

CASHBOX

January 10, 1976

NEWSPAPER

\$1.50



**TOM SCOTT,
DEFINITIVE MUSICAL CONNECTION**

*Dealers Report: Year-End Sales Heavy
May Be Best Holiday Season, Year-End
FM Radio Spearheaded Python Breakthrough,
NEC Convention Set For February
20th Century Records: \$2 Mil in Dec
FM Survey — One Step Further (Ec*

| | | | | | | |
|--|--|---|--|--|--|--|
| <p>LOVE WILL KEEP US TOGETHER Neil Sedaka, Howard Greenfield, Don Kirshner Music, Inc.</p>  | <p>HAVE YOU NEVER BEEN MELLOW John Farrar (PRS), ATV Music Corp.</p> | <p>THE HUSTLE Van McCoy, Van McCoy Music, Warner-Tamerlane Publishing Corp.</p>  | <p>JIVE TALKIN' Barry Gibb (PRS), Maurice Gibb (PRS), Robin Gibb (PRS), Casserole Music Corp., Flamm Music</p> | <p>MANDY Scott English, Richard Kerr (PRS), Screen Gems-Columbia Music, Inc., Wren Music Co., Inc.</p> | <p>LISTEN TO WHAT THE MAN SAID Paul McCartney (PRS), Linda McCartney (PRS), McCartney Music, Inc., ATV Music Corp.</p> | |
| <p>BAD BLOOD Neil Sedaka, Phil Cody (ASCAP), Don Kirshner Music, Inc.</p> | <p>MY EYES ADORED YOU Bob Crewe, Kenny Nolan (ASCAP), Stone Diamond Music Corp., Tannyboy Music Co.</p>  | <p>GET DOWN TONITE Joe Simon, Raeford Gerald, Gaucho Music, Belinda Music</p> | <p>MAGIC David Paton (PRS), William Lyall (PRS), Al Gallico Music Corp.</p>  | <p>PLEASE MR. POSTMAN Brian Holland, Robert Bateman, Freddie Gorman (ASCAP), Stone Agate Music Div.</p>  | | |
|  | <p>LADY MARMALADE Bob Crewe, Kenny Nolan (ASCAP), Stone Diamond Music Corp., Tannyboy Music Co.</p> | <p>LOVIN' YOU Richard Rudolph, Minnie Ripperton, Dixieland Music</p> | <p>WILDFIRE Michael Murphey, Larry Cansler, Mystery Music</p>  | <p>I'M NOT IN LOVE Graham Gouldman (PRS), Eric Stewart (PRS), Man-Ken Music</p> | <p>GAMES PEOPLE PLAY Joe Jefferson, Charles Simmons, Bruce Hawes, Mighty Three Music</p> | <p>FAME John Lennon (PRS), David Bowie (PRS), Carlos Alomar (ASCAP), Lennon Music, ATV Music Corp.</p> |
| <p>(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG Chips Moman, Larry Butler, Screen Gems-Columbia Music, Inc., Tree Publishing Co., Inc.</p> | <p>FALLIN' IN LOVE Dan Hamilton, Ann Hamilton, Spitfire Music</p>  | <p>JACKIE BLUE Larry Lee, Steve Cash, Lost Cabin Music</p> | <p>LUCY IN THE SKY WITH DIAMONDS John Lennon (PRS), Paul McCartney (PRS), Maclen Music, Inc.</p> | <p>LAUGHTER IN THE RAIN Neil Sedaka, Phil Cody (ASCAP), Don Kirshner Music, Inc.</p>  | <p>HE DON'T LOVE YOU LIKE I LOVE YOU Curtis Mayfield, Calvin Carter, Jerry Butler (ASCAP), Conrad Music</p> | |
|  | <p>MIRACLES Marty Balin, Diamondback Music</p> | <p>BMI BY A LANDSLIDE</p> <p>According to the "Broadcasting" Playlist, 60 out of the 100 most played records on American radio during 1975 were licensed by BMI.</p> <p>BMI</p> <p>BROADCAST MUSIC INCORPORATED</p> <p>The world's largest performing rights organization.</p> | | | <p>DANCE WITH ME Jo Hall, Johanna Hall, Hall Music, Mojohanna Music</p>  | |
| <p>WHEN WILL I BE LOVED Phil Everly, Acuff-Rose Publications, Inc.</p> | <p>FIRE Clarence Satchell, Raymond Middlebrook, Marvin Pierce, Marshall Jones, Leroy Bonner, James Williams, William Beck, Unichappell Music, Inc.</p> | | | | <p>SWEARING TO GOD Bob Crewe, Denny Randell, Caseyem Music, Hearts Delight Music</p> | <p>PINBALL WIZARD Peter Dinklage (PRS), Track Music</p> |
| <p>WHEN WILL I SEE YOU AGAIN Leon Huff, Kenneth Gamble, Mighty Three Music</p>  | | | |  | <p>COULD IT BE MAGIC Barry Manilow, Adrien Anderson, Kamikazi Music, Angeldust Music</p> | |
| <p>THE WAY I WANT TO TOUCH YOU Toni Tennille, Moonlight Music, Magnolia Publishing Co.</p> | <p>THAT'S THE WAY I LIKE IT Harry Casey, Richard Finch, Sherlyn Publishing Co.</p> | <p>MIDNIGHT BLUE Melissa Manchester, Carole Sager, The New York Times Music Corp., Rumanian Pickleworks</p> | <p>THE NO-NO SONG Hoyt Axton, David Jackson, Lady Jane Music</p> | <p>YOU'RE THE FIRST, THE LAST, MY EVERYTHING Barry White, Sa-Vette Music, January Music Corp.</p> | <p>LOVE WON'T LET ME WAIT Vinnie Barrett, Bobby Eli, Mighty Three Music, Friday's Child Music, Wimot Music</p> | <p>SHINING STAR Maurice White, Philip Bailey, Larry Dunn, Saggifire Music</p>  |
|  | <p>BAD TIME Mark Farner, Cram-Renraff Music</p> |  | <p>NEVER CAN SAY GOODBYE Clifton Davis, Portable Music Co., Inc.</p> | <p>CHEVY VAN Sami Johns, Act One Music</p>  | <p>SOME KIND OF WONDERFUL Jesse Ellison, Crash Music, Dandelion Music, Auteresgo Music</p> | <p>HEAT WAVE Brian Holland, Eddie Holland, Lamont Dozier, Stone Agate Music Div.</p> |
| <p>YOU ARE SO BEAUTIFUL Billy Preston, Bruce Fisher (ASCAP), Irving Music, Inc., WEP Music, Inc.</p> | <p>HOW SWEET IT IS (TO BE LOVED BY YOU) Brian Holland, Eddie Holland, Lamont Dozier, Stone Agate Music Div.</p> | <p>BEFORE THE NEXT TEARDROP FALLS Vivian Keith, Ben Peters, Shelby Singleton Music, Inc.</p> | <p>IT'S A MIRACLE Barry Manilow, Marty Panzer, Kamikazi Music</p>  | <p>IT ONLY TAKES A MINUTE Dennis Lambert, Brian Potter, ABC/Dunhill Music, Inc., One of a Kind Music</p> | <p>ROCKIN' CHAIR Willie Clarke, Clarence Reid, Sherlyn Publishing Co., Inc.</p>  | |
| <p>I CAN HELP Billy Swan, Combine Music Corp.</p> | <p>EXPRESS Louis Risbrook, Barbara Lomas, William Risbrook, Orlando Woods, Richard Thompson, Carlos Ward, Dennis Rowe, Triple O Songs, Jeff Mar Music</p>  | <p>NIGHTS ON BROADWAY Barry Gibb (PRS), Maurice Gibb (PRS), Robin Gibb (PRS), Casserole Music Corp.</p> | <p>TAKE ME IN YOUR ARMS (ROCK ME) Brian Holland, Eddie Holland, Lamont Dozier, Stone Agate Music Div.</p> | <p>BALLROOM BLITZ Nicky Chin, Mike Chapman, Chinnichap Music, Rak Music</p> | <p>JUNIORS FARM Paul McCartney (PRS), Linda McCartney (PRS), McCartney Music, Inc., ATV Music Corp.</p> | <p>WALKING IN RHYTHM Barney Perry, Perryall Publishing Co.</p> |
|  | <p>SKY HIGH Des Dyer, Clive Scott, Duchess Music Corp.</p> | <p>ONLY WOMEN Vincent Furnier, Dick Wagner, Ezra Music Corp., Early Frost Music Corp.</p>  | <p>LET'S DO IT AGAIN Curtis Mayfield, Warner-Tamerlane Publishing Corp.</p> |  | <p>MY LITTLE TOWN Paul Simon, Paul Simon Music</p>  | |

CASH BOX

VOLUME XXXVII — NUMBER 34 — January 10, 1976

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SUBSCRIPTION RATES \$50 per year anywhere in the U.S.A. Published weekly by CASH BOX, 119 West 57th St., New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices.

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POSTMASTER: Send form 3579 to CASH BOX, 119 West 57th St., New York, N.Y. 10019.

cash box editorial

FM Survey — One Step Further

This week **Cash Box** bows its FM Survey and believes that one part of it — where the program and music directors are given the opportunity to project on upcoming hits — strikes at the roots, the starting points, of record activity.

If you like, it is giving real credit where real credit is due because these are the people who are really in the business of record forecasting and also have the ability to back up their judgement by sending the sounds out on the airwaves.

It is obviously not just a random opinion but a valuable one that can translate into real business for everyone. It moves everything one step ahead.

It is an attempt to tell ahead of time the chartmakers and something that should satisfy the longtime industry desire to get tomorrow's information today.

Certainly the radio people with whom **Cash Box** discussed the project and who are a part of it all were excited that they had a podium from which to express their views. We believe the industry itself will be just as excited by the information coming straight from the starting gate, the point from which most records are broken. It will be a view from up ahead, combined with the more normal viewpoint of sales, audience requests, listener response, etc.

It is that valuable one step further . . .



**NUMBER ONE
SINGLE OF THE WEEK**
THEME FROM MAHOGANY
(DO YOU KNOW WHERE
YOU'RE GOING TO)
DIANA ROSS — MOTOWN
Writers: M. Masser, G. Goffin
Pub: Jobete/ASCAP.
Screen Gems-Columbia/BMI

**NUMBER ONE
ALBUM OF THE WEEK**
CHICAGO IX
(CHICAGO'S GREATEST HITS)
CHICAGO
Columbia PC 33900



CASH BOX TOP 100 SINGLES

| | | 1/3 | 12/27 | | | 1/3 | 12/27 | | | 1/3 | 12/27 |
|----|--|-----|-------|----|---|-----|-------|-----|--|-----|-------|
| 1 | THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) Diana Ross (Motown M1377-F) | 2 | 3 | 33 | THEME FROM S.W.A.T. Rhythm Heritage (ABC 12135) | 47 | 55 | 69 | FOR A DANCER Prelude (Pye 71045) | 79 | 88 |
| 2 | CONVOY C.W. McCall (MGM M14839) | 3 | 4 | 34 | FLY, ROBIN, FLY Silver Convention (Midland Int'l. 10339) | 23 | 13 | 70 | DEEP PURPLE Donny & Marie Osmond (MGM M14840) | 81 | 92 |
| 3 | I WRITE THE SONGS Barry Manilow (Arista AS 0157) | 1 | 2 | 35 | SCHOOL BOY CRUSH AWB (Atlantic 45-3304) | 31 | 32 | 71 | ISLAND GIRL Elton John (MCA 40461) | 46 | 33 |
| 4 | LOVE ROLLERCOASTER The Ohio Players (Mercury 436) | 5 | 6 | 36 | SKY HIGH Jigsaw (Chelsea CH 3022) | 25 | 15 | 72 | THIS OLD MAN Purple Reign (Private Stock PS 45,052) | 48 | 51 |
| 5 | FOX ON THE RUN Sweet (Capitol P4157) | 6 | 8 | 37 | SOMEWHERE IN THE NIGHT Helen Reddy (Capitol P4192) | 41 | 48 | 73 | JUNK FOOD JUNKIE Larry Groce (Warner Bros./Curb 8165) | 88 | — |
| 6 | FLY AWAY John Denver (RCA JH 10517) | 7 | 9 | 38 | DOWN TO THE LINE Bachman-Turner Overdrive (Mercury 73724) | 38 | 40 | 74 | SOMEWHERE IN THE NIGHT Batdorf & Rodney (Arista AS 0159) | 75 | 76 |
| 7 | YOU SEXY THING Hot Chocolate (Big Tree BT 16047) | 8 | 11 | 39 | GOLDEN YEARS David Bowie (RCA JH 10441) | 44 | 50 | 75 | DREAM ON Aerosmith (Columbia 3-10278) | 86 | — |
| 8 | I LOVE MUSIC O'Jays (Phila. Int'l. ZS 8-3677-1) | 9 | 10 | 40 | OUR DAY WILL COME Frankie Valli (Private Stock PS 45043) | 34 | 17 | 76 | MY LITTLE TOWN Simon & Garfunkel (Col. 3-10230) | 56 | 37 |
| 9 | WALK AWAY FROM LOVE David Ruffin (Motown M1376F-A) | 10 | 12 | 41 | SLOW RIDE Foghat (Bearsville BSS 0306) | 49 | 55 | 77 | THE WAY I WANT TO TOUCH YOU Captain & Tennille (A&M 1725-S) | 59 | 44 |
| 10 | SATURDAY NIGHT Bay City Rollers (Arista AS 0149) | 4 | 1 | 42 | FOR THE LOVE OF YOU Isley Brothers (T-Neck ZS 8-2259) | 43 | 45 | 78 | ALMOST SATURDAY NIGHT John Fogerty (Asylum 45291) | 80 | 82 |
| 11 | SING A SONG Earth, Wind & Fire (Columbia 3-10251) | 12 | 14 | 43 | NIGHTS ON BROADWAY Bee Gees (RSO 515) | 37 | 25 | 79 | ONLY 16 Dr. Hook (Capitol 4171) | 89 | — |
| 12 | BREAKING UP IS HARD TO DO Neil Sedaka (Rocket PIG 40500) | 14 | 16 | 44 | TRACKS OF MY TEARS Linda Ronstadt (Asylum 45295-A) | 52 | 60 | 80 | THAT'S WHY I LOVE YOU Andrew Gold (Asylum E-45286-A) | — | — |
| 13 | 50 WAYS TO LEAVE YOUR LOVER Paul Simon (Columbia 3-10270) | 15 | 22 | 45 | FANNY (BE TENDER WITH MY LOVE) Bee Gees (RSO 519) | 53 | 63 | 81 | I CHEAT THE HANGMAN The Doobie Brothers (Warner Bros. WBS 8161) | — | — |
| 14 | I LOVE TO LOVE YOU BABY Donna Summer (Oasis 401) | 24 | 38 | 46 | LET THE MUSIC PLAY Barry White (20th Century TC 2265) | 54 | 70 | 82 | I WANT TO DANCE WITH YOU (DANCE WITH ME) Ritchie Family (20th Century TC 2252) | 87 | 91 |
| 15 | EVIL WOMAN Electric Light Orchestra (UA XW 729-Y) | 16 | 18 | 47 | PART TIME LOVE Gladys Knight & The Pips (Buddah BDA 513) | 39 | 27 | 83 | TENTH AVENUE FREEZE OUT Bruce Springsteen (Columbia 3-10274) | — | — |
| 16 | LOVE MACHINE Miracles (Tamlam 54262) | 17 | 20 | 48 | PLAY ON LOVE Jefferson Starship (Grunt 10456) | 51 | 58 | 84 | THE BLIND MAN IN THE BLEACHERS Kenny Starr (MCA 40474) | 84 | 86 |
| 17 | COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Glen Campbell (Capitol P4155) | 19 | 21 | 49 | LET'S LIVE TOGETHER Road Apples (Polydor PD 14285) | 50 | 53 | 85 | SWEET LOVING MAN Morris Albert (RCA JH 10437) | 90 | 93 |
| 18 | OVER MY HEAD Fleetwood Mac (Reprise RPS 1339) | 18 | 19 | 50 | LOVE OR LEAVE Spinners (Atlantic 3309) | 57 | 66 | 86 | MAKE LOVE TO YOUR MIND Bill Withers (Columbia 3-10255) | 93 | 94 |
| 19 | ROCK 'N ROLL ALL NIGHT Kiss (Casablanca 850) | 20 | 23 | 51 | FULL OF FIRE Al Green (Hi 5N-2300) | 40 | 30 | 87 | LADY BUMP Penny McLean (Atco 45-7038) | — | — |
| 20 | WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds (Playboy P6054-A) | 21 | 24 | 52 | BREAKAWAY Art Garfunkel (Columbia 3-10273) | 65 | 79 | 88 | 'TIL IT'S TIME TO SAY GOODBYE Jonathan Cain (October Records OCT 1001-AS) | — | — |
| 21 | TIMES OF YOUR LIFE Paul Anka (United Artists XW 737-Y) | 22 | 26 | 53 | DON'T CRY JONI Conway Twitty (MCA 40407) | 68 | 78 | 89 | CHAIN GANG MEDLEY Jim Croce (Lifesong LS 45001) | — | — |
| 22 | THAT'S THE WAY I LIKE IT KC & The Sunshine Band (TK 1015) | 11 | 7 | 54 | EASY AS PIE Billy "Crash" Craddock (ABC/Dot 17584) | 61 | 73 | 90 | AMAZING GRACE (USED TO BE HER FAVORITE SONG) Amazing Rhythm Aces (ABC 12132) | 94 | — |
| 23 | SQUEEZE BOX The Who (MCA 40475) | 26 | 29 | 55 | FIRE ON THE MOUNTAIN Marshall Tucker Band (Capricorn CPS 0244) | 55 | 57 | 91 | ONCE YOU HIT THE ROAD Dionne Warwick (Warner Bros. WBS 8154) | 98 | 99 |
| 24 | LET'S DO IT AGAIN Staple Singers (Curton CMS 0109) | 13 | 5 | 56 | FREE RIDE Tavares (Capitol P4184) | 58 | 65 | 92 | DREAM WEAVER Gary Wright (Warner Bros. WBS 8167) | — | — |
| 25 | LOVE HURTS Nazareth (A&M 1671) | 28 | 31 | 57 | SWEET THING Rufus featuring Chaka Khan (ABC 12149) | 66 | 77 | 93 | FANNY (BE TENDER WITH MY LOVE) Gino Cunio (Arista AS 0162) | 91 | 95 |
| 26 | PALOMA BLANCA George Baker (WB WBS 8115) | 29 | 39 | 58 | THE HOMECOMING Hagood Hardy (Capitol 4156) | 64 | 74 | 94 | ONE WOMAN BAND Carol Chase (Janus J256) | 97 | 100 |
| 27 | HURRICANE (PART I) Bob Dylan (Columbia 3-10245) | 27 | 28 | 59 | INSEPARABLE Natalie Cole (Capitol 4193) | 60 | 71 | 95 | LOVE HURTS Jim Capaldi (Island IS 045-A) | 96 | 98 |
| 28 | BABY FACE Wing & A Prayer Five & Drum Corps. (Wing & A Prayer Records Co. HS 103) (Dist. Atlantic) | 30 | 35 | 60 | LOVE IS THE DRUG Roxy Music (Atco 7042) | 67 | 80 | 96 | I GOT OVER LOVE Major Harris (Atlantic 3303) | — | — |
| 29 | LET IT SHINE Olivia Newton-John (MCA 40495) | 33 | 36 | 61 | DECEMBER 1963 (OH WHAT A NIGHT) Four Seasons (Warner Bros./Curb WBS 8168) | 70 | 84 | 97 | EVERY BEAT OF MY HEART Crown Heights Affair (DeLite 1575) | 99 | — |
| 30 | TAKE IT TO THE LIMIT Eagles (Asylum 45293-A) | 35 | 46 | 62 | BACK TO THE ISLAND Leon Russell (Shelter SR 40483) | 72 | 81 | 98 | GOODNIGHT AND GOOD MORNING Cecilia & Kapono (Columbia 3-10223) | — | — |
| 31 | WAKE UP EVERYBODY (PART I) Harold Melvin & The Blue Notes (Phila. Int'l. ZS 8-3579) | 32 | 34 | 63 | SWEET LOVE Commodores (Motown M1381FA) | 73 | 87 | 99 | FUNKY WEEKEND Stylistics (Avco 4661) | 100 | — |
| 32 | ALL BY MYSELF Eric Carmen (Arista AS 0165) | 36 | 42 | 64 | WOMAN TONIGHT America (Warner Bros. WBS 8157) | 42 | 43 | 100 | HOLD BACK THE NIGHT Trammps (Buddah BDA 507) | — | — |

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|---|----|---|-----|---|----|---|----|
| All By Myself (CAM-USA - BMI) | 32 | Fly Away (Cherry Lane - ASCAP) | 6 | Let The Music Play (Sa-Vette/January - BMI) | 46 | Squeeze Box (Towser - BMI) | 23 |
| Almost Saturday Night (Greasy King - ASCAP) | 78 | Fly, Robin, Fly (Midson - ASCAP) | 34 | Love Hurts (House Of Bryant - BMI) | 25 | Sweet Love (Jobete/Commodores - ASCAP) | 63 |
| Amazing Grace (Fourth Floor - ASCAP) | 90 | For A Dancer (Benchmark - ASCAP) | 69 | Love Hurts (Acuff-Rose - BMI) | 95 | Sweet Loving Man (Fermata Int'l./Sunbury - ASCAP) | 85 |
| Baby Face (WB Music - ASCAP) | 28 | For The Love Of You (Bovina - ASCAP) | 42 | Love Is The Drug (TRO-Cheshire - BMI) | 60 | Sweet Thing (American B'casting - ASCAP) | 57 |
| Back To The Island (Skyhill - BMI) | 62 | Free Ride (Silver Steed - BMI) | 56 | Love Machine (Jobete/Grimora - ASCAP) | 16 | Take It To The Limit (Benchmark/Kicking Bear - ASCAP) | 30 |
| Bohemian (B. Feldman/T/AS Trident - ASCAP) | 65 | Full Of Fire (Jec/Al Green - BMI) | 51 | Love Or Leave (Mighty Three - BMI) | 50 | Tenth Avenue (Laurel Canyon - ASCAP) | 83 |
| Breakaway (Almo/Caledonian Steam - ASCAP) | 52 | Funky Weekend (Avco Embassy - ASCAP) | 99 | Love Rollercoaster (Ohio Players/Unichappell - BMI) | 4 | That's The Way I Like It (Sheryllynn - BMI) | 22 |
| Breaking Up (Screen Gems-Col. - BMI) | 12 | Golden Years (Bewlay - BMI/Chrysalis/MainMan - ASCAP) | 39 | Make Love To Your (Golden Withers - BMI) | 86 | That's Why I Love You (Luckyu - BMI/Horse Diaper - ASCAP) | 80 |
| Chain Gang Medley (Kags/Conrad - BMI/Unichappell - ASCAP) | 89 | Goodnight And (Chappell/Young Ideas - ASCAP) | 98 | My Little Town (Paul Simon - BMI) | 76 | The Blind Man (Tree - BMI) | 84 |
| Caribbean Festival (Delightful/Gang - BMI) | 77 | Hold Back The (Golden Fleece/Mured - BMI) | 100 | Nights On Broadway (Casserole - BMI) | 43 | The Homecoming (ATV - BMI) | 58 |
| Convo (American Gramophone - SESAC) | 2 | Hurricane (Part I) (Ram's Horn - ASCAP) | 27 | Once You Hit The Road (Mighty Three/Sacred Pen - BMI) | 91 | Theme From Mahogany (Jobete - ASCAP/Screen Gems-Columbia - BMI) | 1 |
| Country Boy (ABC/Dunhill/One of a Kind - BMI) | 17 | I Got Over Love (WIMOT - BMI) | 96 | One Woman Band (Finger Songs/Heavy - BMI) | 94 | Theme From S.W.A.T. (Spellgold - BMI) | 33 |
| December 1963 (Oh What A Night) (Seasons/Jobete - ASCAP) | 61 | I Cheat The Hangman (Lane Downe - ASCAP) | 81 | Our Day Will Come (Almo/Shamley - ASCAP) | 40 | The Way I (Moonlight & Magnolias - BMI) | 77 |
| Deep Purple (Robbins - ASCAP) | 70 | I Love Music (Mighty Three - BMI) | 8 | Over My Head (Rockhopper - ASCAP) | 18 | The White Knight (Unichappell - BMI) | 67 |
| Don't Cry Joni (Twitty Bird - BMI) | 53 | I Love To (Sunday/Cafe Americana - ASCAP) | 14 | Paloma Blanca (WB/Famous - ASCAP) | 26 | This Old Man (Rallyday - BMI) | 72 |
| Down To The Line (Ranbach/Top Soil - BMI) | 38 | Inseparable (Jay's Ent./Chappell - ASCAP) | 59 | Part Time Love (Kipahula - ASCAP) | 47 | Til It's Time To Say Goodbye (Blue Lick - BMI) | 81 |
| Dream On (Frank Connolly/Baksel - BMI) | 75 | Island Girl (Big Pig/Leeds - ASCAP) | 71 | Play On Love (Ronin/Alien - BMI) | 48 | Times Of Your Life (Three Eagles - ASCAP) | 28 |
| Dream Weaver (Warner Bros. - ASCAP) | 92 | I Want To Dance (Can't Stop - BMI) | 82 | Rock 'N Roll (Cafe Amer. Rock Study - ASCAP) | 19 | Tracks Of My Tears (Jobete - ASCAP) | 44 |
| Easy As Pie (Chappell - ASCAP) | 54 | I Write The Songs (Artists/Sunbury - ASCAP) | 3 | Saturday Night (Welbeck - ASCAP) | 10 | Wake Up Everybody (Mighty Three - BMI) | 31 |
| Every Beat (Delightful - BMI) | 97 | Junk Food (Peaceable Kingdom - ASCAP) | 73 | School Boy Crush (Average - BMI) | 35 | Walk Away From Love (Charles Kipps - BMI) | 9 |
| Evil Woman (Unart/Jet - BMI) | 15 | Lady Bump (Gallico - BMI) | 87 | Sing A Song (Saggifire - BMI) | 11 | Winners And Losers (Spitfire - BMI) | 20 |
| Fanny (Be Tender) (Casserole - BMI) | 45 | Let It Shine (Window - BMI) | 29 | Sky High (Duchess - BMI) | 36 | Woman Tonight (WB - ASCAP) | 64 |
| Feelings (Fermata Int'l - ASCAP) | 68 | Let's Do It Again (Warner/Tamerlane - BMI) | 24 | Slow Ride (Knee Trembler - ASCAP) | 41 | Yesterday's Hero (Marks - BMI) | 66 |
| 50 Ways To Leave (Paul Simon - BMI) | 13 | Let's Live (Landers Roberts - ASCAP) | 49 | Somewhere In (Almo/Irving - ASCAP) | 37 | You Sexy Thing (Finchley - ASCAP) | 7 |
| Fire On The Mountain (No Exit - BMI) | 55 | | | Somewhere In (Irving/Randor/London - BMI) | 74 | | |



Britain and America's new common wealth.
**Phonogram Inc. is pleased to
 announce it is now distributing Britain's
 UK label in the United States.**

Roger Glover and Guests'
**"Butterfly Ball and the
 Grasshopper's Feast"**

The debut release of UK Records in the United States.

UK Records UKL-56000
 8-Track UC-8-56000
 Musicassette UCR-4-56000



distributed in the USA by phonogram, inc., one IBM plaza,
 chicago, ill. a polygram company

Based on the best selling book, "Butterfly Ball and the
 Grasshopper's Feast," published by Grossman Publishers, a
 division of The Viking Press.



Dealers Report: Pre And Post Christmas Sales Heavy; May Be Best Season, Total Year Ever

NEW YORK — "Up about ten percent," "we'll be ahead," "up about 25 percent," "the best ever," and "ahead by a tremendous amount" are examples of retailer reaction to the past Christmas season, which would appear to be one of the best in the history of the record business. Similar reactions were heard from some of the nation's leading rack jobbers, who, while not having final figures, estimated that Christmas set records for them, too. Those are the key findings after **Cash Box** conducted a series of nationwide interviews with key retailers and racks, asking them to evaluate their Christmas season.

There have been a number of interesting trends this year. Perhaps most important is the general agreement that the usual post-Christmas fall off in business has not occurred this year; post Christmas sales are strong, and are a contributing factor in many retailers going "over the top" compared to last year's sales. Other significant factors this year were the extra strong retail business, the upturn in the economy, the proliferation of greatest hits albums, the increasing importance of mid-price product, strong releases by major artists, continuing heavy tonnage-type sales on the superstar artists, and the Christmas selling season being slightly longer than last year's.

Dave Rothfeld, vice president and division merchandise manager for Korvettes, said business was "sensational, great, across the board. I haven't gotten the breakout as to what sold and where we did it, but I can tell you we were substantially ahead. And it looks good for the month of January. We had large figures to beat from last year on a store-by-store basis, and I'm delighted we did."

Phil King, co-owner of King Karol, felt that "as of this moment, I don't feel it came up to par, but I don't think it was that much off. I think it wound up a little less than last year." He attributed this to "many more stores that have opened up. The amount of records that were bought could have been more, but I think it was done at more places."

Jim Schwartz, president of Schwartz Brothers, said "I don't think I have a store in the whole chain that went below last December. Every store was ahead. Some stores were ahead by a tremendous

amount, and this past weekend I understand the stores were jammed. The only thing that hurt slightly, was up in Jersey during that critical pre-Christmas week, we had some snow and there was ice, but that was the only thing. Our record and tape sales were far ahead of last year, by a good percentage."

Barrie Bergman, president of the Record Bar chain, now up to 74 stores with another 10-12 scheduled to open this year (and 16 opened during this past year), explained that "it was a good Christmas. We exceeded projections and I'm very happy. I would say we're up approaching ten percent for the month of December, and December last year was a pretty good month for us, not like the months that surrounded it."

Barry Goody, vice-president of Sam Goody, simply stated "business was good. Of course the month still has a few days to go, but so far, we're going to come pretty close to our projection, which included an increase. What it will be is hard to say, because if we get messed up on one of our last three days we could fall short of our projection. But on a comparative basis, we'll be ahead." Goody also noted that there was "no one super monster day. I think the snowstorm

really hurt us. It probably cost us a couple hundred thousand dollars. I also noticed that the business was spread out a little more because Christmas came a day later."

Waxie-Maxie experienced a 25 percent increase in business, according to Max Silverman, president of Waxie-Maxie. One day was not up to par with the rest of the month, though. "The Saturday of the Redskins playoff game against Dallas, everybody in town felt a dropoff and it knocked off a few thousand dollars in business."

Danny Gittleman, president of U.S. Records, felt that while it was a little early for an assessment, and that final figures were not in yet, Christmas was "good — how good we don't know yet. We have to wait until our accounts get their numbers. It was good by feel. We know by our people that go around to the stores that there were big sales, that there were big holes in the merchandise, that things were good, but exactly how good I can't say."

John Cohen, president of Disc Records, stated that "the Christmas holidays were very good. Business was excellent and sales were very good. Inventories

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FM Radio Spearheaded Breakthrough Of Python

NEW YORK — Monty Python's Flying Circus came to town during all of last year — and the British comedy (recording-records-TV) troupe managed to keep in the news right up to the last days of the old year.

They sued the ABC-TV network — and tried to stop the program — over the editing job the network performed on the one and a half hour special that was screened December 26.

That apart, 1975 was a strong year for the Python troupe who saw, in August, three of their albums ("Matching Tie And Handkerchief," "The Holy Grail" soundtrack — both on Arista — and the Pye Record LP of the original British Broadcasting Corp. series) on the chart at the same time. The film, "Monty Python and the Holy Grail" grossed over \$6 million on nationwide showing and the troupe's earlier film, "And Now For Something Completely Different" — a failure on initial release was reissued to success particularly in the 16MM college oriented market.

Buddah Records had their earlier faith in the group rewarded by increased

sales of the two early Monty Python albums and now the label plans a January repackaging as a double budget set with new cover art. Arista, Python's current label, plans to issue a live album, recorded at the Drury Lane Theater, London sometime in April to coincide with the proposed stage show the troupe will do at City Center, New York. Papers are near signing for this event — the first live appearance of Monty Python's Flying Circus in the U.S. — which will be presented by theater impresario Arthur Cantor.

Additionally a book, "Monty Python's Big Red Book" has been published by Warner Books who took the unusual step of advertising it on FM stations with radio spots provided by members of Monty Python themselves.

According to Nancy Lewis, who is U.S. manager for Monty Python and also director of international creative services for Buddah, the move into FM advertising is logical. "FM radio here became fascinated with the Python brand of humor from the very beginning.

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20th Century Has \$2 Million In December Sales

LOS ANGELES — Twentieth Century Records claims the last month of 1975 as a \$2 million dollar sales period. According to label vice-president and general manager, Tom Rodden, the company credits the Barry White aura with a major contribution to the cause, as heavy sales can be traced to White's single, "Let The Music Play," his album, "Barry White's Greatest Hits," and an LP by the Love Unlimited Orchestra, "Music Maestro Please." Also acknowledged as having played an important part in 20th December are the Rusty Wier album, "Rusty Wier," and Dan Hill's debut album, "Dan Hill."

Other albums distributed by 20th include Westbound label efforts, "Rattlesnake," by the Ohio Players, "Finger Lickin' Good," by Dennis Coffey, "Freeze," by Junie, "Here I Am Again" by Denise LaSalle and "Get Out a My Way" by Houston Person.



ANKA IN THE BIG APPLE — United Artists artist Paul Anka recently completed a 10-day run at Broadway's Uris Theatre. All proceeds went to various charities in New York. Shown above, at left, is New York Mayor Beame presenting the key to the city to Anka onstage during the opening night show. At right are (l to r): Marty Ostrow, executive vp of **Cash Box**; Bob Skaff of UA, Al Teller, president of United Artists Records; Odia Coates; and Paul Anka — gathered together backstage on opening night.

FRONT COVER



With "New York Connection," Tom Scott's third solo album for Ode Records, the young reed player has proven that his music is the perfect combination of the dominant sounds in contemporary music. But "New York Connection" is much more than a mere fusion of pop, rock, soul and new jazz elements — its style is highly eclectic, yet distinctly unique to mark Scott as a style-setter in his own right.

The uniqueness derives from his diverse background. As an arranger and sideman he has played on more than 250 albums, including Carole King's "Wrap Around Joy," Joni Mitchell's "Court And Spark," and Paul McCartney's "Venus & Mars." He has performed as a solo artist, as well as on such tours as Carole King's '73 outing, and the '74 Joni Mitchell and George Harrison tours. In film he has composed the soundtracks for "Uptown Saturday Night," "The Culpepper Cattle Company," and "The Nine Lives Of Fritz The Cat," among others. He has also scored several television series, including "Baretta," "Cannon," and "The Streets Of San Francisco."

Scott has also established himself as a winner, award-wise. He won the Down Beat critics poll in 1970 on soprano sax. That same year he won the Jazz and Pop readers poll on tenor. In 1973 he won a Grammy nomination for outstanding performance by a Jazz soloist on his own record, "Great Scott" and won a Grammy. In '73 and '74 he won the studio musicians' most valuable player award.

Currently the Tom Scott "New York Connection" LP is selling extraordinarily well and is bulleted on both the **Cash Box** pop and r&b charts.

The new album features the saxophonist backed up by some of the finest session and concert players in New York — Ralph McDonald, Hugh McCracken, Eric Gale, Gary King, Steve Gadd, Richard Tee and Bob James.

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Executives On The Move

MCA Promotes Bob Davis To Key Artist Acquisition Post — Bob Davis has been promoted to the position of vice president of artist acquisition of MCA Records, Inc., it was announced by Mike Maitland, president of MCA Records, Inc. Davis, who will report directly to Maitland, will be responsible for the acquisition and release of all product for the MCA label and the career development of all artists on the label.

In his most recent position as vice president, business affairs for the label, Davis was involved in negotiations and the signings of numerous artists presently on the label. Davis joined MCA Records, Inc. in 1973.

A&M Names Burton And Hubert As Vice Presidents — The appointment of A&M executives Jolene Burton and David Hubert to the newly created positions of vice president of financial affairs, and vice president of international, respectively, was made last week by Jerry Moss, president of the label. Jolene Burton was the first employee hired by Alpert and Moss. She joined the label in 1963.

Through the years Ms. Burton has continued her essential functions as the label's controller, overseeing all aspects of accounting, data processing and personnel. Ms. Burton was responsible for development of all of A&M's computer systems, including their sophisticated royalty reporting system. She is currently involved in the design of a new building to house A&M's accounting and data processing facilities and her staff of 40 people. Ms. Burton will continue to administrate these divisions in her new role as vice-president of financial affairs.

David Hubert joined A&M Records in 1966 when Alpert and Moss hired him to help develop their publishing division. Prior to joining A&M, Hubert was involved in the development and distribution of classical labels (Westminster, Concert Hall, Hayden Society, and Caedmon) via New Sound Distributors, which he founded, and later by establishing one of the first pre-recorded tape companies, Omegatape. Omegatape was eventually sold to create Horizon Records (the label whose name A&M recently purchased for its new jazz series).

Under Hubert's direction, the international department at A&M has become a major force in the growth and development of A&M Records throughout the world with wholly owned subsidiary firms established in England and Canada, and forty affiliates throughout the world. Hubert will continue to oversee the entire international operation in his new position while living in Europe throughout most of 1976.

