit, a leather outfit and a suit, have given him a visual image that is acceptable to all age groups. Lemongello produced the spots himself, and realized early on that he could not follow the trend of other TV commercials for records, which mostly feature albums of greatest hits (using a crawl which runs the song titles across whatever visual information is being shown). Instead, he used the different song segments and blended them musically as well as visually. It worked out well because the shots look like excerpts from a TV special.

Another reason he gives for his apparent popularity among all age groups is the music — "mood rock," which he describes as "love songs with a rock feel." He feels that the combination of the love song and rock style gives him an advantage which many performers don't have.

Future plans call for a TV special on WCBS, further expansion, market by market, of the TV campaign, and more concert appearances. But Lemongello's most important goal, it seems, is a major label affiliation. "I think that if I can get this kind of exposure, then hook up with a major label and pop a hit record, then I'm going to make a lot of noise."

## FM Analysis fr 31

### KMET-FM — LOS ANGELES

Bob Coburn

- On The Road — Jesse Colin Young — Reprise
- Cry Tough — Niis Lofgren — A&M
- Marriott — Steve Marriott — A&M
- Alvin Crow — Long Neck
- Les Dudek — Columbia
- Morning Sky — Fool's Gold — Arista
- Look Out For Number One — Brothers Johnson — A&M
- You Can't Argue With A Sick Mind — Joe Walsh — ABC
- Speed Of Sound — Wings — Capitol
- Lifeline — Pablo Cruise — A&M
- \* The Boys Are Back In Town — Thin Lizzy — Mercury
- \* Do You Feel — Peter Frampton — A&M
- † Jailbreak (entire LP) — Thin Lizzy — Mercury

### KWST-FM — LOS ANGELES

David Perry

- Locked In — Bill Wyman — Rolling Stone
- Free Parking — Stu Daye — Columbia
- Rat City In Blue — Good Rats — Rat City
- At The Sound Of The Bell — Pavlov's Dog — Columbia
- Morning Sky — Fool's Gold — Arista
- Lady In Waiting — Outlaws — Arista
- Bicentennial Gathering Of The Tribes — Buddy Miles — Casablanca
- Destroyer — Kiss — Casablanca
- Amigos — Santana — Columbia
- Takin' It To The Streets — Doobie Brothers — WB
- Lifeline — Pablo Cruise — A&M
- Nanette Workman — Big Tree
- On The Road — Jesse Colin Young — Reprise
- Speed Of Sound — Wings — Capitol
- You Can't Argue With A Sick Mind — Joe Walsh — ABC
- Cry Tough — Niis Lofgren — A&M
- \* Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- † Takin' It To The Streets (entire LP) — Doobie Brothers — WB

### KSAN-FM — SAN FRANCISCO

Cristie Joy Marcus

- Lady In Waiting — Outlaws — Arista
- Morning Sky — Fool's Gold — Arista
- Light Of The Night — Randall Bramblett — Polydor
- First Course — Lee Ritenour — Epic
- Takin' It To The Streets — Doobie Brothers — WB
- Amigos — Santana — Columbia
- You Can't Argue With A Sick Mind — Joe Walsh — ABC
- Marriott — Steve Marriott — A&M
- I Want You — Marvin Gaye — Tamia
- Where Is The Love — Margaret Singana — Casablanca
- Evening Star — Fripp and Eno — Antilles
- Destroyer — Kiss — Casablanca
- Rockin' Duck — Grimms — Antilles
- When Scopes Collide — Kaleidoscope — Pacific Arts Corporation
- On The Pink — Larry Raspberry — Back Room
- Cry Tough — Niis Lofgren — A&M
- Welcome Home — Osibisa — Island
- Primal Scream — Maynard Ferguson — Columbia
- Breakaway — Gallagher and Lyle — A&M
- Heat For The Feet — Lee Garrett — Chrysalis
- This Is It — Melba Moore — Buddah
- Cloud Dance — Colin Walcott — ECM
- That Was Only Yesterday — Gary Wright & Spooky Tooth — A&M
- Beyond — Ayers Rock — A&M
- \* — (None)
- † — (None)

### KZAM-FM — SEATTLE

Jon Kertzer

- Lady In Waiting — Outlaws — Arista
- Amigos — Santana — Columbia
- Romantic Warrior — Return To Forever — Columbia
- Cry Tough — Niis Lofgren — A&M
- Beware The Dog — Hound Dog Taylor — Alligator
- Life And Times — Billy Cobham — Atlantic
- Light Of The Night — Randall Bramblett — Polydor
- First Course — Lee Ritenour — Epic
- On The Road — Jesse Colin Young — Reprise
- Rockin' Chair — Jonathan Edwards — WB
- \* On The Road (entire LP) — Jesse Colin Young — Reprise
- \* Hypnotize/Jump For Joy — Kingfish — Round
- † You Can Sing On The Left (entire LP) — Dirk Hamilton — ABC
- † Pousette Dart Band (entire LP) — Capitol
- † Les Dudek (entire LP) — Columbia

### Into The Black

Lemongello claims that the operation went into the black about two weeks ago when sales were at the level of approximately 20,000 albums. The New York campaign has cost an estimated \$139,000, and plans call for a repetition of the same campaign in Los Angeles in the next few weeks. Lemongello claims that the records are selling at the rate of 5,300 a week now, and a single from the album is being released and will be handled through the Alpha distribution setup. Plans call for retaining the album in stores after the mail order campaign is over.

Lemongello's funding for this project came from a consortium of investors which were brought together by a banker from Long Island (from where Lemongello hails). This banker saw Lemongello perform in N.Y. and in Las Vegas, and when he walked into the bank, the man recognized him. The banker was surprised when Lemongello told him he was working in construction and the financing deal was begun. Lemongello Enterprises has sold stock to 35 outside investors, who because of a limitation set by the attorney general's office, were only allowed to invest \$10,000 each. For each \$10,000 invested, the backers receive 1% of the company, which owns Lemongello's contract

## Platinum Octopus

NEW YORK — The Jefferson Starship's "Red Octopus" album has been certified platinum by the RIAA this week, signifying sales in excess of one million units. The LP is a joint release of Grunt Records and RCA Records.

## PPL Goes Gold

NEW YORK — Pure Prairie League's second RCA Records album, "Bustin' Out," has been certified gold by the Recording Industry Association of America. It is the group's first gold award.

## Changes In Buying Habits fr 16

Why Are You Buying Less? (Of those who were buying less) (Respondents were permitted to give more than one reply.)	
	% Of Buyers Who Are Buying Less
Less money available	23.2%
Record and tapes are too expensive	15.6%
Satisfied by radio air play	7.3%
No time to listen and buy	18.3%
Less interest in music	20.7%
Have all I need or want	12.2%
Other reasons	12.4%

As a former buyer, why are you no longer buying records and/or tapes? (Respondents were permitted to give more than one reply.)	
Less money available	11.9%
Records and tapes are too expensive	9.5%
Satisfied by radio air play	19.5%
No time to listen and buy	13.8%
Less interest in music	16.2%
Have all I need or want	7.1%
Do not own record player, or equipment is broken	12.4%
Other members of the family buy	8.6%
Tape my own music	3.8%

# Wanted

## FM NATIONAL PROMOTION DIRECTOR

### FOR ESTABLISHED EAST COAST INDEPENDENT RECORD COMPANY

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**c/o CASH BOX, 119 W. 57th ST., NEW YORK, N.Y. 10019**



R&B is hot, hot, hot. The charts are loaded with great singles and LPs. As we roll into spring the r&b thing continues to get stronger and stronger. New artists, new songs and new hits. Watch for many more records crossing over on both sides because the new music is fusing.

The **Chambers Brothers** (Lester, George, Willie and Joe) and drummer **Gregg Dickerson** dropped by the **Cash Box** office last week. They have a brand new trip full of energy which they will definitely demonstrate when they release their new single on **Chelsea** in late April. The guys said they have paid their dues and are rollin' up their sleeves to get into the thick of things again. Lester said that their music will be a combination of funk and gospel, making it total body music. Willie mentioned that they plan to create some good music which they hope will touch people's hearts and minds. They also said that the disco thing has kept many artists like themselves from making decent music and what they hope to do is change all that. They are currently in the studio, but afterwards plan to hit the road back east for some concert dates. The Chambers Brothers' "Time" has come again.



**GINO & DINAH** — A&M recording artist Gino Vannelli recently made an appearance on the show to perform material from his latest LP "Storm At Sunup," and to discuss his involvement with the 1976 Summer Olympics in Montreal, his hometown. Shown above from left to right are Gino, Dinah and James Earl Jones, discussing his latest film "River Niger." The music for the film was written and performed by U.A. recording artists War.

20th has released the **Eleventh Hour's** new LP "Hollywood Hot" and it is hot, hot, hot. **DeLite** is also onto the pulse of the dancing scene with the release of "Hustle Hits." Artists featured on the LP include **Kool & The Gang**, **Gary Toms Empire**, **Crown** "Hustle on up..." **Gloria Lynne** put on a... With her four-piece group she really performance. Her version of "I Can See LP out on **ABC/Impulse** entitled "I Don't tures' LP on **UA** is going to create more raii 5-0." The new single is "Moonlight rection from last week — the name of the

**Leon Haywood's** new single on **Zomba** "Smokin'..." **Papa John Creach's** second LP for **Buddah** is "Rock Father," with new single entitled "Travelin' On"... **Tyrone Davis'** next single on **Dakar** will be "It's So Good To Be With You"... **Fantasy** will be releasing a new LP by saxophonist **Joe Henderson**, "Black Miracle," produced by **Joe and Orrin Keepnews**, with arrangements done by **Joe and George Duke**. Sidemen include **Ron Carter**, **Harvey Mason**, **Bill Summers**, **Lee Ritenour**, **Oscar Brashear**, **Snooky Young**, **George Bohannon**, **Don Waldrop** and **Hadley Caliman**... Also look for a new LP by **Roger Glenn** on **Prestige**, produced by **Larry and Fonce Mizell**, and scheduled for early summer release... **Alphonso Johnson** has a new LP out on **Epic** that should create noise in jazz circles entitled "Moonshadows." Featured with **Alphonso** are **Patrice Rushen**, **Flora Purim**, **Lee Ritenour**, **Chris Bond**, **Airto**, **Gary Bartz**, **Alphonse Mouzon**, **Bennie Maupin** and others. Watch for it to climb.

**Linda Hopkins**, who has been thrilling audiences all across the country with her performances in "Me & Bessie," has released an LP on **Columbia** from the Broadway show that captures all the excitement of the live performance. It is a beautiful tribute for those who remember the legendary **Bessie Smith**... **Gary Gotham** and **Reggie Banks** both called last week to say that "Love Really Hurts Without You" by **Alex**

**Waik**... Another not item is **Joe Tex's** latest on **Dial**, have you ever... **Do You Wanna Do A Thing** by **Bloodstone** is smokin' wherever it's being played... **Rhythm Heritage** have followed up their last single, "Theme From S.W.A.T.," with another TV theme monster called "Baretta's Theme"... One of the prettiest tunes to be released recently is "I'm Not In Love" by **Dee Dee Sharp**. Look for it to hit the top of the charts real soon... **Isaac Hayes'** latest single is entitled "Rock Me Easy Baby." It is another great one from the **Chocolate Chip**... **Bobbi Humphrey** has released a very mellow and exciting single for **Blue Note** entitled "Uno Esta"... **Osibisa** on **Island** also have a hit with their latest release "Sunshine Day"... **Earth, Wind & Fire** have been offered a million dollars for a 35-city U.S. tour by **Playboy Enterprises** and **Sagittarius Production**... **Earth, Wind & Fire** will be released shortly.

**Fred Williamson** has signed the **Dells** to score and record the soundtrack for his latest flick "No Way Back," which will debut at the **Cannes Film Festival** in May... **Henry Allen**, president of **Cotillion Records**, has announced that **Sherman Slim Marshall** will produce new material for **Sister Sledge**. The Philly songwriter's most recent credits include "Then Came You" and "I'm Doing Fine Now." Both **Sister Sledge** and **Slim** should be going into the studios real soon... **Van McCoy**, is currently in

continued on pg. 50

## TOP 50 R&B ALBUMS

1	<b>EARGASM</b> Johnnie Taylor (Columbia PC 33951)	1	27	<b>A LOVE TRILOGY</b> Donna Summer (Oasis 5004) (Dist: Casablanca)	34
2	<b>RUFUS FEATURING CHAKA KHAN</b> (ABC ABCD 909)	2	28	<b>FEEL THE SPIRIT</b> LeRoy Hutson (WB CU 5010)	28
3	<b>BRASS CONSTRUCTION</b> (United Artists UA LA 545G)	3	29	<b>THE SALSOU ORCHESTRA</b> (Salsoul Records SZS 5501)	20
4	<b>MOTHERSHIP CONNECTION</b> Parliament (Casablanca NBLP 7022)	5	30	<b>THE BEST OF GLADYS KNIGHT &amp; THE PIPS</b> (Buddah BDS 5653)	31
5	<b>GRATITUDE</b> Earth, Wind & Fire (Columbia PG 33694)	4	31	<b>WINGS OF LOVE</b> Temptations (Gordy 971) (Dist: Motown)	41
6	<b>CITY LIFE</b> The Blackbyrds (Fantasy F9490)	7	32	<b>FEELS SO GOOD</b> Grover Washington, Jr. (Kudu KU 24)	16
7	<b>WAKE UP EVERYBODY</b> Harold Melvin & The Blue Notes (Phila. Int'l. PZ 33808)	6	33	<b>SHOWCASE</b> The Sylvers (Capitol ST 11465)	29
8	<b>DANCE YOUR TROUBLES AWAY</b> Archie Bell & The Drells (TSOP PZ 33844)	8	34	<b>TRUCKLOAD OF LOVIN'</b> Albert King (Utopia BUL 1 1387)	30
9	<b>LET THE MUSIC PLAY</b> Barry White (20th Century T502)	9	35	<b>CONCERT IN BLUES</b> Willie Hutch (Motown M6 854S1)	32
10	<b>HE'S A FRIEND</b> Eddie Kendricks (Tamla T6-343S1)	10	36	<b>SILVER CONVENTION</b> (Midland International BKL 1-1369)	—
11	<b>DIANA ROSS</b> (Motown M6 861S1)	14	37	<b>TROPEA</b> John Tropea (Marlin 2200) (Dist: T.K.)	38
12	<b>FAMILY REUNION</b> The O Jays (Phila. Int'l. PZ 33807)	11	38	<b>STRETCHING OUT IN BOOTSY'S RUBBER BAND</b> Bootsy's Rubber Band (WBBS 2920)	43
13	<b>WHEN LOVE IS NEW</b> Billy Paul (Phila. Int'l. PZ 33843)	12	39	<b>LEE OSKAR</b> (United Artists UA LA 594-G)	—
14	<b>LOOK OUT FOR #1</b> Brothers Johnson (A&M SP 4567)	18	40	<b>LOVING POWER</b> Impressions (Curton CU 5009)	35
15	<b>GROOVE-A-THON</b> Isaac Hayes (ABC ABCD 925)	13	41	<b>SECOND CHILDHOOD</b> Phoebe Snow (Columbia PC 33951)	46
16	<b>RAISING HELL</b> The Fatback Band (Event EV 6905) (Dist: Polydor)	17	42	<b>REFLECTIONS OF A GOLDEN DREAM</b> Lonnie Liston Smith & The Cosmic Echoes (Flying Dutchman BDL 1-1460)	—
17	<b>SPINNERS LIVE</b> Spinners (Atlantic SD 2-910)	15	43	<b>JEALOUSY</b> Major Harris (Atlantic SD 18160)	44
18	<b>TURNING POINT</b> Tyrone Davis (Dakar DK 76918)	19	44	<b>BACK TO BACK</b> Breckler Brothers (Arista 4061)	39
19	<b>FULL OF FIRE</b> Al Green (Hi SHL 32097)	22	45	<b>HIDDEN STRENGTH</b> (UA LA 555G)	45
20	<b>LOVE AND UNDERSTANDING</b> Kool & The Gang (DeLite DEP 2018)	25	46	<b>BEAST FROM THE EAST</b> Mandrill (United Artists UA LA 577G)	40
21	<b>I WANT YOU</b> Marvin Gaye (Tamla T6-34251)	—	47	<b>COME AS YOU ARE</b> Ashford & Simpson (WB BS 2858)	47
22	<b>MOVIN' ON</b> Commodores (Motown M6-848S1)	23	48	<b>WHO I AM</b> David Ruffin (Motown M6-849S1)	36
23	<b>INSEPARABLE</b> Natalie Cole (Capitol ST 11429)	26	49	<b>I HEAR A SYMPHONY</b> Hank Crawford (Kudu KU 26) (Dist: Motown)	42
24	<b>SMOKEY'S FAMILY ROBINSON</b> Smokey Robinson (Tamla T6 341S1)	24	50	<b>RATTLESNAKE</b> Ohio Players (Westbound W-211)	37
25	<b>MYSTIC VOYAGE</b> Roy Ayers Ubiquity (Polydor PD 6057)	21			
26	<b>DISCO-FIED</b> Rhythm Heritage (ABC ABCD 934)	27			

## soul waves

### How Do You Deal With Cover Records?

**Chris Hall**, program director at **KATZ** said, "If they are both good, I will play both. If there is a major difference in the sound I will go with the one that I think is the strongest. I also take into account which one I feel will be better for my market. Another thing I take into consideration is if one was a LP cut beforehand and I'm already playing it. If so I will usually go with that one. Or sometimes I just play both and let the listeners decide which one they like best."

**Al Parker**, program director at **WUFO** feels the whole thing is very confusing to both himself and his listeners. "What I do is sit and listen to both records and then decide which sounds the best. You have to go with your market. You have to go with the right sound. For example in the south a more bluesy thing may be more popular rather than say New York where they're into more finger poppin' sounds. I just go by my ear. Or sometimes I just play both and let the listeners decide. I wonder why BMI or ASCAP doesn't do something about this. I think it's o.k. if the records are released at different times, but when they are released at the same time it's really just a competition between the record companies."

**Travis Gardnes**, program director at **KCOH** says in most instances cover records are just hassles. "Sometimes I don't even go on either record. Other times I try to go with the best version. These kinds of situations are real hassles and I don't really like to mess with it."

