

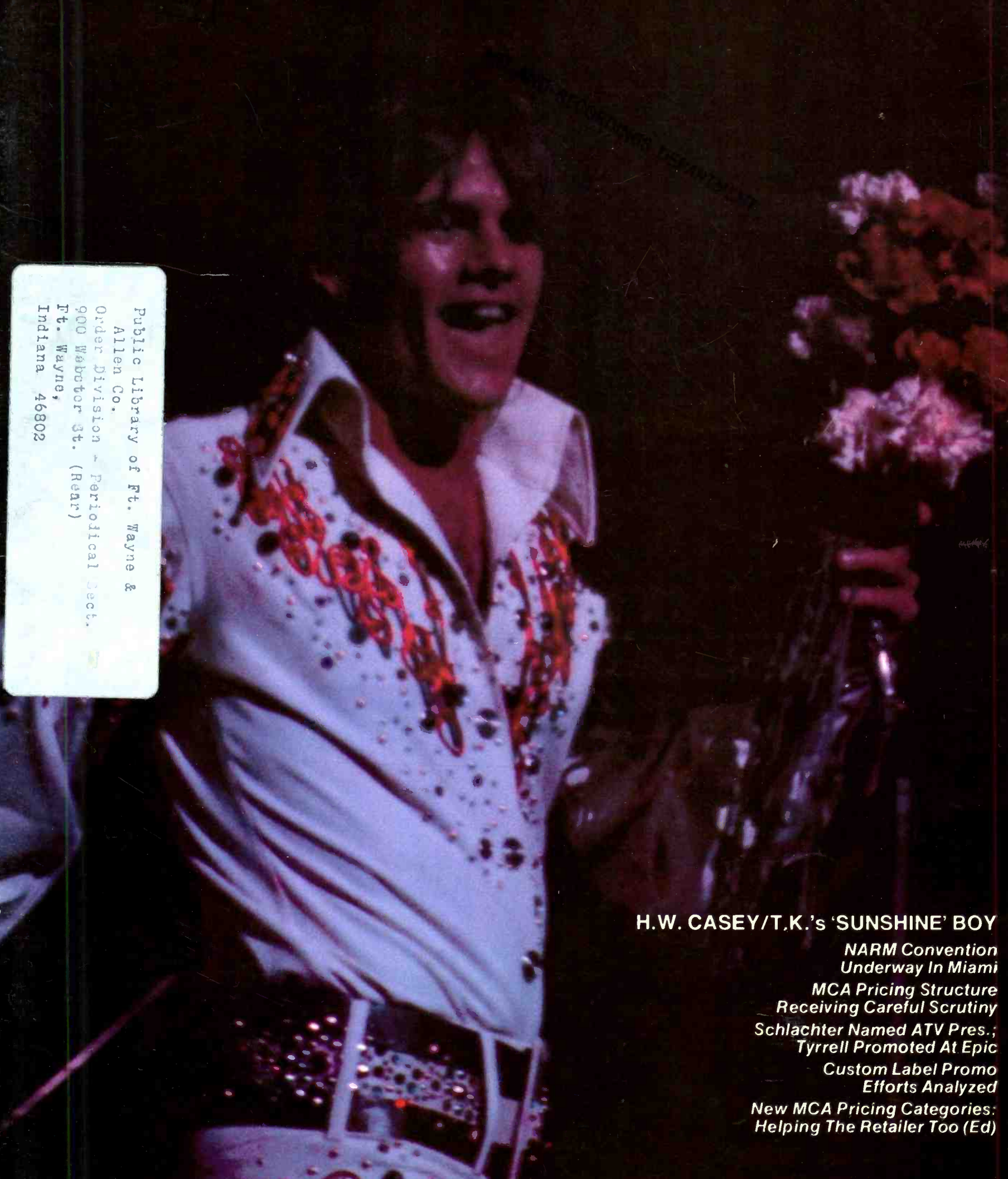
# CASHBOX

March 27, 1976

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

*NARM Convention  
Underway In Miami*

*MCA Pricing Structure  
Receiving Careful Scrutiny*

*Schlachter Named ATV Pres.;  
Tyrrell Promoted At Epic*

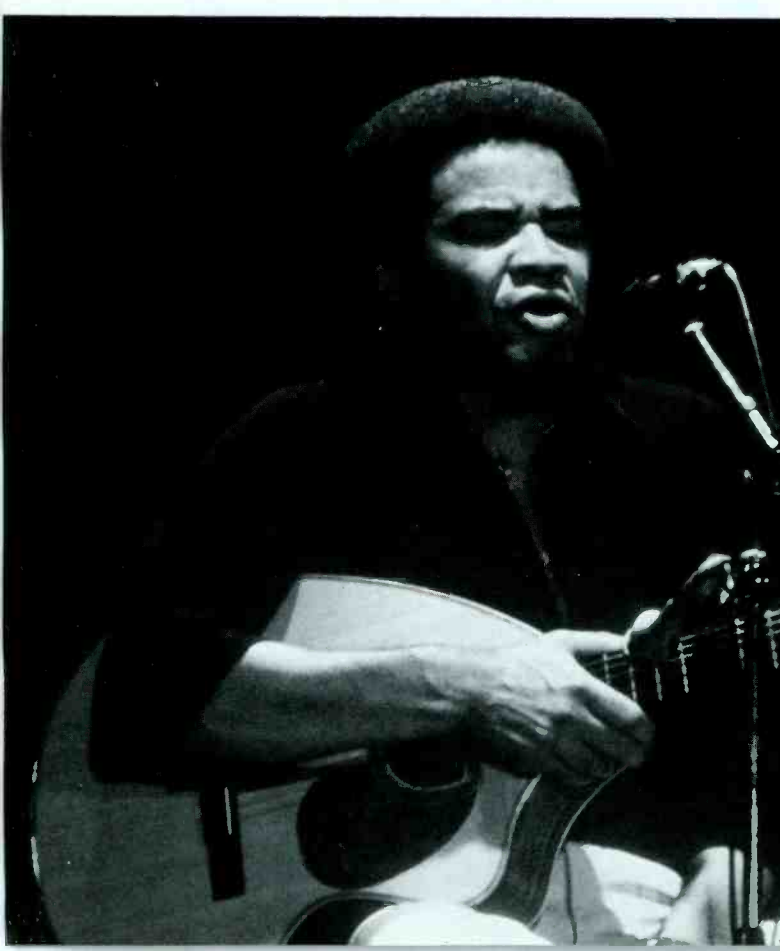
*Custom Label Promo  
Efforts Analyzed*

*New MCA Pricing Categories:  
Helping The Retailer Too (Ed)*

# 'I Wish You Well'

3-10308

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



Bill Withers,  
on the air and on the road.  
Bill Withers' great new single,  
"I Wish You Well."  
On Columbia Records.



# CASH BOX

VOLUME XXXVII — NUMBER 45 — March 27, 1976

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## *cash box editorial*

### *New MCA Pricing Categories: Helping The Retailers Too*

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

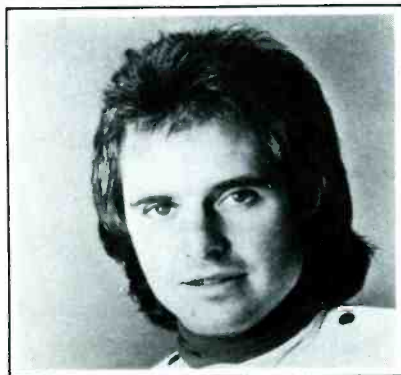
But they were not the only ones to benefit. The group that has the potential of benefitting even more is the retail record store chains, who, at first glance, appeared to have taken a beating in the new structure. Now, after closer analysis, some of the genius in MCA's moves is becoming clear, as the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

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

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

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

A brilliant move, MCA, to help the rack jobbers, one-stops and retailers, all at the same time.



**NUMBER ONE  
SINGLE OF THE WEEK**  
DREAM WEAVER  
GARY WRIGHT — Warner Brothers  
Writer: G. Wright  
Pub: Warner Brothers/ASCAP