Casablanca Names Lathower VP/Int'l. Affairs — The appointment of Mauri Lathower as vice president of international affairs was made last week by Neil Bogart, president of Casablanca Records. Lathower has a background in the record industry covering sales, promotion, marketing, production, as well as international affairs. He has been functioning as general manager of Casablanca, and will continue to assist Bogart on some of those same levels. Lathower came to Casablanca in September of 1975, after being with Capitol Records for 17 years, most recently as corporate vice president of the label.

ABC Publicity Department Restructured — A major restructuring of the ABC publicity department was announced by the label vice president Bob Gibson last week. Ronnie Lippin, formerly senior publicist at MCA Records, has been appointed director of national publicity. Ms. Lippin will operate from ABC's Los Angeles headquarters. Jane Alsobrook, a publicist with ABC since April, 1975, has been promoted to the position of east coast manager of publicity. Marylou Capes, who has worked with the New York publicity department since June 1975, has been promoted to the position of east coast manager of publicity. Jerry Bailey continues as Nashville manager of publicity and will oversee a broadening of Nashville's role in the national publicity picture. Jack Breschard has been appointed writer of the publicity department and will work in Los Angeles. Formerly an editor with both *Cash Box* and *Crawdaddy* magazines, Breschard's byline has appeared in many periodicals. All offices will coordinate their activities through Ms. Lippin and she will report directly to Gibson.

Edward Preston Named General Manager of RCA's Canadian Division — Edward Preston has been named to the position of general manager, record division, RCA Limited of Canada. Preston joined RCA in 1967 as a promotion and sales representative. Prior to coming to RCA, Preston worked for station CHML in Hamilton. Preston is a native-born Canadian, and has also had experience in retailing and as a musician.

Cook Named Managing Director of RCA in Australia — Robert F. Cook has been appointed to the position of managing director of RCA Limited in Australia. Cook had been vice president of RCA Limited of Canada and general manager of its record division. Cook joined RCA in New Jersey in 1943, and he served as president of RCA Argentina from 1965 to 1971.



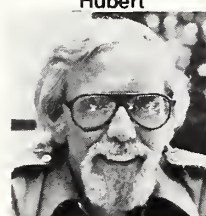
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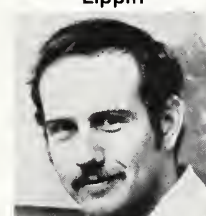
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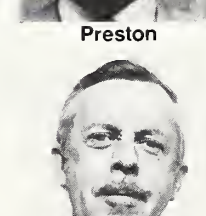
Bailey



Breschard



Preston



Cook

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Dealers Report Big Yule Season fr pg. 6

are considerably less than they were a year ago. And in spite of the selling of some of our stores, sales were even higher than a year ago." (Disc sold eight California stores during last year, opened two elsewhere, for a total of 34; two openings are scheduled so far for '76.)

Harold Sulman, national buyer for the ABC Record & Tape Sales operation, saw Christmas sales as "super, unbelievable" and "really good." He pointed to the greatest hits packages and John Denver and Elton John product as the strongest.

Merrill Rose, president of Rose Records in Chicago, said his operation "finished one of the best years we've

ever had. Christmas business was a trifle better than last year, and we're looking forward to a good '76."

Daniel Heilicher, vice-president of the Heilicher operation based in Minneapolis, felt that "business was good; it was better than last year. Specifically we can't tell you because our figures are not in due to the holidays, but we felt, as everyone else, that retail was much better than last year. And I think most of our accounts enjoyed a better Christmas all the way around. The atmosphere for buying out there was better than last year."

Tom Heiman, who directs the Peaches operation from Los Angeles, explained that only one Peaches store was in operation last year — the one in Los Angeles — while five stores opened during this year: Atlanta in March, Denver in June, Fort Lauderdale in September, and two in St. Louis in early December. "For those stores we have no Christmas to compare to," he added. "But we were very happy and met our projections, and with some stores, we exceeded our projections."

Russ Solomon, president of the Tower Records operation in California, stated, "business was good; who can complain. The best ever. We've had a net increase that prevailed all year."

Jim Greenwood, president of Licorice Pizza, called his Christmas sales "excellent. We don't have the percentages yet but it was great."

Joe Bressi, buyer for the Camelot Music/Stark Records organization, reported that "Camelot had its best month ever, like everybody else. We had a very nice up percentage, and a very good sell-down. The greatest hits packages were the strongest item we had; everything sold"

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Windsong Sets Three Releases

NEW YORK — Windsong Records will release three albums in January. The titles are "Homebrew" by Starwood, "The Starland Vocal Band" and "Lee Holdridge conducts the Music of John Denver."

RCA is planning marketing, advertising, promotion and publicity campaigns to back the Windsong product. The campaign has been designed and will be directed by Jack Maher, merchandising director for Windsong product at RCA.

The campaign will begin in mid-January when the product is released. Double truck trade ads in four colors will showcase the product. Concentration of local marketing will follow in February, which has been designated "Windsong Month."

Local market campaigns will feature in-store display and play, print and radio advertising.

A totem pole display will show the new releases, an info pack will feature bios, photos, ad mats, and minnies, and there will be Windsong posters and sampler records. These will be the key devices of the regional campaigns.

Kenny Rogers Splits From First Edition

LOS ANGELES — Singer Kenny Rogers has broken away from The First Edition in order to pursue a career as a solo artist. The announcement came at the end of the group's engagement at Harrah's in Reno. Rogers, who is set to return to Harrah's on his own in late March, will be backed at that and other appearances by a six piece band called "White Chocolate," who have performed for some time on the Las Vegas circuit.

Rogers has recently released a single, "Love Lifted Me" through United Artists. After three weeks, the record is thirty-six with a bullet on the *Cash Box* country singles charts. In addition to this, Kenny has been making solo television appearances over the past year, so after nine years the disbanding of The First Edition (so members could pursue individual careers) comes as no surprise.

During its career, the group had eight top 10 records including its biggest hits, "Ruby Don't Take Your Love To Town" and "Something's Burning." They were ubiquitous in their touring, appearing everywhere from college concerts to state fairs to the Plaza Hotel in New York City and frequently seen in Las Vegas.

In the late '60s and early '70s, Kenny Rogers & The First Edition were a common draw on national television and eventually hosted their own series for two years.

Rogers will continue with his ICM agency representation and management through Ken Kragen & Friends.

NARM Cabana Meetings Set

NEW YORK — Arrangements have been completed for the cabana visiting area at the 1976 NARM convention which convenes March 19-24 at the Diplomat Hotel in Hollywood, Fla.

Following a format used at other NARM conventions in the Florida area, all pool and oceanside cabanas at the Diplomat Hotel will be utilized by NARM associate member companies who supply records, tapes, and other products and services to the NARM membership. Each afternoon a three-hour time slot will be set aside for meetings by the suppliers and their customers. Twentieth Century Records will be providing refreshments.



THIS IS THE FINAL TEASER AD

NEC Convention Set For Feb.

NEW YORK — The National Entertainment Conference's 16th Annual Convention, to be held in Washington, D.C. February 25-29, is expected to draw nearly 3,000 people, according to Fred Williams, editor of publication for the organization. He also reported that 250 associate members would be exhibiting at the convention this year, compared to last year's figure of 200, with a goal of 300 still potentially within reach by February.

The NEC provides channels of information for all kinds of college entertainment services, through the convention and "Student Activities Programming," a publication dealing with the field. Associate members of NEC, Williams told **Cash Box**, can include "any firm (individual or group) with a talent, product, program or service available to the extracurricular market. These include major and minor agencies, record, film and video companies, travel agencies, lecture bureaus, breweries, even sign companies and services which furnish portable staging usable for concerts."

Exhibitors at the convention this year include: Willard Alexander, Inc., Associated Booking Corp., Atlantic Records, Herb Cohen Management, ABC Records, American Talent Int., Ltd., Associated Talent Consultants, ICA Talent, Jazz Workshop, Inc., A&M Records, Action Talent, CBS Records, Capitol Records, The Coffee House Circuit, College Entertainment Assoc., Ebony Talent Assoc., Good Music Agency, Judd Concert Bureau, Don Law Agency, Mother Music Management, New Feminist Talent, Inc., Video Tape Network, Magna Artists Corporation, Master Talent Agency, Supreme Artists, Inc., Winter Consort, World Wide Artists, Don Light Talent, Inc., Premier Talent Associates, Biff Rose, and United Artists Corporation.

Convention events include the talent showcase, film screenings, and over 100 educational sessions, featuring lecturers from the entertainment field, politics and other areas of interest. WNEW-FM's Pete Fornatele and Senator Kennedy are scheduled this year.

The talent showcase features "emerging talent," according to Williams, the main criterion being "acts that have not received extensive on-campus exposure." He stated, "For example, last year the showcase featured c&w artist Grandpa Jones, who had reached the TV audience but was little known in the college market. This year's roster includes Esther Phillips, an artist well known to the jazz world, just breaking the pop market this year, who is a valid candidate

for campus exposure."

The selection process for the showcase begins with the submission of applications by any of the associate members on behalf of themselves or acts they represent. The applications are accompanied by materials suitable for review of the act in question (records, bios, etc.) by members of the selection committee, which includes full time activities staff members as well as students involved in extracurricular events programming. The committee holds marathon meetings where each applicant is re-reviewed (this year there were 110 trying for 33 positions) and the final selection made.

This convention's talent showcase will present: Pablo Cruise, Dirk Hamilton, Vassar Clements Band, Frank Morgan Band, Eric Weissberg & Deliverance, Debbie Campbell & Band, Skiles & Henderson, Theatre Dance Collection, Sila Goday, Heartsfield, James Lee Stanley, Esther Phillips, Choice Four, Tom Chapin, Keith Berger, Wood Dancer, Walk Together Children, Shotgun, Chico Hamilton, Hickory Wind, The Western Wind, Glass Moon, Bobbi Humphrey, Livingston Taylor, Chris Swansen & Moog Trio, John Payne Band, Richie Lecea, the Sky Blue Water Boys, Ace, the Waverly Consort, Segulda, Winter Consort, and the Bill Baird Marionette Theater.

The featured showcase will be augmented by roving artists, who can perform without aid of stage or sound system, who will be entertaining in the exhibit area.

Andy Williams Set To Host Grammy Show

NEW YORK — Andy Williams will host the National Academy of Recording Arts and Sciences' (NARAS) 18th annual "Grammy Awards Show," to be held Feb. 28 at the Hollywood Palladium. The show will be broadcast live on the CBS television network (10:00-11:30 p.m., EST). Celebrity award presenters will be announced shortly, and final nominations for the awards will be announced by the academy Jan. 13.

The grammy show is a Pierre Cossette Production and Marty Pasetta is the producer and director of the special.



CHRYSLIS CHIEF PLAYS SANTA

Chrysalis Records president Terry Ellis added to the holiday season by playing Santa Claus to all the Warner Bros. Records employees. Ellis gave all the WB people copies of Jethro Tull's "The Best Of Tull" and the new Mandala band album. Here, Ellis stops to visit with WB president & chairman of the board Mo Ostin and vp of artist development Bob Regehr.

American Music Awards Scheduled For Jan. 31

NEW YORK — Glen Campbell, Aretha Franklin and Olivia Newton-John will co-host the third annual presentation of "The American Music Awards." The program, originating in Hollywood, will be televised live on Sat., Jan. 31 (10:00 EST) on ABC.

"The American Music Awards" is the only major entertainment award determined by public vote. Each year the presentation is hosted by three representatives of three musical areas, who are among the artists who perform on the program.

Nominations for the awards are compiled from the year-end charts of Billboard, **Cash Box** and Record World magazines.

Dick Clark is executive producer of the telecast.

Carly Simon Gets 6th Gold Award

LOS ANGELES — Carly Simon has earned her sixth gold award as, "The Best Of Carly Simon" has been officially certified precious metal by the RIAA. Ms. Simon had earlier been awarded gold for solo LPs, "Anticipation," "No Secrets," and "Hotcakes," and two singles.



THIS IS THE FINAL TEASER AD



FLY, RENO, FLY — Silver Convention were presented a gold record for their single "Fly, Robin, Fly" by Bob Reno, president of Midland Int'l. Records, at a press party in Munich, Germany's Sheraton Hotel. Pictured at the affair, above (l to r) are: Helmar Kunte of Jupiter Records, the group's German label, producer Michael Kunze; Penny McClean of the group; Bob Reno; group members Ramona Wolf and Linda Thompson; composer/arranger Silvester Levay, and Ralph Siegel of Siegel Music. Midland Int'l is distributed by RCA Records in the USA.

CTI Begins Indie Dist. With 8 LPs; Litigation With Motown Pending

NEW YORK — CTI Records product will be handled by a network of major independent distributors throughout the country, it has been revealed by the label. Simultaneously, CTI reported the release of eight new albums, including works by George Benson, Hank Crawford, Idris Muhammad, Esther Phillips, Grover Washington Jr., and Deodato.

These announcements came from Richie Salvador of CTI, who is presently occupying an executive position with the label (with no official title as yet). Salvador comes to CTI from Stax, where he was vice-president of marketing, and Chess, where he was executive v-p. CTI is also in the process of interviewing regional and local sales and promo representatives to aid in the distribution and promotion of product at the consumer level.

CTI and Motown, who has been distributing CTI product, are currently in litigation as CTI has filed suit against Motown charging breach of contract. A spokesman for CTI noted that the company felt that Motown had not properly handled the label's product in recent months. Motown last week issued a statement denying CTI's allegations, and reported that they are mounting an extensive promotion campaign for the new releases. CTI notes that, at the moment, Motown does not have access to the label's new product.

The new CTI releases include: a new album by George Benson, Deodato's "Prelude" LP, a collection from various artists entitled "Fire Into Music," "I Hear A Symphony" by Hank Crawford (Kudu), "House Of The Rising Sun" by Idris Muhammad (Kudu), Esther Phillips with Joe Beck (Kudu), and Grover Washington Jr.'s "Soul Box" (Kudu) — available as two separate albums. In conjunction with the new releases, distributors will receive radio spots and point-of-purchase materials.

WFO Music Group Inks Bobby Hart

LOS ANGELES — Writer/producer Bobby Hart has joined the Wes Farrell Organization in a long-term production pact which will see him producing Stuff & Ramjet immediately, according to WFO Music Group president Steve Bedell.

Hart is known for his co-writing efforts with Tommy Boyce. Included among the many tunes Hart has created are "Hurt So Bad," "Come A Little Bit Closer," "Last Train To Clarksville," and Helen Reddy's "Keep On Singing." His production credits include The Monkees, Austin Roberts, Vikki Carr and Sam Neely.

Stuff & Ramjet are Stephanie Spruill and Roger Kenerly-Saint, who have appeared in Las Vegas with Helen Reddy, Bill Cosby, Roberta Flack and others, as well as various television shows including the Midnight Special.

Manilow Free Concert

NEW YORK — Barry Manilow performed a free concert on New Year's Eve afternoon for over 2000 institutionalized and disadvantaged individuals at the Beacon Theatre here. The performance was given in association with Hospital Audiences Inc. (HAI), who arranged for the individuals to attend the special show which was not open to the public.

'Artist'-ic Control In Studio Is The Goal: Kerner, Wise

LOS ANGELES — It is almost universally acknowledged in the music business that the song comes first — in essence a hit is a hit is a hit. Kenny Kerner and Richie Wise, two young producers who have achieved measurable chart successes with the likes of Stories ("Brother Louie," "Mammy Blue") and Gladys Knight & the Pips ("Imagination," "Best Thing That Ever Happened To Me" and "Part Time Love") feel that the artist is the key ingredient of any musical success and that his/her needs should be catered to with the utmost concern. Kerner recently told **Cash Box**:

"My feelings about producing begin with the premise that the artist is the most important aspect of making a record. You can always find a great song if the artist doesn't write ... you can always get great musicians to play on a date ... but those things are really unimportant when you consider that the artist is a live human being. A person. He's not a bunch of notes on a paper, or a guitar lick ... he's real! He must be treated with respect. He must be promoted properly. The label must believe in him. As producers, we're totally artist oriented. Very simply it boils down to this: what every label wants is a hit artist and NOT a hit record! A hit artist will always have hit records, but a hit record alone is forgotten in a few months. Before we enter any project, we must firmly believe in the artist — then we couple his talents with hit material."

The concern for the artist doesn't minimize the other necessary ingredients to the art of making successful records. On the contrary, it defines the importance of each facet of the process. Wise feels that the producer and engineer on a session should function as extensions of the artist, not seek to become the artist. Wise elaborated:

"Because of all the variables in the studio (16 track vs 24 track, Dolby vs non-Dolby, 15 IPS vs 30 IPS, etc.) no two engineers and no two producers handle the board in the same way. The music, therefore, usually is in the hands of the engineer and producer. We believe that it should be in the hands of the artist. Our function is to channel an artist's music properly — to better arrange it and produce it for records. Because of the many variables involved, people are listening to sound such as echo, repeats, delays, and variable speeds and often lose track of what's really good or bad."

For Kerner and Wise, the process of building a career for an artist is every bit as important as the launching of a hit single, yet both are aware of the necessity of hit singles appearing on albums. Said Wise:

"The most frustrating thing for a producer is the knowledge that once a song or album is mixed, it's usually totally out of his hands. We like to be involved as much as possible with our artists. We master our records whenever we're allowed to and we keep in close contact with the label, manager and act to watch the progress of the records we make."

Having produced four gold and one platinum record, Kerner and Wise have an insight into what it takes, but realistically appraise the chances of any performer who tries to stay in the same creative bag on the strength of one or two hits. Wise commented:

"Too many producers get into making formula records by trying to repeat a successful sound. Many of them use the same rhythm or similar backing vocals in trying to reproduce the sound of a first

hit. Instead of looking for the formula, they should look more closely at the song — that song should stand on its own as an individual entity."

The oft discussed longevity of groups and the continual need for new product is another topic the two producers feel strongly about. Kerner told **CB**:

"Regardless of the economy, record companies MUST keep investing in new acts. It's the only way the music business can survive. There is no such thing as indefinite popularity, and as a result, new acts must be bought and groomed by labels year after year. It's exactly like going to Vegas. You can't stand around a crap table and expect to win if you don't put any money down!"

Product awareness is something about which Kerner has a keen interest. The business of hit singles, so often maligned as hype oriented hard sell, comes into a different light as far as he and Wise are concerned. Kerner said:

"We never go into the studio to do an album that doesn't contain at least two potential singles. It's a waste of time. Any act can deliver a potential single with enough thought. The hit single can make the difference between a top 60 album and a top 20 album. And that's an incredible difference. Right now, we're only doing album projects, but we somehow manage to get a couple of singles out of even the most progressive acts."

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Melanie Increases Touring In 1976, Label Change?

NEW YORK — Melanie is reactivating the live performance side of her career and expects, according to her manager Peter Schekeryk, to gross around \$500,000 this year with a series of tours that include the U.S. and also Australia and New Zealand.

The singer has been inactive in this area following the birth of her second child, although she recently returned from a month-long European concert and promotion stint.

Melanie will also probably appear at New York's Bottom Line club sometime in April, her first appearance at this type of venue in several years, having previously confined herself to concert halls. She is also expecting to appear at either the Troubadour or the Roxy in Los Angeles around this time.

Schekeryk also confirmed that the singer's label, Neighborhood Records — currently distributed through Arista — will probably move to the Casablanca operation. "We feel that Casablanca, although they did not make the biggest of all the offers we got, will be most suitable for Melanie. It is small and independent and we have faith in its president Neil Bogart," he stated.

Schekeryk was formerly associated with Bogart when the executive co-headed up the Buddah Group, the label that first signed Melanie. Schekeryk also has plans to expand the label by recording other artists. Currently only Melanie

records for Neighborhood. Schekeryk would also like to have a "seal of approval" on future product from Neighborhood — "on the sleeve a statement signed by both Melanie and the producer, sort of guaranteeing everything," he commented.

Ampex Issues Fiscal Report

NEW YORK — The net earnings of the Ampex Corporation for the second quarter of fiscal year 1976, ended Nov. 1, 1975, were \$3.6 million or \$.33 per share compared to \$1.6 million or \$.14 per share for the same period a year ago.

Sales and other revenues from continuing operations in the current quarter were \$66 million, an increase of \$5.9 million or ten percent above a year ago.

Second quarter earnings include \$.14 per share from utilization of net operating loss carryforwards compared with \$.06 per share from utilization of net operating loss carry forwards and a loss of \$.05 per share derived in the previous year from subsequently discontinued operations.

Earnings after tax from continuing operations in the current quarter were \$2.1 million, compared to net earnings of \$1.5 million from the prior period. Pre-tax earnings in the second quarter of fiscal year 1976 included a \$2.4 million

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MCA In January: 4 LPs On Tap

LOS ANGELES — MCA Records will center its promotion, sales and marketing powers around four more albums to be released this month from Tanya Tucker, Bill Monroe, Stephen Sinclair and a special nostalgia-based, double LP set.

"Lovin' And Learnin'" is Tanya Tucker's second album for MCA. Tanya has recorded since the age of 13; this latest release includes her single, "Don't Believe Me Heart Can Stand Another You" by Billy Ray Reynolds, and "After The Thrill Is Gone" by Don Henley and Glenn Frey of Eagles. This album was produced by Jerry Crutchfield and arranged by Bergen White.

Bill Monroe, who began his career over 40 years ago performing mountain melodies from the hills of Kentucky, has an album called "The Weary Traveler." This set, produced by Walter Haynes,

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SEMINAR IN ATLANTA — Seen at RCA's recent sales and promotion seminar in Atlanta are (in top photo, r. to l.) Mel Ilberman, division vice president, commercial operations; Ken Glancy, president, RCA Records; Nancy Richter, local promotion manager in Seattle; Al Matthias, local promotion manager; Houston and Mike Berniker, division vice-president, popular a&r. In the bottom photo are RCA's newest promotion people. They are (l. to r.) Larry Wallingford, local promotion manager, Detroit; Dave Morrell, local promotion manager, NYC; King Ro, southeast regional r&b promotion manager; Duke DuBois, northeast regional promotion manager and Pat Martine, Los Angeles local promotion manager.



THIS IS THE FINAL TEASER AD

Station Breaks

Ann Christ has been hired at **WWWW**, Detroit for the all-nite show — the rest of the staff moves up a slot. Ann fills the vacancy left by **Ken Calvert** since August. Ken is now at **KOME**, San Jose, California. W4's current promotion is drawing in people off the streets, literally. Each listener wished Detroit happy holidays in his own way over Christmas and New Year. A tape of their voices and greetings was played over the air.

KWST, Los Angeles offers southern California's songwriters, musicians and artists a chance to be a part of the LA Soundtrack. It's an LP to be produced by the station made up of original songs about southern California. Your entry should be submitted to KWST, 8833 Sunset Blvd., Hollywood. The selected entries will be aired and the best twelve will be a part of the LA Soundtrack LP. Net proceeds to be donated to public radio. Album will be available in March 1976.

KGFJ, Los Angeles ran a 3-day 59 hour "Sound of Motown" salute over the weekend. Produced by the KGFJ people in coordination with Motown staff research, the "Sound of Motown" proved to be a very extensive airing of what's happened music-wise in that company over the years. \$3000 in prizes were also awarded listeners with a contest each hour of the salute in which listeners named years of Motown hits they heard on the air.

WXRT, Chicago features **New Riders of the Purple Sage** and **Stephen Stills/Commander Cody** on the second and fourth Saturdays in January on the "King Biscuit Flower Hour," a nationally syndicated radio concert series. WXRT's own series of radio concerts, "The Un-Concert," will showcase **The Atlanta Rhythm Section**, a southern rock band on Jan. 11 and **Oregon** on the 18th. The "Un-Concert" broadcasts are on respective Sundays at 10 p.m.

First week in January finds the **KISS** Army iron-on promotion starting at W4, Detroit. The promotion is in coordination with the upcoming Kiss concert (26). **WWWW** broke Kiss nationally according to **Paul Christy**, pd who mentioned that the initial concert at that time was a sellout. This upcoming show for the group should prove to be a phenomenal draw.

WKDA-FM 103 in Nashville played the top ten albums of the year on the air for their listeners on New Year's Eve. And as an extra gift, the top 103 albums of the year were presented to a lucky listener the following day. According to **Jack Crawford**, station md, the progressive outlet compiled the top LP charts based on Nashville sales and station requests over the year.

In the same spirit of '76 — **68/WCBM's Jack Edwards** (7-Mid.) counted down the top 100 hits of 1975 for Baltimore on Tuesday and Wednesday of last week. The New Year's Eve portion of the countdown was broadcast live from Bowman's Restaurant in Carney, where Edwards presents a Saturday nostalgia program weekly.

Recent winner of the 68/WCBM "Payroll Game," **James Toohey, Jr.** will be cruising to the Caribbean for seven days. Winner Toohey remained on the "Payroll" for 26 hours accumulating \$176.80 while other selected listeners failed to call the station in time to get their cash. **Bruce Holberg** is pd at the Metromedia affiliate in Baltimore.

j.b. carmicle

STATION BREAKS FROM NEW YORK — Personnel changes this week: **Ronald Schubert** has been promoted to director of the music department of the **American Broadcasting Companies, Inc.**, effective Jan. 1, 1976. He takes this job from the position of manager of music rights for the ABC-TV network. Schubert succeeds **Harry Slosnik** who has announced his retirement Effective immediately, veteran disk jockey **Tom Tyler** of **WFIL**, Phila., will assume the noon to 3:00 p.m. shift. Replacing Tom in his present responsibilities, in addition to his duties as assistant program director, will be **Jim Nettleton**. . . . Two concert announcements this week: first is the **WRVR** live recorded **Village Gate** gig, to take place on Jan. 5. This show will feature the **Eric Kloss Quintet**, **Barry Miles Silverlight** and the **Chico Hamilton Sextet**. The other show will be semi-sponsored by Cleveland's **WIXY**. This show will feature **Bette Midler** and will take place Feb. 6-8 at Cleveland's **Music Hall**. Lots of happy holidays have limited the radioactivity here on earth.

bob speisman

WORT: Non-format

Foreseen

WORT, Madison, Wisconsin does things differently. **Jerry Zeiger**, station pd, says, "What we are is a community-minded station." Jerry primarily talked about music when he mentioned community minded. So many radio stations are bound into that idea that they must have a format, one format . . . that it's worked well for them over the years and they're going to keep it. But **WORT** is now block programming (yes, remember that) in small segments — jazz, blues, country, latin, bluegrass, talk, etc. and in no particular order with no standard length. The **WORT** people are contemplating changing to a format (or non-format) of playing anything following anything on the air "as long as it's in an intelligent manner and avoids clashes that would perhaps annoy the public." In other words, the jock is in free-form and can program any type of music at any particular time. Jerry Zeiger says, "We want people to never quite know what to expect and hope our listeners get pleasantly surprised in a harmonious way." The concept involves the disappearance of the standard 5-10 minutes of news in an hour, and strict rigid routine of how many records you can play in an hour, etc. At Back Porch Radio, as **WORT** refer to themselves, "We're trying to find an organizational structure that's not top-heavy or alienating, one that can function smoothly and is also human. We want the station to be open to community input — not just in programming, but also in decision-making." Decisions are made at **WORT** by the board and committees. The board decisions concern general policy and committee decisions. Board members are people who work an average of 40 hours per month at the station. The station has three committees; program, responsible for making up the schedule each month . . . what programs and when. The newsletter committee, which **WORT** says proves that the station's message is not merely confined to the spoken word alone. The music committee, "exists in the minds of those few who have attended . . . and discusses such topics as music programming ideas, the library, and hopefully will become an organ for self-criticism and encouragement." As we said before, **WORT** does things differently. Although not affiliated with the University of Wisconsin, some jocks at the station are university students. **WORT** went on the air Dec. 1 with

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picks of the week

MICHAEL MURPHEY (Epic 8-50184)

Renegade (3:15) (Mystery — BMI) (M. Murphey)

Frenetic keyboard comes whirling through right off the top as Michael Murphey (of "Wildfire" and "Carolina In The Pines") has a familiar enough voice by now to come out with this up tempo cut. Fine lyrics and well done vocal attack/caress a strong melody line. Dylanesque. Flip: No info. available.

TOM SCOTT (Ode 66118)

Uptown & Country (3:40) (Hollenbeck — BMI) (T. Scott)

This cut has already had a bunch of request airplay action off Tom's "New York Connection" album. Horns and organ make up a laidback feeling good for intros, exits and 3:40 in-betweens. Tom Scott has been super-hot as a sideman and arranger for quite some time and looks to become a leader as an individual performer as well — he certainly has his own musical personality. Flip: No info. available.

BOBBY BLAND (ABC 12156)

Today I Started Loving You Again (3:05) (Blue Book — BMI) (M. Haggard, B. Owens)

Here's an interesting blend of talents, with Bobby "Blue" Bland tackling a country-based song written by Merle Haggard and Buck Owens. Sort of a loping, throaty blues number with harmonica, chorus and one velvety lead by Bobby, sounding quite a bit like the late Nat King Cole. Our r&b editor has given this cut an extra high rating and we agree. Flip: No info. available.

QUICKSILVER MESSENGER SERVICE (Capitol P4206)

Gypsy Lights (3:17) (Mobbetta — BMI) (G. Duncan)

The first track from Quicksilver's "Solid Silver" LP, "Gypsy Lights" opens with a staccato burst of drums and comes at the listener with solid vocals marinated in the time-revitalized energy that comes from the original members of the group after some time apart. Background vocals by Kathi McDonald (so *that's* where she's been). Flip: No info. available.

GEORGE DUKE (BASF M15761)

Chariot (2:58) (Mycenae — ASCAP) (G. Duke)

You put the side on forty-five but George's fingers whip it out at seventy-eight. Keyboard kingdom. Intimate vocal of the Stevie Wonder sort — growly and lots of feeling, close to the rhythm. Tight, tight record. Huge r&b sound. Lots of play in the disco. Flip: Rokkinrowl, I Don't Know (3:25).

DUKE & THE DRIVERS (ABC 12152)

Rock 'N' Roll High (3:01) (Castle Hill — ASCAP) (S. Deluxe, C. Jack, R. Muddflapps, F. Funk, K. Dee, M.T. Swift)

Searing guitar leads, chopping piano and chuka-chuka rhythm tracks give the listener a "Rock 'N' Roll High" as this straight-ahead, goodtime band do what they do best. Fine party music on the turntable or over the stereo from your local radio station. AM or FM, Duke & The Drivers are ready to break. Flip: No info. available.

LEROY HUTSON AND THE FREE SPIRIT SYMPHONY (Curton CMS 0112)

Feel The Spirit (In '76) (3:35) (Silent Giant/Aopa — ASCAP) (LeRoy Hutson)

Funky chorus and swinging keyboards give the listener a dose of New Year's resolution in full measure. The flip side features a longer version of this spirited tune for the discos. An enterprising oil company might pick up on the hook lines of this cut for contemporary commercial value. Flip: No info. available.

BROWN SUGAR (Capitol P4198)

The Game Is Over (What's The Matter With You) (3:25) ('Bout Time/Missle — BMI) (V. Montana, Jr., R.B. Walker)

Brown Sugar sounds much like the early Supremes, with voices that simply drip honey all over the turntable. As sticky a proposition as that may be, "The Game Is Over" is a yummy r&b cut which can be flipped over for dessert in the form of "I'm Goin' Through Changes Now" which sounds like a big disco side. Flip: No info. available.

PETER SKELLERN (Private Stock PS 45,054)

Hard Times (3:50) (Warner Bros. — ASCAP) (P. Skellern)

Show tune type feel sounding a bit like early thirties. A song you'd associate with Rudy Vallee or even Barbra Streisand. Catchy melody, humorous storyline. Something the general MOR consumer should get into on short notice. Flip: No info. available.

LOWELL FULSON (Granite G533 A)

Do You Love Me (3:40) (ATV/Lowell Fulson — BMI) (L. Fulson)

Whoeee! Lowell lays out some kind of lyrics — approximating the golden Bill Withers type — surrounded by James Brown hot dance horns. A chorus of ladies and one confident vocal by Fulson and it is time to quit asking and start making love. Flip: No info. available.

RICK SHEPPARD (Columbia 3-10242)

Can We Share It (3:01) (Tomeja — ASCAP) (P. Drago, T. Horton)

Rick Sheppard takes a swipe at the disco market with this arrangement although he sounds like he could easily stand on his own without the strings and heavy bass, as a sex symbol on disk. A little touch of classic French horn in there, too. Should get heavy disco, r&b play. Flip: No info. available.

GABRIEL (ABC 12151)

Be My Woman (2:59) (American Broadcasting — ASCAP) (Butorac)

From his album, "This Star On Every Heel," Gabriel serves up a country rocker in ballad form drawing on Eagles, Badfinger and The Brass Ring. Steady hook chorus makes this easy listening rock and roll. Flip: No info. available.

SEAN MORTON DOWNEY (Artists Of America A&A 109)

He Played A Yo Yo In Nashville (3:44) (Song Writers Of America — BMI) (H. Hatcher)

We suppose you would have to class this as a novelty tune about one of the most famous personalities in the history of the world. As the authors suggest, it lends itself to an interesting contest for listeners to identify who the song is about (Richard Nixon). The liner notes say the composer neither condemns nor condones, but only reflects. Flip: You'll Never Have To Ask Me If I Love You (3:02).



Stanley Kubrick gave us *2001* and *A Clockwork Orange*. Now comes the music from Kubrick's *Barry Lyndon*. Bach. Handel. Schubert. Mozart. Vivaldi. Traditional Irish music by The Chieftains. The soundtrack album. On Warner Bros. records and tapes.