**Jerry Fletcher**, program director at **WZTQ** said he didn't like to see situations like this happen because it's confusing to him as well as his listeners. "It's also confusing

continued on pg. 50



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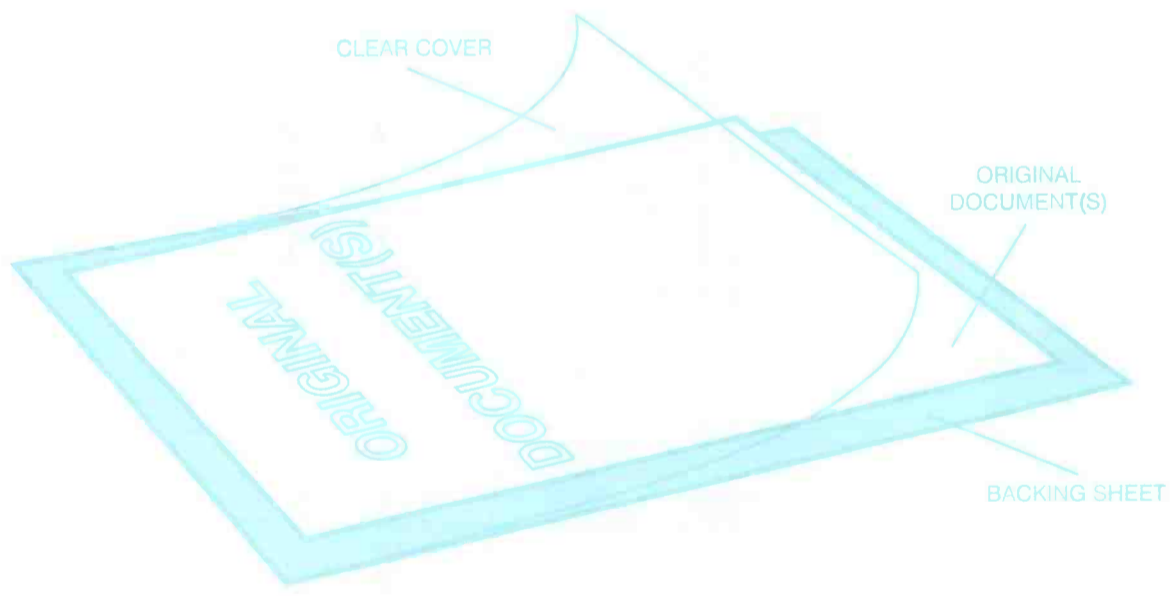
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**r&b a**

**WDIA - ME**  
More, More, Mo  
Buddah  
Love Will Keep  
Tear The Roof  
Born To Get Do  
Winners Together - George & Gwen McCrae - Cat  
Do You Wanna Do A Thing - Bloodstone - London  
Love Me Right - Gary Tom's Empire - PIP  
Don't Stop It Now - Hot Chocolate - Big Tree  
Let The People Play - Steptones - IX Chains

**WJLB - DETROIT**

Tear The Roof - Parliament - Casablanca  
Hitbound - Whenever You Go - Skip Mahoney & The  
Casuals  
Love Really Hurts - Alex Brown - Chelsea  
Big Hurt - Front Runners - Dash  
Dance Your Aahh! - Foxy - Dash  
I Got Lifted - Sweet Music - Wand  
Do What You Feel - Atlanta Disco Band - Ariola  
Baretta's Theme - Rhythm Heritage - ABC  
Nowhere To 32 - Love Hangover - Diana Ross

Disco Lypso - Mandrill - UA  
It's The Music - Natural Four - Curtom  
Love Hangover - Diana Ross - Motown  
Love Hangover - Fifth Dimension - ABC

**KDAY - LOS ANGELES**

I'll Be Good To You - Brothers Johnson - A&M  
Love Really Hurts - Alex Brown - Chelsea  
Dance With Me - Rufus - ABC  
Nowhere To 25 - Love Hangover - Fifth Dimension  
30 To 23 - Do You Wanna Do A Thing - Bloodstone -  
London  
24 To 9 - Wish Love Was Magic - Street Corner  
Symphony  
27 To 10 - Movin' - Brass Construction

Do You Want



**WVON - CHICAGO**

Cradle Of Love - Gwen McCrae - Cat  
P Funk - Parliament - Casablanca  
Supersound - Jimmy Castor - Atlantic  
More, More, More - Andrea True - Buddah

**KKDA - DALLAS**

How Can I Get A Witness - R.B. Hudmon  
Do What You Feel - Atlanta Disco Band - Ariola  
Sugar Britches - Buck - Sunnibuck  
Tell The World - Harold Melvin - Phila. Int'l.  
You See The Trouble - Barry White - 20th

29 To 19 - Graffiti - Blue Magic  
30 To 18 - It's Cool - Tymes  
18 To 10 - Movin' - Brass Construction

**WGIV - CHARLOTTE**

P Funk - Parliament - Casablanca  
Movin' - Brass Construction - UA  
Love Me Right - Gary Tom's - Pip  
Love Hangover - Diana Ross - Motown  
Love Hangover - Fifth Dimension - ABC  
15 To 10 - Born To Get Down - Muscle Shoals  
21 To 15 - Get Up And Boogie - Silver Convention

**WYLD - NEW ORLEANS**

Can't Hide Love - E.W.&F - Columbia  
Thank You - Leone Thomas - Con  
Kiss And Say Goodbye - Manhattans - Columbia  
Star Bright Star Light - Syl Johnson - Hi





**BLUES MEETS FUNK** — Shown above are Lowell Fulson with fellow Granite recording artist Edwin Starr celebrating after his most recent bow at the Troubadour. Lowell has a new LP out for Granite entitled "The Old Blues Singer." From left to right are Michael Waiton of Granite, Lowell and Edwin Starr.

## more ingredients fr 49

Japan and then off to the Philippines to turn the Orient on to his Grammy Award-winning "Hustle" ... **Martha Velez**, who records for **Sire**, has a new LP ready for release called "Escape From Babylon," which was produced by **Bob Marley**. Bob is also featured on the LP with his band the **Wailers** and Bob's wife **Rita** did the background vocals.

The **Black Satins** featuring **Fred Parris** have a new release on **Buddah** that is hot. Watch this one grow ... **Norman Connors** will also be releasing a new LP shortly entitled "You Are My Starship" ... **Satellite Music Int'l. Ltd.** is a new company, but boy oh boy have they come up with a hit. The company's first release is "You Bring The Sun In The Morning" by **Fay Hauser**. Watch the label explode with this single ... Another new and exciting company is also trying to get a foothold in the market. The label is **CSC** and their first big release is "To Make Me Happy" by the **Godfather Strivers**. Most of the group are originally from Kentucky but have relocated in L.A. Some of the members used to be in the **Mint Juleps** and **Nightlighters**, which later became **New Birth**. The principals of **CSC Music Productions** are **William Campbell, John Murphy Jr., Frenchell DeGrate** and **Douglas Moore**. The name of their publishing firm is **Four Buddies** and their offices are located at 12503 Crenshaw Blvd. in Hawthorne, Ca. The **Godfather Strivers** consist of **Pam Layne, George C. Wheeler Jr., Patrick Knight, Ralph A. Carter, Walter Adams, Wesley M. Alexander Jr., Leonard Knight** and **Larry Weathers**.

**Windy O'Grady** called to say that "I Get Lifted" by **Sweet Music** on **Wand** is tearing everything up ... The **Fifth Dimension** have released "Love Hangover" as a single ... **IRDA** will be distributing **Rage Records** and their first release is "Dancing Free" by **Hot Ice** ... **Freddie Hubbard** has signed an agreement with **Munah Productions** for exclusive personal management. He is currently preparing to go into the studios to work on his new LP for **Columbia**.

**Island** has the reggae hits. LPs to watch are "Marcus Garvey" by **Burning Spear**, "Third World" by **Third World**, "This Is Reggae Music Vol. 2" featuring selections by **George Dekker, Peacemakers, Arthur Lewis, Third World** and **Burning Spear** and "Welcome Home" by **Osibisa**.

Caught the screening of "Leadbelly" and you're in for a real treat when this one comes out. The movie is the life and times of **Leadbelly**, beautifully portrayed by **Roger Mosley**. It is a very moving and emotional film with an excellent supporting cast and the soundtrack by **Hi-Tide Harris** should be a monster in the stores ... **Santana** has a new and exciting LP entitled "Amigos" ... Also the **Weather Report** have a new LP out called "Black Market" ... In the jazz vein is **Alphonse Mouzon's** latest on **Blue Note**, "The Man Incognito" ... **Return to Forever** has a smash on their hands with their latest, "Romantic Warrior." It came on the **Cash Box** charts at 138 with a bullet.

**Lee Oskar** of **War** has done a solo LP simply entitled "Lee Oskar" that has broken on to the **CB & B** charts at 39 with a bullet. This is a concept LP of Lee's musical experience in coming from his native Denmark to the U.S. and his experiences before and after **War**. It is very melodic and features Lee's extremely fine and soulful harmonica. Lee said he hopes he will start a trend because the harmonica is never really thought of as a serious instrument. "People think of harmonicas as toys or something clowns use, which is not true." His career is very busy as **War** will have an LP out soon entitled "River Niger," which is the soundtrack from the movie, plus the group has tentative plans to tour the U.S. and Europe this summer. Some of Lee's musical idols include **Ray Charles, Sonny Boy Williamson, Junior Wells, Little Walker** and **Roland Kirk**, along with inspiration **Larry Adler**, king of the harmonica players. "He is so fantastic that I can't really describe in words how great I think he is. When I do my next LP I hope I can use Larry on it ... that's soul ..."

jess levitt

## r&b additions to the radio playlists

### WDIA — MEMPHIS

More, More, More — Andrea True — Buddah  
Love Will Keep Us — Wilson Pickett — WR  
Tear The Roof Off — Parliament — Casablanca  
Born To Get Down — Muscle Shoals Horns — Bang  
Winners Together — George & Gwen McCrae — Cat  
Do You Wanna Do A Thing — Bloodstone — London  
Love Me Right — Gary Toms Empire — PIP  
Don't Stop It Now — Hot Chocolate — Big Tree  
Let The People Play — Steptones — IX Chains

### WJLB — DETROIT

Tear The Roof Off — Parliament — Casablanca  
Hitbound — Whenever You Go — Skip Mahoney & The Casuals  
Love Really Hurts — Alex Brown — Chelsea  
Big Hurt — Front Runners — Dash  
Dance Your Aahh! — Foxy — Dash  
I Got Lifted — Sweet Music — Wand  
Do What You Feel — Atlanta Disco Band — Ariola  
Baretta's Theme — Rhythm Heritage — ABC  
Nowhere To 32 — Love Hangover — Diana Ross

### WSOK — SAVANNAH

Wild Cherry — Gene Page — Atlantic  
Play Me A Love Song — Paul Kelly — WB  
Do You Wanna Do A Thing — Bloodstone — London  
Touch And Go — Ecstasy, Passion & Pain — Roulette  
Make Me Twice The Man — Notations — Gemigo  
Disco Lyppo — Mandrill — UA  
It's The Music — Natural Four — Curtom  
Love Hangover — Diana Ross — Motown  
Love Hangover — Fifth Dimension — ABC

### KDAY — LOS ANGELES

I'll Be Good To You — Brothers Johnson — A&M  
Love Really Hurts — Alex Brown — Chelsea  
Dance With Me — Rufus — ABC  
Nowhere To 25 — Love Hangover — Fifth Dimension  
30 To 23 — Do You Wanna Do A Thing — Bloodstone — London  
24 To 9 — Wish Love Was Magic — Street Corner Symphony  
27 To 10 — Movin' — Brass Construction

h.

to the store ... remember who did the record and it just becomes a mess. All I can do in these situations is play the one that listeners call in and request."

**Bill Moon**, program director at **WVKO** in Columbus said what he does is to get a lot of opinions on the cover records. "I don't leave the decision up to myself. I ask all my jocks what they think and then try to go with the best sound for the city. Then I usually watch the listener requests very closely to see what record they prefer."

**Mike Frisbee**, program director at **WDIA** said he didn't like cover records. "We try to be fair, but I have to go on what I feel. Cover records really shouldn't happen. I prefer not to deal with it, because the spaces on my list are valuable and when I have to play two records which are the same but by different artists, it takes away from other records I could be playing. I think it is a confusing situation but one that I sometimes have to deal with."

jess levitt

### WEXL — NEW ORLEANS

Love Is Just A Word — Broken Melody  
Young Hearts Run Free — Candi Staton — WB  
Kiss & Say Goodbye — Manhattans — Columbia  
Play Me A Love Song — Paul Kelly — WB

### WBUL — BIRMINGHAM

I Got A Feeling — Al Wilson — Playboy  
Supersound — Jimmy Castor — Atlantic  
Traveling Man — Masqueraders — ABC  
Get Up And Boogie — Silver Convention — Midland  
Love And Understanding — Kool & Gang — DeLite

### XSOL — SAN DIEGO

Love Hangover — Diana Ross — Motown  
I'll Be Good To You — Brothers Johnson — A&M  
Do Like I Do — Smokey Robinson — Motown  
I Got A Feeling — Al Wilson — Playboy  
Misty Blue — Dorothy Moore — Malaco  
I Wish You Well — Bill Withers — Columbia  
Do You Wanna Do A Thing — Bloodstone — London  
Movin' — Brass Construction — UA  
I Want You — Marvin Gaye — Motown  
Hope We Get To Love In Time — Marilyn McCoo & Billy Davis — ABC

### WDAO — DAYTON

Love Hangover — Diana Ross — Motown  
More, More, More — Andrea True — Buddah  
Tell The World — Harold Melvin — Phila. Int'l.

### WRBD — FT. LAUDERDALE

Zone — Rhythm Makers — Vigor  
Finger Lickin' Good — Dennis Coffey — Westbound  
Married — Denise LaSalle — Westbound  
Unforgettable Person — Jeff Perry — Arista  
Here I Am — Philip & Lloyd — Scepter  
Say You Love Me — D.J. Rogers — RCA

### WZTQ — HURRICANE, WEST VIRGINIA

Hurt So Bad — Philly Devotions — Columbia  
Love Hangover — Fifth Dimension — ABC  
Baretta's Theme — Rhythm Heritage — ABC  
Shack Up — Banberra — UA  
It's The Music — Natural Four — Curtom  
Young Hearts Run Free — Candi Staton — WB  
You See The Trouble — Barry White — 20th  
Nowhere To 9 — Could It Be Magic — Donna Summer  
20 To 1 — Love Hangover — Diana Ross

### KGfJ — LOS ANGELES

Day After Day — Reflections — Capitol  
Do You Wanna Do A Thing — Bloodstone  
I'm Not In Love — Dee Dee Sharp — TSOP  
Get Up And Boogie — Silver Convention — Midland

### WBMX — CHICAGO

Play Me A Love Song — Paul Kelly — WB  
People Sure Act Funny — Sir Wales Wallace — New Sound Recordings  
Dominos — Donald Byrd — UA  
Grateful — Blue Magic — Atco

### KYAC — SEATTLE

Movin' — Brass Construction — UA  
Get Up And Boogie — Silver Convention — Midland  
13 To 9 — How About Love — Chocolate Milk  
12 To 8 — Misty Blue — Dorothy Moore  
4 To 3 — P. Funk — Parliament  
8 To 4 — Happy Music — Blackbyrds  
Hitbound To 17 — Travelling Man — Masqueraders

### WAOK — ATLANTA

Everybody Wants To Get Funky — JB's & James Brown — People  
All In The Family — General Johnson — Arista  
Younghearts Run Free — Candi Staton — WB  
Kiss & Say Goodbye — Manhattans — Columbia  
Get Up And Boogie — Silver Convention — Midland

### WCKO — FT. LAUDERDALE

Friend Of Mine — Little Milton — Glades  
Midnight Lady — David Morris — Buddah

### WYUO — COLUMBUS

Jealousy — Major Harris — Atlantic  
Baretta's Theme — Rhythm Heritage — ABC  
It's The Music — Natural Four — Curtom  
Love Hangover — Diana Ross — Motown  
Love Hangover — Fifth Dimension — ABC  
Dominos — Donald Byrd — UA

### KOKY — LITTLE ROCK

Love Hangover — Diana Ross — Motown  
Jealousy — Major Harris — Atlantic  
Kiss & Say Goodbye — Manhattans — Columbia  
Do You Wanna Do A Thing — Bloodstone — London

### WVON — CHICAGO

Cradle Of Love — Gwen McCrae — Cat  
P Funk — Parliament — Casablanca  
Supersound — Jimmy Castor — Atlantic  
More, More, More — Andrea True — Buddah

### KKDA — DALLAS

How Can I Get A Witness — R.B. Hudmon  
Do What You Feel — Atlanta Disco Band — Ariola  
Sugar Britches — Buck — Sunnibuck  
Tell The World — Harold Melvin — Phila. Int'l.  
You See The Trouble — Barry White — 20th

### KATZ — ST. LOUIS

Hot Lava — Disco Tex — Chelsea  
Jealously — Major Harris — Atlantic  
More, More, More — Andrea True — Buddah  
It's Cool — Tymes — RCA  
Love Hangover — Fifth Dimension — ABC  
Movin' — Brass Construction — UA  
Make Yours A Happy Home — Gladys Knight — Buddah  
You Are Beautiful — Stylistics — Avco

### WCAU — PHILADELPHIA

Do You Wanna Do A Thing — Bloodstone — London  
Love Lights — Chuck Jackson — All Platinum  
Let It Shine — Al Green — HI  
Make Yours A Happy Home — Gladys Knight — Buddah  
He's A Friend — Eddie Kendricks — Motown

### KCOH — HOUSTON

Love Really Hurts — Billy Ocean — Ariola  
Do You Wanna Do A Thing — Bloodstone — London  
Love Hangover — Diana Ross — Motown  
Love Hangover — Fifth Dimension — ABC  
Movin' Like A Superstar — Jackie Robinson — Ariola  
Married — Denise LaSalle — Westbound  
Ain't Gonna Tell — Carl Carlton — ABC

### KDIA — OAKLAND

Daylight — Bobby Womack — UA  
Spanish Hustle — Fatback Band — Event  
Words Are Impossible — Donny Gerrard — Greedy

### WCHB — DETROIT

Do You Wanna Do A Thing — Bloodstone — London  
Tell The World — Harold Melvin — Phila. Int'l.  
Say You Love Me — D.J. Rogers — RCA  
Happy People Go — Trammips — Atlantic  
HB — Love Hangover — Diana Ross  
HB — Love Hangover — Fifth Dimension

### WNOV — MILWAUKEE

What About Love — Brief Encounter — Capitol  
Thank You Baby — Leone Thomas — Don  
Midnight Lady — David Morris — Buddah  
How About Love — Chocolate Milk — RCA  
I Get Lifted — Sweet Music — Wand  
Love Really Hurts — Alex Brown — Chelsea  
All In The Family — General Johnson — Arista