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

# CASH BOX TOP 100 SINGLES

March 27, 1976

Rank	Artist	Single	Label	Wk	3/20	3/13
1	DREAM WEAVER	Gary Wright (Warner Bros. WBS 8167)	2	3		
2	LOVELY NIGHT (ANGEL FACE)	Captain & Tennille (A&M 1782-S)	3	4		
3	DISCO LADY	Johnnie Taylor (Columbia 3-10281)	4	10		
4	DECEMBER 1963 (OH WHAT A NIGHT)	Four Seasons (Warner Bros./Curb WBS 8168)	1	2		
5	SWEET THING	Rufus featuring Chaka Khan (ABC 12149)	6	7		
6	DREAM ON	Aerosmith (Columbia 3-10278)	7	8		
7	MONEY HONEY	Bay City Rollers (Arista AS 0170)	8	11		
8	RIGHT BACK WHERE WE STARTED FROM	Maxine Nightingale (United Artists XW 752)	11	17		
9	ALL BY MYSELF	Eric Carmen (Arista AS 0165)	5	1		
10	LET YOUR LOVE FLOW	Bellamy Brothers (Warner Bros./Curb 8169)	15	32		
11	ONLY 16	Dr. Hook (Capitol 4171)	13	15		
12	GOLDEN YEARS	David Bowie (RCA JH 10441)	12	14		
13	BOHEMIAN RHAPSODY	Queen (Elektra E45297)	16	19		
14	LOVE MACHINE	Miracles (Tamia 54262)	10	5		
15	THERE'S A KIND OF HUSH (ALL OVER THE WORLD)	Carpenters (A&M 1800-S)	17	25		
16	ACTION	Sweet (Capitol P4220)	18	29		
17	SWEET LOVE	Commodores (Motown M1381FA)	19	27		
18	LOVE HURTS	Nazareth (A&M 1671)	9	9		
19	BOOGIE FEVER	The Sylvers (Capitol 4179)	23	26		
20	JUNKFOOD JUNKIE	Larry Groce (Warner Bros./Curb 8165)	21	22		
21	CUPID	Tony Orlando & Dawn (Elektra E45302-A)	22	23		
22	THEME FROM S.W.A.T.	Rhythm Heritage (ABC 12135)	14	6		
23	LOOKING FOR SPACE	John Denver (RCA JH 10586)	28	45		
24	DEEP PURPLE	Donny & Marie Osmond (MGM M14840)	25	28		
25	SHOW ME THE WAY	Peter Frampton (A&M 1795)	34	51		
26	SLOW RIDE	Foghat (Bearsville BSS 0306)	20	21		
27	ONLY LOVE IS REAL	Carole King (Ode 66119-S)	29	30		
28	LOVE IS THE DRUG	Roxy Music (Atco 7042)	24	24		
29	50 WAYS TO LEAVE YOUR LOVER	Paul Simon (Columbia 3-10270)	26	12		
30	TAKE IT TO THE LIMIT	Eagles (Asylum 45293-A)	27	13		
31	FANNY (BE TENDER WITH MY LOVE)	Bee Gees (RSOS 519)	30	16		
32	VENUS	Frankie Avalon (DeLite 1578)	35	37		
33	FOOLED AROUND AND FELL IN LOVE	Elvin Bishop (Capricorn CPS 0252)	47	59		
34	LIVING FOR THE WEEKEND	O'Jays (Phila. Int'l. ZS 8-3587-3)	42	57		
35	I DO, I DO, I DO, I DO, I DO	Abba (Atlantic 3310)	41	47		
36	LOVE FIRE	Jigsaw (Chelsea CH 3037)	39	44		
37	GOOD HEARTED WOMAN	Waylon Jennings & Willie Nelson (RCA 10529)	37	41		
38	YOU'LL LOSE A GOOD THING	Freddy Fender (ABC/Dot DOA 17607)	38	39		
39	LORELEI	Styx (A&M 1786-S)	52	56		
40	TRYIN' TO GET THE FEELING AGAIN	Barry Manilow (Arista AS 0172)	56	71		
41	THE WHITE KNIGHT	Cleodus Maggard & The Citizen's Band (Mercury 73751)	33	31		
42	HIT THE ROAD JACK	Stamper's (Quality QA 501)	45	50		
43	TANGERINE	Sai Soul Orchestra (Sai Soul 2004)	44	49		
44	STRANGE MAGIC	Electric Light Orchestra (UA XW770-Y)	54	66		
45	SHANNON	Henry Gross (Lifesong 45002)	53	64		
46	FOPP	Ohio Players (Mercury 73775)	50	60		
47	INSEPARABLE	Natalie Cole (Capitol 4193)	36	33		
48	YOU SEXY THING	Hot Chocolate (Big Tree BT 16047)	43	36		
49	WITHOUT YOUR LOVE (MR. JORDAN)	Charlie Ross (Big Tree BT 16056)	51	54		
50	SARA SMILE	Hall & Oates (RCA JH 10530)	57	73		