BS 2903 

CASHBOX RADIOACTIVE

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time, also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations adding this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in previous week.

| TITLE | ARTIST | LABEL | % OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK | TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE |
|-------|------------------------------------|--|---|--|
| 1. | 50 Ways To Leave Your Lover | Paul Simon — Col. | 10% | 73% |
| 2. | Take It To The Limit | Eagles — Asylum | 10% | 36% |
| 3. | Rock And Roll All Night | Kiss — Casablanca | 8% | 58% |
| 4. | Love To Love You | Donna Summer — Oasis | 8% | 67% |
| 5. | All By Myself | Eric Carmen — Arista | 7% | 41% |
| 6. | Fanny | Bee Gee's — RSO | 7% | 18% |
| 7. | Fly Away | John Denver — RCA | 6% | 71% |
| 8. | Theme From SWAT | Rhythm Heritage — ABC | 6% | 48% |
| 9. | Baby Face | Wing And A Prayer — Wing And A Prayer | 6% | 39% |
| 10. | Breaking Up Is Hard To Do | Neil Sedaka — Rocket | 6% | 72% |

vital statistics

looking ahead

#80
That's Why I Love You (3:11)
Andrew Gold — Asylum E45286 A
 962 N. La Cienga Blvd, LA, CA
 PUB: Luckyu — BMI/Horse Diaper — ASCAP
 PROD: Charles Plotkin
 WRITERS: Andrew Gold, Gene Garfin

#81
I Cheat The Hangman (6:34)
Doobie Brothers — Warner Bros. WBS 8161
 3701 Warner Blvd., Burbank, Ca.
 PUB: Lans Downe — ASCAP
 PROD: Ted Templeman
 WRITER: Patrick Simmons
 FLIP: Music Man

#83
Tenth Avenue Freeze Out (3:11)
Bruce Springsteen — Columbia 3-10274
 51 West 52nd St., N.Y., NY
 PUB: Laurel Canyon — ASCAP
 PROD: Bruce Springsteen, John Landau, Mike Appel
 WRITER: Bruce Springsteen
 FLIP: She's The One

#87
Lady Bump (2:49)
Penny McLean — Atco 45-7038
 75 Rockefeller Plaza, N.Y., NY
 PUB: Al Gallico — BMI
 PROD: Michael Kunze for Butterfly Prod.
 WRITERS: Silvester Levay, Stephan Prager

#88
'Til It's Time To Say Goodbye (3:33)
Jonathan Cain — October Records OCT 1001 AS
 6381 Hollywood Blvd., Los Angeles, CA
 PUB: Blue Lick — BMI
 PROD: J.C. Phillips
 WRITER: Jonathan Cain
 FLIP: Ladies Night

#89
Chain Gang Medley (3:37)
Jim Croce — Lifesong LS 45001
 488 Madison Avenue, N.Y., NY
 PUB: Kags/Conrad — BMI/Unichappell — ASCAP
 PROD: Terry Cashman & Tommy West for Cashwest Prod., Inc.
 WRITERS: S. Cooke-Butler, Carter and Mayfield; J. Lieber & M. Stoller
 FLIP: Stone Walls

#92
Dream Weaver (3:15)
Gary Wright — Warner Bros. WBS 8167
 3701 Warner Blvd., Burbank, CA
 PUB: WB — ASCAP
 PROD: Gary Wright
 WRITER: Gary Wright
 FLIP: Let It Out

#96
I Got Over Love (3:34)
Major Harris — Atlantic 3303
 75 Rockefeller Plaza, N.Y., NY
 PUB: WIMOT — BMI
 PROD: Steve Bernstein, Alan Rubens, Major Harris for WMOT Productions
 WRITERS: Charles B. Simmons & Joseph B. Jefferson
 FLIP: Loving You Is Mellow

#98
Goodnight And Good Morning (2:45)
Cecilio and Kapono — Columbia 3-10223
 51 West 52nd St., N.Y., NY
 PUB: Chappell/Young Ideas — ASCAP
 PROD: Dave Kershbaum
 WRITER: D. Hall and J. Oates
 FLIP: Highway In The Sun

#100
Hold Back The Night (2:59)
Trammps — Buddah BDA 507
 810 7th Ave., New York, NY
 PUB: Golden Fleece/Mured — BMI
 PROD: R. Baker, N. Harris, E. Young
 WRITERS: Baker, Harris, Felder, Young
 FLIP: Tom's Song

101 NURSERY RHYMES
 (Mighty Three — BMI)
 People's Choice (TSOP ZS 8-4773)

102 YOUNG LOVE
 (Lowery — BMI)
 Ray Stevens (Barnaby B618)

103 THIS OLD HEART OF MINE
 (Jobete — ASCAP)
 Rod Stewart (Warner Bros. WBS 8170)

104 SINCE I FELL FOR YOU
 (Warner Bros. — ASCAP)
 Charlie Rich (Epic 8-50182)

105 YOU
 (Jay's Enterprises/Chappell — ASCAP)
 Aretha Franklin (Atlantic 3311)

106 GROWIN' UP
 (McCauley — ASCAP)
 Dan Hill (20th Century TC 2244)

107 A FOOL IN LOVE
 (Chrysalis/Ackee — ASCAP)
 Frankie Miller Band (Chrysalis CRS 2108)

108 I HAD A LOVE
 (Nick-O-Va! — ASCAP)
 Ben E. King (Atlantic 3308)

109 HOLLYWOOD HOT
 (Heart's Deight — BMI)
 The Eleventh Hour (20th Century 2215)

110 BREAKFAST FOR TWO
 (Alkatraz Corner — BMI)
 Country Joe McDonald (Fantasy F-758 A-S)

111 IF I ONLY KNEW
 (Lost Cabin — BMI)
 The Ozark Mountain Daredevils (A&M 1772-S)

112 LOVING POWER
 (Jay's Enterprises/Chappell — ASCAP)
 Impressions (Curton 0110)

113 MAMA COCO
 (Almo/Giva — ASCAP)
 Gino Vannelli (A&M 1760)

114 WHERE THERE'S A WILL THERE'S A WAY
 (Chartwell — BMI)
 Bobby Womack (United Artists UA XW 735-Y)

115 ONE FINE DAY
 (Screen Gems Columbia — BMI)
 Julie (Tom Cat PB 10454)

116 CHILDREN OF THE RAIN
 (Strawberry Hill — ASCAP)
 Austin Roberts (Private Stock PS 45 051)

117 WALK RIGHT IN
 (Peer — BMI)
 Yvonne Ellman (RSO SO 517)

118 LONG HAIRD RED NECK
 (Window/Lotsa — BMI)
 David Allan Coe (Columbia 3-10254)

119 HAVE A CIGAR
 (Pink Floyd — BMI)
 Pink Floyd (Columbia 3-10248)

120 THROUGH THE EYES OF LITTLE CHILDREN
 (Combine — BMI)
 Larry Jon Wilson (Epic ZS 8-8675)



SEASON'S GREETINGS

Direction • Management
SIDNEY A. SEIDENBERG, INC.
 1414 Avenue of the Americas
 New York, New York 10019
 Telephone: (212) 421-2021



WABC — NEW YORK
No new additions

WPIX — NEW YORK

Hold Back The Night — Tramps — Buddah
Take It To The Limit — Eagles — Asylum
12 To 5 — Love Rollercoaster — Ohio Players
19 To 12 — Theme From SWAT — Rhythm Heritage
20 To 14 — Love Machine — Miracles
25 To 18 — Fly Away — John Denver

WBLI — LONG ISLAND
No new additions

WJET — ERIE
No new additions

WFIL — PHILADELPHIA
No New Additions

11 To 4 — Convoy — C.W. McCall
16 To 10 — Breaking Up — Neil Sedaka

WBG — PHILADELPHIA
No new additions

WCFL — PHILADELPHIA

Fly Away — John Denver — RCA
Over My Head — Fleetwood Mac — Reprise
Take It To The Limit — Eagles — Asylum

WCAO — BALTIMORE
No new additions

WRKO — BOSTON

Dream Weaver — Gary Wright — Warner Bros.
Bullet In The Gun Of Robert Ford — Elton John — MCA

WDR — HARTFORD
No new additions

WPRO — PROVIDENCE

Take It To The Limits — Eagles — Asylum
Love Hurts — Nazareth — A&M
50 Ways To Leave Your Lover — Paul Simon — Columbia
Theme From SWAT — Rhythm Heritage — ABC
Hurricane — Bob Dylan — Columbia
Tracks Of My Tears — Linda Ronstadt — Asylum
10 To 2 — Convoy — C.W. McCall
18 To 9 — You Sexy Thing — Hot Chocolate
Extra To 25 — Breaking Up Is Hard To Do — Neil Sedaka

WLEE — RICHMOND
No new additions

WROV — ROANOKE
No new additions

WKWK — WHEELING
No new additions

WXY — CLEVELAND

Wake Up — Harold Melvin — Phila. Int'l.
Baby Face — Wing And Prayer — Wing And Prayer Records
Fanny — Bee Gees — RSO
Junk Food Junkie — Larry Groce — WB
33 To 25 — Love To Love You — Donna Summer

U-100 — MINNEAPOLIS

Theme From Mahogany — Diana Ross — Motown
Theme From SWAT — Rhythm Heritage — ABC
Love Is The Drug — Roxy Music — Atco
Woman Tonight — America — WB
Love To Love You — Donna Summer — Oasis
24 To 18 — 50 Ways To Leave — Paul Simon
11 To 3 — Convoy — C.W. McCall

WOXI — ATLANTA
No new additions

WERC — BIRMINGHAM
No new additions

WLS — CHICAGO

Rock And Roll All Night — Kiss — Casablanca
Sing A Song — Earth, Wind & Fire — Columbia
16 To 11 — Walk Away From Love — David Ruffin
29 To 14 — Love To Love You Baby — Donna Summer

WRL — PEORIA

50 Ways To Leave — Paul Simon — Columbia
All By Myself — Eric Carmen — Arista
22 To 13 — Squeeze Box — The Who
23 To 17 — Take It To The Limit — Eagles

KSLQ — ST. LOUIS

Love Machine — Miracles — Tamla
Rock And Roll — Kiss — Casablanca
11 To 5 — I Write The Songs — Barry Manilow
12 To 7 — I Love Music — O Jays
23 To 16 — 50 Ways To Leave — Paul Simon

KXOK — ST. LOUIS

50 Ways To Leave — Paul Simon — Columbia
Love To Love You Baby — Donna Summer — Oasis

WGSN — BIRMINGHAM
No new additions

WHBO — MEMPHIS

Dream Weaver — Gary Wright — Warner Bros.
Breaking Up — Neil Sedaka — Rocket
Fanny — Bee Gees — RSO
23 To 18 — Evil Woman — ELO
26 To 20 — 50 Ways To Leave — Paul Simon

WMAK — NASHVILLE
No new additions

WLAC — NASHVILLE

All By Myself — Eric Carmen — Arista
Take It To The Limit — Eagles — Asylum
Extra To 24 — Love To Love You — Donna Summer

WBBO — AUGUSTA

December 1963 — Four Seasons — Warner Brothers
Baby Face — Wing And A Prayer — Wing And A Prayer
Love Is The Drug — Roxy Music — Atco
Extra To 30 — Theme From SWAT — Rhythm Heritage
Extra To 29 — Love To Love You Baby — Donna Summer
Extra To 28 — 50 Ways To Leave — Paul Simon

WNOE — NEW ORLEANS

Love Rollercoaster — Ohio Players — Mercury
12 To 3 — Convoy — C.W. McCall
21 To 13 — Squeezebox — The Who
23 To 17 — 50 Ways To Leave — Paul Simon

the big three

1. 50 Ways To Leave Your Lover — Paul Simon — Col.
2. Take It To The Limit — Eagles — Asylum
3. Rock And Roll All Night — Kiss — Casablanca

profile of the giants

1. Convoy — C.W. McCall — MGM
WDQY 14-6, WFIL 11-4, WDRQ 18-13, U-100 11-3, KNOE 12-3, WNOE 34-27, WPRO 10-2, WLAV 15-7
2. Breaking Up Is Hard To Do — Neil Sedaka — Rocket
WFIL 16-10, KLIF 9-4, WPRO Ex-25, WLAV 30-29, WING 36-17
3. Love To Love You — Donna Summer — Oasis
WLS 29-14, WXY 33-25, WLAC Ex-24, WAYS 21-9, WBBO Ex-28

WKB — KANSAS CITY

Rock N Roll All Night — Kiss — Casablanca
Fly Away — John Denver — RCA
Evil Woman — ELO — UA

KLEO — WCHITA

Wake Up — Harold Melvin — Phila. Int'l.
11 To 4 — Theme From Mahogany — Diana Ross
18 To 13 — Sing A Song — Earth Wind & Fire
26 To 20 — Slow Ride — Foghat

WDGY — MINNESOTA

Love To Love You — Donna Summer — Oasis
Walk Away From Love — David Ruffin — Motown
Sing A Song — Earth, Wind & Fire — Columbia
You Sexy Thing — Hot Chocolate — Big Tree
Rock And Roll — Kiss — Casablanca
Evil Woman — ELO — UA
8 To 3 — I Write The Songs — Barry Manilow
14 To 6 — Convoy — C.W. McCall
20 To 14 — Country Boy — Glen Campbell

KIOA — DES MOINES

Rock And Roll — Kiss — Casablanca
I Love Music — O'Jays — Phila. Int'l.
Love To Love You — Donna Summer — Oasis
18 To 10 — Evil Woman — ELO — UA
17 To 12 — Love Rollercoaster — Ohio Players
9 To 3 — Sky High — Jigsaw
8 To 2 — Fly Robin Fly — Silver Convention

WING — DAYTON

Theme From SWAT — Rhythm Heritage — ABC
Slow Ride — Foghat — Bearsville
Tracks Of My Tears — Linda Ronstadt — Asylum
Love Hurts — Nazareth — A&M
Easy As Pie — Billy Craddock — ABC
Yesterday's Hero — J.P. Young — Ariola
Breakaway — Art Garfunkel — Columbia
32 To 24 — 50 Ways To Leave — Paul Simon
31 To 20 — Play On Love — Jefferson Starship
35 To 19 — Love Machine — Miracles
36 To 17 — All By Myself — Eric Carmen
17 To 8 — Evil Woman — ELO
15 To 7 — Breaking Up — Neil Sedaka
11 To 5 — You Sexy Thing — Hot Chocolate

WCOL — COLUMBUS

Dec. 63 — Four Seasons — WB
For The Love Of You — Isley Brothers — T-Neck
Till It's Time — Jonathan Cain — October Records
Yesterday's Hero — J.P. Young — Ariola
32 To 23 — Love Machine — Miracles
37 To 30 — Take It To The Limit — Eagles

WOKY — MILWAUKEE

Fly Away — John Denver — RCA
Love Rollercoaster — Ohio Players — Mercury
Breaking Up Is Hard To Do — Neil Sedaka — Rocket
Theme From Mahogany — Diana Ross — Motown

WMPS — MEMPHIS

Walk Away From Love — David Ruffin — Motown
All By Myself — Eric Carmen — Arista
Extra To 25 — Slow Ride — Foghat

KNOE — MONROE

Goodnight And Good Morning — Cecilia & Kapono Col.
50 Ways To Leave — Paul Simon — Columbia
Till It's Time To Say Goodbye — Jonathan King — October
34 To 27 — Convoy — C.W. McCall
29 To 21 — Slow Ride — Foghat

WFOM — MARIETTA
No new additions

KLIF — DALLAS

Love To Love — Donna Sommer — Oasis
9 To 4 — Breaking Up — Neil Sedaka
10 To 5 — Paloma Blanca — George Baker
15 To 6 — Love Rollercoaster — Ohio Players

KILT — HOUSTON
No new additions

WAKY — LOUISVILLE
No new additions

WKLO — LOUISVILLE
No new additions

KHJ — LOS ANGELES

Bullet In The Gun Of Robert Ford — Elton John — MCA
Fanny — Bee Gees — RSO
All By Myself — Eric Carmen — Arista
18 To 11 — You Sexy Thing — Hot Chocolate
16 To 9 — Love Machine — Miracles

KIIS AM/FM — LOS ANGELES

Let The Music Play — Barry White — 20th Century
Wake Up — Harold Melvin & Bluenotes — Phila. Int'l.
Walk Away From Love — David Ruffin — Motown
9 To 4 — Love Rollercoaster — Ohio Players
16 To 10 — Winners And Losers — Hamilton, Joe Frank & Reynolds
20 To 11 — Country Boy — Glen Campbell
30 To 22 — Sing A Song — Earth, Wind & Fire

KFRC — SAN FRANCISCO

Bullet In The Gun Of Robert Ford — Elton John — MCA

KYA — SAN FRANCISCO

Saturday Night — Bay City Rollers — Arista
All By Myself — Eric Carmen — Arista
Love Hurts — Nazareth — A&M
Hurricane — Bob Dylan — Columbia
Country Boy — Glen Campbell — Capitol
20 To 13 — Convoy — C.W. McCall
25 To 20 — Theme From SWAT — Rhythm Heritage

KNDE — SACRAMENTO

Love Hurts — Nazareth — A&M
Winners And Losers — Hamilton, Joe Frank & Reynolds — Playboy
White Knight — Cledus Maggard — Mercury
Theme From SWAT — Rhythm Heritage — ABC
15 To 7 — Love Machine — Miracles
19 To 9 — Sing A Song — Earth, Wind & Fire

KCBQ — SAN DIEGO

Fly Away — John Denver — RCA
You Sexy Thing — Hot Chocolate — Big Tree
10 To 1 — Convoy — C.W. McCall

KISN — PORTLAND

Wake Up — Harold Melvin & Bluenotes — Phila. Int'l.
Breakaway — Art Garfunkel — Columbia
School Boy Crush — A&W — Atlantic
Love Or Leave — Spinners — Atlantic
If I Only Knew — Ozark Mt. Daredevils — A&M

KJR — SEATTLE
No new additions

KIMN — DENVER

Only Sixteen — Dr. Hook — Capitol
Baby Face — Wing And Prayer — Wing And Prayer Records
Easy As Pie — Billy Craddock — ABC
Love Or Leave — Spinners — Atlantic
Let The Music Play — Barry White — 20th Century
24 To 18 — Dec 63 — Four Seasons

CKLW — DETROIT

Evil Woman — ELO — UA
Sweet Love — Rufus — ABC
Extra To 10 — Junk Food Junkie — Larry Groce
Extra To 28 — Love Is The Drug — Roxy Music
20 To 8 — Sing A Song — Earth, Wind & Fire

WDRQ — DETROIT

Fox On The Run — The Sweet — Capitol
18 To 13 — Convoy — C.W. McCall

WLAV — GRAND RAPIDS

Love To Love You — Donna Summer — Oasis
Take It To The Limit — Eagles — Asylum
Winners And Losers — Hamilton, Joe Frank & Reynolds — Playboy
50 Ways To Leave — Paul Simon — Columbia
Dream On — Aerosmith — Columbia
15 To 7 — Convoy — C.W. McCall
17 To 11 — Evil Woman — ELO
21 To 13 — Sing A Song — Earth, Wind & Fire
25 To 19 — Fly Away — John Denver
30 To 20 — Breaking Up — Neil Sedaka

WQAM — MIAMI

50 Ways To Leave — Paul Simon — Columbia
21 To 14 — Theme From SWAT — Rhythm Heritage

WAPE — JACKSONVILLE
No new additions

WAYS — CHARLOTTE

Take It To The Limit — Eagles — Asylum
Winners And Losers — Hamilton, Joe Frank & Reynolds — Playboy
21 To 9 — Love To Love You Baby — Donna Summer
23 To 18 — Theme From SWAT — Rhythm Heritage
29 To 24 — Let The Music Play — Barry White

WLIR-FM — NEW YORK

Gil Colquitt

- Head On — BTO — Mercury
- Fish Out Of Water — Chris Squire — Atlantic (Eng.)
- Carmen — Gypsys — Mercury
- Believe It — Tony Williams Lifetime — Columbia
- Waiters Live — Island (Eng. Imp.)
- Fleetwood Mac (entire LP) — WB
- A Night At The Opera — Queen — Elektra
- † Bohemian Rhapsody — Queen — Elektra
- Last Record Album (entire LP) — Little Feat — WB

WNOE-FM — NEW ORLEANS

Brian Nichols

- NO ADDS THIS WEEK
- Rhiannon — Fleetwood Mac — WB
- Evil Woman — ELO — UA
- † Journey To Love — Stanley Clarke — Nemperor
- Equinox (entire LP) — Styx — A&M
- All By Myself — Eric Carmen — Arista

WBLM-FM — LEWISTON/PORTLAND, MAINE

Jose Diaz

- Time For Another — Ace — Anchor
- A Night At The Opera — Queen — Elektra
- Teaser — Tommy Bolin — Nemperor
- Ommadawn — Mike Oldfield — Columbia
- Second Chapter — Danny Kirwan — DJM
- Love Is The Drug — Roxy — Atco
- Masque (entire LP) — Kansas — Columbia
- † Crisis? What Crisis? (entire LP) — Supertramp — A&M
- I Think It's Gonna Last — Ace — Anchor

WSHE-FM — FT. LAUDERDALE

Dennis Lane

- Stephen Stills Live — Atlantic
- Head On — BTO — Mercury
- Feels So Good — Grover Washington, Jr. — Kudu
- Butterfly Ball — Roger Glover — UK
- Northern Lights — Band — Capitol
- Hissing Of Summer Lawns (entire LP) — Joni Mitchell — Asylum
- Head On (entire LP) — BTO — Mercury
- † — (None)

KMET-FM — LOS ANGELES

Rachael Donahue

- Live At The Lyceum — Waiters — Island
- Spoonful — Jimmy Witherspoon — Blue Note
- Short Cut, Draw Blood — Jim Capaldi — Island
- A Night At The Opera — Queen — Elektra
- — (None)
- † Crisis? What Crisis? (entire LP) — Supertramp — A&M
- Head On — BTO — Mercury

KOME-FM — SAN JOSE

Dana Jang

- Head On — BTO — Mercury
- Lycurgus — Peter Laing — Flying Fish
- Pressure Sensitive — Ronnie Laws — Blue Note
- Recycle — Nektar — Passport
- Kitsch — Randy Pie — Polydor
- Save The Whales — Country Joe McDonald — Fantasy
- Jump For Joy — Kingfish — UA
- † Touch — John Klemmer — ABC
- Jump For Joy — Kingfish — UA

CHUM-FM — TORONTO

Benjy Karch

- Head On — BTO — Elektra
- Masque — Kansas — Columbia
- Coney Island Baby — Lou Reed — RCA
- Rusty Weir — 20th Century
- Teaser — Tommy Bolin — Nemperor
- Hissing (entire LP) — Joni Mitchell — Asylum
- Crisis — (entire LP) — Supertramp — A&M
- † Royal Bed Bouncer (entire LP) — Kayak — Janus
- Back On My Feet Again (entire LP) — Sandy Davis — EMI (Eng. Imp.)

WKDA-FM — NASHVILLE

Jack Crawford

- New Ray Of Sunshine — Dobie Gray — Capricorn
- Wirefire — Savoy Brown — London
- Bohemian Rhapsody — Queen — Elektra
- All By Myself — Eric Carmen — Arista
- † Bohemian Rhapsody — Queen — Elektra

KBPI-FM — DENVER

Jean Valdez

- Head On — BTO — Mercury
- A Night At The Opera — Queen — Elektra
- Stephen Stills Live — Atlantic
- Hair Of The Dog — Nazareth — A&M
- Breakfast For Two — Country Joe McDonald — Fantasy
- 50 Ways To Leave Your Lover — Paul Simon — Columbia
- † Breakfast For Two — Country Joe McDonald — Fantasy

KZAM-FM — SEATTLE

Jon Kertzer

- G.T. Moore — Mercury
- Pour Down Like Silver — Richard/Linda Thompson — Island (Eng. Imp.)
- Lycurgus — Peter Laing — Flying Fish
- Stephen Stills Live — Atlantic
- Beans Taste Fine — Papa John Colstad — Fretless
- Hissing (entire LP) — Joni Mitchell — Asylum
- Fleetwood Mac (entire LP) — WB
- † Old Number One — Guy Clark — RCA
- Awakening — Sonny Fortune — Horizon

KYYS-FM — KANSAS CITY

Max Floyd

- Head On — BTO — Mercury
- Stephen Stills Live — Atlantic
- Crack The Sky — Lifesong
- It's Only Love — Rita Coolidge — A&M
- Royal Bed Bouncer — Kayak — Janus
- Dream Weaver — Gary Wright — WB
- Where Am I Going — Gino Vanelli — A&M
- † I Think It's Gonna Last — Ace — Anchor
- Love Is A Drug — Roxy Music — Atlantic

WWWW-FM — DETROIT

Paul Christy

- NO ADDS THIS WEEK
- Love Is The Drug — Roxy — Atco
- Slow Ride — Foghat — Bearsville
- † The Jam — Graham Central Station — WB
- Head On (entire LP) — BTO — Mercury

KZEW-FM — DALLAS

Mark Christopher

- Rusty Weir — 20th Century
- We Be Sailing — B.W. Stevenson — WB
- Head On — BTO — Mercury
- Butterfly Ball — Roger Glover — UK
- Hissing Of Summer Lawns (entire LP) — Joni Mitchell — Asylum
- Renegade — Michael Murphey — Epic
- † Crisis? What Crisis? (entire LP) — Supertramp — A&M
- Sister Moonshine (active single) — Supertramp — A&M

KIMN-FM — DENVER

Scott Kenyon

- A Night At The Opera — Queen — Elektra
- Head On — BTO — Mercury
- Flat As A Pancake — Head East — A&M
- Squeeze Box — Who — MCA
- † Still Crazy — Paul Simon — Columbia
- Titles — Barclay James Harvest — Polydor

KMYR-FM — ALBUQUERQUE

Jeff Pollack

- A Night At The Opera — Queen — Elektra
- Crisis? What Crisis? — Supertramp — A&M
- Northern Lights, Southern Cross — The Band — Capitol
- Stephen Stills Live — Atlantic
- Schoolboys In Disgrace — Kinks — RCA
- Fleetwood Mac (entire LP) — WB
- Hissing Of Summer Lawns (entire LP) — Joni Mitchell — Asylum
- † Titles — Barclay James Harvest — Polydor
- Breakfast For Two — Country Joe — Fantasy
- Touch/Waterwheels — John Klemmer — ABC/Impulse

KLOS-FM — LOS ANGELES

Dabar Hoorelbeke

- Head On — BTO — Mercury
- Hair Of The Dog — Nazareth — A&M
- Crisis — Supertramp — A&M
- Struttin' My Stuff — Elvin Bishop — Capricorn
- Siren — Roxy Music — Atlantic
- — (None)
- † — (None)

Most Added LPs

1. **Head On — BTO — Mercury**
2. **A Night At The Opera — Queen — Elektra**
3. **Butterfly Ball — Roger Glover — UK**
4. **Stephen Stills Live — Atlantic**

Most Requested Cuts

1. **Rhiannon/Entire LP — Fleetwood Mac — WB**
2. **Hissing Of Summer Lawns — Joni Mitchell — Asylum**
3. **Bohemian Rhapsody (Single Cut) — Queen — Elektra**

P.D./M.D. Projected Hits Of The Week

1. **Sister Moonshine/Entire "Crisis? What Crisis?" LP — Supertramp — A&M**
2. **Bohemian Rhapsody/Entire "A Night At The Opera" LP — Queen — Elektra**
3. **I Think It's Gonna Last/Entire "Time For Another" LP — Ace — Anchor**

KZEL — EUGENE

Stan Garrett

- Dreamboat Annie — Heart — Mushroom
- Struttin' My Stuff — Elvin Bishop — Capricorn
- New Ray Of Sunshine — Dobie Gray — Capricorn
- Leave The Reggae To Us — Greyhound — Mercury
- Old Number One — Guy Clark — RCA
- Friends — Hank Williams, Jr. — MGM
- Cascades — Danny Kirwan — DJM
- Can't You See — Hank Williams, Jr. — MGM
- † Dreamboat Annie (entire LP) — Heart — Mushroom
- Lookin' Out For Number One — BTO — Mercury
- He's A Cowboy — Bobby Bare — RCA

WZMF-FM — MILWAUKEE

Jim Roberts

- Mystic Voyage — Roy Ayers — Polydor
- Rusty Weir — 20th Century
- Stephen Stills Live — Atlantic
- Head On — BTO — Mercury
- My Best Friend/Death On Two Legs — Queen — Elektra
- Nobody But Me — Supertramp — A&M
- † Teaser — Tommy Bolin — Nemperor

KDKB — PHOENIX

Linda Thompson

- Ego Is Not A Dirty Word — Skyhook — Mercury
- Another Green World — Brian Eno — Island
- Only The Silence Remain — Murray McLaughlin — Truonith
- Planet End — Larry Coryell — Vanguard
- Frozen Love — Buckingham Nicks — Polydor
- 50 Ways — Paul Simon — Columbia
- † — (None)

KMOD — TULSA

Jim Richards

- Lucille Talks Back — B.B. King — ABC
- Time For Another — Ace — Anchor
- Sunset And Other Beginnings — Melanie — Arista
- Head On — BTO — Mercury
- A Night At The Opera — Queen — Elektra
- Stephen Stills Live — Atlantic
- We Be Sailing — B.W. Stevenson — WB
- Inside — Kenny Rankin — Little David
- I Think It's Gonna Last/I'm A Man — Ace — Anchor
- Perceive It — Melanie — Arista
- Lookin' Out For Number One — BTO — Mercury
- You're My Best Friend/Bohemian Rhapsody — Queen — Elektra
- † Too Many Rivers — Linda Ronstadt — Asylum
- Banapple Gas — Cat Stevens — A&M
- Do You Wonder? (cut) — Shawn Phillips — A&M
- Jupiter Hollow — Band — Capitol
- In France They Kiss On Main Street — Joni Mitchell — Asylum

KPFT — HOUSTON

Bruce Litvin

- Chieftains — Island
- Planet End — Larry Coryell — Vanguard
- I Love The Blues — George Duke — BASF
- G.T. Moore — Mercury
- Tropea — Marlin
- Sweet Jesus — Barclay James Harvest — Polydor
- A Damn Good Country Song — Jerry Lee Lewis — Mercury
- Style Is Changing — Sadistic Mika Band
- Love On The Radio — Skyhooks — Mercury
- † Sarah — Bob Dylan — Columbia
- I Am The Joker — Randy Pie — Polydor
- 50 Ways — Paul Simon — Columbia

WMMR-FM — PHILADELPHIA

T. Morgan

- Carmen — Gypsys — Mercury
- Ego Is Not A Dirty Word — Skyhook — Mercury
- A Night At The Opera — Queen — Elektra
- Head On — BTO — Mercury
- Let's Live Together (single) — Road Apples — Polydor
- Hard Times (single) — Peter Skellern — Private Stock
- Bohemian Rhapsody — Queen — Mercury
- Love Is The Drug — Roxy Music — Atco
- Touch — John Klemmer — ABC/Impulse
- † Ego Is Not A Dirty Word (entire LP) — Skyhook — Mercury

WXRT-FM — CHICAGO

John Platt

- Head On — BTO — Mercury
- Butterfly Ball — Roger Glover — U.K.
- Carmen — Gypsys — Mercury
- Jail — Big Mama Thornton — Vanguard
- Wild One/Fighting — Thin Lizzy — Mercury/Vertigo
- † A Night At The Opera — Queen — Elektra
- I Love The Blues — George Duke — BASF

WNEW-FM — NEW YORK

Dennis Elsas

- Head On — BTO — Mercury
- Ego Is Not A Dirty Word — Skyhook — Mercury
- Carmen — Gypsys — Mercury
- Mustard — Roy Wood — Jet (Eng. Import)
- Equinox — Styx — A&M
- — (None)
- † Ego Is Not A Dirty Word — Skyhook — Mercury

KGB-FM — SAN DIEGO

Art Schroeder

- Head On — BTO — Mercury
- Second Chapter — Danny Kirwan — DJM
- 50 Ways To Leave Your Lover — Paul Simon — Columbia
- Golden Years — David Bowie — RCA
- † In France They Kiss On Main Street — Joni Mitchell — Asylum
- Beserkley Chart Busters — Various Artists/Sampler — Beserkley

WEBN-FM — CINCINNATI

Denton Marr

- Time For Another — Ace — ABC/Anchor
- Lycurgus — Peter Laing — Flying Fish
- Swans Against The Sun — Michael Murphey — Epic
- Radio Activity — Kraftwerk — Caotit
- A Night At The Opera — Queen — Elektra
- Fandango (entire LP) — Z.Z. Top — MCA
- Over My Head/Rhiannon — Fleetwood Mac — Reprise
- † Time For Another (entire LP) — Ace — ABC/Anchor

KWST-FM — LOS ANGELES

David Perry

- Chocolate Kings — PFM — Numero Uno (Ital. imp.)
- Ego Is Not A Dirty Word — Skyhook — Mercury
- Head On — BTO — Mercury
- Radio Activity — Kraftwerk — Capitol
- Reach For The Sky — Southerland Bros. & Quiver — CBS (Eng. imp.)
- Another Man's Woman — Supertramp — A&M
- Hard Way — Kinks — RCA
- † Dirty City (single) — Southerland Bros. & Quiver — CBS (Eng. imp.)
- Rhiannon — Fleetwood Mac — WB

KSAN-FM — SAN FRANCISCO

Christie Marcus

- Butterfly Ball — Roger Glover — UK
- Head On — BTO — Mercury
- Ego Is Not A Dirty Word — Skyhook — Mercury
- Short Cut, Draw Blood — Jim Capaldi — Island (Eng. imp.)
- Another Green World — Brian Eno — Island (Eng. imp.)
- — (None)
- † — (None)

WRAS-FM — ATLANTA

Bob Bailey

- Grocery — Barefoot Jerry — Monument
- Butterfly Ball — Roger Glover — UK
- Lycurgus — Peter Laing — Flying Fish
- Fish Out Of Water — Chris Squire — Atlantic (Eng. imp.)
- Take The Money And Run — Crosby/Nash — ABC
- Evil Woman — ELO — UA
- † Horses (entire LP) — Patti Smith — Arista

WYDD-FM — PITTSBURGH

Steve Downs

- Butterfly Ball — Roger Glover — UK
- Lycurgus — Peter Laing — Flying Fish
- Dan Hill — 20th Century
- I Love The Blues — George Duke — BASF
- High Tides/Green Grass — Outlaws — Arista
- Rhiannon — Fleetwood Mac — WB
- † New York Connection — Tom Scott — Ode
- Royal Bed Bouncer (entire LP) — Kayak — Janus
- Inside (entire LP) — Kenny Rankin — Little David
- Eyes Of An Only Child — Tom Jans — Columbia

FM OUTLETS REPORT THE:

- **ALBUMS ADDED**
- * **MOST REQUESTED LP CUT(S)**
- † **PROJECTED HIT(S)**

r&b ingredients

Well we're now into the new year and it looks like things are going to continue at the torrid pace which began weeks before Christmas. Even though there was a lull for a couple of weeks on new product the first quarter of '76 looks to have some interesting and exciting product.

Arista Records will continue with more fine product. Expected single releases come the first of the year include **Harvey Mason's** new single "Marchin' In The Streets," off the LP of the same name. **General Johnson** formerly of **Chairman of the Board** will release his first single for Arista entitled "All In The Family." Also look for new singles by **Gil Scott-Heron**, **Brecker Brothers**, **Mike & Bill**, **Linda Lewis**, newcomer **Novella Nelson** and a new single by **Jeff Perry** entitled "Unforgettable Person." Also Arista will re-service on **Martha Reeves** "Higher And Higher," and **Ralph DeBlanc's** "Oh No, Not My Baby." Also Arista's Jazz Freedom series is scheduled to have a few releases during the month of January.

Buddah will be coming out with **Gladys Knight and the Pips** "Greatest Hits" to bring in the new year. . . . **Atlantic Records** will also have some product coming such as the new **Major Harris LP** "Jealousy," "Love Lock," by **Gene Page** and **Esther Phillips**, "Confessin' The Blues." For the disco minded Atlantic will release a Disco Trek LP which will contain recent Atlantic disco hits. . . . Single-wise the first of the year will see reseriving a few singles. They include "Just Too Many People," by **Revelation**, "I Had A Love," **Ben E. King** and **Aretha Franklin**, "You." **Casablanca's** first release of the year will be the **Parliaments** entitled "Mother Ship Convention." **Chocolate City Records** release is "Find My Way," by the **Cameos**.

All Platinum will be releasing 12 LPs the first couple of months of the year with the first product coming out being **Chuck Jackson**, "Needing You, Wanting You," which is also the title of his latest single. "Being Down To Earth," by the **Rimshots**, "Lucky Girl," **Retta Young** and "Back To My Roots," **Solomon Burke**. . . . **Capitol Records** looks to have another exciting new group on its hands with **Brown Sugar**. **Brown Sugar** are three young ladies that can sing-sing-sing. Their latest single which will surely make them contenders in 1976 is "The Game Is Over." **Dobie Gray**, being quiet for a while has a new LP release on **Capricorn** which smells like a monster. The title of **Dobie's** latest is "New Ray Of Sunshine."

ABC Records also has some hot things coming out and already out. The **Four Tops** fresh from their hit "We All Gotta Stick Together," look to have another with "Mama You're All Right With Me." Two blues legends in their own time both have new singles. **Bobby "Blue" Bland** has got a monster on his hands with "Today I Started Loving You Again" and **B.B. King** is not far behind with his latest "When I'm Wrong." **The Miracles** hotter than a pistol were in L.A. for the holidays but when you're hot you're hot and the guys have a month loaded with bookings in January. Their tour begins in January at the famed **Apollo Theatre**, and then shifts down to Maryland and then on to the **Just Jazz Club** in Philly. "Love Machine" is still very strong across the board.

During the holidays people usually lay back and enjoy themselves. However, **KC and Sunshine Band** are hard at work down in Florida. KC is now in the process of producing five new LPs. LPs currently in the works include KC and Sunshine Band. **The Sunshine Band**, **George McCrae**, **Fire**, the female background vocalists for KC and **Jimmy "Bo" Horne**. KC also recently taped **Mike Douglas Show**. The show will air Jan. 14 and in one segment K.C. shows **Milton Berle** and **Jackie Gleason** how to do the "Hustle." K.C. is also taping the 90 minute special entitled "Super Night At The Super Bowl" with a host of superstars.

Scepter has some interesting releases coming in January. They include the new one by **South Shore Commission** entitled "Train Called Freedom," **Bobby Morre** "Try To Hold On," the latest by the B.T. Express "Close To You," and "Baby, I'm Sorry" by **Phillip and Lloyd**, off the **Blues Busters** LP.

Pi Kappa is also looking to make a strong bid the first quarter with a new one by **Jimmy Briscoe and the Little Beavers** entitled "Ain't No Way To Stop My Love." An LP by the **Super Disco Band**, and a new single by the **Calendars** entitled "Good Old Funky Music." . . . **The Stylistics** will be coming with a new single the middle of January entitled "You Are Beautiful," the title cut from their latest LP. . . . **Poison** will have a new single on **Roulette** the first of the year entitled "Get Up And Move Your Body." . . . **Nashboro** has got the gospel and the first month of the year will feature some fine gospel releases. On the **Creed** label **Gloria Spencer** will release a new one entitled "For Once In My Life," the **Sensational Williams Brothers** will release an LP by the same name. **Professor Harold Boggs** will have a new one entitled "If You Just Hold Out." The **Harmonizing Four** with a new one entitled "Lord Help Us To Hold On." **Bright Stars** have a new one entitled "God Is Still On The Throne" and the **Supreme Angels** new LP will be entitled "In Love With God." R&b wise **Freddie North** will have a LP out on **Mankind** entitled "Cuss The Wind" and **Slim Harpo** will release a two record set entitled "Slim Knew The Blues." **Knoth and Meads Company** has been reappointed to handle advertising and public relations for the second consecutive year for the **Southern California Kool Jazz Festival**. The festival is scheduled for July in San Diego Stadium. . . . An interesting record to watch closely has been released. It could be the real sleeper of the year. It is entitled "Do You Love Me" and it is by **Lowell Fulsom**, longtime blues great. It could be a monster and it's one **Granite**.



CROCKER AND BOHANNON — Seen at the recent press party held at the Leviticus disco to celebrate the release of the new "Bohannon" LP are WBLS dj Frankie Crocker and Dakar recording artist Hamilton Bohannon.