### WILD — BOSTON

Can't Hide Love — E.W.&F — Columbia  
Heaven Only Knows — Love Committee — Ariola  
Younghearts Run Free — Candi Staton — WB  
27 To 21 — Spanish Hustle — Fatback Band

Right Back — Maxine Nightingale — UA

Extra To 11 — Love Hangover — Diana Ross  
Extra To 12 — Tell The World — Harold Melvin  
Extra To 15 — It's Cool — Tymes  
20 To 11 — Living For The Weekend — O'Jays

### WCIN — CINCINNATI

Younghearts Run Free — Candi Staton — WB  
Love Hangover — Diana Ross — Motown  
Love Hangover — Fifth Dimension — ABC  
Easy Lovin' — Bo Kirkland/Ruth Davis — Claridge  
31 To 15 — Tell The World — Harold Melvin  
24 To 13 — Spanish Hustle — Fatback Band  
25 To 14 — Can't Hide Love — E.W.&F  
29 To 19 — Grateful — Blue Magic  
30 To 18 — It's Cool — Tymes  
18 To 10 — Movin' — Brass Construction

### WGIV — CHARLOTTE

P Funk — Parliament — Casablanca  
Movin' — Brass Construction — UA  
Love Me Right — Gary Toms — Pip  
Love Hangover — Diana Ross — Motown  
Love Hangover — Fifth Dimension — ABC  
15 To 10 — Born To Get Down — Muscle Shoals  
21 To 15 — Get Up And Boogie — Silver Convention

### WYLD — NEW ORLEANS

Can't Hide Love — E.W.&F — Columbia  
Thank You — Leone Thomas — Con  
Kiss And Say Goodbye — Manhattans — Columbia  
Star Bright Star Light — Syl Johnson — HI





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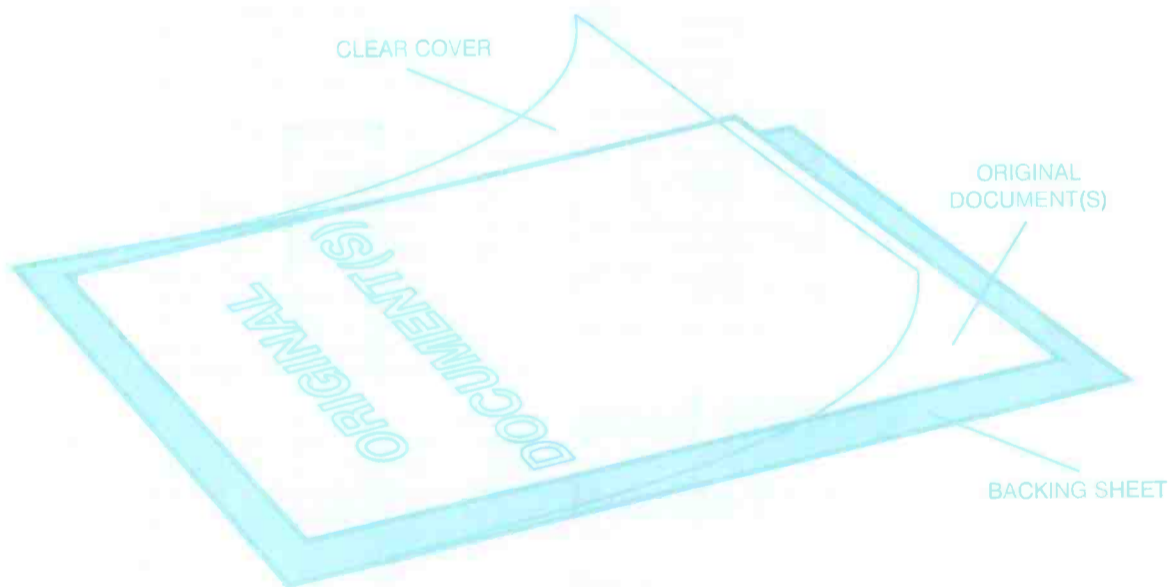
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**Playboy Enterprises and Sagittarius Productio**  
pearance at the **Louis Armstrong Memorial Co**  
April 24. His LP on **Wolf Records** (distributed by **W&W**). **Encourage the People**, will  
be released shortly.

**Fred Williamson** has signed the **Dells** to score and record the soundtrack for his  
latest flick "No Way Back," which will debut at the **Cannes Film Festival** in May ...  
**Henry Allen**, president of **Cotillion Records**, has announced that **Sherman Slim**  
**Marshall** will produce new material for **Sister Sledge**. The Philly songwriter's most re-  
cent credits include "Then Came You" and "I'm Doing Fine Now." Both **Sister Sledge**  
and **Slim** should be going into the studios real soon ... **Van McCoy**, is currently in

continued on pg. 50

sound. ...  
say New York where they're into more finger-popping sounds. I just go by my ear. Or  
sometimes I just play both and let the listeners decide. I wonder why BMI or ASCAP  
doesn't do something about this. I think it's o.k. if the records are released at different  
times, but when they are released at the same time it's really just a competition  
between the record companies."

**Travis Gardnes**, program director at **KCOH** says in most instances cover records are  
just hassles. "Sometimes I don't even go on either record. Other times I try to go with  
the best version. These kinds of situations are real hassles and I don't really like to  
mess with it."

**Jerry Fletcher**, program director at **WZTQ** said he didn't like to see situations like  
this happen because it's confusing to him as well as his listeners. "It's also confusing

continued on pg. 50



# CASH BOX TOP 100 R&B

April 3, 1976

1	<b>DISCO LADY</b> Johnnie Taylor (Columbia 3-10281)	3/27	1	<b>YOU SEXY THING</b> Hot Chocolate (Big Tree 16047)	3/27	30	<b>70 I CAN'T SEEM TO FORGET YOU</b> Heaven & Earth (20th Century GEC 1000)	78
2	<b>MISTY BLUE</b> Dorothy Moore (Maico 1029)	2	37	<b>GET UP AND BOOGIE</b> Silver Convention (Midland Int'l. 10571)	54	<b>71 I FOUND LOVE ON A DISCO FLOOR</b> Temprees (Epic 8-50192)	72	
3	<b>HE'S A FRIEND</b> Eddie Kendricks (Tania 54266)	4	38	<b>TODAY I STARTED LOVING YOU AGAIN</b> Bobby Bland (ABC 12156)	45	<b>72 HEAVEN ONLY KNOWS</b> Love Committee (Ariola P7609)	79	
4	<b>HAPPY MUSIC</b> The Blackbyrds (Fantasy F762)	7	39	<b>SPANISH HUSTLE</b> Fatback Band (Event EV 229) (Dist: Polydor)	51	<b>73 DISCO HOP</b> 3rd World Band (Abraxas 1701)	75	
5	<b>NEW ORLEANS</b> The Staple Singers (Curton 113)	5	40	<b>GRATEFUL</b> Blue Magic (Atco 7046)	48	<b>74 BOHANNON'S BEAT</b> Bohannon (Dakar 4551)	77	
6	<b>SWEET THING</b> Rufus featuring Chaka Khan (ABC 12149)	3	41	<b>FROM US TO YOU</b> Stairsteps (Dark Horse 1005) (Dist: A&M)	21	<b>75 LET THE MUSIC PLAY</b> J.G. Lewis (IX Chains 7014) (Dist: Mainstream)	80	
7	<b>LIVIN' FOR THE WEEKEND</b> O'Jays (Phila. Int'l. ZS 8-3587)	12	42	<b>I THOUGHT IT TOOK A LITTLE TIME (BUT TODAY I FELL IN LOVE)</b> Diana Ross (Motown M1387F)	50	<b>76 BORN TO GET DOWN</b> Muscle Shoals Horns (Bang 721)	88	
8	<b>LET'S GROOVE</b> Archie Bell & The Drells (TSOP ZS 8-4775)	10	43	<b>CRADLE OF LOVE</b> Gwen McCrae (Cat 2000-A)	47	<b>77 I WISH YOU WELL</b> Bill Withers (Columbia 3-10308)	-	
9	<b>KEEP HOLDING ON</b> Temptations (Gordy G7-146F)	9	44	<b>CADILLAC ASSEMBLY LINE</b> Albert King (Utopia UB 10544)	49	<b>78 NIGHT WALK</b> Van McCoy (H&L Records HL 4667)	-	
10	<b>DAYLIGHT</b> Bobby Womack (United Artists)	11	45	<b>YOU'RE MY ONE WEAKNESS GIRL</b> Street People (Vigor 1728)	24	<b>79 HUSTLE ON UP (DO THE BUMP)</b> Hidden Strength (UA XW 733Y)	81	
11	<b>FOPP</b> Ohio Players (Mercury 73775)	13	46	<b>YOU SEE THE TROUBLE WITH ME</b> Barry White (20th Century TC 2277)	53	<b>80 NIGHT AND DAY</b> John Davis & The Monster Orch. (Sam Records 76-5002)	86	
12	<b>LET'S MAKE A BABY</b> Billy Paul (Phila. Int'l. ZS 8-3584)	15	47	<b>DO IT WITH FEELING</b> Michael Zager (Bang 720)	33	<b>81 THANK YOU BABY PART I</b> Leone Thomas (Don DK 102)	87	
13	<b>BOOGIE FEVER</b> Sylvers (Capitol 4179)	6	48	<b>QUALIFIED MAN</b> Latimore (Glades 1733)	36	<b>82 DOES YOUR MAMA KNOW</b> Rudy Love & Love Family (Calia 107)	83	
14	<b>SWEET LOVE</b> Commodores (Motown 1381)	8	49	<b>LET THE MUSIC PLAY</b> Barry White (20th Century 2265)	35	<b>83 STREET TALK</b> Bob Crewe Generation (20th Century TC 2271)	92	
15	<b>I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN)</b> Al Wilson (Playboy P6062)	22	50	<b>DAY AFTER DAY (NIGHT AFTER NIGHT)</b> Reflections (Capitol 4222)	52	<b>84 MARRIED NOT TO EACH OTHER</b> Denise LaSalle (Westbound WT 5010)	94	
16	<b>MIGHTY HIGH</b> Mighty Clouds of Joy (ABC 12164)	19	51	<b>THAT OLD BLACK MAGIC</b> The Softones (Avco AV 4663)	41	<b>85 THIS IS IT</b> Meiba Moore (Buddah BDA 519)	96	
17	<b>TURNING POINT</b> Tyrone Davis (Dakar DK 4550)	16	52	<b>ALL IN THE FAMILY</b> General Johnson (Arista AS 0177)	64	<b>86 YOUNG HEARTS RUN FREE</b> Candi Staton (Warner Bros. WBS 8181)	97	
18	<b>THE JAM (EDITED)</b> Graham Central Station (Warner Bros. WBS P175)	14	53	<b>CAN'T HIDE LOVE</b> Earth, Wind & Fire (Columbia 3-10309)	67	<b>87 LOVE HANGOVER</b> Fifth Dimension (ABC 12181)	-	
19	<b>WHEN I'M WRONG</b> B.B. King (ABC 12158)	20	54	<b>SUPERSOUND</b> Jimmy Castor Bunch (Atlantic 3316)	61	<b>88 SARA SMILE</b> Daryl Hall & John Oates (RCA JH 10530)	99	
20	<b>TANGERINE</b> Salsoul Orchestra (Salsoul SZ 2004)	17	55	<b>YOU'RE FOOLING YOU</b> Dramatics (ABC 12150)	44	<b>89 LET YOUR MIND BE FREE</b> Brother To Brother (Turbo TU 045) (Dist: All Platinum)	89	
21	<b>THE LOVE I NEVER HAD</b> Tavares (Capitol 4221)	25	56	<b>I NEED YOU, YOU NEED ME</b> Joe Simon (Spring SPR 163)	37	<b>90 LOVE WILL KEEP US TOGETHER</b> Wilson Pickett (Wicked Records 8102)	91	
22	<b>PARTY DOWN</b> Willie Hutch (Motown M1371F)	26	57	<b>MERRY-GO-ROUND</b> Monday After (Buddah BDA 512)	40	<b>91 STORYBOOK CHILDREN</b> Sam Dees & Betty Swan (Big Tree 16054)	85	
23	<b>HEAVY LOVE</b> David Ruffin (Motown M1388F)	32	58	<b>EVERYBODY WAS ROCKIN'</b> Betty Wright (Ariston 3719)	55	<b>92 MASADA</b> Joe Thomas (Groove Merchant GM 1035)	93	
24	<b>LOVE AND UNDERSTANDING (COME TOGETHER)</b> Kool & The Gang (DeLite DEP 1579)	29	59	<b>LOVE MACHINE</b> The Miracles (Tania T54262F)	59	<b>93 SAY YOU LOVE ME</b> D.J. Rogers (RCA 10568)	-	
25	<b>QUEEN OF CLUBS</b> KC & The Sunshine Band (TK 1005-A)	27	60	<b>KISS AND SAY GOODBYE</b> Manhattans (Columbia 3-10310)	71	<b>94 HOW CAN I BE A WITNESS</b> R.B. Hudson (Atlantic 3318)	95	
26	<b>P. FUNK</b> Parliament (Casablanca NB 852)	34	61	<b>DISCO CONNECTION</b> Isaac Hayes Movement (ABC 12171)	65	<b>95 HEY, WHAT'S THAT DANCE YOU'RE DOING</b> The Choice Four (RCA JH 10602)	-	
27	<b>THEME FROM S.W.A.T.</b> Rhythm Heritage (ABC 12135)	18	62	<b>THAT'S WHERE THE HAPPY PEOPLE GO</b> Trammps (Atlantic 3306)	74	<b>96 SEARCHIN' FOR ANOTHER LOVE</b> Soul Train Gang (Soul Train 10542)	98	
28	<b>MOVIN'</b> Brass Construction (UA XW 755-Y)	42	63	<b>PARTY HEARTY</b> Oliver Sain (Abet 9463)	56	<b>97 LOVE ME RIGHT</b> Gary Toms (PIP 6517)	-	
29	<b>YOU ARE BEAUTIFUL</b> The Stylistics (Avco AV 4664)	23	64	<b>TRAIN CALLED FREEDOM</b> South Shore Commission (Wand 11294)	57	<b>98 EASY LOVIN'/WE GOT THE RECIPE</b> Bo Kirkland & Ruth Davis (Claridge 414)	100	
30	<b>(CALL ME) THE TRAVELING MAN</b> The Masqueraders (Hot Buttered Soul 12157) (Dist: ABC)	31	65	<b>JEALOUSY</b> Major Harris (Atlantic 3321)	76	<b>99 UNION MAN</b> Cate Brothers (Asylum E45294A)	-	
31	<b>TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY</b> Harold Melvin (Phila. Int'l. ZS 8-3588)	43	66	<b>LOVE HANGOVER</b> Diana Ross (Motown M 1392F)	-	<b>100 MIDNIGHT LADY (PART I)</b> David Morris Jr. (Buddah BDA 518)	-	
32	<b>IT'S COOL</b> The Tymes (RCA PB 105611)	39	67	<b>MORE</b> Carol Williams (Salsoul SZ 2006)	69			
33	<b>INSEPARABLE</b> Natalie Cole (Capitol P4193)	28	68	<b>WORDS (ARE IMPOSSIBLE)</b> Donny Gerard (Greedy G101 AS)	82			
34	<b>MAKE YOURS A HAPPY HOME</b> Gladys Knight And The Pips (Buddah BDA 523)	38	69	<b>IT'S BEEN A LONG, LONG TIME</b> Stuff 'N' Ramjet (Chelsea CH 3036)	73			
35	<b>MORE MORE MORE</b> Andrea True Connection (Buddah 515)	46						