51	COME ON OVER	Olivia Newton-John (MCA 40525)	62	83		
52	JUST YOU AND I	Melissa Manchester (Arista 0168)	46	48		
53	SQUEEZE BOX	The Who (MCA 40475)	40	34		
54	MOZAMBIQUE	Bob Dylan (Columbia 3-10298)	60	72		
55	YOUNG BLOOD	Bad Company (Swan Song 70108)	63	84		
56	MISTY BLUE	Dorothy Moore (Majaco M1029) (Dist: T.K.)	64	74		
57	NEW ORLEANS	Staple Singers (Curtom CMS 0113)	59	61		
58	WE CAN'T HIDE IT ANYMORE	Larry Santos (Casablanca MB 844)	61	65		
59	GET UP AND BOOGIE	Silver Convention (Midland Int'l. 10571)	72			
60	I LOVE TO LOVE YOU BABY	Donna Summer (Oasis 401)	31	18		
61	UNION MAN	Cate Brothers (Asylum E45294-A)	65	57		
62	RHIANNON	Fleetwood Mac (Reprise RPS 1345)	73	86		
63	BABY FACE	Wing & A Prayer Five & Drum Corps (Wing & A Prayer HS 103) (Dist: Atlantic)	49	40		
64	SHOUT IT OUT LOUD	Kiss (Casablanca NB 854)	75	89		
65	QUEEN OF CLUBS	KC and Sunshine (T.K. 1005)	74			
66	IF ONLY YOU BELIEVE (JESUS FOR TONIGHT)	Michel Poinaroff (Atlantic 3314)	66	69		
67	I THOUGHT IT TOOK A LITTLE TIME	Diana Ross (Motown M 1387F)	82			
68	MORE, MORE, MORE	Andrea True Connection (Buddah 515)	83			
69	HAPPY MUSIC	Blackbyrds (Fantasy F762A-S)	84	96		
70	THERE WON'T BE NO COUNTRY MUSIC	C.W. McCall (Polydor PD 13410)	80			
71	HIGHFLY	John Miles (London 5N-20084)	71	58		
72	WELCOME BACK KOTTER	John Sebastian (Reprise RPS 1349)				
73	OPHELIA	The Band (Capitol P4230)	88			
74	LOCOMOTIVE BREATH	Jethro Tull (Chrysalis CRS 2110)	78	80		
75	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE	Glen Campbell (Capitol 4245)				
76	HE'S A FRIEND	Eddie Kendricks (Tamia T 54266)	79	82		
77	CAN'T HIDE LOVE	Earth, Wind & Fire (Col. 3-10309)				
78	SHE'S A DISCO QUEEN	Oliver Sain (Abet 9463)	85	90		
79	COLORADO CALL	Shad O'Shea (Private Stock 45071)	81	81		
80	HURT	Elvis Presley (RCA JB-10601)				
81	YOU ARE BEAUTIFUL	Stylistics (Avco AV 4664)	87	91		
82	HERE, THERE AND EVERYWHERE	Emmylou Harris (Reprise RPS 1346)	89	93		
83	EH! CUMPARI	Gaylord & Holiday (Prodigal P0622F)	90	94		
84	LET'S GROOVE	Archie Bell & The Drells (TSOP ZS 8-4775)	91	95		
85	SALLY	Grand Funk Railroad (Capitol 4235)				
86	SPANISH HUSTLE	The Fatback Band (Event EV 229)				
87	HEAVY LOVE	David Ruffin (Motown M1388F)	93			
88	LET'S MAKE A BABY	Billy Paul (Phila. Int'l. ZS 8-3584)	94			
89	MOVIN'	Brass Construction (United Artists XW 775-Y)	96			
90	STREET TALK (VAR. III)	Bob Crewe Generation (20th Cent. TC 2271)	95	99		
91	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN)	Al Wilson (Playboy P6062-A)				
92	THAT'S WHERE THE HAPPY PEOPLE GO	The Trammps (Atlantic 3306)				
93	ONCE A FOOL	Kiki Dee (Rocket PIG 40506)	98	100		
94	MIGHTY HIGH	Mighty Clouds of Joy (ABC 12164)	99			
95	WHERE DID OUR LOVE GO	The J. Geils Band (Atlantic 3320)				
96	(CALL ME) THE TRAVELING MAN	Masqueraders (Hot Buttered Soul ABC 12157)	97	98		
97	DAYLIGHT	Bobby Womack (United Artists XW763-Y)				
98	TRAIN CALLED FREEDOM	South Shore Commission (Wand 11294)	100			
99	DOUBLE TROUBLE	Lynyrd Skynyrd (MCA MC 4527)				
100	I'M MANDY FLY ME	10cc (Mercury 73779)				