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TOP 50 R&B ALBUMS

| | | | | |
|----|--|----|---|----|
| 1 | GRATITUDE Earth, Wind & Fire (Columbia PG 33694) | 27 | TRACK OF THE CAT Dionne Warwick (Warner Bros. BS 2893) | 33 |
| 2 | WAKE UP EVERYBODY Harold Melvin & The Blue Notes (Phila. Int'l. PZ 33808) | 28 | MAN-CHILD Herbie Hancock (Columbia PC 33812) | 27 |
| 3 | FAMILY REUNION The O'Jays (Phila. Int'l. PZ 33807) | 29 | JOURNEY TO LOVE Stanley Clarke (Nemperor NE 433) (Dist: Atlantic) | 25 |
| 4 | LOVE TO LOVE YOU BABY Donna Summer (Oasis OCLP 5003) (Dist. Casablanca) | 30 | IS IT SOMETHING I SAID Richard Pryor (Warner Bros. MS 2227) | 26 |
| 5 | RUFUS FEATURING CHAKA KHAN (ABC ABCD 909) | 31 | WHEN LOVE IS NEW Billy Paul (Phila. Int'l. PZ 33843) | 34 |
| 6 | LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers (Curton CU 5005) | 32 | MIDNIGHT LIGHTNING Jimi Hendrix (Warner Bros. MS 2229) | 32 |
| 7 | DRAMA V The Dramatics (ABC ABCD 916) | 33 | AL GREEN IS LOVE (Hi SHL 32092) (Dist: London) | 28 |
| 8 | FEELS SO GOOD Grover Washington, Jr. (Kudu KU 24) | 34 | YOU GOTTA WASH YOUR ASS Redd Foxx (Atlantic SD 18157) | 38 |
| 9 | WHO AM I David Ruffin (Motown M6-849S1) | 35 | SHAME ON THE WORLD Main Ingredient (RCA APL 1-1003) | 37 |
| 10 | MAKING MUSIC Bill Withers (Columbia PC 33704) | 36 | MUSIC MAESTRO PLEASE Love Unlimited Orchestra (20th Century T-480) | 43 |
| 11 | SPINNERS LIVE Spinners (Atlantic SD 2-910) | 37 | BOHANNON (Dakar DK 76917) | 49 |
| 12 | MOVIN' ON Commodores (Motown M6-848S1) | 38 | HOT CHOCOLATE (Big Tree BT 89512) | 39 |
| 13 | HONEY Ohio Players (Mercury SRM 1-1038) | 39 | DANCE YOUR TROUBLES AWAY Archie Bell & The Drells (TSOP PZ 33844) | 40 |
| 14 | YOU Aretha Franklin (Atlantic SD 18151) | 40 | LUCILLE TALKS BACK B.B. King (ABC ABCD 898) | 31 |
| 15 | KC AND THE SUNSHINE BAND (T.K. 603) | 41 | SAFETY ZONE Bobby Womack (U.A. LA 544-G) | 45 |
| 16 | SAVE ME Silver Convention (Midland Int'l. BKL 1-1129) | 42 | KICKIN' The Mighty Clouds Of Joy (ABC ABCD 899) | 46 |
| 17 | PLACES AND SPACES Donald Byrd (Blue Note BNLA 549-G) (Dist. UA) | 43 | DON CORNELIUS PRESENTS THE SOUL TRAIN GANG Soul Train Gang (Soul Train BVL 1-1287) (Dist: RCA) | 41 |
| 18 | CITY LIFE The Blackbyrds (Fantasy F-9490) | 44 | NEW YORK CONNECTION Tom Scott (Ode SP 77033) | 47 |
| 19 | PHILADELPHIA FREEDOM MF5B (Phila. Int'l. PZ 33845) | 45 | SUPERSOUND Jimmy Castor Bunch Featuring The Everything Man (Atlantic SD 18150) | 35 |
| 20 | HOUSE PARTY Temptations (Gordy G6-97381) | 46 | CITY OF ANGELS Miracles (Tamil T6-339S1) | 36 |
| 21 | 2ND ANNIVERSARY Gladys Knight & The Pips (Buddah BDS 5639) | 47 | THE THREE DEGREES LIVE (Phila. Int'l. PZ 33840) | — |
| 22 | MAHOAGANY Original Soundtrack (Motown M6-858S1) | 48 | FANCY DANCER Bobbi Humphrey (Blue Note BNLA 550-G) (Dist. UA) | 48 |
| 23 | INSEPARABLE Natalie Cole (Capitol ST 11429) | 49 | FREE TO BE MYSELF Edwin Starr (Granite GS 1005) | 50 |
| 24 | PICK OF THE LITTER Spinners (Atlantic SD 18141) | 50 | BARRY WHITE'S GREATEST HITS (20th Century 493) | 42 |
| 25 | RATTLESNAKE Ohio Players (Westbound W-211) | | | |
| 26 | THE SALSOU ORCHESTRA (Salsoul Records SZS 5501) | | | |

Joe Simon keeps pumping out the hits and his latest on **Spring** is no exception. **Joe's** latest super hit is "I Need You, You Need Me." **Motown** really cooked the last quarter of the year and the first quarter of the new year looks like much of the same. Look for new singles by the **Temptations**, "Keep Holdin' On," **Eddie Kendricks**, "He's A Friend," a new **Junior Walker** LP and single, "I'm So Glad." Also heard that **Stevie** and **Marvin** will be coming with LPs and singles simultaneously the latter part of January. Also look for a new **Diana Ross** single at the end of the month with an LP to follow in February. **Jermaine Jackson** will also release a single at the end of the month with an LP to follow in February or March. Also **Motown** will release its third **Discotech** LP in January.

Even though the week has been slow, the **Cash Box** offices were brightened last week because **Lenny White** dropped by. **Lenny**, the drummer with **Chick Corea** and **Return To Forever** has his own LP out entitled "Venusian Summer" on **Nemperor**. Some of the fine selections on his LP include the title cut and "Chick Fried Steak." **Lenny** originally from Washington D.C. believe it or not never had a drum lesson. His dad bought him his first set of drums at an early age and **Lenny** just picked it up from watching other musicians in the D.C. area. **Lenny** said regarding his drumming style is that he likes to finesse his drums rather than beat on them. "I feel I can do just as much as anybody by just maintaining my technique and finesse." Future plans for **Lenny** include a new LP with **Chick** and **Return To Forever** on **Columbia** soon. He also plans on doing another solo LP for **Nemperor**. **Chick** and **Co.** plan to go on tour sometime this summer across the country. Two of **Lenny's** favorite pastimes when not playing his drums are reading and talking about science fiction books and listening and watching **Richard Pryor**. Saw an exciting new group of gals perform in a hotel room in **Westwood** last week. The gals are known as **Milk and Honey** and they can really sing. Watch for this group to be big in '76 — more details later. . . .

More good news for the coming year is that **Hodges James & Smith** have pulled together the necessary financing to start production on their play "I Heard That." The girls will start going into full time rehearsals immediately after they finish a gig at the **Etc. Club** in L.A. The play is scheduled to open sometime in the next couple of months at the **Huntington Hartford** . . . that's soul

jess levitt

CASH BOX TOP 100 R&B

| | | | | | | | | |
|----|---|-----|----|---|-----|-----|--|-----|
| 1 | WAKE UP EVERYBODY Harold Melvin & The Blue Notes (Phila. Int'l ZS 8-3579) | 1/3 | 35 | SCHOOL BOY CRUSH Average White Band (Atlantic 45-3304) | 1/3 | 68 | SOUL TRAIN '75 Soul Train Gang (RCA SB 10400) | 55 |
| 2 | WALK AWAY FROM LOVE David Ruffin (Motown M1376FA) | 3 | 36 | LOVING POWER Impressions (Curton CBS 0110) | 37 | 69 | I'LL CARE FOR YOU Jimmy Briscoe & The Little Beavers (Pi Kappa PK 700A) | 69 |
| 3 | LOVE MACHINE The Miracles (Tamla T54262F) | 4 | 37 | I DON'T WANT TO LEAVE YOU Debbie Taylor (Arista AS 144) | 40 | 70 | FATHER FATHER Kool And The Gang (DeLite DEP 1563) | 88 |
| 4 | SING A SONG Earth, Wind & Fire (Columbia 3-10251) | 5 | 38 | CHANGES (MAKES YOU WANT TO HUSTLE) Donald Byrd (United Artists 726) | 38 | 71 | LADY BUMP Penny McLean (Atco 7038) | 80 |
| 5 | LOVE TO LOVE YOU BABY Donna Summer (Oasis 401) | 8 | 39 | SWEET THING Rufus featuring Chaka Khan (ABC 12149) | 54 | 72 | THE DEVIL IS DOING HIS WORK Chi-Lites (Brunswick 55525) | 89 |
| 6 | LOVE ROLLERCOASTER Ohio Players (Mercury 436) | 2 | 40 | HOT (I NEED TO BE LOVED, LOVED, LOVED, LOVED) James Brown (Polydor 14301) | 43 | 73 | ALWAYS THERE Ronnie Laws (Blue Note BN XW 738Y) | 77 |
| 7 | I LOVE MUSIC O'Jays (Phila. Int'l ZS 8-3577) | 6 | 41 | I DESTROYED YOUR LOVE - PART I Special Delivery (Mainstream MRL 5573) | 44 | 74 | IT'S TOO LATE Johnny Guitar Watson (Fantasy F752 A-M) | 59 |
| 8 | LET'S DO IT AGAIN The Staple Singers (Curton CMS 0109) | 9 | 42 | LET THE MUSIC PLAY Barry White (20th Century 2265) | 53 | 75 | I WANT TO DANCE WITH YOU (DANCE WITH ME) Ritchie Family (20th Century TC 2252) | 78 |
| 9 | DO YOU KNOW WHERE YOU'RE GOING TO (THEME FROM MAHOGANY) Diana Ross (Motown M1377-F) | 10 | 43 | I'M NEEDING YOU, WANTING YOU Chuck Jackson (All Platinum 2360A) | 52 | 76 | I'M IN HEAVEN Touch Of Class (Midland Int'l. MB 10393) | 64 |
| 10 | TURNING POINT Tyrone Davis (Dakar DK 4550) | 13 | 44 | I GOT OVER LOVE Major Harris (Atlantic 45-3303) | 51 | 77 | LOVE STEALING Bobby Sheen (Chelsea CH 3034) | 83 |
| 11 | YOU SEXY THING Hot Chocolate (Big Tree 16047) | 12 | 45 | IT'S ALRIGHT (THIS FEELING) Notations (Gemigo GMS 0503) | 45 | 78 | CLOSE TO YOU B.T. Express (Roadshow RDJ 7005) | — |
| 12 | ONCE YOU HIT THE ROAD Dionne Warwick (WB 8154) | 15 | 46 | PUTTIN' IT DOWN TO YOU Jackie Moore (Kayvette 5124) | 48 | 79 | DON'T LET ME BE LONELY TONIGHT Nancy Wilson (Capitol 4189) | 86 |
| 13 | WHAT'S COME OVER ME Margie Joseph & Blue Magic (Atco 7030) | 14 | 47 | I NEED YOU, YOU NEED ME Joe Simon (Spring SPR 163) | 58 | 80 | (WHAT'S THE NAME OF THIS FUNK) SPIDERMAN Ramsey Lewis (Columbia 3-10235) | 87 |
| 14 | MAKE LOVE TO YOUR MIND Bill Withers (Columbia 3-10255) | 16 | 48 | THE SOUL CITY WALK Archie Bell & The Drells (TSOP 8-4774) | 57 | 81 | A CHANCE FOR PEACE Lonnie Liston Smith & The Cosmic Echoes (Flying Dutchman DB 10392) | 81 |
| 15 | THAT'S THE WAY I LIKE IT KC & The Sunshine Band (T.K. 1015) | 11 | 49 | BABY FACE The Wing And A Prayer Fife And Drum Corps (Wing & A Prayer Record Co. HS 103) (Dist. Atl.) | 56 | 82 | MAMA YOU'RE ALL RIGHT WITH ME Four Tops (ABC 12155) | — |
| 16 | THEME FROM S.W.A.T. Rhythm Heritage (ABC 12135) | 18 | 50 | DISCO SAX Houston Person (20th Century WT 5015) | 50 | 83 | ABYSSINIA JONES Edwin Starr (Granite G532A) | — |
| 17 | FULL OF FIRE Al Green (Hi SN 2300) | 7 | 51 | YOU Aretha Franklin (Atlantic 3311) | 61 | 84 | HOLLYWOOD HOT The Eleventh Hour (20th Century 2215) | 66 |
| 18 | LOVE OR LEAVE Spinners (Atlantic 45-3309) | 25 | 52 | WE GOT TO GET OUR THING TOGETHER The Dells (Mercury 73723) | 20 | 85 | LE LO LI Sly Stone (Epic 8-50175) | 85 |
| 19 | SLIP AND DO IT Betty Wright (Alston 3718) | 22 | 53 | GOING DOWN SLOWLY The Pointer Sisters (ABC/Blue Thumb BTA 268) | 24 | 86 | TANGERINE Sal Soul Orchestra (Sal Soul Records SZ 2004) | — |
| 20 | FREE RIDE Tavares (Capitol P4184) | 21 | 54 | YOU'RE FOOLIN' YOU Dramatics (ABC 12150) | 72 | 87 | SAGGITARIAN AFFAIR Ronnie McNeil (Prodigal PLP 0620F) | 93 |
| 21 | INSEPARABLE Natalie Cole (Capitol P4193) | 26 | 55 | HONEY 1 George McCrae (T.K. 1016) | 62 | 88 | THAT OLD BLACK MAGIC The Softones (Avco AV 4663) | 98 |
| 22 | LET'S DO THE LATIN HUSTLE Eddie Drennon & B.B.S. Unlimited (Friends & Co T-124) | 23 | 56 | VALENTINE LOVE Norman Connors (Buddah 499) | 30 | 89 | YOU OUGHTA BE HERE Eleanor Grant (Columbia 3-10268) | 97 |
| 23 | WHERE THERE'S A WILL THERE'S A WAY Bobby Womack (United Artists XW 735-Y) | 29 | 57 | WE'RE ON THE RIGHT TRACK South Shore Commission (Wand W11291) | 33 | 90 | I FEEL SO GOOD AGAIN Moments (Stang ST 5064B) | 94 |
| 24 | PART TIME LOVE Gladys Knight & The Pips (Buddah BDA 513) | 17 | 58 | SUNNY Yambu (Montuno GDJ 8003) (Dist. Pip) | 70 | 91 | BAD LUCK Atlanta Disco Band (Ariola America 7611) | 92 |
| 25 | NURSERY RHYMES (PART I) People's Choice (TSOP ZS 8-4773) | 28 | 59 | FOR THE LOVE OF YOU (PART 1 & 2) Isley Brothers (T-Neck ZS 8-2259) | 41 | 92 | ROCK YOUR BABY KC & The Sunshine Band (T.K. 1018) | 96 |
| 26 | EVERY BEAT OF MY HEART Crown Heights Affair (DeLite DEP 1575) (Dist. Pip) | 27 | 60 | JUST YOUR FOOL Leon Haywood (20th Century TC 226) | 84 | 93 | FUNNY HOW TIME SLIPS AWAY Arthur Prysock (Old Town Records 108) | 95 |
| 27 | THE BEST PART OF A MAN Wilson Pickett (Wicked Records 8101) | 31 | 61 | BOOGIE FEVER Sylvers (Capitol 4179) | 82 | 94 | (I'M YOUR) FRIENDLY NEIGHBORHOOD FREAK Calvin Arnold (IX Chains NCS 7013) | — |
| 28 | SHAME ON THE WORLD Main Ingredient (RCA 10431) | 34 | 62 | GOLDEN YEARS David Bowie (RCA 10441) | 63 | 95 | LADY, LADY, LADY Boogie Man Orchestra (Boogie Man 226) | 99 |
| 29 | FLY, ROBIN, FLY Silver Convention (Midland Int'l. 10339) | 19 | 63 | BABY IT'S YOU Masqueraders (Hot Buttered Soul 12141) | 65 | 96 | DO WHAT YOU FEEL (PART I) Rimshots (Stang ST 5065A) | — |
| 30 | SWEET LOVE Commodores (Motown 1381) | 46 | 64 | I HAD A LOVE Ben E. King (Atlantic 3308) | 74 | 97 | GIMME SOME (OF YOUR LOVE) Norma Jenkins (Desert Moon DM 6400) | 100 |
| 31 | HOLD BACK THE NIGHT The Trammps (Buddah BDA 507) | 42 | 65 | IN LOVE FOREVER Whispers (Soul Train 10430) | 76 | 98 | SUNNY '76 Bobby Hebb (Laurie LR 3638) | — |
| 32 | FUNKY WEEKEND Stylistics (Avco 4661) | 32 | 66 | HAPPY Eddie Kendricks (Tamla T54236FA) | 47 | 99 | I COULD HAVE DANCED ALL NIGHT Biddu Orchestra (Epic 8-50173) | — |
| 33 | (ARE YOU READY) DO THE BUS STOP The Fatback Band (Event EV 277) | 36 | 67 | CARIBBEAN FESTIVAL Kool & The Gang (DeLite DEP 1573) (Dist. Pip) | 49 | 100 | FIND YOURSELF SOMEBODY TO LOVE Rhythm (Polydor 14288) | — |
| 34 | QUIET STORM Smokey Robinson (Tamla T5426FA) | 39 | | | | | | |

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

| | | | | | | | |
|---|-----|---|----|---|----|--|----|
| A Chance For Peace (Cosmic Echoes - BMI) | 81 | Golden Years (Bewlay/Chrysalis/MainMan - ASCAP) | 62 | Le Lo Li (Stone Flower - BMI) | 85 | Sunny '76 (Portable Music - BMI) | 98 |
| Abyssinia Jones (ATV/Zonal - BMI) | 83 | Happy (Jobete - ASCAP/Stone Diamond - BMI) | 66 | Let The Music Play (Sa-Vette/January - BMI) | 42 | Sweet Love (Jobete/Commodores - ASCAP) | 30 |
| Always There (Fizz/At Home - ASCAP) | 73 | Hold Back (Golden Fleece/Mured - BMI) | 31 | Let's Do It Again (Warner-Tamerlane - BMI) | 8 | Sweet Thing (Amer. Broadcasting - ASCAP) | 39 |
| (Are You Ready) Do The Bus Stop (Cita - BMI) | 33 | Hollywood Hot (Heart's Delight - BMI) | 84 | Let's Do The Latin Hustle (Damit - BMI) | 22 | Tangerine (Famous Music - ASCAP) | 86 |
| Baby Face (WB - ASCAP) | 49 | Honey 1 (Sherlyn - BMI) | 55 | Love Machine (Jobete/Grimora - ASCAP) | 3 | That Old Black Magic (Famous - ASCAP) | 88 |
| Baby It's You (Dolfin/U A - ASCAP) | 63 | Hot 'Dynamite/Belinda/Unichappell - BMI) | 40 | Love Or Leave (Mighty Three - BMI) | 18 | That's The Way (Sherlyn - BMI) | 15 |
| Bad Luck (Blackwood - BMI) | 91 | I Destroyed Your (Van McCoy/Brent - BMI) | 41 | Love Rollercoaster (Sutra - BMI) | 6 | The Best Part (Sherlyn - BMI) | 27 |
| Boogie Fever (Perren-Vibes/Bull Pen - BMI) | 61 | I Don't Want To (Diversified - ASCAP) | 37 | Love Stealing (Stone Diamond - BMI) | 77 | The Devil Is Doing (Julio-Brian - BMI) | 72 |
| Caribbean Festival (Delightful/Gang - BMI) | 67 | I Feel So Good Again (Gambi - BMI) | 90 | Love To Love (Sunday/Cafe Amer. - ASCAP) | 5 | Theme From Mahogany (Jobete - ASCAP/Screens Gems/Columbia - BMI) | 9 |
| Change (Alruby - ASCAP) | 38 | I Got Over (Wimot/Sacred Pen - BMI) | 44 | Loving Power (Jay's Enterprises/Chappell - ASCAP) | 36 | Theme From S.W.A.T. (Spellgold - BMI) | 16 |
| Close To You (US Songs/Blue Seas/Jac - BMI) | 78 | I Had A Love (Nick-O-Vel - ASCAP) | 64 | Make Love To You (Golden Withers - BMI) | 14 | The Soul City Walk (Mighty Three - BMI) | 48 |
| Disco Sax (Bridgeport/Jibara - BMI) | 50 | I'll Care For You (Wanderik - BMI) | 69 | Mama You're (ABC/Dunhill/One A Four Kind - BMI) | 82 | Turning Point (Julio-Brian/Content - BMI) | 10 |
| Don't Let Me (Country Road/Blackwood - BMI) | 79 | I Love Music (Mighty Three - BMI) | 7 | Nursery Rhymes (Mighty Three - BMI) | 25 | Valentine Love (Electrocord - ASCAP) | 56 |
| Do What You Feel (Gambi - BMI) | 96 | I'm In Heaven (Diagonal/Steals Bros - BMI) | 76 | Once You Hit (Mighty Three/Sacred Pen - BMI) | 12 | Wake Up Everybody (Mighty Three - BMI) | 1 |
| Every Beat Of My Heart (Delightful - BMI) | 26 | I'm Needing You (Gambi - BMI) | 43 | Part Time Love (Kipahula - ASCAP) | 24 | Walk Away From Love (Charles Kipps - BMI) | 2 |
| Father Father (Delightful/Gang - BMI) | 70 | I Want To Dance (Can't Stop - BMI) | 75 | Puttin' It Down To You (Colgems - ASCAP) | 46 | We Got To Get (Groovesville - BMI) | 52 |
| Find Yourself Somebody (Double Trouble/Blackwood - BMI) | 100 | Just Your Fool (Jim-Edd - BMI) | 60 | Quiet Storm (Bertam - ASCAP) | 34 | We're On The Right Track (Nickel Shoe/Six Strings - BMI) | 57 |
| Fly Robin Fly (Midson - ASCAP) | 29 | Lady Bump (Al Gallico - BMI) | 71 | Rock Your Baby (Sherlyn - BMI) | 92 | What's Come Over Me (W.I.M.O.T. - BMI) | 13 |
| For The Love Of You (Bovina - ASCAP) | 59 | Lady, Lady, Lady (Denture Whistle - BMI) | 95 | Sagittarian Affair (Crishelle/Mac West - BMI) | 87 | (What's The Name Of This Funk) Spiderman (Eiber/Pamola - BMI) | 80 |
| Free Ride (Silver Steel - BMI) | 20 | | | School Boy Crush (Average - BMI) | 35 | Where There's A Will (Chartwell - BMI) | 23 |
| Full Of Fire (Jac & Al Green - BMI) | 17 | | | Shame On The World (Incredible/Proud Tunes - BMI) | 28 | You (Jay's Enterprises/Chappell - ASCAP) | 51 |
| Funky Weekend (Avco Embassy - ASCAP) | 32 | | | Sing A Song (Sagittfire - BMI) | 4 | You Oughta Be Here (Tree - BMI) | 89 |
| Funny How Time (Tree - BMI) | 93 | | | Slip And Do It (Cachand - BMI) | 19 | You're Foolin' You (Groovesville - BMI) | 54 |
| Gimme Some (Of Your Love) (Desert Moon/Wesaline - BMI) | 97 | | | Soul Train '75 (Spectrum VII - ASCAP) | 68 | You Sexy Thing (Finchley - ASCAP) | 11 |
| Going Down Slowly (Warner-Tamerlane/Marsaint - BMI) | 53 | | | Sunny (Portable & MRC - BMI) | 58 | | |



**Mostly P.D.Q. Bach
With Professor Peter
Schickele**

EVERY FISHER HALL, NYC — Anna Russell acted as mistress of ceremonies introducing various musical anomalies. A man played "The William Tell Overture" on his face. Another, known as the "Evel Knievel of music," played the tuba while standing on his head. Of course he was wearing a crash helmet. The audience favorite was a virtuoso who simulated a trumpet with his hands and mouth. Where was Ted Mack?

After an hour of this lunacy, Professor Peter Schickele arrived tip-toeing down the rail from the second promenade. Mr. Schickele, the foremost and only authority on P.D.Q. Bach (his creation, who records for Vanguard) recounted the latest tales of new uncovered music composed by the distant relative of Johann Sebastian, which the family prefers to keep quiet.

Schickele shines as a master comedian in this monologue. His puns and witticisms were amusingly clever and occasionally, in the case of something too contrived, the audience began to hiss. This is more of a ritual mainly exercised on the stage manager, William Walters, whose dead pan expressions spurred the audience on.

The musical humor was not quite as funny as its program notes, which set high expectations. Mixing classical collages with Hawaiian nose humming only brought lukewarm reactions. The New York Pick Up Ensemble and Da Brooklyn Boys Chorus, who performed a mass in Pig Latin, added to the madness but overall the music took a back seat to the random verbal nonsense. The last line in the program notes epitomized the P.D.Q. Bach concert (promoted by George Schutz). "Members of the audience who must leave the auditorium before the end of the concert are more to be envied than pitied." l.c.

Kansas

RIVERSIDE JR. COLLEGE, RIVERSIDE — For the longest period of time the — of musical contention was that really good fusions of rock and classical forms came from the other side of the Atlantic. Sure, Americans are damned good rockers but when it comes to real longhair music the form is better left to the English. True? Not true. My defense: Kansas at Riverside Jr. College.

Kansas (an Epic blast from the heartland) worked on an as yet untried mixture of hard roots rock and roll and classical lines that often bordered on the operatic.

The blend of the two influences worked by virtue of the band's non-overindulgence of both. At one point in the proceedings the rock passages were predominant while the classical strains added subtle backing lines and textures. Then it became the more fragile elements of catgut and keyboards that spearheaded progressive runs while the thundering rock herd played an almost bluesy muted support.

At various points in the bands set the wide variety of influences present in Kansas's music became evident. The obvious measures of rock and classical as well as distorted blues, jazz and elements of the yellow brick road and Oz swirled in a constant fluid motion.

Kansas at Riverside was proof positive that Americans can do it too. m.s.

**Steve Harley and
Cockney Rebel**

THE ROXY, L.A. — Of late the whole concept of popular music has reverted to one of upfront and overt projection of ideas to the audience. But there is a more subtle side to the art. It's being dramatic and effective without being overbearing. Steve Harley's recent Roxy gig was such an exercise in restraint.

Harley (Capitol's answer to Dietrich) has transplanted the pop person into an almost cabaret-like atmosphere where voicings and posturings all too familiar take on new urgency and the power to sway.

Harley's set was a series of accepted musical influences sifted through a fine theatrical net as the expected strengths of pop, rock and ballad numbers were buoyed by a fresh, yet antique coat of paint. Harley's vocal musings proved particularly defined on the bareness of uptempo numbers as the combination of Harley's muted lyrics and taut backing from the latest and best edition of Cockney Rebel put each nuance and particle of the genre in away from the whole perspective.

Harley's approach to ballads and self reflecting songs was an exercise in creativity unto itself, as some at-odds influences came forcefully together. It was Harley as a scuffling coffee-house Dylan, spitting out phrases over a musical backing that was mutated big band over a level ground of folk. It all fit.

But it remained for Harley's final song to drive home where his musical head is at. The song, a blues tainted paean, escalated into an emotional harangue as Harley begged, pleaded and finally brought the audience to a level of positive submission to a music that is often subtle in approach but all powerful in finale.

Steve Harley and Cockney Rebel at The Roxy were bits and pieces of long ago but not far away. m.s.

Michael Quatro

THE STARWOOD, L.A. — With few exceptions musicians that attempt a fusion of classical and rock forms are regulated, despite best efforts, to a mere novelty item. The recognizable format of mixing the two strains is often the reason. Michael Quatro at The Starwood made his mixture work as valid music as opposed to nonsubstantial flash.

Quatro (a United Artists Bach buster) worked his set in a way most musicians in the mutated form do not. His was a segmented series of songs that showcased the scattered influences first as a whole and then as the individual elements.

Quatro's keyboard abilities powered the opening numbers as runs of longhair and boogie interwove for a full-bodied musical statement. Of particular note was the playoff between keyboards and guitar as riffs and lightning progressions ran at musical odds.

From this point Quatro and company moved into some individual slices as jazz-cultured and blatant classical pieces alternated with down in the dirt funk (circa "Hall Of The Mountain King") and rock. Quatro was joined during the set by sister Patti who aided and abetted on bluesy vocals and axe licks.

The remainder of the songs returned full circle to the effective inbreeding of the two facets as an overall aura of the concert hall and majesty circulated through the Starwood confines.

Subdued lighting and the overall professionalism of Quatro's backing unit were major pluses in the set but the normally rowdy nature of the Starwood audience proved the true barometer of Quatro's worth. m.s.

They were sitting and listening. m.s.

soul waves

More Reflections On Black Music '75

Bill Parris, WSID, Baltimore — "In 1975 I was gratified to see a continued mass acceptance of black artists. The time where an artist can be looked at as having strictly black appeal without crossing over is nearly over. Black music seemed to set the tempo of the year, and black radio, and black album radio were largely responsible.

"Disco was an influential factor, but I would not choose to recognize it as a separate entity; rather, I see it as a continuation of the danceability and mass appeal that most good popular music has always had. Although the black album format is nothing completely new, I feel that disco style programming filled a void left by tight playlists, providing a new musical form for the 18 to 34 audience."

Jeff Dixon, WNJR, Newark — "Disco has been the focus of attention this year, with producers tending more and more toward disco oriented music. The disco trend has changed the whole concept of programming for radio.

"There are two sides to the picture though; while disco has proven successful for the music industry on all levels, a certain segment of the listening public that likes variety in music has been deprived. We've seen a variation within disco music, but not much variety in music. With the end of '75, artists like **Natalie Cole**, **Chuck Jackson** and **David Ruffin** began inroads, and I think we'll see people like **Hubert Laws**, **Ronnie Laws** and **Donald Byrd** becoming more and more important. I also liked the O'Jays' lyrics, because they talked about politics and the plight of people, and I think that since radio communicates mainly with young people, what they're doing is very important.

"Another thing I've thought about is the 'superstar' artist who has priced himself right out of the market for live appearances. Small cities often don't see concerts by major artists since promoters simply can't afford to put them on. In '76, I think the ego will have to come down if artists expect exposure in small communities."

Harry Jeffery, WOOK, Washington, D.C. — "I'd rather look ahead to the new year rather than back at '75, an eventful and often harrowing year. I'm trying to get myself closer to what is happening in the world as a whole. We're trying to bring our station closer through the news department and our music programming. I feel that love, trust and understanding are the things that will keep the world going, and that is what I think **Harold Melvin**, the **O'Jays** and **Lonnie Liston Smith** have talked about, and will continue to be concerned with, along with **Stevie Wonder**, who I'm expecting great things from. The issue is survival, and to survive we've got to come together. We here at the station feel a commitment to help people think in a positive manner as our effort toward unity."

Jim Maddox, p.d. at KDAY, called in to say that the Great Entertainer pulled a 4.6 in the latest **ARB** poll for Southern California. Jim said they had a nice gain from the previous poll. Over the weekend the KDAY jocks played a little basketball against the **Jackson 5** in a charity benefit for C.O.A.C.H., a Los Angeles community charity. Co-sponsored by Keds, the KDAY guys, **Jim Maddox**, **Don Mac**, **Steve Woods**, **Jack Patterson**, **J.J. Johnson** and newsman **Lee Marshall**, along with celebrities **Jim Kelly**, **Stack Pierce** and **Glenn Turman**, lost a close match to the J-5, 77-75. A crowd of over 3,000 fans jammed into L.A. High to watch the game.

Keith Adams, p.d. at KDIA, called in to say that the station's tripled its listeners in the age range of 18-34 in the latest **ARB** for the Bay Area. Also the station was 5th with teens in that market.

Ernest James at WBMX said everything is cool this holiday season in Chicago, including the weather. During the holiday season the station had a contest featuring **Dionne Warwick's** latest LP on Warners, "Track Of The Cat." Callers had to call in and guess the number of tracks that the cat crossed. **James Alexander** of Chicago was the lucky guesser and for his answer he received \$500 in Christmas loot. jess levitt/phil demauro



SOUL TRAIN PARTY — Don Cornelius and Dick Griffey held a Yuletide party and ABC recording artist Freda Payne was one of the many celebrities on hand to make the evening a treat. Left to right are: Don Cornelius, Freda and Dick Griffey.

behind the counter

An interesting development has occurred in the in-store promotion spectrum. What it's called is "refractional lenticular integrated multiplex holography." A simpler name, trademarked by one manufacturer, is "Cinegraph." What it means is a breakthrough in advertising, with endless, astounding possibilities for the record business.

One small Cinegraph, in the window of Tower Records in West Los Angeles, not only stops people on the street, but actually gathers crowds. It's a small black cylinder, with a clear light source inside, an unfrosted 100 watt bulb that shines through a ten-by-eighteen-inch piece of plastic on the front, much like a television screen. At first glance it looks like a three-dimensional projection of RCA recording artist Russell Morris. The clarity seems unusual for a 3D picture. Then, as the viewer moves around the screen, the image takes on movement. Morris smiles, sings, and strums the guitar three or four times. The picture from each angle is crystal clear; there is no image overlap. The quality is a lot like thirty-five millimeter film. The big difference is that the picture is three-dimensional and the viewer can control how fast or slow he wants to play the film through the speed of his own movement around the Cinegraph.

If one looks closely at the plastic, one can see that the sheet is covered with vertical lines. Movies work at frames per second, and the Cinegraph works at frames per vertical line. The lines, .003 millimeters apart, have had the frames imprinted on them, after being translated from motion picture footage through the use of a laser.



People Stopper's Cinegraph of Russell Morris in the window of Tower Records in Westwood. The view from the left side.

In the past commercial use of the holograph has had one big drawback — great expense. Lasers were needed for projection, and this cost a lot of money to set up. The Multiplex Company in San Francisco recently discovered a way to print the integral hologram on plastic mylar coated with film emulsion; in display, a plain lightbulb does the trick.

People Stoppers (a company based in L.A.) is responsible for the Russell Morris display and is developing and marketing the holograms. The company is working in conjunction with Burton Holmes Int'l. in the production of the Cinegraph. Jerry Fox is head of People Stoppers and he has been talking to a lot of record companies about his ideas.

"Anything that can be seen in motion picture film can be put into this medium," says Fox. "It is extremely valuable as a point-of-purchase sales vehicle. The Morris Cinegraph could be coupled with a cassette of his music; placed near the register in a store it would be a wonderful purchase after purchase sales vehicle."

Display, at least at Tower, is something of a problem. The hologram is such a unique advertisement that old in-store placement ideas must be seriously reworked. There must be room around the

hologram for people to move so they can see the whole film. And, in the beginning at least, room for crowds must be taken into consideration. Three hundred sixty degree holograms are available; they rotate on a circular stand so people don't have to move. These are more expensive, but they eliminate some of the space problems because the picture plays itself.

Ken Fritz Management, who handles Capitol recording artist Maxine Sellers, is interested in using the Cinegraph at concert locations. Maxine recently played at the Troubadour and Fritz wanted to have the holographic unit set up near the door so people could see Sellers in action as they walked in the door. Unfortunately, the management office said they found out about the Cinegraph too late to get the display together, but they are working on other ideas.



Russell Morris, front and center. "Everybody asks us how it works," says Tower salesman Richard Stevens.

People Stoppers' prices, while high when compared with the price of a poster or a die-cut display, are relatively low when one considers the sales potential of these devices. A single Cinegraph from Jerry Fox can cost five hundred dollars. But when they're bought in lots of twelve, the deal gets much better. The first twelve cost about one hundred fifty dollars each. This includes everything: the original filming, the display cases, and lab costs. The second lot of twelve, and any additional lots, because the filming has been completed, are under one hundred dollars each.

People Stoppers also has a reflective hologram, which means that no artificial light source is needed. The marketing and promotional aspects of this process are limitless. Album covers are the first thing that comes to mind, and the management of several major groups are talking with Fox. The prices on these, while of course more than a regular cover, are relatively cheap. In large quantities, 100,000 or more, the holograms could be as low as thirty cents each. Fox is also marketing pendants; small, circular, reflective holograms that could picture anything — a recording group, logo of a record company, or the cover of an album. The pendants look like blank mirrors until light strikes them; magically, then, the three dimensional moving picture is revealed.

These smaller holograms could be used for radio station promotion: "the seventh caller wins a hologram of the Doobie Brothers," for example. They could be sold in retail stores as key chains. The retail price of a reflective hologram, says Fox, can be anything from five to fifteen dollars, depending on the size and sophistication of the picture.

Four Dimensional Studio is another company that's working to perfect and market holograms. ("Four dimensional" is an important phrase in the jargon of this new art, it means "three dimensions with movement.") One of the areas this new studio is putting a lot of energy into is the mechanics of display; different

ways of framing the holograph. One that should be particularly interesting to retailers is the aluminum cylinder (for heavymetal acts?). The cutout for the plastic screen is in the middle of the tube, with room for advertising above and below.

Michael Margolis, of Four Dimensional, brings up a point that's crucial to the record industry. "It's always difficult to be first with something that's so revolutionary," he said, talking about record companies using his product. "The fear is that the new thing, something as unique as holography, will be thought of as merely a gimmick. Holography is not a gimmick."

Retailers and record company promo-



Coming around to the right. Holographic billboards are in the near future.

tion staffs can call Jerry Fox of People Stoppers at (213) 652-0970. Michael Margolis of Four Dimensional Studios can be reached at (213) 851-2248.

john mankiewicz

Dealers Cite Big Season

pg. 7

Spec's in Florida reported an "incredibly busy Christmas," with "each store up. Christmas is Christmas and everything sold," he added.

The Circles chain based in Phoenix experienced "a late season, with the big sales not coming until December 15-17," according to Leonard Singer, president of the operation. "On a per store basis, every store did a substantially higher volume than last year. Each store that we operate did significantly better than last year."

Dave Arnold, vice president of The Brass Ear chain, with eight stores in the Pacific northwest, reported "in the history of our company, the best year ever. Compared to stores that were in existence last year, each store averaged out to a 25 percent increase over last year. Some were up 15 percent, others 35 percent, and some 50 percent, and it averaged out to a 25 percent increase." And even more important, Arnold notes, "not only was it a good Christmas, but we've had a considerable increase in post Christmas sales. In the last four days (after Christmas) we've experienced a 30 percent increase over last year."

Kim Milliken, president of the For The Record chain in Maryland, gave specific, detailed figures on his Christmas season business, and analysis as well. "Two of my stores, representing 45 percent of my business, had severe construction problems" — the street in front of one store had been torn up for 55 days before Christmas and the other was in an open mall being converted into a closed mall. He had no after Christmas dropoff either. "I'm not getting, at least for the first couple of days, anything like the post-Christmas fall off like I had last year." The chain also discontinued carrying classical music in three Baltimore stores, which represented six percent of his business. "From the December 1-24 period, without the six percent classical business, we were one percent behind last year. But with the strong post-Christmas business, the Dec. 1-Jan. 31 period will be significantly ahead of last year."