## ALPHABETIZED TOP 100 R&B SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

All In The Family (Music In General - BMI) . . . . .	52	Mighty Three - BMI) . . . . .	3	Love Me Right (BAMBAR/ Happy Endings - ASCAP) . . . . .	97
Bohannon's Beat (Hog/Bohannon - ASCAP) . . . . .	74	Hey, What's That Dance (Van McCoy/ Warner-Tamberlane - BMI) . . . . .	95	Love Will Keep (Don Kirshner Music) . . . . .	90
Boogie Fever (Perren-Vibes/Built Pen - BMI) . . . . .	13	How Can I (East Memphis/Candiestick - BMI) . . . . .	94	Make Yours A (Warner/Tamerlane - BMI) . . . . .	34
Born To Get Down (Muscle Shoals - BMI) . . . . .	76	Hustle On Up (Dandelion - BMI) . . . . .	79	Married (Oranod/Bridgeport - BMI) . . . . .	84
Cadillac Assembly Line (Penumbra - BMI) . . . . .	44	I Can't Seem (20th/Jason Sean - ASCAP) . . . . .	70	Masada (Music of the Times - ASCAP) . . . . .	82
Can't Hide (Alex/Scar/Unichappel - BMI) . . . . .	53	I Found Love (Syl John - BMI) . . . . .	71	Merry-Go-Round (John Davis/ Barbrob - ASCAP) . . . . .	57
Cradle Of Love (Sherlyn - BMI) . . . . .	43	I Need You, You Need Me (Pee Wee - BMI) . . . . .	56	Midnight Lady (Lone Wolf - BMI) . . . . .	100
Day After Day (Dish-A-Tunes - BMI) . . . . .	50	Inseparable (Jay's/Chappel - ASCAP) . . . . .	33	Mighty High (Amer. B'casting/DaAnn - ASCAP) . . . . .	16
Daylight (Unart/Bobby Womack - BMI) . . . . .	10	It's Been A Long (Sugar Tree - BMI) . . . . .	69	Misty Blue (Taimont - BMI) . . . . .	2
Disco Connection (Incense - BMI) . . . . .	61	's Cool (Chappel - ASCAP) . . . . .	32	More (E.B. Marks - BMI) . . . . .	67
Disco Hop (For Better or Worse/ Fudge Tips - BMI) . . . . .	73	Thought It Took (Jobete - ASCAP) . . . . .	42	More More (Buddah/Gee Diamond - ASCAP) . . . . .	35
Disco Lady (Groovesville - BMI/ Conquistador - ASCAP) . . . . .	1	We Got A Feeling (Irving - BMI) . . . . .	15	Movin' (Desert Moon/Jeff Mar - BMI) . . . . .	28
Does Your Mama Know (JAMF/Low-Fum) . . . . .	82	Wish You Well (Golden Withers - BMI) . . . . .	77	New Orleans (Warner/Tamerlane - BMI) . . . . .	5
Do It With (Web IV/Sumac Pub - BMI) . . . . .	47	Jealousy (WMOT/Sacred Pen - BMI) . . . . .	65	Night And Day (Warner Bros. - ASCAP) . . . . .	80
Easy Lovin' (Blue Book - BMI) . . . . .	98	Keep Holding On (Stone Diamond/ Gold Forever - BMI) . . . . .	9	Night Walk (Van McCoy/ Warner-Tamberlane - BMI) . . . . .	78
Everybody Was Rockin' (Sherlyn - BMI) . . . . .	58	Kiss And Say (Nattahnan/Blackwood - BMI) . . . . .	60	Party Down (Getra - BMI) . . . . .	22
Fopp (Play One - BMI) . . . . .	11	Let's Groove (Mighty Three - BMI) . . . . .	8	Party Hearty (Excellerec/Saico - BMI) . . . . .	63
From Us To You (Ganga - BMI) . . . . .	41	Let's Make A Baby (Mighty Three - BMI) . . . . .	12	P. Funk (Maibiz/Rick's Music - BMI) . . . . .	26
Get Up And Boogie (Midsong - ASCAP) . . . . .	37	Let The Music Play (Sa-Vette/January - BMI) . . . . .	49	Qualified Man (Sherlyn - BMI) . . . . .	48
Grateful (WMOT/Friday's Child/ Poo Poo - BMI) . . . . .	40	Let The Music Play (Swope/Brent - BMI) . . . . .	75	Queen Of Clubs (Sherlyn - BMI) . . . . .	25
Happy Music (Elgy - BMI) . . . . .	4	Let Your Mind Be Free (Gambi - BMI) . . . . .	89	Sara Smile (Unichappel - BMI) . . . . .	88
Heaven Only Knows (U.S. Arabella - BMI) . . . . .	72	Livin' For The Weekend (Mighty Three - BMI) . . . . .	7	Say You Love Me (Woogie - ASCAP) . . . . .	93
Heavy Love (Interior/Van McCoy/ Warner Tamerlane - BMI) . . . . .	23	Love And (Delightful/Gang - BMI) . . . . .	24	Searchin' (Black Pearl/Spectrum 7 - ASCAP) . . . . .	96
He's A Friend (Stone Diamond/ Love Machine (Jobete/Grimora - ASCAP) . . . . .	59	Love Hangover (Jobete - ASCAP) . . . . .	66.87	Spanish Hustle (Olita/Sambo - BMI) . . . . .	39
		Storybook Children (Blackwood - BMI) . . . . .	91		
		Street Talk (Heart's Delight/Gooserock - BMI) . . . . .	83		
		Supersound (Jimpire - BMI) . . . . .	54		
		Sweet Love (Jobete/Commodores - ASCAP) . . . . .	14		
		Sweet Thing (Amer. B'casting - ASCAP) . . . . .	6		
		Tangerine (Famous Music - ASCAP) . . . . .	6		
		Tell The World (Mighty Three - BMI) . . . . .	31		
		Thank You Baby (NUWAUPE - ASCAP) . . . . .	81		
		That Old Black Magic (Famous - ASCAP) . . . . .	51		
		That's Where The Happy (Burma East - BMI) . . . . .	62		
		The Jam (Nineteen Eighty Five - BMI) . . . . .	18		
		The Love (ABC Dunhill/One of a Kind - BMI) . . . . .	21		
		Theme From S.W.A.T. (Spelligoid - BMI) . . . . .	27		
		This Is It (V. McCoy/Warner/Tamerlane - BMI) . . . . .	85		
		Today I Started Loving (Blue Book - BMI) . . . . .	38		
		Train Called Freedom (Mighty Three - BMI) . . . . .	64		
		Turning Point (Julio-Brian/Content - BMI) . . . . .	17		
		Union Man (Fiat River - BMI) . . . . .	99		
		When I'm Wrong (ABC/Dunhill/ One of a Kind - BMI) . . . . .	19		
		Words (ATV - BMI) . . . . .	68		
		You Are Beautiful (Avco Embassy - ASCAP) . . . . .	29		
		Young Hearts Run (DaAnn - ASCAP) . . . . .	86		
		You're Foolin' You (Groovesville - BMI) . . . . .	55		
		You're My One (Sister John/Vignette - BMI) . . . . .	45		
		You See The Trouble (Sa-Vette/ January - BMI) . . . . .	46		
		You Sexy Thing (Finchley - ASCAP) . . . . .	36		



## KHJ Advances LP

Wendell had just come out of a meeting when CB talked to him. Speaking about the incident, he claims Capitol was not entirely responsible. In fact Wendell said, "KHJ's people made a statement on the air before the album was played that Capitol had not supplied them with the LP." Van Dyke said, "Don't be naive... you know we'd never make an announcement like that on the air to our listeners." He said that KHJ played the LP because they had access to it and they didn't ever have a need to disclaim or claim on the air who had supplied the LP.

"The reaction has been incredible," Van Dyke continued, "the album came through a personal source... we have our sources here at KHJ and the RKO chain... it's silly to assume a company as big as RKO doesn't have their own avenues of getting product early. The album was available to us even a week and a half before we aired it, not just one day, so why shouldn't we go on it. We had the album long enough to even screen and edit it. And if the other stations are going to boycott the LP, leave it to KHJ to play it. We'll cover the album for Los Angeles."

### Capitol's Explanation

Capitol Records had an explanation though. "We have a policy of not ever intentionally slighting any station," Wendell said, "in any market for an exclusive... we try to service within reason every station... I don't have the manpower though to serve all stations simultaneously... it is physically impossible. Capitol did its best to back up the stations after I heard KHJ play the first cut from the LP on Monday night. We hustled... to get to the rest of the stations... the time period involved was about an hour and a half later. I got two of my promotion guys, one out of the bed sick, to get to the rest of the FM stations. I don't understand how KHJ got it. All the LPs were locked in security... only a few copies were out and they were in the hands of only one or two promotion people."

"When my promotion man got to KLOS, Tom Yates (station pd) was already prepared. He told us that KLOS would not play the album."

Rick Carroll, pd at KEZY, Anaheim told CB on Wednesday (24) that Capitol had promised them the album on Tuesday, that the station had been promoting that fact and they premiered it on Tuesday. Carroll said though that, "since the incident of the initial airing on KHJ, I have gotten a totally satisfactory answer from Bruce Wendell at Capitol on the situation."

At this writing, many of the FMs here in LA have not gotten that satisfactory answer.

### Win Before You Buy

One interesting footnote is the fact that not only did KHJ have the album for airing the day before it was scheduled to be released but they promoted that fact with the phrase, "win it before you buy it." And even getting the LP from a personal source that naturally KHJ and RKO wouldn't reveal, and airing it ahead of time, gave the station an edge with the audience.

The ramifications are yet to be seen. Questions left unanswered include what sales effect will be in the LA area if the FMs don't go on the LP, Capitol's future security precautions on such hot product, and what FMs have to lose audience-wise by boycotting the LP in the first place.

## NARM Details Retail, Rack Prob.

trade magazine of an article that reflected poorly on independent distribution, and that purported to show artists "fleeing" independent distribution. The article caused extremely negative feedback and reaction towards this magazine.

This led to a discussion from the floor on why the trade papers were once again excluded from these sessions. Chairman Joe Simone diplomatically told the audience he "didn't know who" was responsible for excluding the press, and after a discussion on the pros and cons of admitting the press, suggested a floor vote by the members attending. Approximately 85%-90% of those attending voted to open the meeting and invite the press next year.

There were also informative sessions on how to deal with shopping center owners, the tape market, minicomputers, financial matters and how to merchandise the "perfect" record. There was no

## Tape Business

buyers is virtually the same age group, education, male/female ratio and same dispersible income.

- Tape buyers continue to buy records and many walk out of stores with a record and a tape under their arm.

- All music sells on tape. Classical music sells better on 8-track. Contrary to misconceptions, black music does sell on cassettes. In general, the LP and tape buyers have the same musical preference.

- Tapes are purchased primarily for convenience of use and the mass market tape buyer is non-technical.

- The average consumer is totally confused about tape prices. He knows nothing sells for list. He believes cassettes are higher priced than 8 track. He knows that both are more expensive than the LP and believes that the higher tape price is an industry "rip-off" of the consumer. He is not aware that it costs more to manufacture a tape than a record. The research also indicated that shopping for music is a very pleasurable experience for the consumer.

### Other Facts

The above Biruta McShane-presented information was followed by facts about the tape manufacturer and tape retailer presented by Jack Woodman. Included in his commentary were the following:

The consumer is rejecting quad tapes, too much electronics in the living room. The use of the plastic pinch roller in tapes rather than the rubber roller is creating more defective tapes. Many companies are using cheaper quality tape than they should be using causing consumer dissatisfaction. Woodman also advised that GRT would build a tape for which there were orders of at least 300 units but in many cases could not, out of the entire U.S., get a minimum 300 unit order, answering the question as to why all releases are not made available on tape.

### Display

The retailer of tape is still very much confused as to how to display tapes, how much inventory to carry, how and where to advertise and which titles to stock. Research shows that the consumer wants to browse through tapes and touch them; clerks in tape departments have too little training in their product and because of this, many tape buyers use the LP browser bins as "library reference cards" and then go to the clerk and ask if this LP is available in a tape configuration.

Woodman reported that many dealers

doubt in anyone's mind that the choice of subjects and speakers was excellent, they were well prepared and that whatever the cost to get them, it was well worth it. Self-serving industry hypes on panels were kept to a minimum.

### Structure Change

NARM also announced that Jules Maiamud has been named president of NARM, while Mickey Granberg has been named executive director. The former position of president has been renamed chairman of the board, and the first chairman is Danny Heilicher of J.L. Marsh. It was understood that Maiamud's position will be a permanent one, and that the chairman's position will be a one-year post.

In the awards category, Cy Leslie was the winner of the NARM presidential award, while the artist award went to Paul Anka. The Heilicher brothers — Amos and Danny — won the rack jobber of the year award for the second time, while the retailer of the year award went to Sam Goody. MCA gained a total of 4 NARM

made the mistake of carrying only 1/3 of the titles in tapes because tape was approximately 1/3 of the industry volume, rather than carrying more titles with smaller quantities of each number. He also revealed that half of GRT volume comes from titles on the top 200 and half comes from catalog (titles not on the charts).

### Packaging

When discussion from the floor followed the presentation, packaging of tapes was the most discussed problem. Stan Gortikov, president of RIAA, advised that the Department of Weights and Measures has stated that long boxing (or spaghetti boxing) is considered a deception to the public, leading them to believe that there is more than one tape in the long box. Others from the audience said that long boxing creates the need for more warehouse space. A rack jobber advised that the long box caused great difficulty when the jobber had to find tape numbers when collating his returns.

Another jobber advised manufacturers to plan cover art of their LPs with the tape in mind, since the reduction to the small size on the tape frequently obliterated the artist's name and the name of the LP.

Jules Abramson of Phonogram/Mercury Records advised that his label has already begun the simultaneous release of all classical product in LP, 8 track and cassette form.

Don Dempsey advised that Columbia and Epic are now long-boxing all new tape releases.

record awards, two each for Elton John and Olivia Newton-John, while Captain & Tennille gathered two NARM awards with A&M. NARM also awarded anti-piracy awards to 8 individuals in addition to many scholarships.

### Overview

The overall consensus of the convention was that NARM will have a tough time surpassing this year's convention next year. But it was felt they should stick to high quality speakers who will address themselves to the issues facing the industry, and panels and speakers who are interesting, informative and will cover topics that are intertwined with the success and growth of the record industry.

## Harman Int'l. Reports Gains

NEW YORK — Harman International Industries, Inc. (AMEX) today reported sales rose 56% and net income rose 69% to record levels in the second quarter ended February 29, 1976. Sales were \$34,322,000, up from \$21,942,000 in the second quarter ended February 28, 1975. Net income of \$2,485,000 was equivalent to \$1.11 per share on a primary basis and \$1.04 on a fully diluted basis. Net income in the comparable quarter of the previous fiscal year was \$1,467,000, equivalent to 71¢ per share on a primary basis and 66¢ on a fully diluted basis.

For the six months ended February 29, Harman International reported sales rose 27% from \$53,199,000 to \$67,339,000 and net income rose 46% from \$3,074,000 to \$4,501,000 year-to-year. Net income was equivalent to \$2.05 per share on a primary basis and \$1.93 per share on a fully diluted basis compared with \$1.50 per share primary and \$1.41 fully diluted in the six months ended February 28, 1975.

## Jimmy Chapel Signs With Ada

LOS ANGELES — Singer/actor Jimmy Chapel has signed an exclusive, worldwide, long-term recording contract with Ada Records & Tapes. Chapel's first Ada release, "Standing Tall" b/w "The Beggar," is set to hit the streets this week through International Record Distributing Associates (IRDA).

Ada Records & Tapes, Inc. is located at 5615 Melrose Ave., Hollywood, CA 90038, telephone (213) 469-5103. IRDA is based out of Nashville, but maintains a west coast office at 6290 Sunset Blvd., Suite 1407, Hollywood, CA 90028, telephone (213) 469-7375.

## BMI Latin Seminar Held In San Juan



NEW YORK — Broadcast Music Inc. (BMI) recently proclaimed Latin Music Day in San Juan, Puerto Rico, in an effort to amplify the role of licensing organizations.

Elizabeth Granville, BMI's general director of performing rights, hosted Latin Music Day at the Caribe Hilton. The response, as far as BMI was concerned, was very encouraging. Representatives of the press and all phases of the industry were represented, and more than 150 writers made use of the informational services available. A large number of writers affiliated with BMI as a result of the seminar. Above (l. to r.): Roberto Angiero and Curet Alonso, writers; Elizabeth Granville, BMI director of performing rights; and writer German Wilkins and his wife.



**20 Years Ago . . .  
Gottlieb's 'Sea Belles'**



A Gottlieb 2-player pinball machine, of 1956 vintage, was a model called "Sea Belles," which offered an assortment of exciting scoring features and was encased in an attractive cabinet with backglass design which must have certainly attracted the eye of the male pinball enthusiast. Deluxe cabinet was described as the "new look" at the time, and the model had twin chutes for 10¢ and three for 25¢ pricing; chrome plated flipper button and cabinet guards, as well as the then familiar plated cigarette holders at the sides. In scoring, players aimed for twin double bonus and super high (over 1000), with the aid of light-up pop bumpers, advancing targets, cyclonic kickers and super-powered flippers! Gottlieb's brochures of the period, extolling pinballs as being "as American as baseball and hot dogs" projected an accurate forecast of the game's present appeal.

20 Years Ago . . . a nostalgic look at some of the amusement machines produced in the year 1956.

**Gottlieb's 'Ace High'**



Advertised as "another thoroughly tested and proven profit booster," Gottlieb's "Ace High," a newer model by about six months, was marketed in Feb. 1957. The backglass illustrations depict a happy harem of card players; and notice the unit's structure is a departure from the model in the adjacent photo, with its squared off, more sleek appearance. Ace High was reportedly a very successful piece which contained numerous exciting features to test the skill of the pinball player. Specials were scored when a combination of three queens, three kings or any ace were hit; hitting spade, heart, diamond and club rollovers lit out hole for special; and to continue advancing the score there were bumpers and cyclonic kickers, and super powered flippers were available for skill shots.

**Bi-Plane 4 Offers 3 Or 4 Player Action**

LOS ANGELES — Bi-Plane 4, introduced by Fun Games, Inc., enters volume production and will be shipping to distributors next week. Like the original bi-plane, this game is built with solid state circuitry and fully tested IC's. There is a ninety day warranty on the computer board. Replacement and repair parts are available on a 24-hour schedule *anywhere*. For further details, contact Pat Karns at Fun Games, Inc., 8410 Amelia, Oakland, California 94603, or phone (415) 568-5225.

Action and scoring take place on a colorful monitor. The object is to seek and destroy enemy aircraft while skillfully maintaining teamwork, speed, and maneuverability. The option of three or four player competition offers a variety of combinations for players and this ap-



proach has aroused much excitement in the Los Angeles area.

**Bally Revenues And Earnings**

NEW YORK — Bally Manufacturing Corporation (NYSE:BLY) reported 1975 revenues totaled \$169,049,000, compared with \$158,032,000 in the prior year.

In 1975, net income was \$7,496,000 or \$1.34 per share, as compared with \$10,580,000 or \$1.93 per share in 1974.

William T. O'Donnell, president of Bally, stated, "I am pleased with the results in almost all divisions for the 1975 year. However, our earnings were greatly diminished by the slack demand for slot machines in the Far East."

Total revenues for the fourth quarter of 1975 were \$40,204,000 compared with \$42,604,000 in the fourth quarter of 1974. Net income in the fourth quarter of 1975 was \$1,095,000 or \$.19 per share as compared with \$319,000 or \$.05 per share in the fourth quarter of 1974, including the provision for loss on the discontinuance of manufacturing in Belgium.

O'Donnell, commenting on the fourth quarter results, stated, "In my opinion, Bally is in a position to reestablish its upward earnings trend."

O'Donnell concluded by noting that, "1975 was an historical year for Bally with the granting of a gaming license by the Nevada Gaming Commission and the listing of the company's shares on the New York Stock Exchange."

As reported, net income for the twelve month period ended Dec. 31, 1975, includes a net foreign currency exchange

loss of \$570,000 (net of applicable income taxes); the corresponding period of 1974 reflects a gain of \$119,000. The fourth quarters of 1975 and 1974 include net losses of \$160,000 and \$21,000, respectively.

The income statements of foreign subsidiaries are translated into U.S. dollars based generally on average exchange rates during the period for revenues, costs and expenses (other than cost of sales, depreciation and amortization, which are translated at historical exchange rates) and income taxes. As a result of the generally higher foreign currency exchange rates which prevailed during 1975 in relation to 1974, operating revenues reported for the twelve months ended Dec. 31, 1975 were increased \$4,900,000 (exclusive of exchange gains and losses mentioned above). Costs and expenses were also higher as a result of the higher exchange rates. The effect of all of these factors was to increase the 1975 net income approximately \$170,000, exclusive of the exchange gains and losses discussed previously. In the three months ended Dec. 31, 1975, the exchange rates were lower than those of the corresponding 1974 quarter. As a result, operating revenues decreased approximately \$500,000 and net income decreased approximately \$140,000, both exclusive of the exchange gains and losses discussed previously.

**Bally/Midway Serv. School Success At C.A. Robinson**

LOS ANGELES — Service seminars were conducted at C.A. Robinson & Co. in their showroom on Thursday and Friday, March 18 and 19, and according to the company, it was the most successful service school in their history. With more than 300 operators and service men in attendance, much credit must be given to Andy Ducay of Midway, Bernie Powers of Bally, and Bill Arkush of Kurz-Kasch who taught the basic fundamentals of the Bally and Midway product.