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

Action (Sweet/WB — ASCAP)	16	Happy Music (Elgy — BMI)	69	Belsize — ASCAP	36	Squeeze Box (Towser — BMI)	53
All By Myself (CAM-USA — BMI)	9	Heavy Love (Interior/Van McCoy/Warner/Tamerlane — BMI)	87	Love Hurts (House of Bryant — BMI)	18	Strange Magic (Unart/Jet — BMI)	44
Baby Face (WB Music — ASCAP)	63	Here, There, And Everywhere (Maclen — BMI)	82	Love Is The Drug (TRO-Cheshire — BMI)	28	Street Talk (Heart's Delight/Gooserock — BMI)	14
Bohemian (B. Feidman T/AS Trident — ASCAP)	13	He's A Friend (Stone Diamond/Mighty Three — BMI)	76	Love Machine (Jobete/Grimora — ASCAP)	14	Sweet Love (Jobete/Commodores — ASCAP)	17
Boogie Fever (Terren Vibes/Bullpen — ASCAP/BMI)	19	High Fly (Burlington — ASCAP)	71	Mighty High (ABC/DaAnn — ASCAP)	94	Sweet Thing (American B-casting — ASCAP)	5
(Call Me) The Traveling (Incense — BMI)	96	Hit The Road Jack (Tangerine — BMI)	42	Misty Blue (Taimont — BMI)	56	Take It To The Limit (Benchmark/Kicking Bear — ASCAP)	30
Can't Hide (Alexscar/Unichappel — BMI)	77	I Do, I Do (Countless — BMI)	35	Money Honey (Hudson Bay — BMI)	7	Tangerine (Famous — ASCAP)	43
Colorado Call (Counterpoint — BMI)	79	If Only (Oxygen/W B / Maya — ASCAP)	66	More More More (Gee/Diamond — ASCAP)	68	That's Where (Burma East — BMI)	92
Come On Over (Casserole/Fiamm — BMI)	51	I Love To (Sunday/Cafe Americana — ASCAP)	60	Movin' (Desert Moon/Jeff Mar — BMI)	89	Theme From S.W.A.T. (Spellgold — BMI)	22
Cupid (Kags — BMI)	21	I'm Mandy (Man-Ken — BMI)	100	Mozambique (Ram's Horn — ASCAP)	54	There's A Kind Of Hush (Greenwood — ASCAP)	15
Daylight (Unart/Bobby Womack — BMI)	97	Inseparable (Jay's Ent./Chappel — ASCAP)	47	New Orleans (Warner/Tamerlane — BMI)	57	The White Knight (Unichappel — BMI)	41
December 63 (Seasons/Jobete — ASCAP)	4	I've Got A Feeling (Irving — BMI)	91	Once A Fool (ABC/Dunhill/One of a Kind — BMI)	93	Train Called Freedom (Mighty Three — BMI)	98
Deep Purple (Robbins — ASCAP)	24	Junkfood (Peacable Kingdom — ASCAP)	20	Only Love Is Real (Colgems — ASCAP)	27	Tryin' To Get (Warner/Tamerlane — BMI)	40
Disco Lady (Groovesville — BMI/Conquistador — ASCAP)	3	Just You And I (Rumanian Pickleworks/Screen Gems Col./N Y Times — BMI)	52	Only 16 (Kags — BMI)	11	Union Man (Fat River — BMI)	61
Don't Pull (ABC/Dunhill/Acutt-Rose — BMI)	75	Let's Groove (Mighty Three — BMI)	84	Ophelia (Medicine Hat — ASCAP)	73	Venus (Kirshner/Welbeck — ASCAP)	32
Double Trouble (Dutchess/Get Loose — BMI)	99	Let's Make A Baby (Mighty Three — BMI)	88	Queen Of Clubs (Sheryln — BMI)	65	We Can't Hide (Groovesville — BMI)	58
Dream On (Daksel Music — BMI)	6	Let Your Love Flow (Loaves & Fishes — BMI)	10	Rhiannon (Rockhopper — BMI)	62	Welcome Back (John Sebastian — BMI)	78
Dream Weaver (Warner Bros — ASCAP)	1	Living For The Weekend (Mighty Three — BMI)	34	Right Back Where (Unart/ATV — BMI)	8	Where Did Our Love (Jobete — ASCAP)	95
Eh! Cumpari (Public Domain)	83	Loneley Night (Angel Face/Kirshner — BMI)	74	Sally (Cram Renrapp — BMI)	85	Without Your Love (Music of the Time — ASCAP)	49
Fanny (Be Tender) (Casserole — BMI)	31	Looking For Space (Cherry Lane — ASCAP)	23	Sara Smile (Unichappel — BMI)	50	You Are Beautiful (Avco Embassy — ASCAP)	81
50 Ways To Leave (Paul Simon — BMI)	29	Lorelei (Aimo/Stygiun — ASCAP)	39	Shannon (Blendingwell — ASCAP)	45	You'll Lose A Good (Crazy Caiun — BMI)	38
Foiled Around (Crabshaw — ASCAP)	33	Love Fire (Coral Rock/American Dream/		She's A Disco (Excellorec/Saico — BMI)	78	Young Blood (Quintet/Unichappel/Freddy Biestquint — BMI)	55
Fopp (Play One — BMI)	46			Shout It Out Loud (Cafe Americana/Rock Steady — ASCAP)	64	You Sexy Thing (Finchley — ASCAP)	48
Get Up And Boogie (Midson — ASCAP)	59			Show Me The Way (Aimo/Fram-Dee — ASCAP)	25		
Golden Years (Bewlay — BMI/Chrysalis/MainMan — ASCAP)	12			Slow Ride (Knee Trembler — ASCAP)	26		
Good Hearted (Baron/Willie Nelson — BMI)	37			Spanish Hustle (Clita/Sambo — BMI)	86		