David Lieberman, president, Lieberman Enterprises, called this "the best holiday season in a long time. The consumer has finally realized that there is nothing for around the five dollar bill price that can be bought for a gift that has any sex appeal, sizzle or pizzazz. You can't even buy a tie for a fin, and that's not very sexy. We did particularly well for that reason."

Jimmy Dee, speaking for the Two Guys chain in the east, said that he, too, was waiting for the final figures to come in, "but the few stores in the area that I visited were up considerably for the Christmas week. Overall it looks like a great season. We're about 6½ to 7 percent ahead for the year."

Sam Shapiro, president of the National Record Mart chain, stated "the year was

pretty good. The figures that we projected we came pretty close to. Excluding new stores our figures were up about ten percent from last year."

Michael Summer, general manager for the 1812 Overture chain, explained "business was incredible. Absolutely incredible. It was one of the most exciting and profitable years we've ever had, and one of the best holiday seasons with the best sales that I've seen in many years." He, too, saw no fall-off in post Christmas business. The chain grew from two to four stores last year, with one opening scheduled so far in 1976.

Louis Kwiker, executive vice president of the Handleman Company, reported "excellent sales, an excellent season, and we're delighted with it."

Steve Marmaduke, buyer for Western Merchandisers, stated that Christmas business "looks very good. The last week before Christmas could be the biggest week we've ever had. The sell-through was much better than last year, according to reports from our sales people who are out visiting accounts. The stores were wiped out — we could tell by the size of the orders we're getting this week."

Stu Mintz of the Record Rendezvous chain in Cleveland, felt their chain enjoyed an "excellent" Christmas, adding that it was "pure pandemonium. And post-Christmas sales are much better than last year." He also felt that this year, there were no two or three super monster albums, but "there were 20-30 very big albums. There was more of a spread and much more catalog sold."

Harry Anger, general manager of the Discount Records chain, explained that "on a comparable store to store basis, business was up. We exceeded the goals we set for ourselves for the month and are pleased with the results." Discount is down from approximately 70 stores to 50.

Don Jenne, co-owner of the D.J.'s chain based in Seattle, described his sales as "excellent. The stores in operation last year were up by an average of 15 percent, and one was up by 10 percent. Every store showed an increase over last year." In addition, Jenne stated that post-Christmas business "has been very good — much better than last year." D.J.'s opened four stores last year, for a total of 14.

NY Photographer's Country Exhibition

NEW YORK — Photographer Raeanne Rubenstein will have a special exhibition, mounted by the Nikon Company and book publishers Harper and Row, devoted to her photographs of country music artists contained in the book "Honkytonk Heroes." The exhibition begins Jan. 6, at the Nikon House Gallery. Ms. Rubenstein's photo album has text by writer Peter McCabe.

pop picks

DESIRE — Bob Dylan — Columbia PC 33893 — Producer: Don DeVito — List: 6.98

Dylan's telling stories again. Throughout his albums Dylan's abilities as a poet and a lyricist have been his strong point. "Desire" showcases this facet at its finest. Be it the headlong plunge into protest that is "Hurricane" or the surrealistic purge of "Isis" the word and the stories that they tell reign supreme. Dylan's vocals, always subject of conjecture, have taken a new and exotic quality to them that seem paramount in advancing the course of each song. Dylan is going somewhere and "Desire" seems the first step on a journey of ten thousand miles.



PARIS — Capitol ST 11464 — Producer: Jimmy Robinson — List: 6.98

"Paris" should once and for all put down the idea that a power trio is musically limited. Paris takes the finer elements of Led Zeppelin, the blues and electronic wizardry and augers the mixture into a creative as well as entertaining brew. The music rocks on a basic as well as progressive front and should do well on AM and FM fronts. "Religion" has top forty gold written all over it. Other listens include "Beautiful Youth," "Rock Of Ages," "Starcage" and an all out rush on "Nazarene." Music to pierce the sky and other things.



NEW RAY OF SUNSHINE — Dobie Gray — Capricorn CP 0163 — Producer: Troy Seals, Dobie Gray — List: 6.98

Dobie Gray has always been known for his more mellow moments but on "New Ray Of Sunshine" he shows he can be funky as well. The balance of move and laidback seems tailor-made for Gray's natural vocals as a controlled overt-ness makes each song a listening joy. All cuts should make the rounds of AM and soul lists with easy listening lists a possibility for the more introspective tracks. Top tracks include "Comfort And Please Me," "Harold And The Swinging Rocks," "If Love Must Go" and "A New Ray Of Sunshine."



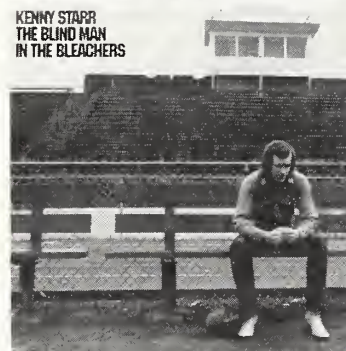
CONFESSIN' THE BLUES — Esther Phillips — Atlantic SD 1680 — Producer: King Curtis — List: 6.98

"Confessin' The Blues" shows off Esther Phillips as the taskmaster of singing the blues. Her songs, cemented by a foundation of lounge influence, makes the most of the basic themes as sultry to plaintive vocals make each song ring true. Soul, blues and easy listening stations will pick from this litter of songs as will jazz oriented outlets. Top listens include "Romance In The Dark," "I Love Paris," "I'm Gettin' Long Right" and an emotion filled "In The Evenin'."



THE BLIND MAN IN THE BLEACHERS — Kenny Starr — MCA 2177 — Producer: Snuffy Miller — List: 6.98

"The Blind Man In The Bleachers" is an interesting collection of country songs that move easily in the pop vein by virtue of strong vocals on Starr's part and a light overall instrumental backing. As indicated most of the cuts on this disk are suitable for AM as well as country and easy listening stations. Top listens include "The Blind Man In The Beachers," "Tonight I'll Face The Man Who Made It Happen," "Put Another Notch In Your Belt" and "I Can't See In The Dark."



OLD AND NEW — Norman Blake — Flying Fish 010 — Producer: Bruce Kaplan — List: 6.98

Some really fine acoustic picking highlights "Old And New" as the musical elements of folk, country and hill auger for a totally laidback listen. Blake's clear vocals couple effectively with an overall sound that makes the most of economic instrumentation and to the point ballads. Good easy listening and folk oriented possibilities abound and a laidback FM list could do no better. Top cuts include "My Old Home On The Green Mountain Side," "Bristol In The Bottle" and the traditional musical renderings of "Forked Deer."



Janis Ian: Aftertones



AFTERTONES — Janis Ian — Columbia PC 33919 — Producer: Brooks Arthur — List: 6.98

Janis Ian's romantic bent toward musical reflection continues as the overriding theme in "Aftertones" as her to the point lyrical shots at life experiences predominate. Ms. Ian's vocals, as always carry the brunt of each song as her emotional, yet simple treatment of each tale ring true. The overall feel of the album is progressive as well as subdued. Good AM and easy listening possibilities abound as do some sure FM slots. Top cuts include "This Must Be Wrong" and "Belle Of The Blues."

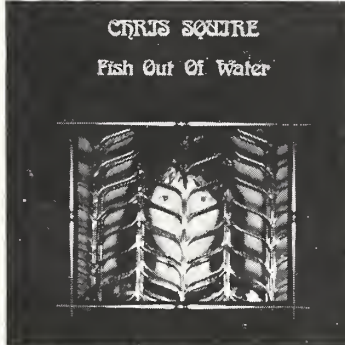
STRUTTIN' MY STUFF — Elvin Bishop — Capricorn — Producers: Alan Blazek, Bill Szymczyk — List: 6.98

Down home boogie is a rock art unto itself and, on "Struttin' My Stuff," Elvin Bishop shows why he's one of the best at it. Bishop supplements the basic drive of the music with grateful touches of the blues and overall tight instrumentation. A vast majority of the cuts i.e. "My Girl," show AM possibilities while FM stations with a party nature could also add some cuts. Top listens include "Slick Titty Boom," "Grab All The Love," "I Love The Life I Lead" and "Struttin' My Stuff." I give it a seventy-five and you can do anything to it.



FISH OUT OF WATER — Chris Squire — Atlantic SD 18159 — Producer: Chris Squire — List: 6.98

From the creative hands of Chris Squire comes a highly progressive, yet intelligible series of compositions. "Fish Out Of Water" takes the obvious Yes influences one better as vocals and other worldly instrumentals mix in a mutated mixture of rock classical and fragments that seem to defy description. FM outlets will have a field day with all tracks. Top listens include "Hold Out Your Hand," "Lucky Seven," "You By My Side" and a majestic "Silently Falling." "Fish Out Of Water" is real longhair music.



WE COME TO PLAY — Bux — Capitol ST 11459 — Producer: Jack Douglas — List: 6.98

"We Come To Play" by Bux is no frills, line 'em up and play them by the numbers rock and roll. There's just enough metal in each cut to add density while the cross over riffing of Punky Meadows and James Newlon make for a sassy kind of rock sound. The basic drive of the album makes most cuts AM naturals while the more blues tainted could find FM births. Top cuts include "When Your Time Has Come," "If You Want Love," "It's Your Baby" and the thick slab of sound on "White Lightning."



SONG FOR A CITY MOUSE — Lonnie Knight — Flashlight 3002 — Producer: George Hanson — List: 6.98

"Song For A City Mouse" is an easy on the ear collection of country flavored folk songs that work by virtue of their simplicity. Lonnie Knight's soulful vocals spearhead a light instrumental backing that allow the voice to effectively deliver the message. All cuts are suitable for middle of the road and easy listening outlets as well as having AM considerations. Top listens include "There Is A Dog In Rockford," "Long John Was A Sailor," "Song For A City Mouse" and "Blues In Blue."



MUSIC FROM THE MOTION PICTURE 'THE HINDENBURG' — David Shire — MCA 2090 — Producer: David Shire — List: 6.98

A strong soundtrack does more than merely enhance the mood of a motion picture. As music it stands on its own as a valid musical statement. Such is the case the case with the soundtrack from The Hindenburg as David Shire has put together music that works on the aforementioned levels. Intelligent instrumental passages get a good show and the overall balance of the music shows through as an even flow. Top cuts include "Colonel Ritter And The Countess" and "There's A Lot To Be Said For The Fuehrer."



Chappell Has A Big Country Year

NASHVILLE — The Chappell Country Music Division in Nashville is finishing a year of record growth by holding #1 positions for publishing and print on all national country charts.

CMA Board Meeting Set For Jan. 15

NASHVILLE — On Jan. 15-16 the Country Music Association's board of directors will hold its first 1976 quarterly meeting at the Americana Hotel in San Juan, Puerto Rico. In addition, various CMA committees will meet on Jan. 14 to formulate their specific goals for the year.

After evaluating 1975's activities, the board will discuss CMA plans for 1976. Of major interest will be the fifth annual Country Music Fan Fair scheduled for June 9-13 in Nashville. CMA's numerous Country Music Month events, such as the Awards Show, Talent Buyers Seminar, DJ Awards, International Country Music Show and Music City Pro-Celebrity Golf Tournament will also be reviewed.

Other items on the agenda include television programs and specials for the year, a report on the Country Music Foundation, record merchandising plans, membership activities and anti-racism developments.

The second quarterly meeting will be held in Austin, Texas in April.

'Ain't God Good' Selling A Ton

NASHVILLE — When Word Books, publisher in Waco, Texas, announced the signing of a contract with country humorist Jerry Clower, few anticipated the overwhelming response to "Ain't God Good" since the book was released last Oct. The first printing of 20,000 was gone in less than six weeks. In fact, the warehouse was without stock for several days, while waiting for the second 20,000.

According to the Nashville Banner, "the book reads just like Clower talks, entertains and lives — trying to convince everyone that life is better in Mississippi and best when in accord with the Lord."

"Easy As Pie," recorded by Billy "Crash" Craddock (ABC/Dot), is currently #1. Written by Chappell writers Rory Bourke, Johnny Wilson and Gene Dobbins, the song has made a strong crossover to the pop charts and is climbing rapidly. This is Chappell's third #1 hit with Craddock, the others being "Sweet Magnolia Blossom" and "Ruby Baby." Simultaneously holding a first place is the Ray Griff song, "Where Love Begins," recorded by Gene Watson (Capitol). In addition, print rights to the pop and country hit "Convoy," written and recorded by C.W. McCall (MGM), have been acquired by Chappell.

Aside from the #1 hits in recent weeks, Chappell has been heavily represented continually in the top ten. Records moving to the top have been the Ray Griff-written and performed "You Ring My Bell" (Capitol), Freddy Fender's "Since I Met You Baby" (GRT), and Billy "Crash" Craddock's "I Love The Blues And The Boogie Woogie" (ABC/Dot).

Currently climbing up the charts are "The White Knight" by Cledus Maggard and The Citizens Band (Phonogram), and the Ronnie Prophet "Shine On" (RCA). Chappell is also featured in chart topping albums by Freddy Fender, Gene Watson, Olivia Newton-John, Tom T. Hall, Asleep At The Wheel, The Statler Brothers and Anne Murray.

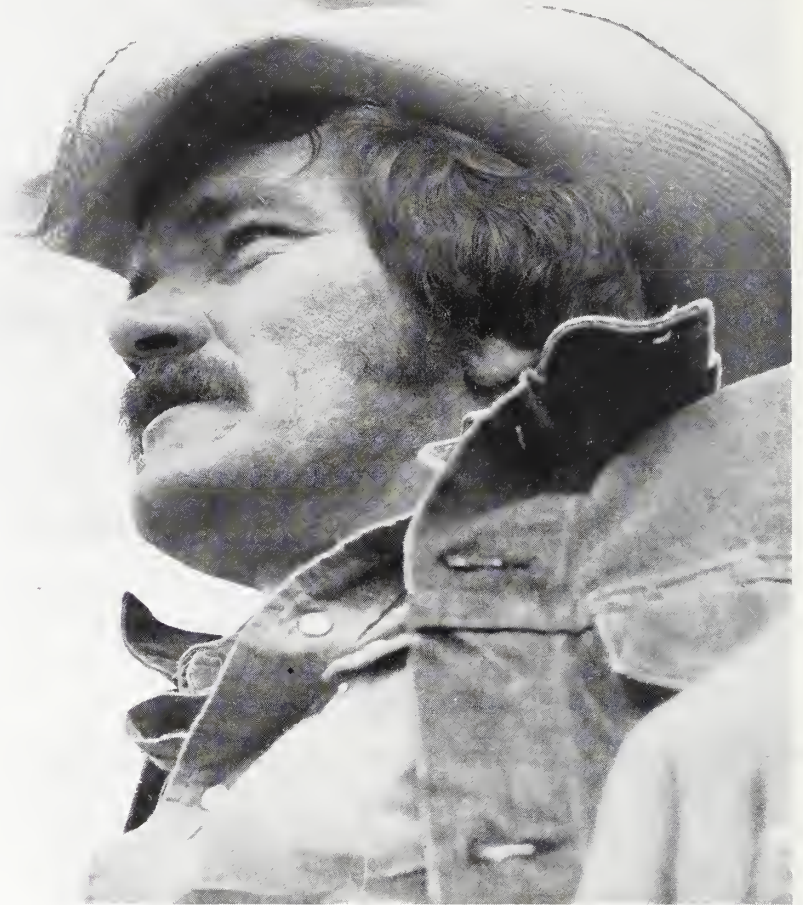
Asleep At The Wheel Hits Television

NASHVILLE — Asleep At The Wheel will be seen on national television in 114 markets in the first outing of the new Public Broadcasting series, "Austin City Limits." The show will be viewable either Friday, Jan. 2 or 9, depending upon the given city (check your local newspaper listing) along with the original Bob Wills Texas Playboys.

The nine-man and one-woman band has also just been signed to appear on the PBS "Sound Stage" series, which they will tape Jan. 12-13 in Chicago. Later the same week, the band will appear at the Quiet Night where they will perform Jan. 14-17.

Country Artist Of The Week

Ed Bruce



THE TENNESSEAN — Ed Bruce was born in Keiser, Arkansas but since the family moved to Memphis when he was very young and he claims Tennessee as home. That's good because he currently represents the state as "The Tennessean" in a nationwide campaign promoting its industrial development.

Some formative summers were spent back on his grandfather's farm in Keiser, and among the things that resulted from those times was "The Northeast Arkansas Mississippi County Bootlegger" which was an early seventies hit for Kenny Price. So was "See The Big Man Cry," which got Ed his first BMI award and which Charlie Louvin says is the record that finally established him as a solo artist after Ira died. He even named his band "The Big Men" because of it, and then recorded several more Ed Bruce songs.

Charlie wasn't the first to record "See The Big Man Cry." Ed had a record on it himself in the early sixties on Wand/Sceptre, a label that at the time was featuring such artists as Chuck Jackson, Dionne Warwick and The Shirrelles.

Ed's latest BMI award was for "The Man That Turned Mamma On," which was a giant hit for Tanya Tucker. "Working Man's Prayer" was recorded by Tex Ritter and Dave Dudley and gave Arthur Prysock his most popular record in ten years. "Restless" helped establish Crystal Gayle as one of country's brightest young stars, and "Too Much Love Between Us" was a single for Kitty Wells.

Ed was first to be produced in the late fifties on Sun Records by Jack Clement. His idol at the time was Johnny Cash, who was on that same label. He did American Bandstand and doesn't remember much about it but he does remember he didn't get paid. Then there's the "B" side of Tommy Roe's million seller, "Sheila," which he wrote and which got him to Nashville the first time. Then there's Bill Black and Scotty

Moore, who helped create the early Presley sound, and then picked with Ed when he was seventeen at the Rebel Club in Ocoola, Arkansas. The same band had a horn man called Johnny Cannon (Ace).

Then there's Marijohn Wilkin whom he sang with when he came to Nashville the next time and stayed. And Ralph Emery who would say on his late nite radio show on WSM, "There's a kid in Memphis sellin' used cars who can outsing most country singers in the business today." Furthermore, he even admitted saying it on the back of Ed's first album, which was on RCA and produced by Bob Ferguson who wrote the liner notes for Ed's next album, which was on Monument.

He laughs at the good times and laughs about the tougher ones he went through picking the bars from nine till two, then hosting his own TV show at six am every weekday morning on WSM-TV in Nashville. He's got a lot of national commercial spots going for him, singing or talking about Pan-Am Airlines, Lava Soap, Schlitz Malt Liqueur, Ultra Brite Toothpaste, John Dere, Busch Bavarian Beer, Ford, R.C. Cola, Autowize, Beechnut Chewing Tobacco, Valvoline Motor Oil, Wrigley's Gum and other stuff.

His personal performance credits include The Grand Ole Opry, Tomorrow Show, NBC; host of daily one hour show on WSM-TV, Nashville, Tennessee; host of Cerebral Palsy Telethon, Jackson, Tennessee; co-host of Cerebral Palsy Telethon, Nashville, Tennessee; Mid-western Hayride; American Bandstand; and Hee Haw.

Now he's got Larry Burler and United Artists Records and the best record he's ever had, "Mamma Don't Let Your Babies Grow Up To Be Cowboys" which he and Patsy, his wife, wrote together and which is really the best way to get to know Ed since it is a better biographical sketch of Ed, the cowboy, than any of these words.



PARAGON HAS KATHY — Paragon Records has signed a recording contract with Kathy Karnes, whose first release is titled "Unspoken Words." Seen with Kathy at the signing are (l-r) Bill Karnes, Wally Cochran, Russ Goodwin and Tommy Jennings.



Willie Nelson is unforgettable.

Remember Willie's smash single, "Blue Eyes Crying in the Rain"? Remember how it leaped off his hit album, "Red Headed Stranger," straight to the top of the country charts, and lodged there? Remember how it crossed over and ran up the pop charts?

Now Willie Nelson's new single from "Red Headed Stranger" is here. It's called "Remember Me." And though it's just out and bucking the holidays, "Remember Me" is already making a strong showing on the playlists of radio stations all around the country, and looks like it's going to follow the stellar direction of "Blue Eyes Crying in the Rain."

WILLIE NELSON RED HEADED STRANGER

including:
Blue Eyes Crying In The Rain
Bandera/Time Of The Preacher
Hands On The Wheel/Red Headed Stranger



KC 33482

"Remember Me," 3-10275 Willie Nelson's unforgettable new single from his great album, "Red Headed Stranger." On Columbia Records and Tapes.

Look for the forthcoming Columbia Records Major Country Program, featuring Willie Nelson. Get all the details from your CBS Records Representative.

Billy Walker says "Don't Stop In My World (If You Don't Mean To Stay)."

Everything happened in twelves for **Tommy Overstreet** in Dec. His record "From Woman To Woman" made the top ten country charts, making it his twelfth top ten record in a row. And he's claiming the twelfth month for his first vacation in twelve years.

Narvel Felts has a new band. **Al Jordan** fronts and plays bass. **Gary Blanchard** is on guitar and **Clyde Brown** also plays bass. The **Driftaways**, as they call themselves, have been touring with **Dolly Parton** and **Johnny Paycheck**. **Ray Pillow** parked his new car at Nashville's airport and came back to find what looked like an accordion. While Ray was gone a truck had run off the road and hit it. ABC/Dot recording artist **Chris Gantry** is back from Key West, Florida, where he was writing some new tunes for an up-and-coming album. Chris, a BMI writer, just signed with ABC Music Publishing, Inc.

The **Statler Bros.** finished their last tour of '75 with a concert engagement in Dayton, Ohio. Just a few days before they had been in Los Angeles for a week and a half, taping the Dean Martin Christmas special which aired Dec. 14 and the Dinah Shore Show which aired Jan. 7. Their trip to Los Angeles was highlighted by being invited to Mae West's for a visit where they discussed Ms. West's films, her writings and her working with W.C. Fields. It was the first time Mae West ever had a country and western artist visit her. The state of Tennessee has refused to extradite **Faron Young**, a Grand Ole Opry singer, to Oklahoma on a charge of indecent exposure. Tennessee officials called the charge a "frivolous matter" and "an accidental-type thing." Young, according to one version, was in his dressing room following a Tulsa performance and asked a crowd to leave. No one budged, so Young had to go ahead and change clothes. In mid-April the **Ozark Mountain Daredevils** will again tour Europe, the biggest date there being April 19, which is the country music festival at Wembley, outside London. The promoters are also seeking **Waylon Jennings** and **Linda Ronstadt** for this show. The Daredevils played Europe the end of last summer, headlining a series of shows in Great Britain, including several major festivals.

Bill Anderson's latest is a duet with **Mary Lou Turner** called "Sometimes." Bill will visit California this month and spend two nights entertaining at North Hollywood's Palomino Club (23-24). MCA Records will distribute the next **Ronnie Reno** single on **Merle Haggard's** Tally Records. It's a tune penned by Ronnie called "There's Been A Lot Of Tears Today" with the flip, "Freedom Song," also written by him. **Conway Twitty** and daughter **Joni Lee** have amassed a large following in the pop markets as well as the country markets with their dual performance in "Don't Cry Joni." Now both have individual new singles on MCA Records. Conway's latest is "This Time I've Hurt Her More Than She Loves Me" and Joni debuts with "I'm Sorry Charlie." **Porter Wagoner** was cloistered within the walls of Fireside Studios most of December cutting demos of his own songs with the Wagon Masters band.

Connie Cato is adding highlights to her musical career at a rapid pace. She was a guest artist on WSM's Grand Ole Opry in December and performed an encore of her Capitol record "Who Wants A Slightly Used Woman." The Illinois native guested on the Wheeling Jamboree aired Jan. 2 with another guest artist — **Charlie Rich**. **Moe Bandy** was dubbed the "Texas entertainer of the year '75" by

the Professional Rodeo Cowboy Association at their annual banquet in San Angelo, Texas. Younger brother **Mike**, age 23, presented the award to Moe, who performed for the group of 300. Mike Bandy is in real life a champion bull rider on the rodeo circuit. Singer **Tommy Cash** will be appearing in more than 100 dates as part of his brother's 1976 road tour, "The Johnny Cash Family Show for the Bicentennial Year." The music, costumes, and theme will all carry the theme of the American bicentennial celebration. When scheduling permits, Tommy Cash will continue to perform with his own backup band, The Tomcats, on his regular schedule. This tour marks the first time that the two brothers have appeared on an extensive concert engagement singing together. Eagle International Records has signed three new acts to the label. Singles scheduled for release this month are by **Terry Lee Bozeman**, **Keith Larson** and **Lindy Leigh**. Capitol recording artist **Ray Griff** was on hand to perform for opening night at the Nashville North Club in Akron, Ohio. The new nitery plans to cater exclusively to the fans of country music.

Johnny Tillotson has been signed by E.O. Stacy of ICM for representation for fairs, rodeos and special events. This will mark the first time in more than five years that Tillotson has been represented for fairs. Meanwhile, Johnny is set to host the Oklahoma City Cerebral Palsy Telethon on Jan. 24-25, 1976. This will be the fifth consecutive year he has hosted the event. **Moe Bandy** has re-added bass guitarist **Bill Bowers** to his act, along with **Richard Hill**, who plays lead guitar. Bowers was an original member of Moe's first band called The Mavericks, formed in San Antonio in 1970. He has also played for artists **Johnny Bush** and **Darrell McCall**, who still make Texas their home. Hill has played lead guitar for Moe since 1970, and joined the Columbia Records vocalist in April of this year on a regular basis.

Dottie West will speak out for the country segment of the music industry when she tapes public service announcements for "Wayout," an outreach program dealing with the problems of today's youth. The spots will lead in with Dottie's popular "Country Sunshine" vocal and will air in over 800 markets in the U.S. and Canada. Last year's participants in the non-profit organization were **Johnny Cash**, **Jim Ed Brown**, **Joe Gilliam**, quarterback for the Pittsburgh Steelers, **Lou Graham**, U.S. open golf champ, and **Debbie Maly**, Miss American Teenager 1975. **Jack Greene** went to Puerto Vallarta, Mexico, Dec. 14 to meet **Hank Cochran** and **Jeannie Seely** on board The Legend, Hank's new yacht. The group of eight will cruise along the coast of Mexico to Acapulco and vacation there until Jan. 6. Each year, rather than exchange Christmas gifts, Jack and Jeannie give their band members and staff a pleasure trip. On the rare occasions that gifts are given, the one stipulation is that they must be handmade by the giver. Jack says it sure beats the traffic and Christmas shopping.

Barbara Fairchild returned to the Landmark Hotel in Las Vegas recently for the second time as the headliner of the Jubilee Room's well-received country/western musical revue "Country Music USA." With her is **Jerry Naylor**, **Skip De Vol** and **Jerry Collins**. Barbara will introduce her latest recording, "I Just Love Being A Woman," a tune which she also co-wrote and which may very well reach the same amount of success as did her smash hit "The Teddy Bear Song." **Burt Reynolds** was in town recently to tape the kickoff show for the **Jerry Reed** special with **Tammy Wynette** and **Ray Stevens**.

juanita jones

top country LP's

| | | | | | |
|----|--|----|----|--|----|
| 1 | BLACK BEAR ROAD C.W. McCall (MGM 5008) | 1 | 26 | THE TOMMY OVERSTREET SHOW LIVE FROM THE SILVER SLIPPER (ABC/Dot DOSD 2038) | 27 |
| 2 | RONNIE MILSAP/NIGHT THINGS Ronnie Milsap (RCA APL 1-1223) | 4 | 27 | UNCOMMONLY GOOD COUNTRY Dave Dudley (United Artists LA 512G) | 28 |
| 3 | WHAT CAN YOU DO TO ME NOW Willie Nelson (RCA APL 1-1234) | 5 | 28 | BEFORE THE NEXT TEARDROP FALLS Freddy Fender (ABC/Dot DOSD 2020) | 26 |
| 4 | ROCKY Dickey Lee (RCA APL 1-1243) | 6 | 29 | GREATEST HITS VOL. II Tom T. Hall (Mercury SRN 1044) | 29 |
| 5 | ARE YOU READY FOR FREDDY Freddy Fender (ABC/Dot DOSD 2044) | 3 | 30 | SOMEBODY LOVES YOU Crystal Gayle (United Artists LA 543 G) | 32 |
| 6 | GREATEST HITS Don Williams (ABC DOSD 2036) | 2 | 31 | BARBI BENTON Barbi Benton (Playboy PB 406) | 35 |
| 7 | REDHEADED STRANGER Willie Nelson (Columbia PC 33482) | 9 | 32 | HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B.J. Thomas (ABC ABCDP 912) | 38 |
| 8 | PRISONER IN DISGUISE Linda Ronstadt (Asylum 7E-1045) | 7 | 33 | SAY I DO Ray Price (ABC/Dot DOSD 2037) | 41 |
| 9 | SINCE I MET YOU BABY Freddy Fender (GRT 8005) | 8 | 34 | THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037) | 23 |
| 10 | THE HAPPINESS OF HAVING YOU Charley Pride (RCA APL 1-1241) | 16 | 35 | COWBOYS AND DADDYS Bobby Bare (RCA APL 1-1222) | 40 |
| 11 | THE FIRST TIME Freddie Hart (Capitol ST 11449) | 13 | 36 | LOVE, YOU'RE THE TEACHER Linda Hargrove (Capitol ST 11463) | 36 |
| 12 | COUNTRY WILLIE Willie Nelson (United Artists LA 510-G) | 14 | 37 | HARPIN' THE BLUES Charlie McCoy (Monument KZ 33802) | 42 |
| 13 | WINDSONG John Denver (RCA APL 1-1183) | 11 | 38 | THE BEST OF DOLLY PARTON Dolly Parton (RCA APL 1-1062) | 31 |
| 14 | LOVE IN THE HOT AFTERNOON Gene Watson (Capitol ST 11443) | 10 | 39 | GREATEST HITS VOL. I Narvel Felts (ABC/Dot DOSD 2036) | 39 |
| 15 | SONNY JAMES — THE SOUTHERN GENTLEMAN Sonny James (Columbia KC 33846) | 15 | 40 | DOLLY Dolly Parton (RCA APL 1-1221) | 33 |
| 16 | OVERNIGHT SENSATION Mickey Gilley (Playboy PB 408) | 22 | 41 | SUPERBOW Vassar Clements (Mercury SRM 1-1058) | 45 |
| 17 | THE NIGHT ATLANTA BURNED The Atkins String Co (RCA APL 1-1233) | 18 | 42 | TEXAS GOLD Asleep At The Wheel (Capitol ST 11441) | 34 |
| 18 | HOLY BIBLE — NEW TESTAMENT Statler Brothers (Mercury SRM 1052) | 20 | 43 | DREAMING MY DREAMS Waylon Jennings (RCA APL 1-1117) | 43 |
| 19 | HOLY BIBLE — OLD TESTAMENT Statler Brothers (Mercury SRM 1051) | 19 | 44 | RED HOT PICKER Jerry Reed (RCA APL 1-1226) | 44 |
| 20 | TODAY I STARTED LOVING YOU AGAIN Sammi Smith (Mega MLPS 612) | 25 | 45 | COUNTRY GOLD Danny Davis & The Nashville Brass (RCA APL 1-1240) | 46 |
| 21 | RHINESTONE COWBOY Glen Campbell (Capitol SW 11430) | 21 | 46 | I LIVE THE COUNTRY SONGS I SING Jack Barlow (Antique IRDA LPN 60004) | 47 |
| 22 | STACKED DECK Amazing Rhythm Aces (ABC ABCD 913) | 12 | 47 | MAGNOLIAS AND MISFITS Jim Weatherly (Buddah BDS 5637) | — |
| 23 | CLEARLY LOVE Olivia Newton-John (MCA 2148) | 17 | 48 | ODD MAN IN Jerry Lee Lewis (Mercury SRM 1-1064) | — |
| 24 | HEART TO HEART Roy Clark (ABC/Dot DOSD 2041) | 24 | 49 | SAY FOREVER YOU'LL BE MINE Porter Wagoner & Dolly Parton (RCA APL 1116) | 37 |
| 25 | TOGETHER Anne Murray (Capitol ST 11433) | 30 | 50 | COOL BOOTS Boots Randolph (Monument KZ 33803) | — |



SAMMY HONORED — Ed Shea, ASCAP's southern regional director (left), and Arthur Kent, longtime ASCAP writer (right), greet the talented ASCAP lyricist Sammy Cahn (center) during a reception hosted by ASCAP in honor of Sammy's first visit to Nashville to present "Sammy Cahn In Words And Music" at the Grand Ole Opry House.