The seminars went beyond that of just a local show. Registered coin men and women from San Bernardino, Ridgecrest, San Diego, Desert Hot Springs,

Bishop, Big Bear Lake, Redlands, Crestline and many other outlying districts around Los Angeles attended this two day seminar. Coming from out of state were coin reps from Idaho, Arizona, Washington, Las Vegas and Sparks, Nevada. International guests included operators from Edmonton and Calgary, Canada, and Minoru Ike, president and Hiromitsu Kakuno, delegate of Bally Distributing Co. from Osaka, Japan. A special note of thanks was given to Mike Hall, service manager of C.A. Robinson who spearheaded the technical end of the service school to make it such a success.

**New Coin Counter-Packager**

CHICAGO — Cummins-Allison Corp. of Glenview, Illinois announced an addition to its coin processing systems product line, the model 128 Coin Counter, which can count or verify up to 1,800 coins per minute and package up to eight rolls per minute in preformed tubes.

James Hale, product line manager for the firm's Automated Money Systems Division, stated, "The model 128 Coin Counter has several unique features that set it apart from other coin counters. It has a large capacity hopper which holds one full standard bag of coin and a single switch to simultaneously reset both the display counter and counting mechanism. Just as on our automatic coinrollers, it's never necessary for the unit to finish a pre-set count."

Either of two pre-set dials is available, incremented as follows: 10, 20, 40, 50, 60, 80, 100, 200 and continuous or 50, 100, 200, 400, 500, 800, 1000 and continuous. An auto-stop control facilitates coin packaging. With the dial set at 40 for nickels and quarters or 50 for pennies and dimes, the unit automatically stops

discharging coin when the tube is filled. The operator has only to press the restart button to start filling another tube.

Additional information about the new model may be obtained by contacting Automated Money Systems Division, Cummins-Allison Corp., 800 Waukegon Road, Glenview, Ill. 60025.



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## Shaffer Hosts Open House At New Columbus Location

COLUMBUS — Coin machine operators from a multi-state area were on hand Thursday, March 4, to celebrate the official grand opening of the new Shaffer Distributing Company facilities, located at 1100 W. Third Avenue in Columbus. Turnout was more than 650 strong, with ops attending from Ohio, West Virginia and Kentucky.

The event was held between the hours of 4:30 and 9:30 PM, and a special highlight was a tour of the 65,000 sq. ft. facility which houses an elaborate 4,000 sq. ft. showroom. The showroom alone has one of the industry's most complete displays of music, games and vending equipment, with more than ample space for operators to shop and select the latest equipment on the market or bring location owners in to view the product lines. "There's nothing else in the country like it" sums up the comments made about the new facilities.

In addition to providing food and beverages for everyone in attendance, Shaffer offered over \$10,000 in merchandise door prizes which were given away during the celebration. Among recipients of the various gifts were: Jaeger Vending, Tora Music and Sanese Vending from Columbus; Universal Automatic, Prospect Phono, DeLuca Vending and S & H Amusement Co. of



The registration desk was crowded throughout the day commencing right at the start of the festivities with the lineup of early arrivals pictured here.



That's Steve Shaffer, firm's vice president-sales, who is welcoming guests Dick Allen and Ron White of Allen Vending in Kenton, Ohio.

## CDI Appts. Sherwood Dir. Of Marketing

CHICAGO — Chicago Coin officials announced the appointment of Robert "Bob" Sherwood as director of marketing, following the resignation of Ken Anderson. The appointment is effective immediately.

Sherwood came to Chicago Coin in 1970 as director of international sales and was later named administrative assistant to the president. Prior to joining

Cleveland; Satellite Services (Toledo); Eium Music Co. (Massillon); Cardinal Vending (Mansfield); McKirnan Bros. (Celina); Ace Amusement Co. (Dayton); Laughlin Music and Tri-County Vending of Chillicothe; Vend Ar Services (Lima); Laughlin Music (Athens); Matthews Music (Caidwell) and Price Music Co. of Barboursville, West Virginia. The grand prize of a juke box was won by Ralph Overly of Chillicothe.

Along with a heavy operator turnout, many major factories were represented at the gala, including Rowe Inc.; RMI; Bally; Mountain West; Chicago Coin; Gottlieb; Ramtek; Litton; Gremlin; Midway; Valley; Atari; Brunswick and Allied Leisure.

Shaffer Distributing also has a branch at 2126 E. 21st St. in Cleveland, Ohio. The company has 60 employees and services coin machine operators in Ohio and parts of Kentucky and West Virginia. The firm was founded in 1929 by Estel E. Shaffer, now retired. It is presently headed by Edward E. Shaffer, president; Bernie Flynn, executive vice president; Chuck Farmer, vice president-marketing; Steve Shaffer, vice president-sales; Dick Gilger, Columbus branch manager and Jim Wilson, Cleveland branch manager.



Helping to spread congeniality on the big day was Chuck Farmer, Shaffer's vice president-marketing, who is photographed with Jake (left) and Hai Hayes of Gem Music in Dayton.



Chuck Farmer chose a very appropriate spot for this photo with Cliff Strain, sales manager of D. Gottlieb & Co. — right in front of the "Spirit Of '76," of course!

Chicago Coin, he was director of international sales for Illinois Bronze Powder and Paint Co., a post he held for eight years.

Sherwood brings to his new job an extensive knowledge of the coin machine industry, gained from his many contacts with distributors and operators here in the United States as well as abroad.

"My new duties present an opportunity to further enhance Chicago Coin's posi-

*continued on pg. 55*

## Copyright Tribunal Jukebox Review Stands MOA's Granger, Jukebox Indust. Upset

by Rebecca Moore

WASHINGTON, D.C. — When you talk with Fred Granger, executive vice president of the Music Operators of America (MOA), about the Senate-passed copyright bill, he immediately replies, "The (jukebox) industry is very upset about what happened February 19."

February 19 the Senate voted a copyright bill, 97 to nothing, which pegged a jukebox royalty at \$8 per box per year, and put that fee up for periodic review by a Copyright Royalty Tribunal. An amendment to remove jukeboxes from periodic review, introduced by Sen. Hollings, (D-S.C.), failed to pass by a wide margin.

That's quite a comedown for the jukebox operators. Until 1967, the operators' clout in Congress made sure no royalty rates were ever set. A force to be reckoned with, MOA agreed to the \$8 compromise fee in 1967 in exchange for its necessary support for other copyright provisions.

"There have been three provisions to which we've always objected," says Granger. "The one dollar performance royalty, the fifty-cent registration fee, and the Copyright Royalty Tribunal, which would open the rates up for review." In 1974, the jukeboxers succeeded in getting all three provisions deleted from a Senate-passed bill.

"We are unalterably opposed to those three provisions," Granger emphasizes. He adds that after the February 19 vote, MOA people were beginning to take a hard line, saying "Why don't we ask for exemptions, period."

On the other side of the jukebox fence are the music publishers and songwriters, the ones to benefit from the new royalties. "We feel the \$8 royalty rate is far too low," says BMI's Bill Frank.

## Atari Wins Fun Games Litigation

LOS GATOS, CA. — A Santa Clara County Superior Court Judge has found that former Atari employees stole parts and schematic drawings to copy the Atari video game of "Tank." The court found that Lawrence Leppert, an Atari design engineer, left Atari and intentionally lied to conceal the fact that he was going to work for Mar-Quin, a southern California company attempting to enter the video games manufacturing business. Mar-Quin was deep in debt and Leppert moved on to Fun Games, Inc., of Oakland, California, where he completed his work of copying the Atari "Tank" game.

Superior court Judge John M. Brenner found that Leppert used Roms (read only memories) and schematic drawings which had been stolen from Atari in order to copy the "Tank" game. The stolen property enabled Fun Games to enter the "hot" market for the "Tank" game two

"It was proposed ten years ago. Inflation has surely eaten it up since then," he argues.

"Everything is inflated for our people too," Granger responds. He points out that prices are fixed on jukeboxes, they can't be raised like groceries or detergent. "It's difficult to change prices," he claims. "Although most places now have two plays for a quarter, there are still a lot of places with ten-cent plays." To keep up with inflation, jukebox operators should actually charge twenty-five cents a play, Granger feels, "but the public won't buy that."

The jukeboxers are looking for an advocate to go to bat for them in the House as Senator Hollings did in the Senate. "At this point I don't know of any," says MOA's Washington representative Nicholas Allen. "Naturally we hope to find someone."

But even if the jukebox people do find a spokesman, it may not do much good.

The feeling of most senators was to go along with the Senate Judiciary Committee-reported bill. It is likely to be the same story in the House, where representatives have little time to study the multitudinous issues involved in copyright revision. "It will certainly carry great weight with them on what the Senate did," according to Allen.

Despite discouraging prospects, however, MOA is marshalling its strength against periodic rate review for jukeboxes. "We're going to fight against it," declares Granger.

At this point, however, predicting what will happen is a lot of crystal ball-gazing, while the House Judiciary Subcommittee seems to be marking time on copyright, rather than marking-up. Says Allen, "It's in the lap of the gods right now."

months earlier than would have been possible if the defendants had used honest engineering methods. The stolen property was also used by Fun Games to manufacture its game of "Biplane," an aerial combat game similar to Atari's video game of "Jet Fighter."

In an opinion filed on March 17, 1976, the court found that the defendants were guilty of unfair competition and that Atari should be compensated in money damages for the improper use of its Roms and drawings, but denied Atari's request for an injunction. The amount of the damages was left for determination at a further court hearing. Atari president, Joseph Keenan, stated that the company intends to pursue the case and recover all damages which have been sustained by reason of the unfair competition. Quoting from Judge Brenner's opinion, Keenan stated that Leppert's new employer should now be required to pay up.

## State Association Calendar 1976

April 9-11: Wisconsin Music Merch. Assn., spring conv., Scotland Resort, Oconomowoc  
 April 24-25: Kansas Amusement and Music Assn. meeting (site to be selected)  
 April 24-25: Music Operators of Minnesota, spring meeting (site to be selected), Minneapolis  
 May 7-8: Ohio Music & Amusement Assn., annual conv., Carrousel Inn, Columbus  
 May 14-16: Music and Amusement Assn. (New York), annual conv., Stevensville Country Club, Swan Lake  
 June 11-13: Illinois Coin Machine Ops.

Assn., annual meeting, French Lick Sheraton, French Lick, Ind.  
 July 23-25: Montana Coin Mach. Ops. Assn., annual conv., West Yellowstone  
 August 27-29: No. Carolina Coin Ops. Assn., annual conv., Sheraton Motel, Charlotte  
 September 9-12: Florida Amusement Merchandising Assn., annual conv., Sheraton Towers, Orlando  
 September 16-18: Music Operators of Virginia, annual conv., Hyatt House, Richmond  
 October 14-16: West Virginia Music & Vending Assn., annual conv., Sheraton Inn, Clarksburg

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## CHICAGO CHATTER

See the new "Sure Shot" single player flipper released by D. Gottlieb & Co., and currently available through factory distributors.

THE TRADE CAN LOOK FORWARD to "something new" from Electra Games in the not too distant future — and judging from the enthusiasm in **Stan Jarocki's** voice we can assume it will be exceptional, as well! Divulging a minimum of descriptive information. Stan hinted that the new game, a multiple player video upright offering a "never been done before" concept, would be ready for sample shipping around the first two weeks of April — so, watch for it! Stan, by the way, was departing for the west coast last week on a business trip which would include a visit to the NAMA convention in San Francisco.

HAPPY TO HEAR THAT Jacksonville, Illinois operator **Chick Henske**, who is president of the Illinois Coin Machine Operators Assn., is recovering nicely from recent knee surgery. Since leaving the hospital Chick's probably been hopping about but not necessarily curtailing his activities to any great extent.

LEARNED FROM CDI's **Bob Sherwood** (whose appointment as director of marketing is announced elsewhere in this issue) that the firm's newly introduced "Cinema" 4-player pingame, which was in the process of being sample shipped, should be on display in distributor showrooms by now. He said early reports from those who've already seen and tried it, have been just great! Bob also indicated that the factory is preparing to premiere two new games in April. Watch for 'em!

THE ENTIRE Midway Mfg. Co. crew, from the highest executive officer to the janitorial staff, are to be commended for the calm and courage displayed in the aftermath of the damaging tornado which struck the plant on March 12. As reported in last week's **Cash Box** (3/27 issue), the new Midway factory in Franklin Park was damaged quite extensively and several individuals injured, some seriously enough to require hospitalization. Midway's vice president **David Marofske** told us that, in the accompanying period of turmoil when a collapsed wall, roof damage and debris were strewn all over the place, every single person on hand pitched in to help without regard for self safety. Those with any kind of first aid background did what they could for the injured while others tried to help in any way they could. **Larry Berke**, Midway's director of sales, was assisting in this manner when he was injured and taken to Gottlieb Memorial Hospital for treatment (he was expected to be released last weekend). Dave mentioned the numerous offers of assistance extended by firms in the neighboring area and, as word ultimately got out, by many from the coin machine industry. He said that one businessman in the area, whose plant was not severely damaged, actually came over, handed him his key and said Midway could use whatever space it needed at his plant; about 36,000 sq. ft. of which Midway is now utilizing as a temporary supplement to present capacity at the undamaged portion of its own facility. At presstime Dave said they had resumed near normal activity, pending restoration of the damaged site and that most of the injured had been released from the hospital.

AS WE GO TO PRESS, World Wide Dist. is hosting a special sneak preview presentation of the brand new Gremlin "Foosball" games at the Holiday Inn in suburban Elmhurst, Ill. The big premiere was taking place between the hours of 7:00 and 9:00 p.m. on Thursday, March 25, with refreshments being served commencing at 6 p.m. World Wide's **Fred Skor**, **Nate Feinstein**, **Howie Freer**, **John Neville**, et al, planned to be on hand to greet everyone, of course, and a special invited guest was Gremlin president **Frank Fogelman**. On the strength of the tremendous success World Wide's been enjoying with previous Gremlin wargames, such as the "trouble free," "high earning" Play Ball and Trapshoot, it was expected that the new models would be very enthusiastically received by the lineup of operators and guests invited to attend. Howie Freer said Gremlin's wargames are unsurpassed in reliability and earnings capacity and he's plenty excited about the new units!

## MILWAUKEE MENTIONS

New equipment is definitely the talk of the local trade these days. Area ops and distributors are impressed with the new crop of machines currently in release by the various games factories, and looking forward with high expectations to a continuation of the new equipment flow as we get deeper into the new season.

IT WAS NICE CHATTING WITH **Jim Stansfield, Sr.** of Stansfield Vending in LaCrosse. We haven't had the opportunity to speak with Jim since his return from Florida in late February — and must say it was certainly a pleasure hearing from him. His main concern at the moment is the upcoming WMMA spring convention, April 9-11, which he is looking forward to attending — along with what will hopefully be a record turnout from the area!

SPOKE WITH **Marie Pierce** of Pierce music in Brodhead, who told us she was "pushin' on all fours," while trying to take care of present business and still get the state and federal income taxes completed by deadline. Marie repeated that business has held steady during January and February, but this is the time of year people like to take a couple of weeks off, so vacations have taken the usual toll on collections for three months. Marie said she and Clint will be attending the WMMA spring convention.

## EASTERN FLASHES

The East Coast Team Championship shuffleboard tournament, sponsored by American Shuffleboard Co. in cooperation with Philly American Shuffleboard, gets underway April 2-4 at the Frankfurt American Legion Post in Philadelphia. Event promises to be a biggie, as American's **Sol Lipkin** indicated, with participants from an approximate eight-state area. Cash prizes of \$1,200, as well as trophies, will be awarded and tournament coordinator is **Joe Markert Jr.**, who can be reached at P.O. Box 66, Oaklyn, N.J. 08107, phone (609) 858-3819. Markert will also coordinate the upcoming U.S. bicentennial tournament in Philly. Bethiehem, Pa.-based Electromotion, Inc., manufacturers of coin-operated video games, announced the appointment of ADEAST, Inc. of Philadelphia as the firm's advertising and public relations agency. A reminder: the annual Music & Amusement Assn., Inc. convention and trade show (carrying a bicentennial theme this year) will take place May 14-16 at the Stevensville Country Club in Swan Lake. Because room accommodations are limited, association's managing director **Ben Chicofsky** urges that reservations be made early! Convention will be highlighted by an exhibit of equipment as well as the annual banquet and various other planned activities plus the abundance of sports and recreational attractions available at the Stevensville.

## CALIFORNIA CLIPPINGS

In line with its current expansion program, Innovative Coin Corp. is widening its international operation and in the process of opening assembly plants in Montreal, Weisbaden (Germany) and Caracas (Venezuela). Also on the planning board is a proposed plant in Mexico. On the homefront, meanwhile, we learned from **Stephanie Demos** of the firm's sales staff, that Innovative will very shortly release its first video table — so, watch for it!

Nice visiting with **Bob** and **Tom Portale** at Portale Automatic Sales Co. Tom indicated that among the hot items at Portale were Exidy's "Destruction Derby" and Electra's "Avenger." If you haven't tried "Derby" yet, you should really give it a spin. It can turn into quite an obstacle course and requires a great deal of skill to out maneuver your opponent.

**Malcolm Kaufman**, vice president of Sega, discussed the new conversion kits for their Bullet Mark game. One kit contains a platform which raises the targets on the game up to 24 inches. This is a good option for arcade locations making Bullet Mark a more striking unit and quick attention grabber. There is also a target conversion kit so that operators can change targets whenever they choose. Sega has the exclusive U.S. distributing rights for the Japanese firm Nintendo. Two games produced by this firm are "Wild Gunman" and "Shooting Trainer," both of which employ 16mm motion picture film on a screen. These games have been in test locations for about three months showing very significant results.

**Hank Tronick** of C.A. Robinson reports that the Midway "Sea Wolf" has arrived and they are expecting Fun Games' "Bi-Plane 4" very shortly. **Al and Leah Bettelman** are off to San Francisco for the Atari/Kee meetings and the NAMA convention.