Sure bets from the Storyteller including his #1 country single, "Faster Horses."

**Tom T. Hall**  
"Faster Horses"

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"Harold, Lew, Phil and Don"

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Musicassette  
MCR4-1-1077



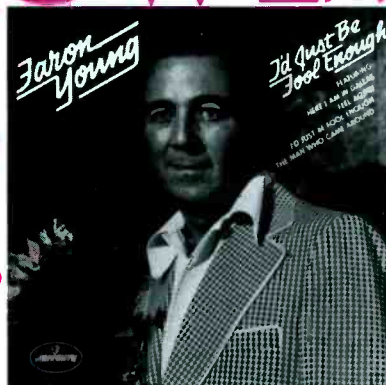
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14 of Johnny's biggest hits all on one album.

**Johnny Rodriguez**  
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**Faron Young**  
"I'd Just Be Fool Enough"

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8-Track MC8-1-1075  
Musicassette  
MCR4-1-1075

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Don't Throw It All Away  
Who Are You Now?  
Smile For Me  
Small Talk And Pride  
Wrap Me In Your Arms  
The Long And Winding Road  
Produced by John Farrar

HER NEW ALBUM

MCA-2186

MCA RECORDS

# MCA's Account Structure Subject Of Close Scrutiny; Prices Analyzed, Implementation Problems Foreseen

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

## Structure

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

- 1) Pure distributor — strictly a rack jobber or one stop. Functional discount 6% from the retailer price.
- 2) Predominantly distributor, but is also involved with his own retail accounts. Primarily a 6% discount, but the retail portion of the account's business

will be billed at a 5% discount.

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

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

5) Multiple store chain without central warehousing or redistribution, cost justification discount of 4%. Must also be five stores or more, doing \$75,000 a year with MCA. Must also have central ordering and central billing as does the previous category.

6) Lesser size chains, cost justification discount of 3%. Less than five stores, but doing \$25,000 in business with MCA yearly. Also must have central ordering, central billing.

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

by Gary Cohen

## Prices

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

- 1) Subdistributor: \$3.35
- 2) \$3.36
- 3) \$3.37
- 4) \$3.38
- 5) \$3.42
- 6) \$3.45
- 7) \$3.56

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

## Inequities

In moving to a seven tier system, MCA Records apparently hopes to remove some of the inequities that have evolved in the present pricing system used by most manufacturers. By instituting various price differentials, the functional discount, once exclusively the domain of the rack jobber and one-stop, but later extended to retailers and mixed business accounts, is now returned to the exclusive domain of the distributor. It was hoped by the rack jobbers that the restoration of the discount might ul-

timately return them to a more competitive position in the marketplace. And it was also pointed out by some that a larger percentage of MCA's product is sold through rack jobbers and their mass merchandised accounts, perhaps more than many other labels. MCA, it would appear, has a stake greater than many, in the economic health of the rack jobber.