CASH BOX TOP 100 COUNTRY

| | | | | | | | | |
|----|--|-----|----|--|-----|----|---|-----|
| 1 | JUST IN CASE Ronnie Milsap (RCA PB 10420) | 1/3 | 2 | BLACKBIRD (HOLD YOUR HEAD HIGH) Stoney Edwards (Capitol P4188) | 1/3 | 66 | HUCKLEBERRY PIE Even Stevens & Sammi Smith (Elektra 45292) | 71 |
| 2 | WHEN THE TINGLE BECOMES A CHILL Loretta Lynn (MCA 40484) | 6 | 35 | THE WHITE KNIGHT Cledus Maggard & The Citizens Band (Mercury 73751) | 59 | 67 | ANOTHER NEON NIGHT Jean Sheppard (United Artists XW 745Y) | 74 |
| 3 | THE BLIND MAN IN THE BLEACHERS Kenny Starr (MCA 40474) | 3 | 36 | LOVE LIFTED ME Kenny Rogers (United Artists 746) | 52 | 68 | SINCE I FELL FOR YOU Charlie Rich (Epic 8-50182) | 76 |
| 4 | COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Glen Campbell (Capitol 4155) | 5 | 37 | FLY AWAY John Denver (RCA 10517) | 43 | 69 | MAYBE TOMORROW Don Gibson & Sue Thompson (Hickory H360) | 69 |
| 5 | CONVOY C.W. McCall (MGM 14839) | 1 | 38 | WHO WANTS A SLIGHTLY USED WOMAN Connie Cato (Capitol P4169) | 53 | 70 | THE SWEETEST GIFT/TRACKS OF MY TEARS Linda Ronstadt & Emmylou Harris (Asylum 45295) | - |
| 6 | SOMETIMES Bill Anderson & Mary Lou Turner (MCA 40488) | 11 | 39 | BUMP BOUNCE BOOGIE Asleep At The Wheel (Capitol 4187) | 60 | 71 | LOVE PUT A SONG IN MY HEART Johnny Rodriguez (Mercury 73715) | 33 |
| 7 | LOOKING FOR TOMORROW Mel Tillis (MGM 14835) | 10 | 40 | HANK WILLIAMS, YOU WROTE MY LIFE Moe Bandy (Columbia 3-10265) | 58 | 72 | IT'S ALL IN THE MOVIES Merle Haggard (Capitol P4141) | 34 |
| 8 | THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME Conway Twitty (MCA 40492) | 12 | 41 | I'M SORRY CHARLIE Joni Lee (MCA 40501) | 51 | 73 | LONGHAIRD REDNECK David Allan Coe (Columbia 3-10254) | 82 |
| 9 | OVERNIGHT SENSATION Mickey Gilley (Playboy 6055) | 14 | 42 | SHADOWS OF MY MIND Vernon Oxford (RCA JH 10442) | 45 | 74 | (I HEARD THAT) LONESOME WHISTLE Charlie McCoy (Monument ZS 8-8672) | 75 |
| 10 | SOMETIMES I TALK IN MY SLEEP Randy Cornor (ABC/Dot DOA 17592) | 15 | 43 | IF I COULD MAKE IT (THROUGH THE MORNING) Tony Douglas (20th Century 2257) | 48 | 75 | YOU MAKE LIFE EASY Joe Stampley (ABC/Dot 17599) | - |
| 11 | ME AND OLD C.B. Dave Dudley (United Artists XW 722Y) | 8 | 44 | JADED LOVER Jerry Jeff Walker (MCA 40487) | 46 | 76 | ROLL ON, TRUCKERS Ray Pillow (ABC/Dot 17589) | 78 |
| 12 | MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Ed Bruce (United Artists UA 732Y) | 18 | 45 | UNCLE HIRAM & THE HOMEMADE BEER Dick Feller (Asylum 45290) | 56 | 77 | SAY I DO Ray Price (ABC/Dot DOA 17588) | 32 |
| 13 | SILVER WINGS AND GOLDEN RINGS Billie Jo Spears (United Artists XW 712Y) | 13 | 46 | JASON'S FARM Cal Smith (MCA 4047) | 17 | 78 | BROKEN LADY Larry Gatlin (Monument 8-8680) | - |
| 14 | AMAZING GRACE (USED TO BE HER FAVORITE SONG) Amazing Rhythm Aces (ABC 12132) | 20 | 47 | THE MAN ON PAGE 602 Zoot Fenster (Antique IRDA 106) | 22 | 79 | A ROSE BY ANY OTHER NAME Ronnie Milsap (Warner Bros. WBS 8160) | 79 |
| 15 | THE HAPPINESS OF HAVING YOU Charley Pride (RCA PB 10455) | 29 | 48 | QUEEN OF TEMPTATION Brian Collins (ABC/Dot 17593) | 95 | 80 | REMEMBER ME Willie Nelson (Columbia 3-10275) | - |
| 16 | STONED AT THE JUKEBOX Hank Williams Jr. (MGM M14833) | 19 | 49 | A DAMN GOOD COUNTRY SONG Jerry Lee Lewis (Mercury 437-73729) | 61 | 81 | LOVESICK BLUES Sonny Curtis (Capitol P4158) | 81 |
| 17 | I'LL BE YOUR SAN ANTONIO ROSE Dottie (RCA JH 10423) | 21 | 50 | NOW EVERYBODY KNOWS Charlie Rich (RCA JH 10458) | 65 | 82 | FASTER HORSES Tom T. Hall (Mercury 73755) | - |
| 18 | FIRE AND RAIN Willie Nelson (RCA JH 10429) | 26 | 51 | SHE'S JUST AN OLD LOVE TURNED MEMORY Nick Nixon (Mercury 73726) | 54 | 83 | LYIN' EYES Eagles (Asylum 45279) | 41 |
| 19 | EASY AS PIE Billy "Crash" Craddock (ABC/Dot DOA 17584) | 9 | 52 | STANDING ROOM ONLY Barbara Mandrell (ABC/Dot DOA 17601) | 72 | 84 | SHINE ON Ronnie Prophet (RCA PB 50136) | 85 |
| 20 | WARM SIDE OF YOU Freddie Hart & The Heartbeats (Capitol 4152) | 4 | 53 | I DON'T THINK I'LL EVER GET OVER YOU Don Gibson (Hickory H361) | 80 | 85 | MY BABY'S GONE Jeanne Pruett (MCA 40490) | 87 |
| 21 | SOMEBODY LOVES YOU Crystal Gayle (U.A. XW 740-Y) | 23 | 54 | HE LITTLE THING'D HER OUT OF MY ARMS Jack Greene (MCA 40482) | 55 | 86 | ONE MAN AT A TIME Tommy Jennings (Paragon P104) | 86 |
| 22 | DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Tanya Tucker (MCA 40497) | 36 | 55 | GOOD HEARTED WOMAN Waylon Jennings & Willie Nelson (RCA JH 10529) | 57 | 87 | MEET ME LATER Margo Smith (20th Century TC 2255) | 88 |
| 23 | LET IT SHINE Olivia Newton-John (MCA 40495) | 37 | 56 | SHE'S HELPING ME GET OVER LOVING YOU Joe Stampley (Epic 8-50179) | 66 | 88 | IT'S MORNING (AND I STILL LOVE YOU) Jessi Colter (Capitol 4200) | - |
| 24 | DANCE HER BY ME Jacky Ward (Mercury 73716) | 24 | 57 | MOTELS AND MEMORIES T.G. Sheppard (Melodyland ME 6028F) | 77 | 89 | THE REVEREND BOB Barbi Benton (Playboy P6056) | 90 |
| 25 | TEXAS 1947 Johnny Cash (Columbia 3-10237) | 25 | 58 | ERES TU (TOUCH THE WIND)/APACHE Sonny James (Columbia 3-10249) | 62 | 90 | COUNTRY SINGER'S PRAYER Buck Owens (Capitol P4181) | 91 |
| 26 | PARADISE Lynn Anderson (Columbia 3-10240) | 27 | 59 | I JUST LOVE BEING A WOMAN Barbara Fairchild (Columbia 3-10261) | 73 | 91 | FROM WOMAN TO WOMAN Tommy Overstreet (ABC/Dot DOA 17580) | 47 |
| 27 | SOMEBODY HOLD ME UNTIL SHE PASSES BY Narvel Felts (ABC/Dot 17598) | 39 | 60 | GREENER THAN THE GRASS (WE LAID ON) Tanya Tucker (Columbia 3-10235) | 16 | 92 | PLEDGING MY LOVE Billy Thunderkloud & The Chieftones (20th Century 2239) | 63 |
| 28 | QUEEN OF THE SILVER DOLLAR Dave & Sugar (RCA JH 10425) | 30 | 61 | WOMAN, WOMAN Jim Glaser (MGM M14834) | 28 | 93 | I'LL TAKE IT Roy Head (Shannon 838A) | 35 |
| 29 | WHERE LOVE BEGINS Gene Watson (Capitol P4143) | 7 | 62 | FREE TO BE Eddy Raven (ABC/Dot DOA 17595) | 64 | 94 | ANOTHER MORNING Jim Ed Brown (RCA 10531) | - |
| 30 | FEEL AGAIN Faron Young (Mercury 73731) | 50 | 63 | SECRET LOVE Freddy Fender (ABC/Dot DOA 17585) | 44 | 95 | I'M HIGH ON YOU Jack Blanchard & Misty Morgan (Epic 8-50181) | 96 |
| 31 | LOVE WAS Linda Hargrove (Capitol P4153) | 31 | 64 | DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) Billy Walker (RCA JH 10466) | 68 | 96 | SINCE I MET YOU BABY Freddy Fender (GRT 031) | - |
| 32 | THE GOOD LORD GIVETH (AND UNCLE SAM TAKETH AWAY) Webb Pierce (Plantation PL 131) | 38 | 65 | WHAT WILL THE NEW YEAR BRING Donna Fargo (ABC/Dot DOA 17586) | 70 | 97 | PHANTOM 309 Red Sovine (Starday 101) | 49 |
| 33 | LAST OF THE OUTLAWS Chuck Price (Playboy 6052) | 40 | | | | 98 | HEAVEN BOUND The Oak Ridge Boys (Columbia 3-10226) | 99 |
| | | | | | | 99 | MAIDEN'S PRAYER/SAN ANTONIO STROLL Maury Finney (Soundwaves 4525) | 100 |
| | | | | | | | BE HONEST WITH ME Kathy Barnes (MGM 14836) | 83 |

ALPHABETICAL LISTING FOR COUNTRY 100 CHART — PUBLISHERS

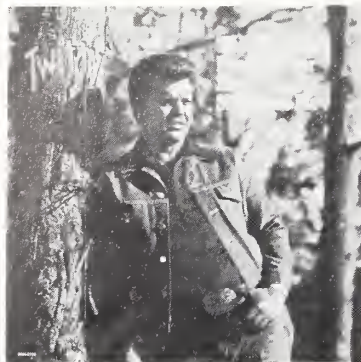
| | | | | | | | |
|---|-----|--|----|---|----|--|----|
| A Damn Good Country Song (Combine — BMI) | 49 | Greener Than Grass (Window — BMI) | 60 | Lyn' Eyes (Benchmark/Kicking Bear — ASCAP) | 83 | Since I Met You Baby (Unichappell — BMI) | 96 |
| Amazing Grace (Fourth Floor — ASCAP) | 14 | Hank Williams — You Wrote (Acuff-Rose — BMI) | 40 | Maidens Prayer (Hitkit — BMI) | 99 | Somebody Hold Me (Al Cartee/Ensign — BMI) | 27 |
| Another Morning (Show Biz — BMI) | 94 | Heaven Bound (House Of Gold — BMI) | 98 | Mammas Don't (Tree/Sugarplum — BMI) | 12 | Somebody Loves You (Jock — BMI) | 21 |
| Another Neon Night (Birchfield — BMI) | 67 | He Little Thing'd Her (Tree — BMI) | 54 | Maybe Tomorrow (Acuff-Rose — BMI) | 69 | Sometimes (Stallion — BMI) | 6 |
| A Rose By Any (Pocketful Of Tunes — BMI) | 79 | Huckleberry Pie (DevDave — BMI) | 66 | Me And Old C.B. (Newkeys — BMI) | 11 | Sometimes I Talk (Milene — ASCAP) | 10 |
| Be Honest With Me (Western/Milene — ASCAP) | 100 | I Don't Think So (Acuff-Rose — BMI) | 53 | Meet Me Later (Jidobi — BMI) | 87 | Standing Room Only (Sunbury — ASCAP) | 52 |
| Blackbird (Blackwood/Black Road — BMI) | 34 | (I Heard That) Lonesome Whistle (Peer Int'l — BMI) | 74 | Motels And Memories (Offjack — BMI) | 57 | Stoned At The Jukebox (Bocephus — BMI) | 16 |
| Broken Lady (First Generation — BMI) | 78 | If I Could Make It (Cochise — BMI) | 43 | My Baby's Gone (Central Songs — BMI) | 85 | Tracks Of My Tears (Stamps Baxter — BMI) | 70 |
| Bump Bounce Boogie (Asleep At The Wheel/Black Coffee — BMI) | 39 | I Just Love Being A Woman (Pixerbar — BMI) | 59 | Now Everybody Knows (Central Songs — BMI) | 50 | The Blind Man (Tree — BMI) | 3 |
| Convoy (American Gramophone — SESAC) | 5 | I'll Be Your San Antonio (Sunbury — ASCAP) | 17 | One Man At A Time (Titre — BMI) | 86 | The Good Lord Giveth (Brandywine — ASCAP) | 32 |
| Country Boy (ABC/Dunhill/One Of A Kind — BMI) | 4 | I'll Take It (Screen Gems/Columbia — BMI) | 93 | Overnight Sensation (Hall-Clement — BMI) | 9 | The Happiness Of (Contention — SESAC) | 15 |
| Country Singers Prayer (Blue Book — BMI) | 90 | I'm High On You (Hall/Clement — BMI) | 95 | Paradise (Cottillion/Sour Grapes — BMI) | 26 | The Man On Page 602 (Georgene — BMI) | 47 |
| Dance Her By (LeBill — BMI) | 24 | I'm Sorry (Cherry Lane — ASCAP) | 41 | Phantom 309 (Fort Knox — BMI) | 97 | The Reverend Bob (Rodeo Cowboy — BMI) | 89 |
| Dance Her By (LeBill — BMI) | 24 | It's All In The Movies (Shade Tree — BMI) | 72 | Pledging My Love (Lion/Wemar — BMI) | 92 | The Sweetest Gift (Stamps Baxter — BMI) | 70 |
| Don't Believe My Heart (Onhisown — BMI) | 22 | It's Morning (Baron — BMI) | 88 | Queen Of Temptation (Sawgrass — BMI) | 48 | The White Knight (Unichappell — BMI) | 35 |
| Don't Stop In My World (Showbiz — BMI) | 64 | Jaded Lover (Toad Hall Music — BMI) | 44 | Queen Of The Silver Dollar (Evil Eye — BMI) | 28 | This Time I've Hurt Her (Blue Moon — ASCAP) | 8 |
| Easy As Pie (Chappell — ASCAP) | 19 | Jason's Farm (Pick-A-Hit — BMI) | 46 | Remember Me (4-Star — BMI) | 80 | Tracks Of My Tears (Stamps Baxter — BMI) | 70 |
| Eres Tu (Bud Radmus — ASCAP) | 58 | Just In Case (Pi-Gem — BMI) | 1 | Roll On (Sterling/Addison St. — ASCAP) | 76 | Uncle Hiram (Tree — BMI) | 45 |
| Faster Horses (Hallnote — BMI) | 82 | Last Of The Outlaws (Tree — BMI) | 33 | Say I Do (Dayspring — BMI) | 77 | Warm Side Of You (Hartline — BMI) | 20 |
| Feel Again (Cherry Tree — SESAC) | 30 | Let It Shine (Window — BMI) | 23 | Secret Love (Warner Bros. — ASCAP) | 63 | What Will The New Year (Prima Donna — BMI) | 65 |
| Fire And Rain (Blackwood/Country — BMI) | 18 | Longhaired Redneck (Window/Lotsa — BMI) | 73 | Shadows Of My Mind (Hermitage — BMI) | 42 | When The Tingle (Wilderness — BMI) | 2 |
| Fly Away (Cherry Lane — ASCAP) | 37 | Looking For Tomorrow (Sawgrass — BMI) | 7 | She's Helping Me (Al Gallico/Algee — BMI) | 56 | Where Love Begins (Blue Echo — ASCAP) | 29 |
| Free To Be (Milene — ASCAP) | 62 | Love Lifted Me (John T. Benson — ASCAP) | 36 | She's Just An Old Love (Chess — ASCAP) | 51 | Who Wants A Slightly Used Woman (Boyce & Powers/Adventure — ASCAP) | 38 |
| From Woman To Woman (Ricci — SESAC) | 91 | Love Put A Song In My (Pi-Gem — BMI) | 71 | Shine On (Chappell — CAPAC) | 84 | Woman, Woman (Ensign — BMI) | 61 |
| Good Hearted (Baron/Willie Nelson — BMI) | 55 | Lovesick Blues (Mills/ASCAP) | 81 | Silver Wings And (Almo/Peso — ASCAP) | 13 | You Make Life Easy (Gallico/Algee — BMI) | 75 |
| | | Love Was (Beechwood/Window — BMI) | 31 | Since I Fell For You (Warner Bros. — ASCAP) | 68 | | |

LP's

singles

THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME — Conway Twitty — MCA 2176

Opening with the title song which is Conway's current hit single, through to the last selection, it's good country music all the way, both vocally and instrumentally. Selections: "This Time I've Hurt Her More Than She Loves Me," "She Thinks I Still Care," "Jason's Farm," "She Sure Does Make It Hard To Go," "You Love The Best Out Of Me," "She Did — It Did — I Didn't," "The Race Is On," "She Takes Care Of Me," "Woman Lovin' Kind Of Man," "On My Way To Losing You."



LOVE PUT A SONG IN MY HEART — Johnny Rodriguez — Mercury SRM 1-1057

This country recording star shines again with the Johnny Rodriguez personality brilliant with each song selection. Produced by Jerry Kennedy, selections are: "It Took Us All Night Long To Say Goodbye," "I Can't Get Used To Sleeping Without You," "Take Back It's Over," "You Don't Know Me," "Sometimes I Wish I Were You," "I Couldn't Be Me Without You," "Love Put A Song In My Heart," "My Way," "Drinkin' Man's Blues," "Candy In The Window," "Will You Love Me Tomorrow?"



HANK WILLIAMS, JR. & FRIENDS — MGM M3G 5009

Hank, Jr. gets together with some of his closest friends including Charlie Daniels, Toy Caldwell and Chuck Leavell, to bring together a most unusual album. The background vocalists, include among others, Sue Richards and Jim Glaser, who are artists in their own right. Anytime such artists are together to record it's got to be great . . . and this one, produced by Dick Glasser, is just that . . . great. Selections: "Losin' You," "On Susan's Floor," "I Really Did," "Can't You See," "Montana Song," "Clovis, New Mexico," "Brothers Of The Road," "Stoned At The Jukebox," "Living Proof."



THE BLIND MAN IN THE BLEACHERS — Kenny Starr — MCA 2177

It's a super choice of material and Kenny "Starr" on this one. The title song, Kenny's current hit single, is charting strongly and the other selections on the LP, including the up-tempos and the ballads, show the versatility of this young recording artist. Produced by Snuffy Miller, it's brim-full of excellent country listening. Selections: "Blind Man In The Bleachers," "Where Love Begins," "Texas Proud," "I Can't See In The Dark," "Tonight I'll Face The Man Who Made It Happen," "You, Me And Her," "Victims," "The Upper Hand," "Put Another Notch In Your Belt" and "The Calico Cat."



HIS MASTER'S VOICE — "Ah, listen here, doggie, I just re-signed with RCA Records and I want yuh to treat me right," says Jerry Reed, as his producer and "Chief," Chet Atkins, smiles approvingly.

Columbia Re-Signs Marty Robbins

NASHVILLE — CBS Records has announced that recording artist Marty Robbins has re-signed with Columbia.

Robbins first joined Columbia in 1957, and over the next decade was influential in bringing country music to the attention of the general public through such hits as "A White Sport Coat," "El Paso" and "My Woman, My Woman, My Wife."

He will soon record an album of all new material in Nashville under the production of Billy Sherrill.

ROY CLARK (ABC/Dot DOA 17605)

If I Had It To Do All Over Again (2:33) (House Of Gold — BMI) (B. Springfield)

An up-tempo vocal by Roy Clark with a super arrangement of a good song. Produced by Jim Fogelson, it's another Roy Clark hit. Flip: It Sure Looks Good On You (ABC/Dot) (2:20) (Ricci Mareno Music — SESAC) (Bobby Fischer).

TOM T. HALL (Mercury 73755)

Faster Horses (The Cowboy And The Poet) (2:51) (Hallnote — BMI) (Tom T. Hall)

With Tom T. Hall the writer and artist, and Jerry Kennedy the producer, "Faster Horses" has got to be a "fast starter" and should find itself in the winner's circle. It's a clever lyric and "the storyteller" tells it well. Flip: No info. available.

SUE RICHARDS (ABC/Dot DOA-17600)

Sweet Sensuous Feelings (2:48) (Al Cartee — BMI) (R. Aldridge/A. Aldridge)

There's a "progressive" feel here, and the versatile Sue Richards' vocal comes across with a sound that fits the mood of the lyric. Produced by Milton Blackford, "Sensuous Feelings" could be "Sweet" chart-wise. Flip: No info. available.

WILLIE NELSON (Columbia 3-10275)

Remember Me (2:50) (4 Star — BMI) (T.T. Tyler)

Taken from the LP, "Red Headed Stranger," it's Willie Nelson "all the way" as he longs to be remembered by a love that's no longer his. Good guitar and piano, with a touch of the harmonica, make excellent listening. Flip: No info. available.

BOBBY G. RICE (GRT 036 4275)

Right Or Wrong (Chappell — ASCAP) (W. Jackson)

The song's been around a while, and with Bobby's version "Right Or Wrong" should take the "right" direction on the charts. Produced by Dick Heard, it's headed for plenty of airplay. Flip: No info. available.

JOE BROCK (Ronnee IRDA 165-A)

I Haven't Had A Good Night (Since She's Gone) (3:09) (Memory — BMI/Golden Horn — ASCAP) (Bob Frazier, Bob Mitchell, Jack Frasure)

Joe sings an excellent country ballad with outstanding production by Gene Kennedy. The boxes will be well-fed with this one, and heavy airplay is predicted. Flip: No info. available.

DARRELL STATLER (Maverick IRDA 166 A)

Willie Sing Your Song (2:36) (Chappell — ASCAP) (D. Statler, B. Innes)

Somehow when "Willie" sings his song it makes hurtin' easier. That's what this one is all about, and Darrell Statler does it well on this Henry Hurt production. Flip: No info. available.

LYN CHILDRESS (Izzie Bern IRDA 095A)

You'll Be Here After I'm Gone (2:37) (Chappell — ASCAP) (Johnny Wilson, Gene Dobbins)

Lyn "tells it like it is" as she says, if he's there after what she thinks he's after, he'll be there after she's gone. Produced by Tommy Allsup, it's up-tempo, and a good box bet. Flip: No info. available.

LINDA CASSADY (Door Knob IRDA 158)

Tell It To Someone (Who'll Believe It) (2:06) (Door Knob — BMI) (L. Cassady)

Linda swings out with her self-penned number and says "Tell it to someone else" . . . she's heard it all before. Produced by Gene Kennedy, it's a catchy tune with a "tell him off" lyric and should catch-on the charts. Flip: No info. available.

LITTLE JOE SHAVER (Edge IRDA 109-A)

I Saw The Tears In Your Eyes (2:58) (Star-Glo/Great Augustine — BMI) (M. Shaver, Jr.)

Little Joe sings this one with a definite tear in his voice. It's about leaving and really not wanting to. It's fine box material and it's already enjoying airplay. Flip: No info. available.

CARL FARRIS (Printers Alley PAR 003-A)

Love Turns Me On (2:47) (Printers Alley — BMI) (Carl Farris)

Fine up-tempo vocal with good swingin' beat on this Carl Farris self-penned tune. You'll be turned on with "Love Turns Me On." Flip: No info. available.

BUCK FINLEY (Wheat IRDA 101-A)

Try Me (2:45) (Dutchess — BMI) (Barbara Fairchild)

Buck comes across with the new breed sound on this Barbara Fairchild song. Produced by Jerry Crutchfield, if you give "Try Me" a try you won't be sorry. Flip: No info. available.

DON COLF (Scorpio-101-A)

Judy's Dream (2:20) (Hard Country — BMI) (Don Colf)

Don sings his strong country lyric, intermingled with recitation, about his Judy who's gone forever but he will live her dream. Boxes should see action. Flip: No info. available.

BENNY LINDSEY (Phono P2614)

Wine, Women, And Loud Happy Songs (2:14) (Window — BMI) (Larry Kingston)

Another wine drinkin' song where Benny tells what it's like to have too much of a good thing. It's a good country lyric, produced by the writer, Larry Kingston. Flip: No info. available.

SYLVIA MOBLEY (Belle Meade BM 1615)

Silent Love (2:32) (Belle Meade — ASCAP) (Sylvia Mobley)

Sylvia tastefully treats her up tempo self-penned tune with the emotions of the writer as she sings of a silent love. Could make noise, chart-wise. Flip: No info. available.

POINTS WEST — One of the sleeper pairings of early '76 will see **Janis Ian** and **Tom Jans** sharing the Roxy boards Feb. 6-8 . . . **Cecilio and Kapono** are big in Hawaii as well as elsewhere as witness last week's two sold out shows in Oahu . . . **Bill Monroe's** latest album "Weary Traveller" will be out this month . . . Also in Jan. a new single by **Brenda Lee** . . . **Little David Wilkins** latest single is an exercise in double entendre. The A side is "Goodnight Special" backed by "Let's Do Something (Even Though It's Wrong)."



GUESS WHAT DIED FOR THEIR SINS? — Pictured in all their jungle finery are **Scorpions**, RCA's entry into music to restart *The War Between The States*. **Scorpions**, either in recorded form or in the flesh, should be reaching these shores and your ears in the not-too-distant future.

"Gimmie Back My Bullets," will be out soon . . . RIP: former **Uriah Heep** bassist **Gary Thain** died recently in England.

REO Speedwagon is proving to be a consistently hot draw in the midwest. The band, aided and abetted by new lead axer **Kevin Cronin**, recently sold out two shows in St. Louis . . . **Russell Mael** on wheels is a 1956 T-bird in mint condition . . . **Harry Chapin's** upcoming live album will also be a best of package containing the likes of "Taxi," "Cats In The Cradle" and "WOLD." The release date is set for Feb. . . . **Jeff Beck** is back in the recording studios. Helping is **George Martin**.

Once upon a time in 1963 **Dick Dale and The Del-Tones** had the number one and five charted singles in Los Angeles. They were "Miserlou" and "Peppermint Man." . . . **The Ratz** wish you a good one in '76 . . . Latest additions to the **Cash Box** album charts include efforts by **Bachman-Turner Overdrive**, **Led Zeppelin**, **Hagood Hardy**, **Andrew Gold**, **George Duke** and **Barclay James Harvest** . . . **Dr. Hook** plays The Grand Old Opry Jan. 8. And they've promised not to streak the stage . . . A progressive country super session entitled "The Outlaws" will hit the street this month. The album features the combined talents of **Waylon Jennings**, **Jessi Colter**, **Willie Nelson** and **Tompall Glaser**.

Blast Furnace and **The Heat Wave**, a band made up of British rock writers, opened for **The Sensational Alex Harvey Band** at one of the latter's Christmas gigs . . . Members of **Nazareth** have had the dubious distinction of being mistaken for members of **Sweet** on their present tour . . . What ever happened to **Atomic Rooster**?

The Heywoods are in Los Angeles putting the finishing touches on their next album which is being produced by **Michael Chapman** and **Nicky Chinn** . . . **Lou Reed** is big down under as witness the two gold records he's received in Australia . . . Now I know you're not going to believe this but there's a rumor going around that the **Vanilla Fudge** are back together and recording . . . Concert appearances to start thinking about are early in '76 shows by **Carole King**, **Bob Dylan** and the ever persistent possibility of **The Who** and Pasadena's Rose Bowl meeting . . . A&M's authorized **Nils Lofgren** bootleg is making the rounds with the indication being that this underground disk should go overground.

Pleasant year-end surprise came to this reviewer's ears in the guise of the debut album of **Paris**. If you ever wondered what would happen if **Led Zeppelin** married **John Lee Hooker** and their offspring turned out a moog synthesizer you'll get the drift of this album. "Paris" has Fort Knox written all over it.

United Artists is about to unload a ton of greatest hits packages on a waiting world. The albums include efforts by **Little Richard**, **Fabian**, **Frankie Avalon**, **Chuck Jackson**, **The Isley Brothers**, **Jerry Butler**, **The Ohio Players**, **Gladys Knight And The Pips**, **The Chipmunks**, **Patti Labelle** and **The Bluebelles**, **Jimi Hendrix** and **Jan and Dean** . . . **Elton John's** "Island Girl" recently became EJ's eighth gold single in a row . . . **Neil Diamond** will begin a world tour in early '76. His in-the-works album is being produced by **Robbie Robertson** . . . Backing **Carole King** on her upcoming tour will be **Russ Kunkel**, **Dan Kootch**, **Waddy Wachtel**, **Clarence MacDonald**, **Lee Sklar** and **Bobby Hall** . . . **Bob Dylan's** Rolling Thunder Revue has raised \$225,000 for the defense of **Hurricane Carter** . . . **Van Morrison** is presently in London putting the final mixing touches to his new album. Helping Morrison out on the album were **The Crusaders** . . . The latest single from **The Leslie West Band** is a tasty rendition of "We Gotta Get Out Of This Place" . . . This is a pregnant pause. You missed it.

QUOTE OF THE WEEK: "It beats selling insurance."

marc shapiro

Kenny Rankin at The Roxy Jan. 8 . . . Upcoming from the esoteric stables of Atlantic's Swan Song subsidiary is the latest by **The Pretty Things** . . . Look for **Roy Wood's** latest, entitled "Mustard," to have a French's tie in. I kid you not . . . **John Lee and Gerry Brown**, the driving rhythm behind the **Eleventh House**, have an album of their own coming out that goes by the moniker "Mango Sunrise." . . . The cover of the upcoming **Kingfish** album is strictly Neptune . . . Mercury is making the most of their past association with **Uriah Heep**. Upcoming are a best of package and a solo album by Heepst **David Byron**.

Lynyrd Skynyrd singer **Ronnie Van Zant** was busted in Virginia while attempting to extricate keyboardist **Billy Powell** from the same position. For Van Zant it is the fifth losing run in with the law this year. The latest by the band,



CASH BOX'S ALBUM REVIEWER — This picture was taken following a ten hour reviewing stint in which everything that came across said reviewer's desk either sounded like James Taylor or had a reggae beat to it. Help!!!

EAST COASTINGS — As the music biz begins to pull out of the traditional new-release-lacking holiday lull, news about what the new year has in store is surfacing with increasing abundance. For example, **Mick Ronson** has begun work on his third solo outing, which will probably feature members of the **Rolling Thunder Revue**, notably **Roger McGuinn**, **Michael Brecker**, of the **Brecker Bros.**, is also reportedly on hand. . . . **Arrogance**, a new band signed to **Vanguard**, will be produced by **John Anthony** of **Ace**, **Genesis** and **Queen** fame. . . . **Be-Bop Deluxe's** third LP is called "Sunburst Finish"; and **Unicorn's** second is due this month, with production again being handled by **Dave Gilmour** of **Pink Floyd**. . . . The new **Loggins & Messina** studio album (which has been in the can for a while) is due out any minute. Also, **Miroslav Vitous'** long-awaited solo LP on **Columbia** (the bassist is a former **Weather Report** person) is being produced by **Herbie Hancock**. . . . **MCA** has signed singer **Stephen Sinclair**. . . . **Bad Company's** new album is due Jan. 27 and is entitled "Run With The Pack."

UNTULL TOMORROW — **Jeffrey Hammond-Hammond**, bassist with **Jethro Tull**, has left the band to pursue his original artistic bent — painting. He'll be replaced by American **John Glascock**. Hammond-Hammond first appeared with Tull on the "Aqualung" LP, although his association with the band extends back much further, actually to a band he had with **Ian Anderson** that pre-dates Tull. The liner notes to the first LP ("This Was") refer to him, as does the tune thereon "A Song For Jeffrey." "Jeffrey Goes To Leicester Square" from the "Stand Up" LP is also devoted to his activities. . . . In other departure news, **Steve Hillage** has left **Gong** to pursue a solo career — which he initiated last year with his "Fish Rising" LP on **Virgin**. . . . By the way, the continuing **Jethro Tull** are recording in Switzerland, with a projected new LP due in the spring (the greatest hits package should be out any day now. . . . The single from the recently released "Butterfly Ball" album on **Mercury** (the **Roger Glover** production) is "Love Is All Around," featuring **Ronny Dio** on lead vocals. Dio is currently the vocalist in **Ritchie Blackmore's Rainbow**. . . . In case it didn't pass your way, to coincide with the reformation of **Country Joe and the Fish**, **Fantasy** has provided some historical information about the original group. Two of the more interesting items are: the fact that they were the first band ever to be convicted by the state of Massachusetts for inciting an audience to "lewd and lascivious behavior," and that they were the only band to be paid a reported \$10,000 not to appear on the **Ed Sullivan Show**.



COVER GIRL 1975 — The bucolic scene captured above features the pastoral pair consisting of **Bryan Ferry** of **Roxy Music** and one **Jerry Hall**. Astute readers will recognize Jerry as none other than the cover subject of the recent Roxy "Siren" LP — for which the shots were being taken when the above was snapped.

MILLION MIDNIGHT — **The Midnight Special** airing this Fri. (9), will feature performers whose disks have sold a million or more in 1975, including **Neil Sedaka**, **the Captain and Tennille**, **Glen Campbell**, **Earth, Wind & Fire**, **Labelle**, **Janis Ian**, **E.L.O.**, **Minnie Riperton**, **Freddy Fender** and the show's permanent host, **Helen Reddy**. The featured hit of the week is the **Eagles'** "One Of These Nights." . . . when the **Doobie Brothers** were in Memphis recently, they stopped up to see **Jerry Lee Lewis**, who, upon being introduced, commented, "Pleased to meet you. What do you boys do?" . . . **Rory Gallagher** was the very real victim of a fear which haunts most musicians (this item courtesy of **Melody Maker**), when he sliced off the top of a finger just before he was due onstage at Glasgow, England. Seems he put his hand in a bag to get something, and the something he got was a razor blade. He went on anyway, after some patching up and held his pick with another finger. . . . A Canadian-based company specializing in the "negative heel" show, **Roots**, is building something of a reputation with rock stars, who are invited to visit the company's Toronto store. More recently, **Elton John** stepped down from his platform long enough to pick up three pairs in varying styles and special-order more. Other wearers are reportedly **Jethro Tull** members, **Taj Mahal** and **Bob Dylan**. . . . Speaking of **Elton John**, look for early spring concert dates for Capt. Fantastic in New York. . . . The **Sha Na Na/Movies** concert set for City Center here for New Year's Eve was cancelled.

RING OUT THE OLD, RING IN . . . — Among the artists who are no longer in the **Columbia** fold for various reasons are **Dave Bromberg**, **Vikki Carr**, **Bill Watrous**, **Stan Getz** and the **Firesign Theatre**. Meanwhile, the label's new acquisitions include one **Ian Matthews** — a welcome return. . . . **Atlantic** has decided to release the "Doldinger Jubilee" package (with **Klaus D.** and **Les McCann**) in the U.S., following heavy European sales and interest stateside. Look for a new **Genesis** album via **Atco** in mid-Feb., the first from the band since the departure of **Peter Gabriel**. The group is due in town in a few weeks to finalize their plans. Also, **Wishbone Ash's** debut for Atlantic is being produced by **Tom Dowd**. Finally, the label has mounted an extensive campaign for the U.S. LP debut of French superstar **Michel Polnareff**. The artist is determined to make it in this country, and the LP, due momentarily, was recorded with L.A. studio musicians of the likes of **Jim Keltner** and **Willie Weeks**, plus **Nigel Olsson**. The big question is, will desire and results go hand in hand?

bob kaus



BACK TOGETHER — Country Joe McDonald and Barry "The Fish" Melton have announced the reformation of their band, Country Joe and the Fish, and have signed with Fantasy Records to record an album next summer. The announcement was made by Ralph Kaffel, president of Fantasy Records. McDonald now records for Fantasy as a solo artist; his first LP for the label is "Paradise With An Ocean View." Melton is signed with the Rockfield/UA label in Europe for an album release in January entitled "Barry Melton — The Fish." Country Joe and the Fish made a special New Year's Day appearance at the Crater Festival in Hawaii, which marked their first major appearance since dispersing following their appearance at the Woodstock Festival. (L to r.) Al Bendich (Fantasy Records general counsel), Ralph Kaffel (Fantasy Records president), Barry "The Fish" Melton, Country Joe McDonald.

Executives On The Move fr 7

Hans Klopfer Named Manufacturing Manager for Capitol Records-EMI of Canada — Hans Klopfer has been named to the newly created position of manufacturing manager for Capitol Records-EMI of Canada. He will be in charge of the setting up and running of Capitol's disk pressing plant which is under construction and is expected to be operational by the fall of 1976. Prior to joining Capitol, Klopfer was plant manager at the Columbia pressing and tape plant in Toronto.

Stanley Greenberg Leaves Scepter — Stanley Greenberg, executive vice president of Scepter Records, has resigned his position effective last month. He has been with the company since 1961. Greenberg started as arranger and staff a&r person; he then became director of a&r, vice president of a&r and in January 1975, executive vice president. He can be reached at his home: 353 South Wetherly Drive, Beverly Hills, CA 90211; (213) 550-0765.

Sweet Readies For U.S. Dates

LOS ANGELES — The first American tour by Sweet has been confirmed for the first quarter of 1976, according to Capitol Records and Ed Leffler whose firm, E.L. Management, handles personal management for the group.

Sweet's current release, "Fox On The Run," is currently number five with a bullet this week on the **Cash Box** singles chart, following "Ballroom Blitz," which also went top ten earlier last year. A new Sweet LP is set for release later this month to coincide with the national tour

which opens Jan. 21 at the Memorial Auditorium in Chattanooga, Tenn. and closes Mar. 17 at Regis College in Denver, making 42 concert stops along the way. The tour is being booked through ICM.

Sweet is one of Europe's top grossing concert attractions, having a five-year string of hit records including number one tunes in England, Switzerland, Germany, Denmark, Australia, New Zealand and South Africa.

Monty Python Breakthrough — FM Radio Crucial fr 6

Stations such as WMMR Philadelphia, WNEW New York, WBCN, Boston, and in Dallas began featuring cuts from the first Buddah album, "Another Monty Python Record" on a more or less regular basis. Boston even produced special spot commercials urging the locality to petition their local Public Broadcasting Service station to screen the Python television shows that had been produced by the BBC and from which the cuts were, by and large, taken," said Miss Lewis.

"Finally Columbia pictures picked up the first Python film, 'And Now For Something Completely Different' and the college film market started picking up on it which in turn helped the records. It's a little amazing that a visually oriented act was helped by radio.

"I can't think of anything like this happening before."

Monty Python's Flying Circus was, of course, broken in the U.S. via PBS television stations — originally ten were needed by Time Life, who are responsible for handling BBC product in the U.S., to make money on the show. "For us," said Miss Lewis, "in negotiating a record deal it meant we could use the television outlets as a wedge when it came to mak-

ing record deals."

From the original ten stations the number has now grown to over 130 stations presenting Monty Python's Flying Circus. Early Python devotees such as the PBS station, Channel 13 in New York have shown three Python series whereas latecomers such as Los Angeles are moving into the first Python series.

The Python Circus are officially non-commercial television as an outlet for their humor. "It's certainly true that Python did not want to be on commercial channels. They feel that the noncommercial channels took a flyer on the group and should be rewarded," said Miss Lewis.

Miss Lewis herself is particularly pleased with the progress of Python in the U.S. because, she said, "Buddah had signed the Charisma label and the first Python album was a throwaway at that time — it had no special meaning for us. Neil Bogart, who was then with the label, put it out because it made me laugh. It did all right, sold around 10,000 initially which wasn't bad considering how obscure the humor was."

From Buddah Monty Python, along with the Charisma label, moved to Atlantic who were not entirely happy with the "Matching Tie And Handkerchief" album because of an (expensive) die cut sleeve and special engineering on the grooves. "It was stalemate. They didn't think it was commercial and were not prepared to

back us. By this time we had decided to go with a company that was really interested in us, in Python product, not as part of a package deal," recalled Miss Lewis.

Python also get a degree of freedom from the Charisma label in the U.K. — resigning with them for the rest of the world but free to do their own thing in the U.S. and Canada. Because Arista president Clive Davis was genuinely interested in Monty Python they signed with his label which gave them no trouble over die cutting or special engineering.

Mogull Acquires Ozone

NEW YORK — Ivan Mogull Music Associates has acquired the complete catalog of Commander Cody and his Lost Planet Airmen's publishing company, Ozone Music, to sub-publish their material for the world excluding the U.S.A., Canada and Scandinavia. Representing Cody was attorney Richard Hodge. Ivan Mogull represented the Mogull group. The acquisition covers material recorded by Cody on the Paramount label, as well as material currently on the Warners label.

Midland, Buddah Part Ways

NEW YORK — As of Dec. 31, 1975, Midland International is no longer administering the Buddah Music Publishing companies.

MCA Release fr 9

cludes Monroe's own compositions "Jerusalem Ridge," "Ashland Breakdown," and "Mary Jane, Won't You Be Mine" in addition to several other songs written by other artists.

Stephen Sinclair makes his album debut on the MCA label with "Sand And Lonely Saturday Night." Sinclair is from London and co-wrote "Song And Dance Man" with Michael Redway. His album includes "Too Shy," "Black Notes Keep Getting In The Way" and "Don't Believe In Fairytales" as well as tunes penned by John Denver and Tom Snow. Sinclair's disk was produced by Artie Butler with orchestral arrangements by Butler and Lee Holdridge.