## UPPER MID-WEST MUSINGS

Angelo Maragos, Minot, in the cities for a few days picking up equipment. Had a great time in Las Vegas for the few days spent there. . . . The Bob Addingtons stopping off in Minneapolis to pick up their car at the airport having just come back from a two week trip to Hawaii. They also took along their two daughters Susan and Karen. After two days shopping in the city stores they drove back to Bismarck. . . . Mr. & Mrs. Ed Smith in the cities for the day. Ed has sold his son an interest in the route and eventually will sell it all to him as soon as Ed feels that his son can handle it. . . . Mr. & Mrs. Herman Warn back from a very nice Caribbean cruise. . . . The Ratchfords of Huron are still in Phoenix and Tony is getting in plenty of golf. . . . Mr. & Mrs. Len Worsch are driving to El Paso, Texas for a two week vacation. The Worschs have close friends there and hope to spend some time with them. . . . Mr. & Mrs. Glen Addington, Bismarck, in town over the weekend on a business and social trip. . . . The Carl Vonderhaars are spending their vacation at Brownsville, Texas for a few weeks and Lee Johnson and his wife just returned from a week in Arizona. . . . Tom Theisen of Thomas Sales has bought part of Spectra Marketing route owned by John Farkus in Minneapolis. . . . Operators seen in town this past week were from St. Cloud, Tim O'Hara, Ed Dunn, Frank Grant, and Lee Pappenfuss, Jack Kreidler from Aurora, Bob Thomas, Bob Lucking, Mac Hasvoid, Sioux Falls. . . . Ed Urgitis, Seeburg service engineer will hold a two day service school at Lieberman Music Co. March 22-23. . . . The Duane Coubals drove to Florida for three weeks in the sun and had a wonderful time and played golf most every day. Mr. & Mrs. Archie Meltz, Minneapolis, spent 10 days in Phoenix, Scottsdale, and Sun City. They loved Sun City and hope to make it their home someday. . . . Our deepest sympathy to the Bob Bretz family on the death of their mother who passed away Tuesday (16). Mrs. Bretz was 98 years old. . . . Glen Charney, Viking Vending Co. returned from his vacation at Palm Springs and Las Vegas in time to enter the hospital for a checkup. A kidney stone is the varmint giving him trouble. He's back on the job but has to watch his diet, it might dissipate itself.

## HOUSTON HAPPENINGS

Noticed the usual large crowd of out-of-town operators in the city on Monday, March 15, doing their bulk buying of operating equipment for the week. Among them the trio of **Charles Young** (B&B Vending Co., Beaumont), **Rick Etheridge** (Etheridge Amusement Co., Bridge City) and **George Sandstrom** (Sandstrom Amusement Co., Lufkin), making big investments at Gulf Coast Dist. Co. (3315 Milam St., Houston)! Naturally, there were many others shopping in various distributorships in the city, since Monday is generally regarded as the main shopping day for both local and out-of-town operators since many of their locations are closed on that day. . . . **Ann Thome** of H.A. Franz & Co. (Seeburg distributor) office staff is enjoying an early vacation this year. . . . **Linda Planka**, secretary and receptionist at the Franz Co., just completed four years of continuous service with the firm, all of them as receptionist and private secretary. . . . H.W. Daily Inc. (316 E. 11th St.) reported excellent and improving business. The firm is the only independent wholesale record distributor in Texas. Its founder and now president emeritus spends most of his time there, but the bulk of the operation is carried on by sons **H.W. (Bud) Daily Jr.** and **Don Daily**. . . . **Billy (The Hat) Rider**, owner of South Texas Music Co. (2621 Milam St.) is just about the busiest gent in Houston coinmatics. Rarely does **Cash Box** news gathering end without sighting him — always working, of course. It's hard to realize that some two years ago he suffered a broken leg and almost lost his life when his truck was demolished in an auto accident. His firm deals mainly in coin operated repairs. . . . Versatile local operator **Elvin D. (Ed) Ainsworth**, owner of Ainsworth Dist. Co. (809 Stuart St.), is apparently doing okay with his triple setup: coin machine operations, real estate and retail sales of used records. Was also a buyer of silver for a short time. . . . Enjoyed a snappy visit with **J.J. (Jerry) Johnston**, sales representative for H.A. Franz & Co. — and snappy's the right word, too, for Jerry had to elbow his way through prospective customers for a business card for yours truly. . . . NASA Amusement Co. of Houston is a fairly recently established firm here.

## CDI Appts. Sherwood

tion among the industry's leaders," he said. "Just now we are literally swamped with orders for our current releases, the 2-player Hollywood pingame and the highly successful Demolition Derby TV game. Production lines are on an overtime basis, and my staff and I are making

every effort to fill orders with a minimum of delay."

Sherwood advised that he will soon begin a series of visits to Chicago Coin Distributors and operators throughout the country.



## COIN MACHINES WANTED

WANT — all makes new and used phonographs, wall boxes, TV games, Air Hockey, pool tables, bumper pool tables, electronic baseball games, electronic games, Kee games, floor models. ST. THOMAS COIN SALES INC., 669 Talbot St., St. Thomas, Ontario, Canada N5P 1C9. Canada's oldest established distributor since 1927. Phone Vince Barrie, (519) 631-9550. Mail current price list if equipment now available.

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RECONDITIONED BARGAINS: Midway Basketball \$495; Winner IV \$395; Winner \$195; Dart Champ \$95. MICKEY ANDERSON, INC., P.O. Box 6369, Erie, Pa. 16512. Phone (814) 452-3207.

FOR SALE: Bingos for export only. County Fairs \$800, Roller Derby \$800, Silver Sails \$800, Border Beautys \$800, Can Can \$800, Big Wheels \$700, Magic Rings \$900, Sega Gran National \$600, Chicago Rifle Gallery \$750, Super Shifters \$700, Gran Trak 10s \$900, Sega Moto Champ \$700, Key Twin Racers \$1250, TV Basketball \$700, D&P MUSIC, 1237 Mt. Rose Ave., P.O. Box 243, York, Pa. 17403. Phone (717) 848-1846.

50 SEEBURG 100 selection wall boxes \$5.00 each. 50 Seeburg 160 selection wall boxes \$37.50 each. 10,000 used 45 rpm records 15¢ each. CENTRAL MUSIC CO., P.O. Box 284, 407 E. Ave., D. Killeen, Texas 76541.

SEEBURG LPC 150, AMI 200, N 150, Johnson coin sorter & counter 295, Tennis Tourney 200, Electro Dart 100, BROWSER, 2009 Mott Ave., Far Rockaway, N.Y.

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

Classified Ads Close WEDNESDAY

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

Make sure your check is enclosed

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100 ANTIQUE COIN MACHINES. Mills roulette and dice payout machines, old slots, Bakers pacers, Evans races, etc. 40 old counter games, Keeney Twin Dragons, Bally slot machines, Fantastic hot new counter game. Want to buy Horoscope Ticket and Bead Vending machines. CANADIAN DIST. & MFG. CO. 1025-104 Street, North Battleford, Saskatchewan, Canada. Phone (306) 445-2989.

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FOR SALE: Write or call — 200 asst. used TV games — 300 asst. arcade pieces — late model pins — ROBERT JONES INTERNATIONAL INC., 880 Providence Hwy., Dedham, Mass. 02026 — (617) 329-4880 or ROBERT JONES INTERNATIONAL INC., 601 Thompson Rd. N., Syracuse, N.Y. — (315) 463-6251.

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FOR SALE — Silver Sails, Ticker Tapes, Lotta Fans and Stock Markets available. Also Wall Street, Barrel Of Fun, Keeney Red Arrows, Sweet Shawnee, Bally Saper Jumbos, and late used Gottlieb flippers. These games are completely shopped. CALL WASSICK NOVELTY, (304) 292-3791, Morgantown, W. Va.

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FOR SALE: MIDWAY Bulls Eye, Golf Champ, ESP Electro Dart, Wall Games, \$150 D&L DISTRIBUTING CO. 6691 Allentown Blvd., Harrisburg, Pa. (717) 545-4264.

FOR SALE: ROCK-OLA 504 WALLBOX \$100; Rock-Ola Receivers, 1725-8-2, 1765, 1755, 1721, 1769 \$65 each. WESTERN DISTRIBUTORS, 1226 SW 16th Avenue, Portland, Ore. 228-7565.

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# 1976 Junos Stir Resentment, Suffer 'Lack Of Direction'

**Few Winners Show Up To Collect Awards Based On Sales Figures; Quebec Ignored**

by David Farrell

TORONTO — The Canadian music awards, staged in Toronto March 15, failed to stir little more than resentment among the recording industry and general public here, following a nationally televised CBC show that was plagued with technical bugs and vacant of known stars outside of Bachman-Turner Overdrive.

In many ways the industry in the country is suffering from a terminal case of petty-provincialism that has long been a curse on the artistic community, a partial reason for the lack of stars on hand to receive awards. The Juno Awards, as they are known, have been in existence for 12 years in varying stages of completion, and judging from the lack of direction in this year's awards, the event has yet to reach a successful degree of maturity. It is the second time the event has been telecast nationally, the first time live, and the first time that awards have been determined by sales figures. It is this fact that has led to the most cutting remarks against the 1976 Awards.

In an editorial broadcast on the powerful and influential CHUM-FM radio in Toronto, news director Larry Wilson lashed out . . . "Sales is its own reward. Why can't these be strictly artistic awards. After all, Juno Award recipients all jealously consider their awards to be recognitions of artistic prowess . . . not bloody sales bonuses. The record industry's greed is only underlined and spotlighted under this sort of format."

Inequities surfaced like a sore thumb too. The province of Quebec, an artistic mecca and one of the most powerful sales markets in the country, was virtually ignored beyond the naming of Gino Vannelli as male artist of the year. Bachman-Turner Overdrive, based on the west coast, picked up awards for top selling album ("Four Wheel Drive"), top selling single ("You Ain't Seen Nothing Yet"), and group of the year, but other west coast acts such as Vaidy and Heart were washed aside by the wake of Toronto based acts, a city that is also the hub of the Canadian music industry.

Anne Murray was named country female artist of the year, despite not having a country single in 1975 to hang the trophy from, and was not present to receive the award.

Gordon Lightfoot, absent, was again elected folksinger of the year and the Mercey Brothers, another perennial favorite, were absent to receive a Juno Award as top country group of the year.

On a more promising note, Joni Mitchell was finally recognized as a major Canadian talent and WEA-Canada's president Ken Middleton received the Juno awarded her as female artist of the year.

Hagood Hardy stole honors next to BTO with composer of the year, and instrumental artist of the year awards for his composition, and subsequent album "The Homecoming." Peter Anastasoff was voted producer of the year by a special selection board, for his excellence in production of Hardy's "The Homecoming."

Veteran folksinger Murray McLauchlan was voted country male artist of the year, while newcomers Patricia Doherty, Dan Hill and Myles and Lenny were named best new female artist, male artist and group respectively.

Again using a special panel, Don Gepfert was selected recording engineer of the year for excellence on the one-and-one-half LP set, "Dompierre," by Francois Dompierre. Another panel voted Bart Schoales top honors under the best album graphics category for Bruce Cockburn's "Joy Will Find A Way" LP. Ironically, Schoales did not provide the artwork on this particular album jacket.

Though the 12th annual Juno Awards were far from being a success, there were some highlights to the event. Possibly the most important of all was the presentation of a People Award to former **Cash Box** Canadian correspondent Wait Grealis. A controversial figure here through his own trade publication — RPM, the award was made by Randy Bachman, on behalf of BTO and the musicians in Canada, for his considerable support and enthusiasm in helping establish a Canadian music industry *per se*. The bronzed Maple Leaf award bore the inscription: "You were always there when we needed you."

Guest appearances by Blood, Sweat & Tears with David Clayton-Thomas and country singer Carrol Baker also contributed some sunshine on an event that a weatherman might have termed 'cloudy with intermittent rain.'

To top the whole crimson and blushing affair off, the show ran into 20 minutes of national news time and ended with a reception staged 10 miles away with less than an hour to spare before the bar closed for the night. It was a night to provoke more than a night to celebrate.

## Standard Broadcast Enters Lucrative Jingles Market

TORONTO — Standard Broadcasting Corp. Ltd., Toronto, and TM Productions, Inc., Dallas, have announced a joint production project designed to help Canadian broadcasters and advertisers meet proposed Canadian Radio and Television Commission requirements for Canadian content commercials.

TM Productions is highly respected in Canada and the United States as a leader in radio production aids such as station ID jingles and production libraries. By association with TM, Standard intends to create Canadian product with the tradition of quality and expertise established over the years by TM Productions.

The initial agreement calls for \$250,000 to be spent on Canadian production, creating immediate employment for Canadian musicians and singers.

The project will be administered by Standard's subsidiary, St. Clair Productions Ltd., which has already achieved prominence in program syndication and allied fields.

Standard's Jim Hartford, on announcing the project, admitted that the company could not have considered entering the field without CRTC regulations. "We feel that the production and sales techniques which TM Productions has developed over their ten-year history will be invaluable to us. In fact, we expect that because of the highly competitive nature of the production business, these techniques will eventually lead to more and better production from the entire industry in Canada."

## Olivier CBS Belgium GM

BELGIUM — Alain Olivier has been named as general manager of CBS Belgium, a function in which he succeeds Pascal Robifroid. Robifroid, who joined CBS Belgium 13 years ago, now leaves the company. Formerly commercial director for CBS France, Olivier came to Belgium last year and was named assistant general manager at CBS. Because of his work on commercial, promotional and artistic levels he became popular in both parts of the continent. In these moments of economical stagnation CBS Belgium will face all difficulties with a young (only 30 years old) and devoted leader.

## Freddy Fender Refused Entry To New Zealand

NEW ZEALAND — Following a successful concert series in Australia, ABC/Dot recording artist Freddy Fender was refused entry into New Zealand to honor his ten-date performance commitment here. The decision, rendered by the Minister of Labor and Immigration, was based on a 15-year-old marijuana possession conviction for which Fender had served three years in the Louisiana State Penitentiary in 1961.

Immediately upon hearing the news, Louisiana Governor Edwin Edwards appealed to New Zealand officials via telegram. In Fender's defense, Edwards reiterated his full pardon which was granted Sept. 9, 1975 and went on to describe the singer as a "fine, upstanding, contributing citizen."

The intervention by Edwards went unheeded, however, as New Zealand stood firm in its resolve to exclude Fender who returned to the U.S. in the wake of the decision.

On March 31, Diana Ross performed to a sold out 2000-seater in Antwerp. The next day she presented her new film "Mahogany" in the same town. Diana's single "Theme From Mahogany (Do You Know Where You're Going To)" and the LP "Diana Ross" are both moving up the charts. The soundtrack of the film is also doing very well.

EMI Belgium has announced that WEA-recording artist Pierre Rapsat will represent Belgium in this year's Eurovision song contest. The festival will be held in Den Haag, Holland April 3.

Julos Beaucarne (RCA) has begun a 3-week tour of Canada to play on radio and television programs. In May Julos will tour Switzerland, while the whole month of June will be dedicated to a feature film, "Portrait Of Julos" to be screened on major networks in most French-speaking countries.

## Haven Looking For Licensees

LOS ANGELES — Haven Records, recently signed with Arista Records to manufacture and distribute Haven product in the United States, United Kingdom and Canada, is currently seeking foreign licensing affiliations for their catalog in the remaining territories. Haven vice-president and general manager Eddie Lambert is in preliminary discussion with several parties and Haven attorney Bruce Grakai is currently (from March 24) in London conducting initial meetings with another group of potential licensees.

Dennis Lambert and Brian Potter, who head the label, add, "We've been in contact with several of the firms scouted by Eddie and Bruce, and, although we're open to further offers, we plan to conclude our deal within the next six weeks. With the international stature of such Haven acts as the Righteous Brothers and Rob Grill and the Grass Roots, among others, we expect to enjoy great success in the world market before the year is over."

## 1st Film Music Awards Given

LOS ANGELES — The First Annual International Film Music Academy Awards Dinner has been held at Sarno's Cafe del Opera, with seventeen statuettes of Orpheus (son of Apollo) given in tribute to great music personalities of the film world.

Among the honored were Johnny Mercer, Harold Adamson, Ray Sinatra (Frank's cousin), Paul Francis Webster and the late Jack Brooks.

For Achievements Overdue, awards were presented to Frank Sinatra, Sammy Davis Jr., Elvis Presley, Diana Ross, George Jesse, Katherine Grayson, Dean Martin and Doris Day.

Awards were also given posthumously to representatives of Judy Garland and Mario Lanza.

Special mention awards were presented to producer Aivy Moore for the music in his science-fiction thriller "A Boy and His Dog" which won the Science-Fiction Academy's Best Actor Award for the film's star, Don Johnson; and to Intercontinental Releasing Corp. for Gilbert & Sullivan's music in "Dick Dead Eye" in conjunction with the 100th anniversary of the death of Gilbert & Sullivan. IRC president Sandy Cobe accepted the award on behalf of everyone involved in the film.



## Polydor Revives Verve Jazz Label

NEW YORK — Polydor Records will ship six Verve releases on April 15 to mark the reactivation of the historical jazz label. Verve, an important jazz line of the fifties and sixties, will now offer many performances not available on record for 15 years. The reactivation of the label and these first album releases were directed by Robert Hurwitz, a&r director for the Verve and ECM labels. All of the recordings were originally produced by Norman Granz.

Six double albums comprise the debut package, featuring Charlie Parker's first Verve sessions (including the Parker & Strings and Dizzy Gillespie recordings); Lester "Pres" Young's 1956 recording with Teddy Wilson and the 1952 recording with Oscar Peterson (presented in entirety for the first time); Bud Powell's first four Verve sessions in the early '50's; Dizzy Gillespie's 1956 sessions with Sonny Rollins and Sonny Stitt; a "Jazz at the Philharmonic" album consisting of performances by Les Paul, Nat King Cole and others in their first 1944 concert together; the other half presents Billie Holiday in performance on April 22, 1946 and Billie's first Verve studio session dating back to 1952 with Oscar Peterson, Paul Quinichette and Barney Kessel.

The re-issues are being released the way they were recorded, without artificial stereo rechanneling. A full size poster has been designed, compiling the original album covers done especially for this project.

Each of the records is being remastered and there will be extra care taken in terms of packaging and pressings (each record will be in a polyethylene sleeve, for example). "We are treating this music with the same respect generally reserved for classical music," said Hurwitz, "because this music and these performances are classics."

## Garber To Musexpo '76

BUENOS AIRES — Doctor Carlos Garber, a&r director of Trova Records in Buenos Aires, reported that his company will be present among the participants at Musexpo '76, which will take place in New Orleans next September. Garber considers that results of Musexpo '75 in Las Vegas — despite some organizational flaws — have been extremely positive and that he is widely justified in taking part at the new event. Trova, which is engaged in an aggressive international promotional campaign in the states and Europe will attend MIDEM '77 as well.

## Xanadu To Promote World Jazz Dates

NEW YORK — Don Schlitten president of Xanadu Records Ltd., has announced an expansion of activities to include the production of jazz concerts.

Schlitten recently signed an agreement with Honma Kogyo to produce a series of live concerts in Japan. Kogyo, a Japanese concert promoter who brought jazz to Japan in the late '50s with Art Blakey, recently completed a tour with Bill Evans.