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

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

continued on pg. 16

# 1976 NARM Convention Underway In Miami, Florida; MCA's Price Changes Overshadow All Other Issues

HOLLYWOOD, FLA. — Overshadowing all of the meetings, seminars and business sessions; dominating the discussion at the breakfasts, lunches, dinners and cocktail parties; and in the one on one, two on two and other individual meetings, NARM has found its theme for the year, the new MCA account and price structure. For a further analysis of the MCA structure, reaction to the changes and a text of the MCA letter (reprinted from last week's **Cash Box**), see separate stories.

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

## A Forum

Individual meetings for retailers, rack jobbers and independent distributors initiated a series of approximately a dozen meetings and sessions to be held throughout the convention. But the real business, as is usually the case, will be

transacted in the individual meetings between manufacturer representatives and executives from key accounts in attendance at the convention. These occur at poolside, in the bar, in hotel rooms, or wherever; they confirm Jules Maiamud's assessment that NARM "provides the forum."

And if past history is repeated, the manufacturers can be expected to bring along a supply of new release sheets, order forms and highlights of their new merchandising campaigns. At the same

time, key accounts can be expected to bring their return authorization requests along. In the end, detente wins out; each side makes some concessions, and both go home with some, but not all, of what

continued on pg. 20

## Schlachter Named ATV/Pye President

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

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



Benjamin, Schlachter, Marks

## Siegel Resigns As President Of ATV

NEW YORK — ATV Records Inc. has announced that Peter K. Siegel has resigned his position as president, and withdrawn from the board of directors. An amicable separation has been achieved and Siegel and ATV will continue to cooperate in future ventures.

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

by Eric Rudolph & Phil DiMauro

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

One of these areas is promotion, with many custom labels complaining that they do not receive a fair share of the overall promotional efforts of the parent label. In order to cope with this situation, many custom labels have put on their own promotion staffs and some of the bigger labels have added special promotion people to deal solely with their custom labels. **Cash Box** recently spoke with people involved with promotion for both custom and parent labels about the situation.

## 'A Record Is A Record'

Dick Kline, vice president for promotion with Atlantic Records, responded to the question of how his staff works the records of their custom labels by saying "A record is a record, there is no difference. If we distribute it, then it is an Atlantic Record and we treat it accordingly. The records stand on their own merit; we work the hits and hits don't have a label."

Doug Morris, president of Big Tree Records, an Atlantic custom label, said

that the usual procedure is for the Big Tree promotion staff to work a record to a certain point at which time the Atlantic staff will take it over. "We can work it 100% and when they see merit, they work it 100% also. It's like having a dual promo staff. They are very professional and so are we; we find out what we've got and they take it home."

Harry Spero, head of promotion for Midland International Records, an RCA custom label, echoed Morris. "What we've done with our biggest hits is build up a base in discos and stores. Once the record gets to about 100,000, RCA helps us out." Midland's promotion staff consists of Spero and Chuck Dembrak, who travels throughout the northeast and midwest areas. "Ideally," continued Spero, "we'd like to have four or five regional men out there. But I keep in touch with the 25 RCA field men, and we put independents on certain records at certain times."

## A New Approach

RCA has, in response to the promotional needs of their custom labels, created a regional custom label promotion staff in five markets: N.Y., L.A., Chicago, Atlanta and Pittsburgh-Cleveland. The idea, according to John Rosica, vice president for promotion and marketing for RCA, is to cut back the

amount of product that the RCA man is carrying and let the custom man specialize in those labels. "It gives us the capability of working on more records," said Rosica. Spero says that the new program has been helpful to them, mostly in the area of merchandising. He feels the idea is "fantastic" and adds that the program is only five or six months old. As for the attitude of RCA to Midland, he said, "They look at Midland as an entity apart from RCA. But a Midland record brings the same money to RCA as an RCA record." Rosica said of the new custom label program, "It's a more pointed approach; one man is calling about one piece of product, another is dealing with another record. I think that the strength of this department is that it is one promotion department. In spite of custom men, country men, r&b men, it is still one department. As far as working the product goes I think we're giving added exposure and added advantage to the custom labels."

## 'Just Part Of The Label'

CBS records has many custom labels, almost all of which are under the Epic banner. One label, Monument, recently switched from Epic to Columbia and according to Stan Monteiro, vice president in charge of national promotion for CBS

continued on pg. 14

# "THIS IS IT"

BDA 519

## melba moore

One of the reasons  
I bought the Company  
Thanks, Melba  
for an incredible album

*Art Ross*

P.S. Also thank you Van



From her New Album

Produced by Van McCoy for McCoy-Kipps Productions



**Pickwick Completes Discount Purchase, Absorbs Inventory**

by Gary Cohen

NEW YORK — The deal through which Pickwick International's Heilicher operation would purchase Discount Records from CBS Inc., was finally consummated last week (16). Announcement that discussions had begun between Pickwick and CBS for Discount were revealed exclusively in **Cash Box** (Feb. 21).