Finally, the third in the series of "American Graffiti" records, an LP entitled "American Graffiti Vol. III," includes "Surfer Girl" performed by the Beach Boys, "Wake Up Little Susie" by the Everly Brothers, "Poetry In Motion" by Johnny Tillotson, "Alley-Oop" by the Hollywood Argyles, "Rave On" by Buddy Holly, "The Birds And The Bees" by Jewel Atkins and "Donna" by Richie Valens.



REVOLUTION ON THE HORIZON — A&M/Horizon Records has signed the Revolutionary Ensemble. The group's first effort for the Horizon label is due for release in early March. Shown above (l. to r.) are: A&M/Horizon's director of promotion and sales, Mel Fuhrman; Leroy Jenkins, Sirone and Jerome Cooper of the Ensemble and Horizon's creative director, John Snyder.

Ampex Report fr 9

gain from the sale of Ampex's Marina del Rey facility compared with a fiscal 1975 second quarter gain of \$1.0 million before taxes from the sale of a European facility.

Pre-tax earnings from continuing operations exclusive of non-recurring earnings from royalties, licenses and settlements, for the first half of fiscal year 1976 were \$6.5 million, compared to earnings of \$4.5 million from the first half of fiscal year 1975. For the first half of the year, sales and other revenues from continuing operations totaled \$129.7 million, compared with \$121.4 million a year ago.

Net earnings for the first six months of fiscal 1976 were \$5.2 million compared to net earnings for the comparable period of fiscal 1975 of \$14.7 million; however — as previously reported — the 1975 earnings included \$13 million of non-recurring pre-tax income from a settlement with IBM. If the IBM settlement is excluded, the proper comparison shows pre-tax earnings of \$6.5 million this year against \$4.5 million last year. During the first quarter of 1975 \$11 million was repaid to lenders under the credit and security agreement. In the second quarter of 1975 further repayments of \$13 million were made to the same lenders for a total debt reduction for the first half of 1975 of \$24 million.

Kerner/Wise fr 9

The complexities and difficulties of day to day life in the music business should, in the producers' opinion, never drain the enthusiasm and life out of the art form. Kerner sums up the duo's philosophy of record production thusly:

"As producers, we have only one goal — and that is to help the artist by making the best possible records we can. We're always learning. And we always have fun working. The day that we stop learning and stop having fun is the day we stop making records."

WORT Non-Format fr 10

a power output of 4000 watts and is a non-profit, non-commercial station on the educational band. This programming idea is certainly not the newest and is certainly being implemented by other stations in the country, in other markets. But if WORT pursues the fervor and spontaneity of this kind of programming thought, it should prove to be an interesting 1976.

"Mott rock is really a crude sort of rock and roll music."

Guitarist **Ray Major** spat out the words with obvious conviction and pride. An apt description for a band that has survived a devastating boogie castration to emerge Phoenix-like to rock again.

Mott, in the disguise of *The Hoopie*, were seemingly destined to musical eunuchism when the purported brains of the outfit (Ian Hunter and Mick Ralphs) decided to take a powder. Undaunted, the remaining segments of the band regenerated a new guitarist and lead singer (Major and Nigel Benjamin) and once more took it to the stage.

Crys of "Ian who?" greeted the band and insured that good old rock and roll would triumph over all.

"Good old rock and roll is a valid name for what we do," continued Major. "It's a simple type of music that's exciting and ballsy at the same time. Our music is all the things that good rock and roll should be. Spontaneity is also important. If the spontaneity isn't there then the music's dead."

Contrary to what many critics would have you believe, Mott isn't a pack of Pleistocene escapees who just happened to pick up on three chords and are milking them for all they're worth. Mott is highly conscious of the eccentricities that a rock and roll audience demands. The theatrical aspects of the band are defended by Major as a valid part of the Mott musical machine.

"Obviously we couldn't just come out and look at the floor. There's an immense difference between staging things and doing what comes naturally. What we do on stage is built in. It's just part of the personality of the group."

"It's a well-known fact that ours is a highly energetic rock and roll show and that the things we do outside of the music itself have a lot to do with our success. We could just come on stage and

It's Only Mott And Roll

play our music but it would be false for us to hold back the rest."

In light of the recent emphasis on theatrics and the seeming ability of a band to bring an audience to their knees with a smoke bomb or broken guitar, the question of audiences following a rock pied piper was broached.

"I sometimes get the feeling that rock audiences actually like to have bands tell them what to do and how to react. Audiences seem to like to be directed, pushed and prodded into feeling something."

"The whole rock and roll scene has become a highly manipulative one. I think groups are becoming more aware of the power they have over audiences and what they can do with it. Some groups use this power well and others don't. A lot of groups will get up on stage and say 'Get up, mother fuckers! Let's

see you clap your hands.' It's really too much of a come on. If a band gets an audience off they're going to clap and jump up and down and get crazy. If the band isn't doing its job then they don't deserve any kind of response."

"It's not a good idea to become completely wrapped up in what you're doing.

Rock and roll, as displayed by Mott on newer material as well as blasts from the past like "Rock And Roll Queen" and "Violence" is, in the finest tradition of the genre, a joyous, punchy type of rock and roll. There's none of the death knell of heavy metal. It's party rock of the loosest kind.

A decided contrast to the seeming non-intellectual bent of their music is the seriousness and drive the members of Mott put into the music and their ability as musicians. But, as Major remarked, there's an inherent danger in taking the music too seriously.



Music is such a small part of life. People tend to get too wrapped up in dissecting and intellectualizing the music. This is what destroys the desired effect of the music for the musician as well as the audience."

"Rock and roll should be enjoyed, not analyzed. Music should be fun. When you start taking rock and roll seriously then you drown out its unique quality."

According to Major this looseness is extended to his relationship with the other members of the band.

"We've gotten along from the very beginning. It was a matter of being accepted equally as a person and a musician. It's a very easy association within Mott and it shows in the music we're putting out."

An interesting side-bar to Mott rock is the refusal on the part of the band to take on a particular banner or play to a particular crowd.

"Ours is a fresh, young kind of audience. We're not into anything in particular and I think our audience is the same way. They just go to a concert to have a good time and to get off on the music. We're the same way and so the chemistry between band and audience works."

Unlike many bands, who have a tendency to lay back for long periods of time, Mott (sans personnel changes) have been going full bore in its rock and roll assault on the senses. It's an ingrained, continual process that must go on.

"For the most part we get away from the music just long enough to rest and get our senses together. If you're really into the music you can't get away from it for long because it's your life and your security. You can never completely relax and be a musician."

"If we let go for a moment, it might be lost."

marc shapiro

Eric Carmen — The Arrogance And The Innocence

Reactions ran the gamut after Eric Carmen's testing of the waters as a solo artist at the Roxy Theatre in Los Angeles recently. "Everybody in Cleveland hates him," said one girl in the woman's restroom. "Well, I'm from Cleveland and I think he's great," another retorted. "He's been hot since 1962 and he knows it," added her girlfriend, "and so does everybody else." 'Everybody else' included at least one major newspaper reviewer who termed Carmen "the embodiment of rock and roll ... portraying innocence and arrogance at the same time."

Looking back over his career as an artist, Carmen has reason to be both arrogant and innocent; if they both show through, then more depth to the man.

"I was a pretty precocious kid," Eric says of his beginnings. "Showing his remarkable musical aptitude at two-and-a-half — I think I was singing and dancing on tables with a top hat and cane — they enrolled me in the Cleveland Institute of Music where my father's sister taught violin and viola. They taught me that one dance step equals a quarter note and two makes a half note, thus showing that a half note is twice as long as a quarter note. At that age, wearing a leotard, I didn't like it. So I dropped out and took violin lessons when I was five but I detested that; I wanted to play piano and finally coerced them into giving me piano lessons when I was about eleven. I took classical music piano for about four-and-a-half years."

Rumors have it that the beautiful middle section from his single, "All By Myself," is taken directly from a classical piece. Exhausted from the rigors of a tight road schedule (having arrived in

L.A. sometime after midnight and summoned from bed at eight-thirty this morning), Carmen nevertheless sparks at the reference: it is a compliment. As he answers, he moves to the piano to illustrate his feelings. "I remember reading, I think in Bill Gavin's column, where he said, 'Everybody's trying to figure out what that piece is from.' The part of the song that appears to be taken from a classical selection — the big piano interlude in the middle — is totally original, although the classical influence has certainly been a very big influence in my life. I was never involved in anything but classical music until I was 15 and I was even toying with the idea of becoming a concert pianist, which my piano teacher was kind of excited about. He wasn't too thrilled when I decided to become a rock and roller. I spent many years hanging out with my aunt at the Cleveland Symphony Orchestra rehearsals; I was like the orchestra's mascot. We used to go to all the concerts with my grandmother. It was a real influence and still is."

As great as the influence was or still is, when Eric Carmen was 15 he saw the Beatles perform and that was it. Immediately swept up by contemporary rock music, he grabbed a guitar and within a few years formed the Raspberries, a group which, despite several hit records ("Let's Pretend," "Go All The Way," "Overnight Sensation") remained heavy on the rasp and short on the berries.

"We were a bunch of very idealistic twenty-one-year-olds," reflects Carmen, "trying to recreate the music that brought them the wonder and excitement of rock and roll when they were sixteen, for another generation, only to

have it totally misconstrued, turned upside-down by a record company and marketed as a teen act, which we really weren't at all. Certainly not exclusively. The last thing in the world we could have cared about was being on the cover of *Tiger Beat*. It's a frustrating and hopeless feeling when things aren't going the way you planned and you can't change it. We had a couple of trial managers but there was really no managerial director, so we had no weight to throw around at the record company."

After changing personnel and doing an album called "Starting Over," which was the most critically acclaimed and the least commercially successful of the four Raspberries LPs, that group finally decided to hang up its spikes. "It would have taken another three educational albums to bring the public around to being able to accept us on our terms rather than all the preconceived ideas about what the Raspberries were supposed to be," Carmen eulogized.

So Eric Carmen, the one "Raspberry" considered by most to be the creative mastermind behind the studio efforts of that band, was all by himself. Shopping for a new label wasn't really much of a problem for this arrogant/innocent, however: "I didn't want to deal with a large bureaucracy, red tape and a lot of people who didn't understand what I was about and didn't care. I didn't want to be just another product. Arista was totally different from the last situation. I was impressed with Arista's status as a label that stressed quality above quantity rather than just signing a whole bunch on and hoping that a couple of them make it. I was interested in the approach that Clive Davis had toward this whole com-

pany I liked his attitude — he personally came up and listened to the tunes I had. It was not 'artist to head of a&r to someone else to vice-president' ... it was 'artist to president,' a personal relationship. I mean Clive will call me at home and say 'How's it going? Do you think there's anything that we could be doing that we're not doing?' He's really personally involved."

While Eric Carmen, the confident, stage-arrogant musician, is a personality of his own in and out of the studio, he is quick to spread recognition to his close friend and producer, Jimmy Ienner, whose "whole gig is bringing out the best in the artist without putting himself (his personality) into the record." As every artist has his influences, Carmen is conscious of the fact that it's sometimes easier to visualize a song in terms of another artist than in terms of one's self. "So I count on Jimmy to punch me when I lapse into something that isn't me. It's a real struggle to figure out who you are as a solo artist; he's been very instrumental in my figuring it out."

Overall, the reactions following the Roxy performance last week are credible. Carmen credits Brian Wilson as one of his major musical influences, saying "he's the most important talent of rock and roll." Certainly Wilson's rich, layered harmonies are reflected in the deep appeal of "All By Myself" which is bulleting up the **Cash Box** charts at #32 with a bullet this week only twenty-one days after its release, proving that the artist is, indeed, hot. "I would love to make a record with Brian Wilson someday," Carmen smiled. (There's your arrogance.) "But it's presumptuous of me to even say that." (There's your innocence.)

stephen fuchs

UBI, Inc. New Corporate Name For United Billiards, Inc.

UNION, N.J. — United Billiards, Inc. announced that it has formally changed its corporate name to UBI, Inc. "We are no longer solely a billiard company, as the name 'United Billiards' implies," observed company president Scott Daddis. "We felt that 'UBI' would better reflect our current status as a manufacturer of a complete line of amusement machines.

"Our pool table unit sales for 1975 increased over those of last year," Daddis continued. "This aspect of our business, however, now accounts for only 62% of our volume, compared to 93% two years ago. The balance of our sales is attributable to our fast-growing amusement games product line, which now includes 'Sportaball,' 'Sportacard,' 'Bimbo' and TV games." Daddis added that several new and exciting games are currently on the

drawing board for introduction in 1976.

"We would also like to announce that UBI Marketing Corp., a separate but related corporation, will now handle our export market for the company's pool tables and amusement games, as well as all part sales," Daddis stated.

UBI further announced that it has been appointed exclusive United States and Canadian distributor for the Sardi line of soccer tables, including the coin-operated and home units manufactured by the firm in Alessandria, Italy. The Sardi unit is available in either a standard-leg model or with a console base.

"The United Sardi table is widely accepted as the finest table in its price range on the market," according to Daddis. UBI had previously handled the Sardi line from 1972 to early 1975.



PHOTO CAPTIONS (A) An artist's rendering of City Tavern as it stood during the American Revolution. The three-story building, undergoing an adaptive restoration on its original site at Second and Walnut Streets in Philadelphia, will open in February and will serve as a museum and restaurant. TWA Service, Inc., a sub-



sidary of Canteen Corp., will provide food service that will include items from the original menu. City Tavern will feature open hearth fireplaces in the main dining rooms, hardwood plank flooring, beamed ceilings and window hangings characteristic of the Revolutionary War period. (B) Hobard G. Cawood (l), superintendent of Independence National Historical Park and J.J. Dillon, vice president of Canteen Corp., are pictured at the rebuilt structure. Among historic personalities who ate and drank at the original City Tavern were George Washington and John Adams.

ATE Exhibitors List

CHICAGO — The 1976 Amusement Trades Exhibition (ATE) will be held in London's Alexandria Palace during the period of Jan. 27-29. The event, notably one of Europe's leading exhibitions, is worldwide in scope and annually attracts a very substantial U.S. representation.

Following is a partial list of exhibitors (not including the Palm Court space) and their booth numbers: **A.1 Stores** (A.5); **Abloy-Locking Devices Ltd.** (F.34); **Academy Signs Ltd.** (W.11, 12); **Ace Coin Equipment Ltd.** (D.6-8); **Alca Electronics Ltd.** (H.1-7); **American Foods Ltd.** (E.8); **Amusement Equipment Co. Ltd.** (L.1-2-9-10); **Appliance Components Ltd.** (E.5); **Aristocrat Automatics (Sales) Ltd.** (P.5-8); **Associated Leisure Sales Ltd.** (B.1-10); **Astral Amusements** (F.10); **Automatick Ltd.** (E.3-4); **Barcrest Ltd.** (T.4); **R.H. Belam Co. Inc.** (W.3); **Bell-Fruit Mfg. Co. Ltd.** (K.1-7); **Bell-Matic A/S** (F.21-22); **Bennett Hogg** (V.11); **Brenco Equipment Ltd.** (D.1-2); **Bristol Coin Equipment Ltd.** (V.18); **Brunswick GMBH** (G.3-6); **Bryans Works** (F.1); **C&F Enterprises Ltd.** (X.13-15); **Chicago Automatic Supply Group** (W.8-9); **Cobirch Vending Ltd.** (V.19); **Coin Controls Ltd.** (F.18); **Coin Operated Parts Service Ltd.** (Q.3-6); **Commercial Go-Karts Ltd.** (X.16); **Competition Industries** (X.6-8); **W.S. Cowell Ltd.** (V.1-2); **Alfred Crompton Ltd.** (M.1-3-9-10); **C.R. Vending & Electronics Ltd.** (V.28-29); **C.T. Leisure (Leicester) Ltd.** (X.3-4); **Diamond Electronics (Lytham) Ltd.** (X.1-3, 8-10); **Direct Machine Distributors Ltd.** (T.1-3, 8-10); **Direct Supplies Co.** (V.23); **Easyserve Ltd.** (S.4 & 7); **E.F.S. Automatics Ltd.** (C.1); **Fairford Studios Ltd.** (T.7); **Faringdon Automatics Ltd.** (V.15); **F.P. (Imports) Ltd.** (V.6-8); **Gamex Industries Inc.** (L.5-6); **Garamill Ltd.** (F.27-28); **G.B. Cutlery Co. Ltd.** (V.4-5); **Gemini Mfg. Co. Ltd.** (A.8-9); **Glenvil Group** (F.35); **Greenfield Automatics** (F.20); **Hazel Grove Music Co. Ltd.** (F.30-33); **I.C.C. Machines Ltd.** (O.8); **Instone & Ashby Ltd.** (F.6-7); **Irving Kaye**

Co., International Inc. (U.4-7); **Italiana Billiard** (X.20-21); **Jamieson's Automatics Ltd.** (V.12-14); **Dennis Jezzard (Coinmatics) Ltd.** (D.9-10); **J.P.M. (Automatic Machines) Ltd.** (Q.1-2-7-8); **J.S.K. Electronics Ltd.** (E.2); **Jubilee Products** (E.9-11); **M. Kesner Ltd.** (F.8-9); **W. Lancaster & Co. Ltd.** (O.4-7); **Laren for Music Ltd.** (V.3); **Lerama C.A. Ltd.** (E.6-7); **Lever Trading Co.** (V.9-10); **Lewis Bros. (Manchester) Ltd.** (X.22-25); **London Coin Machines Ltd.** (C.1-12); **Lyngard Automatics** (A.6-7); **Major-Matics Ltd.** (F.14-17); **Mar-Matic Sales Ltd.** (O.1-2-9-10); **Maygay Machines Ltd.** (V.16-17); **James H. Mellors** (V.22-24); **J. Mirgoux** (W.2); **Model Racing** (V.25-27); **Mullermechs Ltd.** (T.5); **Music Hire Group** (G.1-2, 7-9); **National Rejectors (U.K.) Ltd.** (O.3); **Nixsales Ltd.** (W.4-5); **W.H.&A. Nutting Ltd.** (L.3-4-7-8); **Omser Ltd.** (S.5-6); **Pan Amusement Products Ltd.** (F.23); **Henry A. Perks (Sales)** (F.3-4); **Rene Pierre, Z.I. Crissey** (M.4-6); **Pool-O-Matic Ltd.** (N.3-8); **Portobello Printers Ltd.** (F.5); **Rhein Automaten Ltd.** (N.1-2-9-10); **Robinson Partners (London) Ltd.** (M.4); **Ruffler & Deith Ltd.** (Stage & W.6-7); **Ron Saint** (W.1); **Samson Novelty Co. Ltd.** (M.7); **Sarntern Ltd.** (V.20-21); **I. Schwartz & Son Ltd.** (A.1-4); **Morris Shefras & Sons Ltd.** (J.1-8); **Philip Shefras (Sales) Ltd.** (P.1-4); **Sherwood Coin Ltd.** (X.5); **Standard Coin Counting Co. Ltd.** (T.6); **Stannite Automatics Ltd.** (F.11-13); **Streets Automatic Machine Co.** (D.3-5); **Taito Corporation** (X.18-19); **Telebingo (EMI) Ltd.** (U.1-3 & 8-10); **Thomas Automatics Co. Ltd.** (R.1-10); **Edward Thompson Group** (X.9-12); **Thos. Tinsley & Son Ltd.** (X.1-2); **Tim Tod Abergavenny Ltd.** (F.24); **Turfsan Ltd.** (D.1a); **U.S. Billiards Inc.** (W.3); **Vale Automatics** (W.10); **Walter Leather Goods** (V.30); **W.C.A. Ltd.** (F.2); **Whittaker Bros. (Amusement Rides Ltd.)** (N.4-7); **K.R. Wilsher & Co.** (F.25-26); **The World's Fair Ltd.** (Dressing Room); and **W.S.G. Operating Co. Ltd.** (D.1b).

NAMA's 1976 Conv. Dates

CHICAGO — The National Automatic Merchandising Association (NAMA) confirmed the dates and locations of three of its major trade shows and seminars scheduled for 1976.

New Products

TOLEDO, OHIO — Hamilton Scale Corporation announced the commencement of production on "Changemaster," which is described by the firm as the only direct hopper payout, bulk load dollar and dollar-coin changer in the industry.

The new unit is a fast-filling, high capacity, quiet operating changer which has no coin tubes, belts, slides, solenoids, relays or vibrators. Its advanced design and direct operation mark a milestone in the development of bulk load, hopper payout changers, according to the company.

The Changemaster is available in two and three-hopper models, each with the most modern solid state circuitry. Every dispensed coin is recorded on counters and an exclusive design feature prevents bent coins from jamming the mechanism. Hopper capacity is 1,300 quarters, 2,500 dimes and 1,500 nickels.

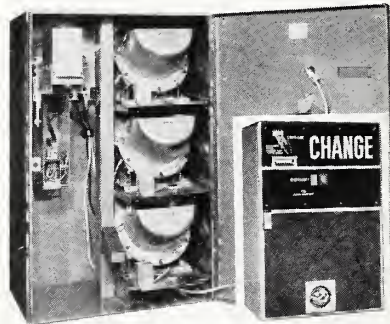
The heavy steel cabinets housing the Changemaster are finished in brown, with a simulated embossed leather front. Custom colors may be ordered and all lettering is on clear plastic panels, silk screened from the back to protect against marring.



CHICAGO — "Hollywood," a new two-flipper game is now in distribution by Chicago Coin distributors according to vice president Avron Gensburg.

Gensburg says distributor and operator enthusiasm has been exhibited at test locations. "Hollywood" features familiar screen stars depicted on the backglass. High-score opportunities are provided by STAR action holes: when hit, corresponding buttons on a value panel are lit, enabling players to score 5,000 points with an "S", double bonus with a "T", earn a replay with "A" or an extra ball with the "R". Rollover buttons advance bonuses to a possible high of 19,000 points; 1,000-point-lanes also advance the bonus; and a 5,000-point high-score target is also featured.

"Hollywood" is a three-ball game, convertible to five-ball. Play is set at two plays for a quarter, adjustable one-per-quarter or three plays for two quarters. Replay and extra-ball models are also available.



The conventional T-handle lock is standard, with a heavy duty plug style lock optional. Also optional are an automatic bill stacker and a matching steel base for free standing installations.

The Changemaster is the latest addition to a full line of coin and bill changers offered by Hamilton. The company also markets coin-operated scales and postage stamp dispensers.

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CHICAGO CHATTER

Happy New Year — and here's to a prosperous 1976!

AT PRESSTIME LAST WEEK (3-4) State Music Distributors Inc. of Dallas was sponsoring a two-day, multi-manufacturer service seminar, billed as the "Greatest Show on Earth," at the Holiday Inn Central in Dallas. **Bernie Powers**, Bally Mfg. Corp.'s field technician, was scheduled to conduct a session centering on recent technical improvements in Bally games. Numerous other manufacturers were expected to participate and, needless to say, State Music was prepared for a capacity op/service personnel turnout.

IT'S COMMON PRACTICE for area nightclubs to feature special programs for New Year's Eve celebrants, but it's rather unique to learn of such festivities in an amusement park; however, such was the case with Old Chicago in suburban Bolingbrook, where a special New Year's Eve entertainment package was offered, allowing patrons to enjoy the park's daytime facilities and return at night (following the 6-7 p.m. closing) for fun and dancing until 1:30 a.m. Incidentally, Old Chicago recently unveiled its terror-ridden new Haunted House, which is filled with all kinds of monstrous features, to the delight of children and adults who frequent the popular, year-round facility.

HAPPY TO HEAR, from Rock-Ola Mfg. Corp.'s **Joe Senesac**, that the factory was finally able to secure some copies of the 45 rpm record "Rock-Ola" by **Carl Bender** (Groovy), which was featured at the recent Rock-Ola national distribs meeting in Miami. The record was among those so beautifully programmed on the new Rock-Ola phonograph. The sound reproduction on the model 464 was magnificent, of course, and the record's catchy title endeared it to everyone attending the Miami meeting, so Rock-Ola thought it would be nice to supply copies to distributors for demonstration purposes. This was not so easily accomplished, however, since the record was not available in the U.S.; but, after several inquiries, it was ultimately secured through **George Naschke** of Say Yes Music A.G. in Munich, Germany who is presently considering the possibility of U.S. distribution of the record. The flip side, by the way, is "Ridgeway Lady" and Naschke may be contacted at 8000 Munchen 81, Ara Bellastrabe 5/139, Munich.

SUPPLEMENTING OUR LISTING (12/27 issue) of the NAMA State Council annual meetings is the following addition just confirmed by the NAMA office: Ohio Automatic Merchandising Assn. will hold its annual meeting May 14-15 at the Marriott Inn in Columbus.

INTERNATIONAL NEWS: Attraction '76, sponsored by the USSR Chamber of Commerce and Industry, will be held July 1-18 in Moscow. Event, reportedly in its second year, is called the International Exhibition of Modern Amusement and Park Equipment.

AMONG THE FIRST state meetings on the new calendar for MOA president **Ted Nichols** is the Oregon Amusement & Music Operators Assn. annual convention at Salishan Lodge in Gleneden Beach, Oregon, Jan. 16-18, which he will be attending with his wife. Schedule permitting, he will plan to cover as many state association functions as possible in the next twelve months.

UPPER MID-WEST MUSINGS

Mr. & Mrs. Gene Hoerth, Aberdeen, in the cities over the weekend buying much new equipment . . . The South Dakota Vending and Music Association held their quarterly meeting Sunday & Monday Dec. 7-8 at Huron, S. Dakota. The meeting and Sunday banquet was held at the Hickory Inn Hotel. Ron and Mrs. Manolis were the hosts for the assembly of the operators and distributor representatives. Operators attending the meeting were John Trucano, Buzz Oligmiller, Mac Hasvold and Pete Thompson, Sioux Falls, Doyle Hicks, Dave Schroeder and Earl Porter. Distributors representatives were Jack Deming, Lieberman Music Co., Larry Ruegamer, Lieberman Enterprises, and Clare Wesley, Northwest Rowe. After the business meeting Monday morning, Larry Ruegamer held a record seminar on record programming . . . Lou Fine after a 10 month absence in the parts department at Lieberman Music Co. because of illness is back again but working half days . . . Mr. & Mrs. Darwin Leslie, Bonesteel, So. Dakota in town for a few days vacation and visiting a few distributors . . . Jim DeMars dropping in after a long absence from the Twin Cities . . . Our deepest sympathy to the lovely switch board operator at Lieberman Enterprises on the death of her father from a sudden heart attack . . . Also our sympathy to Al Danko on the death of his younger brother. Al heads the shipping department at Lieberman Music Co. . . . Seen in town this past week were Vern Johnson, Bob Smith, Vern Ness, Dick Benson, Tim Ohara and Ed Dunn, St. Cloud, and Harold Mokolstad . . . Rhet Oligmiller, Rapid City, in town for the day picking up a load of Seeburg Entertainers at Lieberman Music Co. . . . Al Eggermont Jr. in town buying equipment. Just got back from a business trip to Phoenix.

MILWAUKEE MENTIONS

A **Cash Box** happy New Year to everyone!

Talked to **Jack Hastings** of Hastings Dist. in Milwaukee, who told us he enjoyed a very nice Christmas this year . . . also in Jack's words, "Everybody loves Rock-Ola," and the new models are moving very well. He also said Valley pool tables are receiving good response at the start of the new year, too.

Walter Bohrer of Hastings Dist., who is also the new president of WMMA, gave us some info on the gift membership program that he and the WMMA have instituted. It is hoped that these new gift memberships will help to spirit the growth and stability of WMMA, which is already one of the most successful organizations of its kind. Another point that Walter brought to mind was the spring convention scheduled for April 9-11 — they are now looking for people interested in advertising and/or participating in the show in any way. And this bit of info was passed along — apprentices who complete the WMMA apprenticeship program (which is, incidentally, the first of its kind) will be entitled to regular journeymen's cards.

This is also the week that **Jim Stansfield** and wife **Belle**, of Stansfield Vending, Inc. in LaCrosse, will be leaving for the sunny skies and sandy beaches of Florida. The rest of us remaining in the snowy cold are no doubt jealous, but we do want to wish them a nice trip.

Be looking for a new WMMA newsletter coming soon. And, let us remind you, if you have any photographs of recent events or location changes at your company, send them along to **C.B.'s** Chicago office — 'cuz we'd love to print 'em for you.

EASTERN FLASHES

Our best wishes for the new year! Had an opportunity to chat briefly with Wurlitzer's **C.B. Ross**, from his N. Tonawanda headquarters. He had some very good words about U.S. acceptance of the European-made Wurlitzer phono line, which he anticipates will attract even greater attention in 1976. He also made mention of the Wurlitzer cigarette machine as an exceptional seller in the foreign market and elaborated further on the unit's many features, including its capacity to handle the various pack sizes of foreign cigarettes which, unlike the American brands, vary quite drastically in size . . . American Shuffleboard's **Sol Lipkin** will be heading out to the Windy City soon for the upcoming sporting goods show to be held in Chicago's McCormick Place. This is a very big show and American Shuffleboard will host a good-sized product display booth . . .

STATE ASSOCIATION CALENDAR 1976

January 16 to 18: Oregon Amusement & Music Ops. Assn., annual conv., Salishan Lodge, Gleneden Beach
February 6 to 8: South Carolina Coin Ops. Assn., annual conv., Carolina Inn, Columbia
March 19 to 21: Music Ops. of Michigan, annual conv., Weber's Inn, Ann Arbor

April 9 to 11: Wisc. Music Merch. Assn., spring conv., Scotland Resort, Oconomowoc
May 7 to 8: Ohio Music & Amusement Assn., annual conv., (Site to be selected)
May 14 to 16: Music and Amusement Assn., (New York) annual conv., Stevensville Country Club, Swan Lake

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COIN MACHINES WANTED

WE ARE ALWAYS INTERESTED IN USED AND BRAND new phonographs, pinballs, bingos, guns, arcade, kiddie rides, slot machines, etc., all makes all models. QUOTE FOB SEA VESSEL TO HOLLAND BELGIE EUROPE, SPRL, 276 AVENUE, LOIS, BRUSSELS.

"WANT — all makes new and used Phonographs, Wall Boxes, T.V. 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. NSP 1C9 Canada's Oldest Established Distributor since 1927. Phone Vince Barrie, (519) 631-9550. Mail current price list if equipment now available."

WANTED — Will pay cash \$ for all models of new and used Bally bingo machines. Please phone Collect with prices, conditions and quantities. FOR SALE — Over 3,000 Bally slot machines, also Mills and Jennings. Bally Distributing Company, Box 6418, Reno, Nevada 89503. 323-6156

WANTED — BALLY MULTIPLIERS WITH HOPPER, all 3-, 5-, and 65-coin models considered. Also wanted: Williams and Gottlieb 4-plr pinballs max. 3 years old. HANSA MYNTAUTOMATER AB, Box 300 41, S-400 43 Gothenburg, Sweden.

WANTED — D.J. or Promo LPs in excellent condition. Pay \$1.50 each. Call, write, or send to Rave-Up, 606 University Ave., Madison, Wisc. 53715.

COIN MACHINES FOR SALE

CONVERSION CARTRIDGES — Play stereo records on Seeburg Monaural Phonos B thru 201 — No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear \$24.95 postpaid Satisfaction guaranteed Quantity discounts. CA THORP SERVI, 1520 Missouri, Oceanside, Ca. 92054

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

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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Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$6.25 CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — 5128 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of One Full Year, 52 consecutive weeks. You are allowed to change your Classified Ad each week if you so desire. All words over 40 will be billed at the rate of 25¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach New York publication office by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

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

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

FOR SALE: 20 National Cigarettes \$400. Assorted Flippers \$200. Brand New TV Games \$350. And export Slots, Bingos, Uprights, Cranes, Jukeboxes, Terrific Bargains. PAN AMERICAN AMUSEMENTS INC., 1211 Liberty Avenue, Hillside, New Jersey 07205. Telephone (201) 353-5540

FOR SALE: Super Soccer \$795; Gold Record \$725; Rifle Gallery \$875; Grand National \$695; Monster Gun \$325; Air Attack \$825; Gang Busters Gun \$750; Street Burners \$995; Gran Trak \$795; Ouak Electronic Gun \$825; Pursuit \$550; Robot \$375; Soccers \$200; Dynamo \$450; Super Soccer (heat proof) \$225; Swagrab Iron Claw \$1,295; Red Baron \$650; Super Star \$625; Turf Club \$595; Grand Prix \$295; Moto Champs \$750; Panzer Attack \$725; Crack Shot \$725; Drag Races \$295; Trak 10 \$745; Tanks \$995; TV Basketball \$495; Tennis Tourney \$225; Super Fooz (Budweiser model) \$425; Bio Rhythm \$895; New Orleans Novelty Company, 1055 Dryades Street, New Orleans, Louisiana 70113; Tel (504) 529-7321. CABLE: NONOVCO

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

NATIONAL WHITENBURG MODEL 400 FOOD VENDOR — National 21CE Candy Machine — Vendo Visi-Vend Rowe Cigarette Machines 20 700 \$175 or 7 for \$1000 — Rowe 20 800 \$295. Crating extra Arcade Equipment Motor Cycle, Funland, Pennant, Sami, Sea Raider and Dune Buggy, Pool Tables, Pin Balls, and many other items. Vathis Vendors. Call (214) 792-2806, 793-3723 or 792-1810.

ALL TYPES OF COIN-OPERATED EQUIPMENT: Flippers, shuffle alleys, guns, TV games, Williams, Gottlieb, ChiCoin, Ramtek, Allied, Nutting, Phonographs (large selection) Wurlitzer, Seeburg, AMI, Rock-Ola Rock-Ola vending Cigarettes, candy, cold drink, National, Smokeshop, Rock-Ola All kinds shipped to perfection or buy as-is and save. We have the right price and equipment on hand to serve your needs. Write or call: Flower City Distributors, Inc., 389 Webster Ave., Rochester, N.Y. 14609 (716) 654-8020. Ask for Joe Grillo

FOR SALE — Bingos, Ticker Tapes, Lotta Fans and Stock Markets available. Also Wall Street, Barrel Of Fun, Keeney Red Arrows, Sweet Shawnee, Bally Super Jumbos, and late used Gottlieb Flippers. These games are completely shopped. CALL WASSICK NOVELTY (304) 292-3791. Morgantown, W. Va.

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

RECONDITIONED BARGAINS: Midway Basketball \$495; Winner \$195; Dart Champ \$95; E.S.P. Electro Dart (conv.) \$95; 5-Vendo Classic 30 Model 320-WC30B cigarette machines in excellent condition (complete as is) \$95 ea. MICKEY ANDERSON, INC., P.O. Box 6369, Erie, PA 16512. Phone 814-452-3207.

SEEBURG WALLBOXES, MODEL SCI, EXCELLENT CONDITION, contact STAR VENDING CO., 2701 Cold Springs Rd., Ft. Worth, Texas (817) 626 5411

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.

New Prof. Quizmaster machines in factory cartons. List \$750. Must sell \$150 ea. Used \$50 ea. Used and New Pins wanted shipped or as is one or fifty. Novel Amusement, 200 U.S. #1 Linden, N.J. Phone (201) 862-6619

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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I HAVE 100 original song poems — rock — country — western — comedy — love songs — etc. For brochure and price list write George Bruce, Rt. 5, Box 387, Kingston, N.Y. 12401.

EMPLOYMENT SERVICE

JO-BAR MUSIC PUBLISHING CORPORATION and BAR-JO Records, Inc. needs investors and stockholders to re-open music business — Write BAR-JO at 83-45 Vietor Ave., Suite 2B, Elmhurst, New York 11373 or call (212) 898-1628 or 243-5668

SERVICE SCHOOL FOR GAMES AND MUSIC. Ten week night course teaches practical, theory, schematics. \$575 full price. COMIT, 2115 Beverly Blvd., Los Angeles, Ca. 90057. (213) 483-0300

BUSINESS OPPORTUNITY — Sell reconditioned flipper games, guns and arcade equipment, video games and kiddie rides to operators in your area. Weekly list of available equipment and current prices furnished. Call or write for application CENTRAL DISTRIBUTORS INC., 2315 Olive Street, St. Louis, Missouri 63103 (314) 612-3511

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ACE LOCKS KEYS ALIKE. SEND LOCKS AND THE key you want them mastered to \$1.00 each. RANDEL LOCJ SERVICE, 61 Rockaway Avenue, Valley Stream, N.Y. 11580. Tel: (516) VA 5-6216. Our 35th year in vending.

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HUMOR

DEEJAYS! New, surefire comedy! 11,000 classified one-line gags, only \$10. Designed to give you the right line for the right occasion every time! Send for our comedy catalog IT'S FREE! Edmund Orrin, 2786-C West Roberts, Fresno, Calif. 93711.

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INTERNATIONAL COLLECTORS find rare LPs by Byrds, Cher, Everly Brothers, Rick Nelson, Sandy Nelson, Dusty Springfield and others in our special collectors list. \$1.00 incl. airmailing. The fastest and most dependable service in the world. AIRDISC SPECIAL SERVICES, Box 835, Amityville, New York 11701

RARE RECORD SHOPS AND FINDERS. List of 31 United States shops. Up to date list personally compiled \$2. MacLean's, 312 Belanger St., Houma, La. 70360

HOUSE OF OLDIES — We are the World Headquarters for out of print LPs and 45s. Also, the largest selection of old rock 'n roll and rhythm and blues albums. Our famous 3 in 1 catalog, \$1.25. HOUSE OF OLDIES, 267 Bleeker St., N.Y., N.Y. 10014 (212) 243-0500.