The first concert tour to be presented in April, Schlitten has signed Barry Harris, Jimmy Raney and Charles McPherson, all exclusive Xanadu recording artists, to be accompanied by Sam Jones and Leroy Williams. These concerts will be recorded for later release on the Xanadu label.

Schlitten plans to bring each tour presented in Japan to the United States and then to Europe.

## Why Is France Different? (Conclusion)

*This is the second and concluding portion of an interview begun last week with international consultant Jean-Marc Bel.*

**CASH BOX:** How does the single stack up against the album when it comes to selling the artist in France?

**BEL:** The single is very seldom just considered an LP cut. If it *does* play a part in selling an album it's because the company has built the artist's image very carefully. It's a long way from a hit single to album sales: TV appearances, press reviews, distribution efficiency — and all sometimes leading nowhere. Or to a lot of returns. Just as radio is the key word to selling singles, *distribution* is the vital link in album sales. Though rack jobbing and wholesale operations keep increasing, distribution to retailers often marks the difference between LP sales and no LP sales. About 300 key French retailers and a score of importers have built a select, sophisticated clientele — an elite for which LPs are not factory-sealed, as most shops have equipment for customers to listen to new product.

**CASH BOX:** The retailers keep a close pulse on their market.

**BEL:** A specialized buyer/seller, who often knows better than a seasoned international a&r representative who's who in pop, rock and even country, is in permanent touch with the public. He gauges the "frustration" level of the French. He watches their reaction to domestic radio and TV programming and measures their devotion to American musical fashions. Because American pop music is an undeniable fact around the world, it has — especially in France — a very active mouth-to-ear network exists through pop publications such as "Best," "Rock 'N Folk," "Extra" and "Gold."

These magazines run complete and comprehensive stories on U.S. talents. Their stars — Janis Joplin, Jimi Hendrix, Leon Russell, Patti Smith, etc. — are developed long before sales figures come home. Fan followings emerge for Chick Corea, Free, ELP, Lou Reed and many others — with a little help from the importers. Import is definitely the stepping stone. An imported LP might start retailing as high as \$12 in France. Such is the extent of the import market that major companies — especially WEA — have developed complete import lines with prices and licensing facilities becoming the nucleus of their contracts.

**CASH BOX:** Does importation demand a great deal of promotion?

**BEL:** Import is a promotion in itself which can save a lot of free copies which would be given away otherwise. Reviewers and top djs will buy "import." Whether or not it is true for an unknown act, it remains as true for established acts. Most fans will go along with short manufacturing delays, thus giving key importers (Lido Musique, Point Show, Givaude Givaudan, Clementine) the chance to prove their skill at marketing new acts who, for a while, will be import items only, before the rush for the new Dylan, Cat Stevens or Led Zeppelin which will have two or three weeks to sell. If the newer product proves itself to be good through the import "test," it will be released. Then, of no small importance, France is the only country outside of the U.S., to my knowledge, where the complete Elvis catalogue is available. And to have the complete Elvis, Beatles or Stones collections is the pride of thousands of devoted fans. There's even a parallel market where a hard-to-find original "King Creole" might sell for \$50 or more. Nostalgia is here to stay and if "American Graffiti," as a movie, hasn't overwhelmed France, the music itself has been a tremendous success. Repackaging and

recoupling are both the name of the game. It only takes a creative marketing department to make a '62 Gene Vincent package into a hit album.

**CASH BOX:** But we're drifting away from distribution.

**BEL:** That's when distribution makes the difference. Very few albums achieve gold (100,000 copies sold) status in France, with a noticeable exception being Pink Floyd. But it's worth manufacturing 3,000 LPs nevertheless. Factory prices average \$1 and the wholesale price \$4. As few units are given away, publicity and promotion are nonexistent (compared with U.S. standards), so retail exposure is an absolute necessity. That's why so much depends on distribution and the rep-retail relationship.

**CASH BOX:** How are the labels adapting to this?



**BEL:** Companies are expanding their field operations. After Phonogram and CBS, RCA, which has completely rebuilt its French company these last two years, is turning into an album-oriented company — yet enjoying single success — through brand new distribution. Carrere, who's got top French MOR acts, has reformed its distribution too, and is more and more involved in LP projects.

**CASHBOX:** Does this apply to jazz lines as well?

**BEL:** If pop LPs are "taken care of," jazz is looked upon with great reverence. One of the most famous jazz catalogues, "Black And White," released in France years ago, is still alive and doing well all over Europe. A good jazz line will always be a strength for a U.S. company dealing with France. Companies working new distribution in France are often identified by their jazz catalogue. A jazz catalogue of a hundred items, properly marketed, might sell 150,000 units a year to a turnover at a wholesale level of \$500,000. Jazz is programmed daily on national FM and though most jazz albums sell on an average of only a couple of thousand copies a year, they sell *constantly*. Retailers trust jazz and will stock jazz product. Reps are as proud of their jazz lines as they are of their classical catalogues. Jazz is *legal* in France. From this standpoint, the situation of Anglo-American pop music is a bit

## London Sets Import Distribution Plan

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

different. Sales figures are unpredictable; pop has not yet achieved jazz status in France. Yet through new distribution policies and the development of discount marketing of stereo equipment, the pop LP market is increasing every year. French radio stations will now play a song as an LP cut and are even asking whether a single will be released or not. The pop LP market developed from American catalogues has helped a new generation of French singers (mostly composer/lyricists) to compete with American acts on new levels. On the other hand, budget LPs have created a certain confusion and the whole LP situation is a very fast-moving situation.

**CASH BOX:** Can you give us a summary, Jean-Marc?

**BEL:** Basically, it becomes less necessary for French companies to have American catalogues to feed their distribution and harder for American companies to penetrate a nearly saturated market. International a&r faces the problem of selling American music in 20% of the local markets, and thus becomes more and more selective. Rising factory costs make it harder to turn catalogue into profit even when guarantees are recouped. And when that happens, dissatisfaction and misunderstanding appear. Americans will sell a catalogue based on a number of top acts and then look for the hit single to aid the catalogue in "selling itself." When no hit single is evident, the excitement disappears. Nevertheless, as there is a public for American music, the demand is here.

## RCA, CBS Profit: French Jazz Sales Up 20%

PARIS — It's true — both sides of the Atlantic take a big interest in jazz. In 1975 jazz sales in France increased by 20% compared with previous years. Many previously unreleased recordings of classics by such artists as Glenn Miller and Fats Waller on the Black & White label (created by RCA, France) are doing very well. Again this year RCA has developed a new series, "Bluebird," which consists of blues artists Sonny Boy Williamson, Memphis Slim, & Big Bill Broonzy who are getting strong support from young French audiences. Kudu CTI, also distributed by RCA which represents the contemporary jazz idiom and is doing well.

CBS has released the entire Count Basie recording output, including double albums recorded from the '30s to the '60s, and selections from the "Golden Period" of Billie Holiday ('30s & '40s) with the small band of Teddy Wilson. "New" albums complete the series dedicated to Miss Holiday with some previously unreleased material. CBS has also acquired distribution rights for Bethlehem which was very active at the end of the '50s. Of some 186 Bethlehem recordings, all of Europe will soon see some great releases including product from Art Blakey with the big band and the immortal John Coltrane as soloist; classics from Duke Ellington; the Charlie Mingus Sextet with Bill Evans; and Nina Simone. Blue Note is also enjoying increased sales through Lester Young's "Aidlin Sessions" which has won both the "Academy Award" and the "Prize of the Academy." The latest Donald Byrd recordings are also available through Blue Note which is reissuing recordings of the '50s and '60s from McCoy Tyner, Freddy Hubbard and others.



**Great Britain**

- 1 I Love To Love — Tina Charles — CBS
- 2 Love Really Hurts — Billy Ocean — GTO
- 3 Convoy — C. W. McCall — MGM
- 4 December 63 — Four Seasons — Warner
- 5 People Like You — Gary Glitter — Bell
- 6 It Should Have Been Me — Yvonne Fair — Tamia Motown
- 7 I Wanna Stay With You — Gallagher & Lyle — A&M
- 8 You Don't Have To Say You Love Me — Guys 'n' Dolls — Magnet
- 9 Do The Spanish Hustle — Fatback Band — Polydor
- 10 Rain — Status Quo — Vertigo
- 11 Save Your Kisses For Me — Brotherhood Of Man — Pye
- 12 Rodrigo's Guitar Concerto — Manuel and Music of the Mountains — EMI
- 13 You See The Trouble With Me — Barry White — 20th Century
- 14 Miss You Nights — Cliff Richard — EMI
- 15 Funky Weekend — The Stylistics — Avco
- 16 Falling Apart At The Seams — Marmalade — Target
- 17 Dat — Pluto Shervington — Opal
- 18 I Love Music — O'Jays — Philadelphia
- 19 Yesterday — Beatles — Apple
- 20 Squeeze Box — The Who — Polydor

**TOP TWENTY LPs**

- 1 Desire — Bob Dylan — CBS
- 2 Carnival — Manuel & Music of the Mountains — Studio Two
- 3 The Very Best Of Slim Whitman — United Artists
- 4 A Trick of the Tail — Genesis — Charisma
- 5 Their Greatest Hits 1971-75 — Eagles — Asylum
- 6 The Best of Helen Reddy — Capitol
- 7 The Best of Roy Orbison — Arcade
- 8 Run With The Pack — Bad Company — Island
- 9 How Dare You — 10cc — Mercury
- 10 A Night at the Opera — Queen — EMI
- 11 Blue For You — Status Quo — Vertigo
- 12 Four Seasons Story — Private Stock
- 13 Station To Station — David Bowie — RCA
- 14 Best Of Gladys Knight and the Pips — Buddah
- 15 Motown Gold — Various — Tamia Motown
- 16 Breakaway — Gallagher & Lyle — A&M
- 17 Elite Hotel — Emmylou Harris — Reprise
- 18 Sunburst Finish — BeBop Deluxe — Harvest
- 19 24 Original Hits — Drifters — Atlantic
- 20 Ommadawn — Mike Oldfield — Virgin

**Argentina**

- 1 Jamas — Camilo Sesto — RCA
- 2 Dama Del Amanecer — Mario Echeverria — EMI
- 3 La Nina — Quique Villanueva — RCA
- 4 Chau Chau Adios — Rauil Abramzon — CBS
- 5 Hermana De Cabellos Dorados — America — Music Hall
- 6 Hoy Tengo Ganas De Ti — Miguel Gallardo — EMI
- 7 Campesino — Georgie Dann — CBS
- 8 Escuchame — Tony Ronald — Music Hall
- 9 Volvere — Diego Verdaguer, Nini Rosso — Music Hall
- 10 Por Amor Se Da La Vida A Veces — Daniel Toro — Microfon
- 11 Acariciame Acariciame — Binzi — Music Hall
- 12 Estoy Ardiendo — Fiash — CBS
- 13 Que Tiene La Otra — Eiliana — Microfon
- 14 Tu Te Vas — Carlos Javier Beitran — Microfon
- 15 Dama De Azul — Joe Dolan — Music Hall
- 16 Cara De Tramposo — Cacho Castana — Polydor
- 17 Cuando Quieras Donde Quieras — Dyango — EMI
- 18 Aire Libre — Lucien Belmond — TK
- 19 Nuestra Esquina De Amor — Marcelo Dupre — Music Hall
- 20 Tu Cuerpo — Roberto Carlos — CBS

**TOP TEN LPs**

- 1 Para Piel De Manzana — Joan Manuel Serrat — RCA
- 2 Roberto — Roberto Carlos — CBS
- 3 Entre Gauchos Y Mariachis — Cantores Dei Alba — Polydor
- 4 Amor Libre — Camilo Sesto — RCA
- 5 Contata Criolla — Luis Landriscina — Philips
- 6 Para Bailar En Jeans — Selection — EMI
- 7 Wish You Were Here — Pink Floyd — CBS
- 8 Pato C Special Vol. 2 — Selection — RCA
- 9 La Balsa — Los Gatos — RCA
- 10 Festival De Exitos '76 — Selection — CBS

**Belgium**

- 1 Love Hurts — Nazareth — Acuff-Rose
- 2 Ich Bin Wie Du — Marianne Rosenberg — Philips
- 3 Volare — Al Martino — Capitol
- 4 J'attendrai — Daiida — Omega
- 5 Ca Ne Vas Pas Changer Le Monde — Joe Dassin — CBS
- 6 Theme From Mahogany — Diana Ross — Motown
- 7 Quiero — Julio Iglesias — Decca
- 8 Saturday Night — Bay City Rollers — Bell
- 9 The Alternative Way — Anita Meyer — Poker
- 10 Fernando — Abba — Vogue

**Australia**

- 1 Bohemian Rhapsody — Queen — Elektra
- 2 Convoy — C.W. McCall — MGM
- 3 Child's Play — Sherbert — Infinity
- 4 Love Hurts — Jim Capaldi — Island
- 5 Slipping Away — Max Merritt — Arista
- 6 Emma — Little River Band — EMI
- 7 Jump In My Car — Ted Mulry — Albert
- 8 S.O.S. — Abba — RCA
- 9 That's The Way I Like It — KC & The Sunshine Band — RCA
- 10 Kenny — Julie AnnE — Rak

**TOP FIVE LPs**

- 1 T.N.T. — AC/DC — Albert
- 2 Abba — Abba — RCA
- 3 Desire — Bob Dylan — CBS
- 4 A Night At The Opera — Queen — Elektra
- 5 Their Greatest Hits — Eagles — Asylum

**Holland**

- 1 The Alternative Way — Anita Meyer — Poker
- 2 Ich Bin Wie Du — Marianne Rosenberg — Philips
- 3 The Party Is Over — Sandra — Philips
- 4 For Ever And Ever — Siik — Bell
- 5 Georgie — Pussycat — EMI
- 6 Love Hurts — Nazareth — Vertigo
- 7 Saturday Night — Bay City Rollers — Negrin
- 8 Why Did You Do It — Stretch — Anchor
- 9 All By Myself — Eric Carmen — Arista
- 10 No Regrets — Walker Brothers — Polydor

**France**

- 1 Les Ports De L'Atlantique — Serge Lama
- 2 This Melody — Julien Clerc
- 3 Entangled — Genesis
- 4 Hurricane — Bob Dylan
- 5 La Philosophie — Georges Moustaki
- 6 Ca Va Pas Changer Le Monde — Joe Dassin
- 7 Comment Lui Dire — France Gall
- 8 Ce Lundi-La — Michel Delpech
- 9 Je T'Aime Tu Vois — Daniel Guichard
- 10 Love To Love You Baby — Donna Summer
- 11 Tout Va Commencer — Mayflower
- 12 Merci Madame La Vie — Charles Aznavour
- 13 Passionnement — Danyel Gerard
- 14 Et Mon Pere — Nicolas Peyrac
- 15 Ile De Re — Claude Nougaro
- 16 La Maison De Sable — Nicole Rieu
- 17 Rain — Status Quo
- 18 Vancouver — Veronique Sanson
- 19 Golden Years — David Bowie
- 20 Le Blues De La Metropole — Beau Dommage

- 1 Michele — Gerard Lenorman
- 2 Requiem Pour Un Fou — Johnny Hallyday
- 3 Kiss Me, Kiss Your Baby — Brotherhood Of Man
- 4 Malheur A Celui Qui Blesse Un Enfant — Enrico Macias
- 5 Le Bougalou Du Loup-Garou — Carlos
- 6 Qu'est-ce Qui Fait Pleurer Les Blondes — Sylvie Vartan
- 7 Telephone-Moi — Nicole Croisille
- 8 Let The Music Play — Barry White
- 9 Viens Faire Un Tour Sous La Pluie — Il Etait Une Fois
- 10 J'Attendrai — Daiida
- 11 Hafanana — Afric Simone
- 12 Mlle. Angele — Jacques Martin
- 13 Big Jim Sullivan — Pop Concerto Orchestra
- 14 Island Girl — Eiton John
- 15 Fly Robin Fly — Silver Convention
- 16 Faire Un Pont — Dick Rivers
- 17 Lady Bump — Penny McLean
- 18 A Quoi Sert De Vivre Libre — Nicoletta
- 19 That's The Way — KC & The Sunshine Band
- 20 Prete-Moi Une Chanson — Adamo
- 21 La Ballade Du Bon Et Des Mechants — Jacques Dutronc
- 22 Je Suis De Toutes Les Couleurs — Krirkorian
- 23 How High The Moon — Gloria Gaynor
- 24 Bye Bye Cherry — Martin Circus
- 25 Nagasaki — Alain Dayan
- 26 Inflation — Tabou Combo
- 27 Love Is All — Roger Glover
- 28 Qui Dit Qui Rit — Alain Souchon
- 29 Ca Me Rappelle Les Vacances — Jean-Noel Dupre
- 30 Sorrow — Mort Shuman





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# cash box top albums/101 to 200