In making the announcement, Pickwick stated that the 49 Discount and Viscount stores to be purchased accounted for more than \$15 million in retail sales last year, which is the second shred of information that has come to light concerning the Discount operation. The first information came when Arthur Taylor, in an address to Wall Street securities analysts (**Cash Box**, Feb. 28), admitted that Discount "had lost money for several years."

**Takeover**

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

*continued on pg. 14*

**Retail Computerization Continues Its Growth At Retail, Rack Jobber Levels**

by Gary Cohen

NEW YORK — Retail computerization continues to make inroads at the rack jobber and retail levels of the industry, as inventory management and unit control have become significantly more important factors in a company's success and profits. The latest company to go the computer route is Handieman, whose computer operation is presently going "on line," or into operation, one branch at a time. According to informed sources, almost half of their branches are now on computer. The system is being implemented by newly named president and chief operating officer Lou Kwiker.

Record manufacturers, who are almost totally computerized themselves with regard to sales figures, inventory on hand, royalty statements, etc., have generally lauded Handieman's computer moves, just as they generally laud other large rack jobbers who use computers. In markets that have gone on computer, they report, Handieman's returns have been halved, and merchandise flow is more even and there are fewer out of stock situations. But it will be at least a few months before the total system is operational, plus the company will have to work out all of the bugs inherent in any new system.

**Others**

Handieman thus joins the J.L.

Marsh/Heilicher/Musiciand/U.S. Records group (all parts of Pickwick International), ABC Record & Tape Sales and Lieberman Enterprises among other national rack jobbers who use computers, in addition to regional rack jobber accounts. And many other jobbers and retail chains, while not actually on computer, maintain strict inventory control similar to what could be obtained with computers. They are done either by a physical inventory hand count, or by keeping a checklist by the counter, and whenever a top 50 album is sold, a clerk "notches" the record on the sheet. But hand inventory methods are only feasible on 100 titles or less; tracking thousands of titles can best be done by computer.

**Value**

The value of a computerized inventory management system is multifold. First, it tells how you how much of an album or tape was sold and where. It can give you a sales history on that record, the artist or even the entire label. Other systems break down sales by store or region, and sales histories on albums by region or type of accounts. More sophisticated systems print up the tickets that are affixed to albums, printing them in the order the warehouse is laid out, so order

pickers walk the shortest distance necessary when picking an order. Computers are also used internally, to print payrolls, for checks to pay manufacturers for goods ordered, bills for accounts serviced, etc.

There are, however, some minor drawbacks to computers. First, there are difficulties in judging new, breaking product, and the sales potential of new artists or groups with no track record. This is a negative factor used against the rack jobber printouts, that they are not fast enough on new, breaking product. And singles are not usually handled through computers, making hand counts necessary. But all in all, the value of computers can not be overstated — they are an unequivocal help for jobbers and manufacturers.

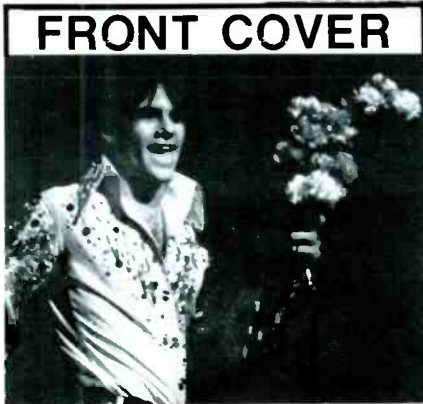
**Tickets**

There are two main computer systems used today in the record business — the first is the ticket replacement system. When an order is received from an account, a computerized ticket is printed up with the following information: label, artist, title, list price, selling price, account name and location, type of account, and how many of the same title were placed in the account. And while the artist and selling price may be printed in English, all other information on the ticket might be a series of computer-readable numerical codes. Then, when an album is sold, the clerk removes the tag and sends it to the home office or other location for processing. Orders are refilled when the computer prints out a new ticket, with a combination of computers and humans deciding when to increase or decrease the number of albums, or to eliminate the album altogether.

**Inventory**

The other system works with a scanner that can "read" the same type of in-

*continued on pg. 14*



The incredible rise of K.C. & The Sunshine Band is perhaps better understood when pictured in the context of the togetherness which is the cornerstone of the entire T.K. Records organization. H.W. Casey, the KC OF KC & The Sunshine Band is a big part of that togetherness. Once a T.K. stockroom boy, he has become one of the premier writers/producer/performers in the music business. And he credits his success in large part to Henry Stone and Steve Aiaino, the men who gave him a chance to prove himself. If ever the old cliché of the all American Dream Come True were applicable, it would have to be here. To Casey, T.K. equals love and opportunity. (Special T.K. section begins on page 41).

**W.T. Grant's Liquidation: \$25 Mil. In Records, Tapes**

by Sue Forrest

LOS ANGELES — 25 million dollars worth of retail record inventory is being liquidated in the largest retail chain-store bankruptcy in the history of the United States. W.T. Grant, the 16th largest U.S. retailer, is "going out of business," and closing 1,074 stores nationwide, liquidating 1/2 billion dollars' worth of total inventory, 5% of which constitutes records and tapes.