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WANT RECORDS & TAPES: 45s AND LPs Surplus returns, overstock cut-outs, etc. Call or write HARRY WARRINER at KNICKERBOCKER MUSIC CO. 453 McLean Ave., Yonkers, New York 10705 (914) GR 6-7778

LEADING TAPE AND RECORD DISTRIBUTORS OF all labels. Will sell current & cut-out merchandise at lowest prices. Member of NARM. Send for catalogues. CANDY STRIPE RECORDS, INC., 17 Alabama Avenue, Island Park, New York 11558. 516-432-0047, 516-432-0048, 212-895-2693

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OPERATORS — WE BUY USED RECORDS NOT OVER 1 year old — 10¢ each plus postage. JOHN M. AYLESWORTH & CO. 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939

King of Music Records is looking for masters. Send copies to KING OF MUSIC RECORDS, 806-16th Avenue, South, Suite 217, Nashville, Tennessee 37203, or call (615) 242-2023

8-TRACK TAPES — 75 cents each, made from your master or album. Ray Reeves, GUSTO RECORDS, INC., 220 Boscobal St., Nashville, Tenn. 37213, (615) 256-1656

CLASSIFIED POWER!

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

WEA Canada Unveils New Ontario Branch

TORONTO — WEA Canada has formed a separate sales and warehouse branch to service the Ontario region. In making the announcement, Ken Middleton, president of WEA Canada, noted: "The need to set apart our Ontario sales/warehouse functions from our national orders administration/warehouse facility has become increasingly more apparent in recent months."

Heading up the new operation is Andy Abbate who was sales manager of the Ontario region.

Polydor Names Hodes Western Canadian Promo

MONTREAL — Mark Hodes has been assigned the position of regional promotion manager for the western Canadian realm of Polydor. Hodes, based in Montreal until now, has relocated to Vancouver where he will be responsible for the whole of the western region from Victoria to the border at Manitoba, reporting still to Allan Katz, director of promotion and advertising at Polydor's main office in Montreal.

CBS Canada Pre-Production Studio Complex To Cut Cost Elimination Of Expensive Rehearsals Seen

TORONTO — CBS Canada Ltd. will build a multi-track rehearsal studio at its head office in metropolitan Toronto, according to Bob Gallo, house producer for the label here.

The "fully professional" complex is expected to be operational by late February and is to be used exclusively by CBS and affiliated custom label artists.

In the past two years, CBS Canada has significantly increased its domestic roster of artists on both the single and album front. Necessarily, budgets have risen to accommodate increased recording and promotion. The pre-production studio, using a four- or eight-track board, is intended to control expenses. Outside studios have been used in the past, charging flat rates of \$100 per hour.

In confirming construction of the studio, Gallo reasoned that elimination of costly rehearsals in master quality studios could pay for the in-house complex within a year. He also pointed out

that the studio could provide artists with a greater flexibility in time for rehearsing.

The studio is to contain a color VTR system, stage, and access to a number of professional development specialists who can assist in related areas, such as wardrobe design and choreography. No decision has been made as yet as to the make or type of console to be installed.

Gallo emphasized that the studio was being built for pre-production purposes only, and that CBS artists will continue using outside studios for master purposes.

As house producer for CBS Canada, Gallo is responsible for most production work involving the company's domestic artists, in addition to overseeing personal development of artists. Previously an independent producer out of New York, Gallo came to his present post in 1973 with strong credentials gained at Motown and Atlantic Records.

Canadian Recording Execs Sum Up 1975

TORONTO — Canadian record executives look back on 1975 as a boom year despite a dip in the Canadian economy.

WEA's Ken Middleton: "The past year has been excellent for us. We are looking far ahead of the prior year." **UA's Stan Kulin:** "We were delighted to see that our sales were up 20% over the previous year — thanks mainly to a very good second half of the year." **Capitol/EMI's Arnold Gosewich:** "The year saw an emergence of a number of fine new talents whose career growth opportunity in 1976 looks extremely good." **RCA's Ed Preston:** "Canadian talent recordings reached an all time high at RCA this year both in contemporary and country ..."

London's Fraser Jamieson: "We've had the best year ever and I think next year will be even better." **Columbia's Terry Lynd:** "I'm grateful to see the improvement in the total industry situation in the latter months of 1975 and I feel very confident about the year 1976 in total." **GRT's Ross Reynolds:** "During the past year we have strengthened our base of operations in many areas and are looking forward to a record year in 1976."

Richard Bibby of MCA: "1975 was our biggest year yet. Our sales will probably end up about 30% higher than 1974." **A&M's Gerry Lacoursiere:** "For the first three months of this year we are looking at an increase of 50%, which is like unbelievable." **Don McKim of Phonodisc:** "Our total sales volume in 1975 is running 36% above 1974 which was our biggest year."

Polydor's Tim Harrold: "We had an extremely good 1975 and are moving in 1976 at perhaps the fastest momentum ever in terms of sales."

Motown's Ron Newman: "1975 was a very good year for us ... in 1976 I can see more of the same happening for us."

Bob Cook Shifts From RCA Canada To RCA Australia

TORONTO — Members of the Canadian Recording Industry Association (CRIA) and other industry figures gathered in the Canadiana Room of the Prince Hotel in Toronto to pay tribute to Bob Cook.

For five years Cook had headed RCA Records in Canada and was recently appointed managing director of RCA (Australia).

Replacing Cook as vice president and general manager of RCA's record division will be Ed Preston, a long-time employee of RCA in the record wing.

Preston joined RCA in 1967 after twenty years of service (music librarian and on-air personality) at CHML Radio in Hamilton, Ontario. His first duties were in the sales and promotion department. He went on to become regional (branch) manager of RCA's Ontario operation which also included overseeing the warehousing operation. It was in 1971 that he was appointed national promotion manager and in 1974 rounded out his record company knowledge as operations manager for the western and central region. This position involved activities in sales, promotion, A&R and studios which led him to his new position as head of the giant major record company.

Japan 1975 In Review

TOKYO — This is the general summary for Japan's music industries in 1975.

According to a survey by the **Cash Box** Tokyo office, total sales of Japan's main 14 record and tape manufacturers which are affiliated with the "Japan Phonogram Record Association" (JPRA) for 6 months (Mar. to Aug or Apr. to Sept.) have shown a small decrease in comparisons with the previous term and a thin increase in contrast with the same term of the previous year. Generally speaking, we can say that the remarkable growth seems to diminish in light of a decreasing rate in total sales which has dropped rapidly. This is the most peculiar phenomenon this year. Victor Musical Industries Co., Ltd., Nippon-Columbia, Toshiba-EMI, King Record, Teichiku Record, Polydor (Japan), Crown Record, Tokuma Musical Industries, CBS-Sony, Nippon Phonogram, Canyon, Toho-Record, Warner-Pioneer, and the Record Jigyobu of Trio KK are among the main 14 record and tape manufacturers included in the **Cash Box** survey.

Gross sales of these manufacturers this term were 73,905,230,000 yen (\$246,350,766), representing a 3.47% decrease from the previous term of 76,564,240,000 yen while a 7.26% increase over the same term of the previous year of 68,901,990,000 yen. On the other hand, a high increase rate had been recorded last year over the previous year. For instance, the total sale in the six months (Mar. to Aug or Apr. to Sept.) in 1974 was 24% more than the same term of 1973. As you can see from these figures, a rapid decrease of growth-rate in the Japanese music industry was conspicuous. This phenomenon, according to spokesmen from the major labels, was due to the penetration of an economic recession. More than that, they pointed out that a negative attitude among consumers toward music product — 1975 showed very few "big hits" — has also contributed to the dropping rate.

Among gross sales, records accounted for 58,989,700,000 yen (80%), 6.2% less than the previous term of 62,937,490,000 yen and 5.33% more than the same term of the previous year of 56,007,160,000 yen. Contrary to records, tape showed some increase, bringing in 14,915,530,000 yen (20%), 9.46% more than the 13,626,750,000 yen and 15.76% more than the same term of the previous year of 12,894,830,000 yen. These figures represent, according to analysts, a complete recovery from the oil shock which took place in the fall of 1973. Especially strong cassette sales at the retail level contributed to keep sales at an almost

even par with last year.

Overall, domestic music reached 45,589,990,000 yen (62%) 4.19% less than the previous term of 47,582,280,000 yen and 5.61% more than the same term of the previous year of 43,166,040,000. On the other hand, imported product stimulated sales worth 28,315,240,000 yen (38%), 2.3% less than the previous term of 28,981,960,000 yen and 10.02% more than the same term of the previous year of 25,735,350,000 yen.

On an individual corporate basis, sales in comparison to the previous term and the previous term of the previous year respectively looked like this: Victor Music Industries, 11,000,000,000 yen (down 9.78%, down 8.4%); Nippon-Columbia, 7,519,000,000 yen (down 1.55%, up 2.45%); Toshiba-EMI, 9,475,000,000 yen (up 9.82%, up 27.75%); King Record, 6,953,650,000 yen (up 1.88%, down 8.26%); Teichiku Record, 4,414,670,000 yen (down 12.41%, up 23.14%); Polydor (Japan), 8,174,000,000 yen (down .59%, up 36.87% more); Crown Record 3,034,000,000 yen (up 11.85%, up 51.93%); CBS-Sony, 9,497,600,000 yen (down 10.23%, up 5.91%); Nippon Phonogram, 3,654,000,000 yen (down 0.49%, up 9.4%); Toho-Record 847,310,000 yen (down 8.73%, up 1.03%); Canyon Record, 1,560,000,000 yen (down 13.56%, down 13.33%); Warner-Pioneer, 4,080,000,000 yen (down 2.86%, down 9.34%); and Torio Record, 450,000,000 (up 20.64%, up 28.75%).

During this term a grim economy effected a decrease of purchasing power from general consumers. On the other hand, big hits worth enough to break the stagnation have not appeared yet. However, the strength of domestic commerciality was evident from such artists as Kaze (Crown), Panda Yamada (Crown), Kenji Sawada, Goro Noguchi (Polydor), Keyi Ogura, Yoosuyi Inouye (Polydor), Down Town Bugiwugi Band (Toshiba-EMI), Akira Fuse (King), Kyoko Kosaka (Canyon) and BanBan (CBS-Sony). As for the Enka (Japan's traditional popular song), Takashi Hosokawa, Sayuri Ishikawa (Columbia), Hiroji Tokuhisa, Kenyichi Hagiwara (Warner-Pioneer), Hiroshi Itsuki, Masako Mori, Junko Ogawa (Tokuma), Hideto Maki, Akemi Nogawa (CBS-Sony), Aki Yashiro (Teichiku), Tonosama Kings (Victor Music Industries), Cool Five (RVC) and Sakura To Ichiro (Polydor) made fine showings. Besides these artists, established popular young singers Junko Sakurada, Momoe Yamaguchi and Hiromi Goh showed active contributions as before.

JAPAN'S TOP 20 ALBUMS OF 1975

- 1 **Koorino Seka Yi** — Yoosuyi Inouye — Polydor
- 2 **Hookoo** — Keyi Ogura — Polydor
- 3 **For Ever** — Kaguya Hime — Crown
- 4 **Nishoku No Koma** — Yoosuyi Inouye — Polydor
- 5 **Kaguyahime Live** — Crown
- 6 **Horizon** — Carpenters — King
- 7 **Yoosuyi Inouye Live** — Modori Michi — Polydor
- 8 **Adoro Saba No Jowoo** — Grashella Susana — Toshiba
- 9 **Good Pages** — Yoosuyi Inouye — Polydor
- 10 **Zoku Datsu Donzoko** — Downtown Bugiwugi Band — Toshiba
- 11 **Imawa Mada Jinseyiwo Katarazu** — Takuroo Yoshida — CBS-Sony
- 12 **Shikuramen No Kaorikara** — Akira Fuse — King
- 13 **Seka Yi No Koyibito** — Three Degrees — CBS-Sony
- 14 **Soyokaze No Yuuwaku** — Olivia Newton-John — Toshiba
- 15 **Cobalt Hour** — Yumi Araya — Toshiba
- 16 **Kayerimichi** — Koosetsu Minami Album 1 — Crown
- 17 **Danzetsu** — Yoosuyi Inouye — Polydor
- 18 **Yumeoyibito** — Keyi Ogura — Polydor
- 19 **Three Degrees & MFSB Show** — CBS-Sony
- 20 **Akira Fuse Best 20** — King

Great Britain

| TW | LW | |
|----|----|--|
| 1 | 1 | Bohemian Rhapsody — Queen — EMI — Feldman |
| 2 | 2 | Trail Of The Lonesome Pine — Laurel & Hardy — U.A. — F.D.&H. |
| 3 | 3 | You Sexy Thing — Hot Chocolate — Rak — Chocolate/Rak |
| 4 | 9 | Let's Twist Again/The Twist — Chubby Checker — London — Carlin |
| 5 | 7 | Na Na Is The Saddest Word — The Stylistics — Avco — Cyril Shane |
| 6 | 18 | I Believe In Father Christmas — Gregg Lake — Manticore |
| 7 | 5 | All Around My Hat — Steeleye Span — Chrysalis — Steeleye/Chrysalis |
| 8 | 8 | Show Me You're A Woman — Mud — Private Stock — Utopia/DJM |
| 9 | 4 | Money Honey — Bay City Rollers — Bell — Bay City Music |
| 10 | 13 | Happy To Be On An Island — Demis Roussoz — Philips — EMI |
| 11 | 15 | Golden Years — David Bowie — RCA — EMI |
| 12 | 6 | This Old Heart Of Mine — Rod Stewart — Riva — Jobete/London |
| 13 | 19 | Renta Santa — Chris Hill — Philips — Various |
| 14 | — | Can I Take You Home — Drifters — Bell — Cookaway/B. Mason |
| 15 | — | Art For Art's Sake — 10 cc — Mercury — St. Annes |
| 16 | — | It's Gonna Be A Cold Cold Xmas — Dana — GTO — Tic Toc/Cookaway |
| 17 | — | Wide Eyed And Legless — Andy Fairweather-Low — A&M — Rondor |
| 18 | 12 | Sky High — Jigsaw — Splash — Leeds |
| 19 | 11 | Imagine — John Lennon — Apple — Northern |
| 20 | 14 | In For A Penny — Slade — Polydor — Barn/Slade |

TOP TWENTY LPs

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|----|--|
| 1 | Perry Como's Greatest Hits — K-Tel |
| 2 | A Night At The Opera — Queen — EMI |
| 3 | Make The Party Last — James Last — Polydor |
| 4 | 40 Golden Greats — Jim Reeves — Arcade |
| 5 | Wouldn't You Like It — Bay City Rollers — Bell |
| 6 | Atlantic Crossing — Rod Stewart — Warner Bros. |
| 7 | Peters And Lee Favourites — Philips |
| 8 | All Around My Hat — Steeleye Span — Chrysalis |
| 9 | Shaved Fish — John Lennon — Apple |
| 10 | Ommadawn — Mike Oldfield — Virgin |
| 11 | Rolled Gold — Rolling Stones — Decca |
| 12 | Get Right Intae Him — Billy Connolly — Polydor |
| 13 | Wish You Were Here — Pink Floyd — Harvest |
| 14 | Crisis! What Crisis? — Supertramp — A&M |
| 15 | Disco Hits '75 — Various Artists — Arcade |
| 16 | All The Fun Of The Fair — David Essex — CBS |
| 17 | Siren — Roxy Music — Island |
| 18 | Songs Of Joy — Nigel Brooks Singers — K-Tel |
| 19 | 40 Super Greats — Various — K-Tel |
| 20 | Best Of The Stylistics — Avco |

Japan

| TW | LW | |
|----|----|--|
| 1 | 1 | Sentimental — Hiromi Iwazaki — Victor — Pub: NTV Music |
| 2 | 2 | Ichigohakushowo Mooichido — Banban — CBS-Sony — Pub: JCM |
| 3 | 3 | Anohini Kayoritayai — Yumi Araya — Express/Toshiba — Pub: Alpher Music |
| 4 | 4 | Katamuyita Michishirube — Akira Fuse — King — Pub: Watanabe Music |
| 5 | 5 | Oretachino Tabi — Masatoshi Nakamura — Columbia — Pub: NTV Music |
| 6 | 7 | Yureteyiruwatashi — Junko Sakurada — Victor — Pub: Sun Music |
| 7 | 6 | Memayi — Keyi Ogura — Polydor — Pub: Kitty Music |
| 8 | 9 | Aozora, Hitorikiri — Yoosuyi Inouye — For Life — Pub: Nakayoshi Group |
| 9 | 14 | Guzu — Naoko Ken — Canyon — Pub: Nichion |
| 10 | 8 | Utsukushiya Ainokakera — Goro Noguchi — Polydor — Pub: Fuji Music |
| 11 | 12 | Nakanoshima Bruce — Cool Five — RCA/Victor — Pub: Uchiyamada Music |
| 12 | 19 | Anatanitsukushimasu — Aki Yashiro — Teichiku — Pub: JCM, Roppongi Music |
| 13 | — | Chinese Kanfoo — Banzai — Over Seas/Teichiku |
| 14 | 10 | Imawa Moo Daremo — Alice — Express/Toshiba — Pub: JVM, OMP |
| 15 | 17 | Aiga Subete — Stylistics — Abco/Victor — Sub Pub: Victor Music Publisher |
| 16 | 13 | Aerukamo Shirenayai — Hiromi Goh — CBS-Sony — Pub: Standard Music |
| 17 | 11 | Tokino Sugiyukumamani — Kenji Sawada — Polydor — Pub: Watanabe Music |
| 18 | — | Futarino Tabiji — Hiroshi Itsuki — Minoruphone/Tokuma — Pub: Noguchi Music |
| 19 | 15 | Tonarinomachino Ojoosan — Takuroo Yoshida — For Life — Pub: Yuyi Music |
| 20 | — | Nagoriyuki — Iruka — Panam/Crown — Pub: Crown MP |

TOP TEN LPs

| | |
|----|--|
| 1 | Akira Fuse Best Album — Katamuyita Michishirube — King |
| 2 | Yumeoyibito — Keyi Ogura — Polydor |
| 3 | Hookoo — Keyi Ogura — Polydor |
| 4 | Cobalt Hour — Yumi Araya — Toshiba |
| 5 | Clearly Love — Olivia Newton-John — Toshiba |
| 6 | Good Pages — Yoosuyi Inouye — Polydor |
| 7 | Koori No Sekayi — Yoosuyi Inouye — Polydor |
| 8 | Disco Baby — VM & Stylistics Orchestra — Victor |
| 9 | Paul Mauriat — Greatest Hit Reflection — Phonogram |
| 10 | Junko Sakurada Best Collection 18 — Victor |

Australia

| TW | LW | |
|----|----|--|
| 1 | 2 | Sailing — Rod Stewart — Islands — Warner Bros. |
| 2 | 5 | Feelings — Morris Albert — RCA |
| 3 | 1 | Mama Mia — Abba — Mogull — RCA |
| 4 | 3 | Paloma Blanca — George Baker Select — Biem — Reprise |
| 5 | 4 | Denim And Lace — Marty Rhone — Leeds Music — M7 |
| 6 | 8 | Island Girl — Elton John — Leeds Music — DJM |
| 7 | 6 | Sky High — British Jigsaw — Leeds Music — P. Stock |
| 8 | — | Matter Of Time/Only One You — Sherbert — Razzle — Infinity |
| 9 | — | Jump In My Car — Ted Mulry — Albert |
| 10 | 7 | Moonlighting — Leo Sayer — Festival — Chrysalis |

TOP FIVE LPs

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|---|--|
| 1 | Abba Abba — RCA |
| 2 | Atlantic Crossing — Rod Stewart — Warner Bros. |
| 3 | Windsong — John Denver — RCA |
| 4 | Betty Blockbuster Follies — Reg Livermore — Festival |
| 5 | Wish You Were Here — Pink Floyd — CBS |

Argentina

| TW | LW | |
|----|----|--|
| 1 | 1 | Corazon Corazon — Edami — Julio Iglesias — CBS |
| 2 | 2 | Y Te Vas — Jose Luis Perales — Microfon |
| 3 | 3 | Volvere — Pamsco — Diego Verdague, Nini Rosso — Music Hall |
| 4 | 5 | Melina — Relay — Camilo Sesto — RCA |
| 5 | 7 | Emanuelle — Clandilo — Juan Salvador — Disfal; Fausto Papetti — Music Hall |
| 6 | 4 | Rompan Todo — Fermata — Shakers — EMI |
| 7 | 8 | Generacion — Anarchic System — Music Hall |
| 8 | 6 | Cuando Quieras Donde Quieras — Mai — Dyango — EMI |
| 9 | 9 | Baby — Relay — Tigre — RCA |
| 10 | 10 | En La Soledad De Mi Departamento — Mai — Luciana — EMI |
| 11 | 11 | Los Hombres No Deben Llorar — Feramat — King Clave — Parnaso; Los Lince — RCA; Pepito Perez — Music Hall |
| 13 | 13 | Que He De Hacer Para Olvidarte — Mai — Manolo Otero — EMI |
| 14 | — | Cara De Tramposo — Korn — Cacho Castana — Philips |
| 15 | 12 | En El Cielo Siempre Hay Lugar Para Dos — Relay — Los Lince — RCA |
| 16 | 15 | Amor No Te Vayas — Pamsco — Marcelo Dupre — Music Hall |
| 17 | — | Querida Mom — Mai — Iodi — EMI |
| 18 | 20 | Brindo Por Tu Cumpleanos — Edifon — Aldo Monges — Microfon |
| 19 | 14 | Penas Y Tan Solo Penas — Francis Smith — Raul Padovani — EMI |
| 20 | — | Por Amor . . — Edifon — Daniel Toro — Microfon |

Canada

| | |
|----|--|
| 1 | Down To The Line — BTO — Mercury |
| 2 | Cowboys To Girls — Sweet Blindness — Quality |
| 3 | Every Bit Of Love — Ken Tobias — Attic |
| 4 | Anna Marie — Susan Jacks — Casino |
| 5 | Make Me Your Baby — Suzanne Stevens — Capitol |
| 6 | Little Dreamer — Murray McLachlan — True North |
| 7 | Santa Jaws — Homemade Theatre — A&M |
| 8 | Growing Up — Dan Hill — GRT |
| 9 | Get Out Of The Kitchen — Shawne Jackson — RCA |
| 10 | General Hand Grenade — Trooper — MCA |

TOP TEN LPs

| | |
|----|--|
| 1 | Gord's Gold — Gordon Lightfoot — Warner Brothers |
| 2 | Four Wheel Drive — BTO — Mercury |
| 3 | Bruce Cockburn — True North |
| 4 | Dan Hill — GRT |
| 5 | Beau Dommage — Capitol |
| 6 | Woman's World — Sylvia Tyson — Capitol |
| 7 | Powerful People — Gino Vannelli — A&M |
| 8 | Harmonium — Celebration |
| 9 | It Isn't The Same — Myles & Lenny — Columbia |
| 10 | This Is Patricia Dahlquist — Columbia |

Belgium

| TW | LW | |
|----|----|---|
| 1 | 1 | I'm On Fire — 5000 Volts — Philips — Hensley Music |
| 2 | 2 | That's The Way I Like It — KC & The Sunshine Band — RCA — Universal Songs |
| 3 | 8 | Lady Bump — Penny McLean — Jupiter |
| 4 | 3 | Dansez Maintenant — Dave — CBS |
| 5 | 10 | Do It Any Way You Wanna — People's Choice — PIR |
| 6 | 12 | Charlie Brown — Two Man Sound — RKM |
| 7 | — | Fly Robin Fly — Silver Convention — Philips |
| 8 | — | Gone Girl — Jack Jersey — J.R. |
| 9 | — | When You're Gone — Maggie McNeal — Warner Bros. — Organ Music |
| 10 | — | Calypso — John Denver — RCA |

CASH BOX TOP 100 ALBUMS

| | | | | | | | | | |
|----|--|-----|----|---|-----|----|---|-----|-----|
| 1 | CHICAGO'S GREATEST HITS (Columbia PC 3390) | 1/3 | 1 | THE HUNGRY YEARS NEIL SEDAKA (MCA/Rocket PIG 2157) | 1/3 | 35 | 66 CRISIS? WHAT CRISIS? SUPERTRAMP (A&M 4560) | 1/3 | 71 |
| 2 | HISTORY — AMERICA'S GREATEST HITS AMERICA (Warner Bros. BS 2894) | | 2 | 34 BARRY WHITE'S GREATEST HITS (20th Century 493) | | 28 | 67 CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN (MCA 2142) | | 65 |
| 3 | GRATITUDE EARTH, WIND & FIRE (Col PG 33694) | | 4 | 35 NORTHERN LIGHTS-SOUTHERN CROSS THE BAND (Capitol ST 11440) | | 38 | 68 LAZY AFTERNOON BARBRA STREISAND (Columbia PC 33815) | | 55 |
| 4 | WINDSONG JOHN DENVER (RCA APL 1-1183) | | 3 | 36 HEAD ON BACHMAN-TURNER OVERDRIVE (Mercury SRM 11067) | | — | 69 FEELS SO GOOD GROVER WASHINGTON, JR. (Kudu KU 24S1) | | 25 |
| 5 | THE HISSING OF SUMMER LAWNS JONI MITCHELL (Asylum 7E-1051) | | 5 | 37 AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO GEORGE CARLIN (Little David LD 1008) | | 37 | 70 HOT CHOCOLATE HOT CHOCOLATE (Big Tree BT 89512) | | 83 |
| 6 | ROCK OF THE WESTIES ELTON JOHN (MCA 2163) | | 6 | 38 FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA (UA LA 546-G) | | 33 | 71 SCHOOL BOYS IN DISGUISE THE KINKS (RCA LPL 15102) | | 76 |
| 7 | STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON (Columbia PC 33540) | | 10 | 39 GORD'S GOLD GORDON LIGHTFOOT (Warner Bros. BS 2237) | | 34 | 72 LIVE STEPHEN STILLS (Atlantic SD 18156) | | 107 |
| 8 | KC AND THE SUNSHINE BAND (TK 603) | | 7 | 40 LET'S DO IT AGAIN THE STAPLE SINGERS (Curton CU 5005) | | 36 | 73 JOURNEY TO LOVE STANLEY CLARKE (Nemperor NE 433) | | 72 |
| 9 | HELEN REDDY'S GREATEST HITS (Capitol ST 11467) | | 12 | 41 BLAST FROM YOUR PAST RINGO STARR (Apple SW 3422) | | 44 | 74 HORSES PATTI SMITH (Arista AL 4060) | | 86 |
| 10 | RED OCTOPUS JEFFERSON STARSHIP (Grunt BFL 1-099) (Dist: RCA) | | 8 | 42 FLEETWOOD MAC (Warner Bros. MS 2225) | | 42 | 75 PLACES AND SPACES DONALD BYRD (Blue Note BNLA 549-G) (Dist: U.A.) | | 66 |
| 11 | TRYIN' TO GET THE FEELING BARRY MANILOW (Arista 4060) | | 11 | 43 STORY THE FOUR SEASONS (Private Stock PS 7000) | | 45 | 76 CLEARLY LOVE OLIVIA NEWTON-JOHN (MCA 2148) | | 77 |
| 12 | NUMBERS CAT STEVENS (A&M SP 4555) | | 14 | 44 MOVIN' ON COMMODORES (Motown M6-848S1) | | 40 | 77 PRISONER IN DISGUISE LINDA RONSTADT (Asylum 7E 1045) | | 68 |
| 13 | FAMILY REUNION THE O'JAYS (Phila. Int'l. PZ 33807) | | 13 | 45 CITY OF ANGELS THE MIRACLES (Tamlam T6-339S1) | | 46 | 78 BORN TO RUN BRUCE SPRINGSTEEN (Columbia PC 33795) | | 78 |
| 14 | SEALS & CROFTS' GREATEST HITS (Warner Bros. BS 2886) | | 15 | 46 SIREN ROXY MUSIC (Atco 36-127) | | 47 | 79 DIAMONDS & RUST JOAN BAEZ (A&M SP 4527) | | 87 |
| 15 | BREAKAWAY ART GARFUNKEL (Columbia PC 33700) | | 16 | 47 WHO AM I DAVID RUFFIN (Motown M6-849S1) | | 50 | 80 FOOL FOR THE CITY FOGHAT (Bearsville 6959) | | 82 |
| 16 | BAY CITY ROLLERS (Arista AL 4049) | | 17 | 48 TIMES OF YOUR LIFE PAUL ANKA (U.A. LA 569G) | | 57 | 81 CITY LIFE THE BLACKBYRDS (Fantasy F9490) | | 81 |
| 17 | ALIVE KISS (Casablanca NBLP 7020) | | 18 | 49 DESOLATION BLVD. SWEET (Capitol ST 11395) | | 49 | 82 FANDANGO ZZ TOP (London PS 656) | | 79 |
| 18 | THE BEST OF CARLY SIMON (Elektra 7E-1048) | | 19 | 50 SPINNERS LIVE (Atlantic SD 2-910) | | 53 | 83 2ND ANNIVERSARY GLADYS KNIGHT & THE PIPS (Buddah BDS 5639) | | 60 |
| 19 | ONE OF THESE NIGHTS EAGLES (Asylum 7E-1039) | | 20 | 51 JOHN DENVER'S GREATEST HITS (RCA CPL 1-0374) | | 51 | 84 THE FACES I'VE BEEN JIM CROCE (Lifesong LS 900) | | 84 |
| 20 | MAHOGANY ORIGINAL SOUNDTRACK FEATURING DIANA ROSS (Motown M6-858S1) | | 22 | 52 MAIN COURSE BEE GEES (RSO SO 4807) | | 58 | 85 SEDAKA'S BACK NEIL SEDAKA (Rocket 463) (Dist: MCA) | | 90 |
| 21 | ROCKY MOUNTAIN CHRISTMAS JOHN DENVER (RCA APL 1-0201) | | 9 | 53 SWANS AGAINST THE SUN MICHAEL MURPHEY (Epic PE 33851) | | 54 | 86 MORRIS ALBERT (RCA APL 1-1018) | | 88 |
| 22 | WISH YOU WERE HERE PINK FLOYD (Columbia PC 33453) | | 23 | 54 COME TASTE THE BAND DEEP PURPLE (Warner Bros. PR 2895) | | 48 | 87 SHAVED FISH JOHN LENNON (Apple SW 3421) | | 75 |
| 23 | RUFUS FEATURING CHAKA KHAN RUFUS (ABC ABCD 909) | | 24 | 55 WIND ON THE WATER DAVID CROSBY/GRAHAM NASH (ABC ABCD 902) | | 56 | 88 SIMON & GARFUNKEL'S GREATEST HITS (Col. PC 31350) | | 95 |
| 24 | THE WHO BY NUMBERS THE WHO (MCA 2161) | | 27 | 56 THE ROAD GOES ON FOREVER THE ALLMAN BROTHERS BAND (Capricorn 2CP 0164) | | 62 | 89 PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE (ABC ABCD 835) | | 91 |
| 25 | ZUMA NEIL YOUNG (Warner Bros. MS 2242) | | 26 | 57 RHINESTONE COWBOY GLEN CAMPBELL (Capitol 11430) | | 59 | 90 OUR DAY WILL COME FRANKIE VALLI (Private Stock PS 2006) | | 101 |
| 26 | BLACK BEAR ROAD C.W. McCALL (MGM 5008) | | 29 | 58 LOVE WILL KEEP US TOGETHER THE CAPTAIN & TENNILLE (A&M 3505) | | 52 | 91 THE HEAT IS ON THE ISLEY BROTHERS (T-Neck PZ 33536) | | 85 |
| 27 | LOVE TO LOVE YOU BABY DONNA SUMMER (Oasis OCLP 500) | | 32 | 59 PHILADELPHIA FREEDOM MFSB (Phil Int'l. PZ 33845) | | 61 | 92 SKY HIGH JIGSAW (Chelsea CHL 509) | | 104 |
| 28 | SAVE ME SILVER CONVENTION (Midland Int'l. BKL 11-1129) (Dist: RCA) | | 21 | 60 WHO LOVES YOU THE FOUR SEASONS (Warner Bros./Curb BS 2900) | | 64 | 93 INSEPARABLE NATALIE COLE (Capitol 11429) | | 96 |
| 29 | HOUSE PARTY THE TEMPTATIONS (Gordy G6-973S1) | | 30 | 61 ELTON JOHN'S GREATEST HITS (MCA 2128) | | 43 | 94 NEW YORK CONNECTION TOM SCOTT (Ode SP 77033) | | 118 |
| 30 | HONEY THE OHIO PLAYERS (Mercury SRM 1-1038) | | 31 | 62 YOU ARETHA FRANKLIN (Atlantic SD 18151) | | 63 | 95 MIDNIGHT LIGHTNING JIMI HENDRIX (Warner Bros. MS 2229) | | 73 |
| 31 | A NIGHT AT THE OPERA QUEEN (Elektra 7E-1053) | | 41 | 63 ERIC CARMEN (Arista AL 4057) | | 67 | 96 BELLAVIA CHUCK MANGIONE (A&M SP 4557) | | 99 |
| 32 | WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES (Phila. Int'l. PZ 33808) | | 39 | 64 BEGINNINGS STEVE HOWE (Atlantic SD 18154) | | 69 | 97 RED HEADED STRANGER WILLIE NELSON (Columbia KC 33482) | | 98 |
| | | | | 65 TOYS IN THE ATTIC AEROSMITH (Columbia PC 33479) | | 70 | 98 ARE YOU READY FOR FREDDY FREDDY FENDER (ABC/Dot DOD 2044) | | 93 |
| | | | | | | | 99 THE LAST RECORD ALBUM LITTLE FEAT (Warner Brothers BS 2884) | | 74 |
| | | | | | | | 100 MAN-CHILD HERBIE HANCOCK (Columbia PC 33812) | | 80 |

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| 101 | RATTLESNAKE OHIO PLAYERS (Westbound W211) | 1/3 | 112 | 135 | RADIO ACTIVITY KRAFTWERK (Capitol ST 11457) | 1/3 | 136 | 168 | PICK OF THE LITTER SPINNERS (Atlantic SD 18141) | 1/3 | 164 |
| 102 | YOU ARE BEAUTIFUL THE STYLISTICS (Avco AV 69010) | 102 | | 136 | DREAMING A DREAM CROWN HEIGHTS AFFAIR (DeLite DEP 2017) (Dist. PIP) | 117 | | 169 | GREETINGS FROM ASBURY PARK BRUCE SPRINGSTEEN (Columbia KC 31903) | 171 | |
| 103 | BACK HOME AGAIN JOHN DENVER (RCA CPL 1-0548) | 103 | | 137 | THE THREE DEGREES LIVE (Phila. Int'l PZ 33840) | 129 | | 170 | ANGEL (Casablanca NBLP 7021) | 179 | |
| 104 | BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER (ABC/Dot 2020) | 105 | | 138 | AROUND THE WORLD LIVE IN CONCERT THE OSMONDS (MGM M3JB-5012) | 141 | | 171 | FLEETWOOD MAC IN CHICAGO (SIRE Sash 3715/2) | 173 | |
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| 118 | YELLOW FEVER HOT TUNA (Grunt BFL 11238) | 97 | | 152 | FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS (Playboy PB 407) | 160 | | 185 | BEVERLY SILLS SINGS VICTOR HERBERT (Angel S3716) (Dist. Capitol) | 198 | |
| 119 | ATLANTIC CROSSING ROD STEWART (Warner Bros. BS 2875) | 100 | | 153 | DARK SIDE OF THE MOON PINK FLOYD (Capitol 11163) | 155 | | 186 | DRAMA V THE DRAMATICS (ABC ABCD 916) | 149 | |
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| 128 | VENUS AND MARS WINGS (Capitol SMAS 11419) | 128 | | 162 | MUSIC MAESTRO PLEASE LOVE UNLIMITED ORCHESTRA (20th Century T480) | 177 | | 195 | TAPESTRY CAROLE KING (Ode 77099) (Dist. A&M) | 193 | |
| 129 | THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE (Columbia PC 33280) | 131 | | 163 | WHY CAN'T WE BE FRIENDS WAR (United Artists LA 441-G) | 156 | | 196 | CATE BROTHERS (Asylum 7E 1050) | 196 | |
| 130 | INSIDE KENNY RANKIN (Little David LD 1009) | 144 | | 164 | AIN'T NO WAY TO TREAT A LADY HELEN REDDY (Capitol ST 11418) | 169 | | 197 | TIME HONOURED GHOST BARCLAY JAMES HARVEST (Polydor PD 6517) | — | |
| 131 | IT'S ONLY LOVE RITA COOLIDGE (A&M SP 4531) | 135 | | 165 | AGAINST THE GRAIN RORY GALLAGHER (Chrysalis CHR 1098) | 167 | | 198 | THE CHIEFTANS (Island ILPS 9334) | 199 | |
| 132 | BETWEEN THE LINES JANIS IAN (Columbia PC 33394) | 123 | | 166 | CATCH A FIRE BOB MARLEY & THE WAILERS (Island ILPS 9241) | 147 | | 199 | THE TIME IS RIGHT THE LETTERMEN (Capitol SW 11470) | 200 | |
| 133 | X-RATED BLACK OAK ARKANSAS (MCA 2155) | 134 | | 167 | RIDE A ROCK HORSE ROGER DALTRY (MCA 2147) | 172 | | 200 | 1975 - THE DUETS BRUBECK & DESMOND (Horizon 703) (Dist. A&M) | — | |

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| Bachman-Turner Overdrive | 36 | Duke, George | 194 | Ian, Janis | 132 | Smith, Patti | 74 | Temptations | 29 |
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| Barclay James Harvest | 197 | Fender, Freddy | 98.104 | John, Elton | 6.61.167 | Starr, Ringo | 41 | Valli, Frankie | 90.116 |
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