April 3, 1976

<b>101</b>	<b>LOVE TRILOGY</b> DONNA SUMMER (Oasis OC-5004) (Dist: Casablanca)	3/27 132	<b>135</b>	<b>TO THE HILT</b> GOLDEN EARRING (MCA 2183)	3/27 138	<b>168</b>	<b>CONCERT IN BLUES</b> WILLIE HUTCH (Motown M6-854S1)	3/27 170
<b>102</b>	<b>RED OCTOPUS</b> JEFFERSON STARSHIP (Grunt BFL 1-099) (Dist: RCA)	72	<b>136</b>	<b>SOUND OF MUSIC</b> ORIGINAL SOUNDTRACK (RCA LSOD 2005)	157	<b>169</b>	<b>NEVER GONNA LET YOU GO</b> VICKI SUE ROBINSON (RCA APL 1-1256)	176
<b>103</b>	<b>DISCO CONNECTION</b> ISAAC HAYES MOVEMENT (Hot Buttered Soul ABCD 923)	102	<b>137</b>	<b>HONEY</b> THE OHIO PLAYERS (Mercury SRM 1-1038)	135	<b>170</b>	<b>JEALOUSY</b> MAJOR HARRIS (Atlantic SD 18160)	171
<b>104</b>	<b>KGB</b> (MCA 2166)	113	<b>138</b>	<b>ROMANTIC WARRIOR</b> RETURN TO FOREVER (Columbia PC 34076)	—	<b>171</b>	<b>REFLECTIONS OF A GOLDEN DREAM</b> LONNIE LISTON SMITH & THE COSMIC ECHOES (Flying Dutchman BDLI-1460)	—
<b>105</b>	<b>SIREN</b> ROXY MUSIC (Atco 36-127)	76	<b>139</b>	<b>LAND OF THE MIDNIGHT SUN</b> AL DIMEOLA (Columbia PC 34704)	155	<b>172</b>	<b>INNER WORLDS</b> MAHAVISHNU ORCHESTRA/JOHN McLAUGHLIN (Columbia PC 33908)	131
<b>106</b>	<b>THE BEST OF CARLY SIMON</b> (Elektra 7E-1048)	81	<b>140</b>	<b>BACK HOME AGAIN</b> JOHN DENVER (RCA CPL 1-0548)	142	<b>173</b>	<b>THE WETTER THE BETTER</b> WET WILLIE (Capricorn CP 0166)	183
<b>107</b>	<b>SHOWCASE</b> THE SYLVERS (Capitol ST 11465)	109	<b>141</b>	<b>OPEN YOUR EYES YOU CAN FLY</b> FLORA PURIM (Milestone M9065)	159	<b>174</b>	<b>JESSI</b> JESSI COLTER (Capitol ST 11477)	143
<b>108</b>	<b>BACK TO BACK</b> THE BRECKER BROTHERS BAND (Arista AL 4061)	115	<b>142</b>	<b>SILVER CONVENTION</b> (Midland Int'l. BKL 1-1369)	—	<b>175</b>	<b>SCOTCH ON THE ROCKS</b> BAND OF THE BLACK WATCH (Private Stock PS 2007)	179
<b>109</b>	<b>MOVIN' ON</b> COMMODORES (Motown M6-848S1)	120	<b>143</b>	<b>RAISING HELL</b> THE FATBACK BAND (Event EV 6905) (Dist: Polydor)	151	<b>176</b>	<b>THE BEST OF URIAH HEEP</b> (Mercury SRM 11070)	184
<b>110</b>	<b>LED ZEPPELIN IV</b> (Atlantic SD 7208)	114	<b>144</b>	<b>MUSIC FROM THE SOUNDTRACK OF BARRY LYNDON</b> (Warner Bros. BS 2903)	146	<b>177</b>	<b>CLAUDE BOLLING: SUITE FOR FLUTE &amp; JAZZ PIANO</b> J.P. RAMPAL (Columbia M33233)	180
<b>111</b>	<b>LOVE AND UNDERSTANDING</b> KOOL AND THE GANG (DeLite DEP 2018)	139	<b>145</b>	<b>WHEN LOVE IS NEW</b> BILLY PAUL (Phila. Int'l. PZ 33843)	152	<b>178</b>	<b>RECYCLED</b> NEKTAR (Passport PPS 9811)	—
<b>112</b>	<b>BETWEEN THE LINES</b> JANIS IAN (Columbia PC 33394)	129	<b>146</b>	<b>RED HEADED STRANGER</b> WILLIE NELSON (Columbia KC 33482)	148	<b>179</b>	<b>TOUCH</b> JOHN KLEMMER (ABC ABCD 922)	191
<b>113</b>	<b>MASQUE</b> KANSAS (Kirshner PZ 33806) (Dist: Epic)	79	<b>147</b>	<b>WINGS OF LOVE</b> TEMPTATIONS (Gordy 971) (Dist: Motown)	—	<b>180</b>	<b>CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY</b> ELTON JOHN (MCA 2142)	153
<b>114</b>	<b>THE WHO BY NUMBERS</b> (MCA 2161)	110	<b>148</b>	<b>CAT STEVENS' GREATEST HITS</b> (A&M 4519)	137	<b>181</b>	<b>LIFE &amp; TIMES</b> BILLY COBHAM (Atlantic SD 18166)	—
<b>115</b>	<b>SAFETY ZONE</b> BOBBY WOMACK (United Artists LA 544G)	116	<b>149</b>	<b>THE WHITE KNIGHT</b> CLELUS MAGGARD & THE CITIZEN'S BAND (Mercury SRM 11072)	161	<b>182</b>	<b>FEEL THE SPIRIT</b> LEROY HUTSON (Curton CU 5009) (Dist: WB)	185
<b>116</b>	<b>LIVE</b> POCO (Epic PE 33336)	122	<b>150</b>	<b>BARRY WHITE'S GREATEST HITS</b> (20th Century 493)	145	<b>183</b>	<b>HORSES</b> PATTI SMITH (Arista AL 4060)	158
<b>117</b>	<b>BREAKAWAY</b> ART GARFUNKEL (Columbia PC 33700)	84	<b>151</b>	<b>LOVE TO LOVE YOU BABY</b> DONNA SUMMER (Oasis OCLP 500) (Dist: Casablanca)	124	<b>184</b>	<b>FANDANGO</b> ZZ TOP (London PS 656)	166
<b>118</b>	<b>WISH YOU WERE HERE</b> PINK FLOYD (Columbia PC 33453)	121	<b>152</b>	<b>WHO I AM</b> DAVID RUFFIN (Motown M6-849S1)	128	<b>185</b>	<b>HOT CHOCOLATE</b> (Big Tree BT 89512)	149
<b>119</b>	<b>CITY OF ANGELS</b> THE M RACLES (Tamla T6-339S1)	87	<b>153</b>	<b>CLEARLY LOVE</b> OLIVIA NEWTON-JOHN (MCA 2148)	144	<b>186</b>	<b>FLAT AS A PANCAKE</b> HEAD EAST (A&M 4537)	182
<b>120</b>	<b>JOHN DENVER'S GREATEST HITS</b> (RCA CPL 1-0374)	123	<b>154</b>	<b>PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS</b> JIM CROCE (ABC ABCD 835)	154	<b>187</b>	<b>TRUCK LOAD OF LOVIN'</b> ALBERT KING (Utopia BUL 1-1387) (Dist: RCA)	189
<b>121</b>	<b>THE HUNGRY YEARS</b> NEIL SEDAKA (MCA/Rocket PIG 2157)	104	<b>155</b>	<b>TROPEA</b> JOHN TROPEA (Marilyn 3300) (Dist: T.K.)	167	<b>188</b>	<b>SECOND GENERATION</b> GAYLORD & HOLIDAY (Prodigal PLG 10009) (Dist: Motown)	190
<b>122</b>	<b>WHO LOVES YOU</b> THE FOUR SEASONS (Warner Bros./Curb BS 2900)	100	<b>156</b>	<b>SIMON &amp; GARFUNKEL'S GREATEST HITS</b> (Columbia PC 31350)	162	<b>189</b>	<b>COME AS YOU ARE</b> ASHFORD AND SIMPSON (Warner Bros. BS 2858)	193
<b>123</b>	<b>GET YOUR WINGS</b> AEROSMITH (Columbia PC 32847)	126	<b>157</b>	<b>FALLIN' IN LOVE</b> HAMILTON, JOE FRANK & REYNOLDS (Playboy PB 407)	141	<b>190</b>	<b>AT THE SOUND OF THE BELL</b> PAVLOV'S DOG (Columbia PC 33964)	197
<b>124</b>	<b>BEFORE THE NEXT TEARDROP FALLS</b> FREDDY FENDER (ABC/Dot 2020)	125	<b>158</b>	<b>ENDLESS SUMMER</b> BEACH BOYS (Capitol ST 11307)	160	<b>191</b>	<b>PRIMAL SCREAM</b> MAYNARD FERGUSON (Columbia PC 33953)	—
<b>125</b>	<b>CRISIS? WHAT CRISIS?</b> SUPERTRAMP (A&M 4560)	118	<b>159</b>	<b>L.A. EXPRESS</b> CARIBOU (PZ 33940)	165	<b>192</b>	<b>MICHEL POLNAREFF</b> (Atlantic SD 18153)	194
<b>126</b>	<b>FISH OUT OF WATER</b> CHRIS SQUIRE (Atlantic SD 18159)	112	<b>160</b>	<b>LOCKED IN</b> WISHBONE ASH (Atlantic SD 18164)	181	<b>193</b>	<b>I HEAR A SYMPHONY</b> HANK CRAWFORD (Kudu KU 26) (Dist: Motown)	188
<b>127</b>	<b>STORY</b> THE FOUR SEASONS (Private Stock PS 7000)	107	<b>161</b>	<b>CATE BROTHERS</b> (Asylum 7E-1050)	164	<b>194</b>	<b>KICKIN'</b> MIGHTY CLOUDS OF JOY (ABC ABCD 899)	186
<b>128</b>	<b>DESOLATION BLVD.</b> SWEET (Capitol ST 11395)	108	<b>162</b>	<b>VOYAGE OF THE ACOLYTE</b> STEVE HACKETT (Chrysalis CHR 1112)	174	<b>195</b>	<b>THIRD WORLD</b> THIRD WORLD (Island ILPS 9369)	196
<b>129</b>	<b>NUMBERS</b> CAT STEVENS (A&M SP 4555)	111	<b>163</b>	<b>TAPESTRY</b> CAROLE KING (Ode 77099) (Dist: A&M)	163	<b>196</b>	<b>DIAMONDS &amp; RUST</b> JOAN BAEZ (A&M SP 4527)	156
<b>130</b>	<b>SAVAGE EYE</b> PRETTY THINGS (Swan Song SS 8414)	117	<b>164</b>	<b>BANKRUPT</b> DR. HOOK (Capitol 11397)	175	<b>197</b>	<b>FEELS SO GOOD</b> GROVER WASHINGTON JR. (Kudu KU 24S1)	199
<b>131</b>	<b>SPINNERS LIVE</b> (Atlantic SD 2-910)	127	<b>165</b>	<b>LEE OSKAR</b> LEE OSKAR (United Artists UA LA 594-G)	178	<b>198</b>	<b>BUCKINGHAM NICKS</b> (Polydor PD 5058)	—
<b>132</b>	<b>THE HISSING OF SUMMER LAWN</b> JONI MITCHELL (Asylum 7E-1051)	133	<b>166</b>	<b>DARYL HALL &amp; JOHN OATES</b> (RCA APL 1-1144)	173	<b>199</b>	<b>MALPRACTICE</b> DR. FEELGOOD (Columbia PC 34098)	200
<b>133</b>	<b>SEDAKA'S BACK</b> NEIL SEDAKA (Rocket 463) (Dist: MCA)	130	<b>167</b>	<b>STONE ALONE</b> BILL WYMAN (Rolling Stone COC 79103)	172	<b>200</b>	<b>IT'S GOOD TO BE ALIVE</b> D.J. ROGERS (RCA APL 1-1099)	—
<b>134</b>	<b>DARK SIDE OF THE MOON</b> PINK FLOYD (Capitol 11163)	140						

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

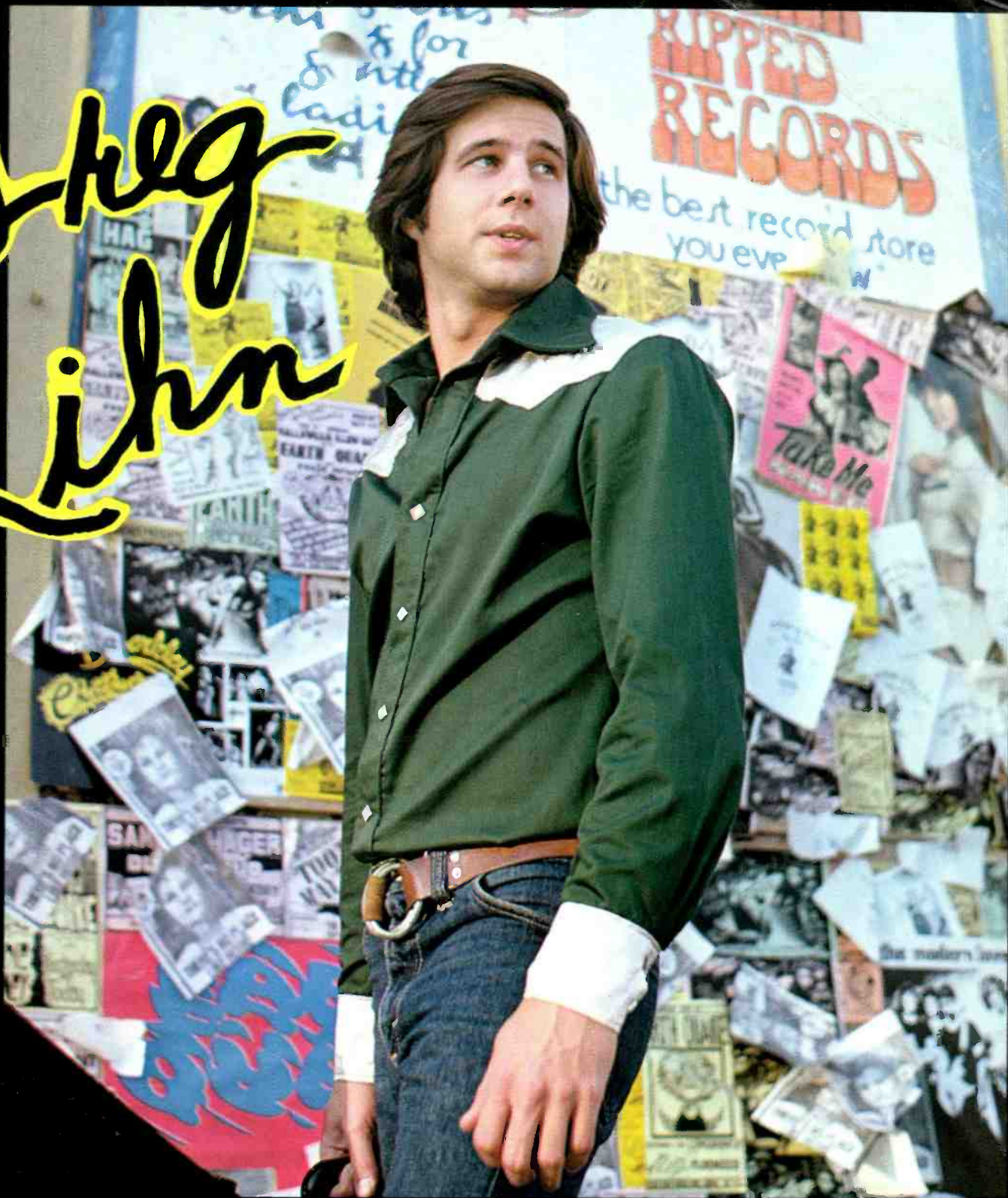
Aerosmith	27,35,123	Commodores	109	Hall & Oates	166	Loggins & Messina	38	Purim, Flora	141	Styx	86
America	16	Corea, Chick	73	Hamilton, Joe Frank & Reynolds	157	Lynyrd Skynyrd	21	Queen	8	Summer, Donna	101,151
Anka, Paul	65	Crawford, Hank	193	Harris, Emmylou	39	Maggard, Cleodis	149	Rampal, J.P.	177	Supertramp	125
Ashford & Simpson	189	Creedence Clearwater	—	Harris, Major	170	Mahavishnu Orchestra	172	Reddy, Helen	37	Sweet	34,128
Ayers, Roy	99	Revival	89	Hayes, Isaac	55,103	Manchester, Melissa	33	Reed, Lou	94	Syvers	107
Bachman-Turner Overdrive	81	Croce, Jim	154	Head East	186	Maniow, Barry	26	Return To Forever	138	Taylor, Johnnie	29
Bad Company	3	Denver, John	47,120,140	Hot Chocolate	185	McCall, C.W.	66	Rhythm Heritage	78	Temptations	147
Baez, Joan	41,196	Dimeola, Al	139	Hutch, Willie	168	Melvin, Harold/Bluenotes	46	Robinson, Smokey	83	10cc	56
Band Of The	—	Dr. Feelgood	199	Hutson, Leroy	182	Midler, Bette	44	Robinson, Vicki Sue	169	Third World	195
Black Watch	175	Dr. Hook	164	Ian, Janis	36,112	Mighty Clouds of Joy	194	Rogers, D.J.	200	Tropea, John	155
Bay City Rollers	32,98	Dylan, Bob	5	Jefferson Starship	102	Miracles	119	Ronstadt, Linda	76	Trower, Robin	63
Beach Boys	158	Eagles	1,15	Jennings/Neilson/Coiter/Giasser	11	Mitchell, Joni	132	Ross, Diana	50	Ur ah Heep	176
BeBop Deluxe	100	Earth, Wind & Fire	—	Jethro Tull	14	Mudaur, Maria	87	Roxy Music	105	Washington Jr., Grover	197
Bee Gees	19	Electric Light Orchestra	30	John, Elton	58,95,180	Nazareth	20	Ruffin David	152	Wet Willie	173
Bell, Archie/Dreils	96	Fatback Band	143	Journey	92	Nektar	178	Rufus	13	White, Barry	42,150
Bishop, Elvin	61	Fender, Freddy	84,124	Kansas	113	Neison, Willie	82,146	Salsoul Orchestra	60	Who	114
Blackbyrds	53	Ferguson, Maynard	191	KC & The Sunshine Band	52	Newton-John, Olivia	31,153	Scaggs, Boz	69	Wing & A Prayer Fife & Drum Corp.	90
Black Sabbath	57	Fleetwood Mac	6	Kendricks, Eddie	62	Nugent, Ted	70	Seals & Crofts	48	Winter, Johnny	80
Bowie, David	4	Foghat	22	KGB	104	Nyro, Laura	74	Sedaka, Neil	121,133	Wishbone Ash	160
Brass Construction	23	Four Seasons	122,127	King, Albert	187	Ohio Players	137	Silver Convention	142	Womack, Bobby	115
Brecker Brothers	108	Frampton, Peter	2	King, Carole	9,163	O Jays	45	Simon, Carly	106	Wright, Gary	10
Brothers Johnson	79	Garcia, Jerry	67	Kingfish	77	Orlando, Tony & Dawn	97	Simon, Paul	7	Wyman, Bill	167
Buckingham Nicks	198	Garfunkel, Art	117	Kiss	28,59	Oskar, Lee	165	Simon & Garfunkel	156	Young, Jesse Colin	75
Buffett, Jimmy	54	Gaye, Marvin	91	Kiemmer, John	179	Parliament	71	Smith, Lonnie Liston	171	ZZ Top	184
Captain & Tennille, The	12,40	Gaylord & Holiday	188	Knight, Giadys & The Pips	49	Paul, Patti	145	Snow, Phoebe	17		
Carmen, Eric	18	Genesis	51	Kool & The Gang	111	Pavlov's Dog	190	Spinners	131		
Cate Brothers	161	Golden Earring	135	L.A. Express	159	Pink Floyd	118,134	Squire, Chris	126		
Chicago	24	Grand Funk Railroad	68	Led Zeppelin	110	Poco	116	Starcaste	93		
Cobham, Billy	181	Green, Al	85			Poinareff, Michel	192	Stevens, Cat	129,148		
Cole, Natalie	88	Gross, Henry	72			Pretty Things	130	Streisand, Barbra	64		
Coiter, Jessi	174	Hackett, Steve	162			Pure Prairie League	43				

## Soundtracks

Barry Lyndon	144
Sound Of Music	136



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