LPs, singles, and tapes from over 1,000 W.T. Grant outlets were marked down in three major price slashes, 25-60% off, 40-70% off, 50-80% off, and even 90% off in certain instances, comprising one of the largest record and tape liquidations since the industry began.

Sam Nassi, president of Sam Nassi Liquidators, one of the largest liquidation firms in the world, has been appointed by the U.S. District Court to handle the W. T. Grant close-outs, and has implemented a mass merchandising campaign which has already successfully closed all but 359 stores located in the northeastern U.S. These last few stores will be phased out within the next month.

The entire nation was divided by Nassi

into sales territories starting with the west coast, and stretching across the country to the northeast. He ran his "out of business" sales in three phases, ending in some areas with 90% off on retail merchandise. With no personal guarantees given to record companies and no chattels secured, how adversely did the closeout affect local retail sales?

Apparently not at all. According to record industry top management, the largest loss was that of the stores themselves as record outlets. Even though in the last phase of each local merchandising campaign, current LP catalogue prices were slashed to a stunning 99¢ each, and singles plummeted to a mere 10¢ per disc, and although tapes sold for \$1.98 and up, no one seems to feel that their product, distributed by major rack-jobbers, was competing with local retail sales.

**May Feel Loss**

Tom Davis, head of the sales department of Atlantic Records' west coast office, feels that "there's no indication of Grant's retail sales hurting our product, though this kind of thing is hard to track down." RCA Records follows suit with similar feelings, but adds that the industry may feel the loss of the extra retail outlets W.T. Grant has provided throughout the years.

Suppliers, of course, were cautious, having been forewarned when Grant initially entered Chapter 11 last year. Although no personal guarantees nor chattels were secured, ABC and TransAmerica Corp., the major rack-jobbers involved, began cautiously distributing their product to selected Grant stores during the past months. Those involved are still owed enormous sums of money, but, because of Nassi's successful liquidation program, they feel confident that they will be compensated in full by the time the campaign comes to an end.

*continued on pg. 100*

**Handleman Names Kwiker New President**

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

Kwiker, age 41, has been serving as executive vice president of the company since March, 1974. He had previously served as president of Transcontinental Music Corporation.

**Tyrrell Named Mkt. VP By CBS Custom**

NEW YORK — Irwin Segelstein, president of CBS Records Division has announced the promotion of Jim Tyrrell to vice president of marketing for Epic Records/CBS Custom labels.

In commenting on the announcement, Ron Alexenburg, vice president and general manager of Epic CBS Custom Labels said: "In the four years since he has joined our company, Jim Tyrrell's enormous dedication and untiring efforts have been a major factor in both the tremendous sales growth at Epic/CBS Custom and in our current stature as a company."



**Tyrrell**

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# Rack's Share Is Not Down To 40% from 80%: Lieberman

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

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

"The next step after the supermarket and drug store thing, which didn't trigger a great response from the retail segment was in the early '60s, when the discounter hit. The discounter grasped the concept of records are a great thing to have to get that young consumer into his store. And the discounter decided that

records were a great thing to kick the hell out of and football because it would project a low price image. That absolutely slaughtered the existing retailer and he was really hurt. And that's why, in those years, those early '60s and mid '60s, you heard figures like 80% of the business is done by the rack jobber.

**Never 80%**  
"I don't know if it was ever 80% done by the mass merchant, but it was certainly a high percentage, in excess of 50%, probably around the two thirds mark.

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

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

**Into Records**  
"Now those people were a different

*continued on pg. 20*



**FIRST "TIME HONORED GHOSTS"** — Barclay James Harvest recently came out with their first Polydor album, "Time Honored Ghosts," which they are promoting with their first tour of America. Pictured after their premiere U.S. performance at New York's Bottom Line are (l. to r., standing): Niles Siegel, national album promotion director; John Lees, BJH electric and acoustic guitarist and vocalist; Wooly Woistenhoime, BJH keyboards and vocals; Mel Pritchard, BJH percussion; Les Hoiroyd, BJH bass and acoustic guitarist and vocalist; Lou Simon, executive vice president and general manager of Polydor Incorporated. Seated (l. to r.): Fred Rupert, Polydor's associate national promotion director and Arnie Geller, national promotion director.

## Point/Counterpoint: Composers' Guild/RIAA Debate Copyright Royalty

NEW YORK — American songwriters, represented by the American Guild of Authors and Composers and the Nashville Songwriters Association are actively and currently pursuing the long-overdue revision of the United States copyright law. While copyright is an issue of concern to all creative artists, including playwrights, authors, film-makers and journalists, the AGAC and NSA are most concerned with two issues: the duration of copyright, set in the 1909 law at no more than 56 years, and the so-called 'mechanical rate,' also set in 1909 at no more than 2¢.

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

likely to be part of any revision.

Far more controversial is the mechanical rate; that income a songwriter realizes from the sale of records bearing his song. In 1909, when the present law was written, it was felt that a maximum rate was necessary to prevent the establishment of monopolies in the piano roll industry. The effect, however, has been economic penalization of the songwriter. A recent example of this is the case of the songwriter who, lucky enough to have a million-seller, was allowed to make no more than \$5,000. The solution to this that the songwriters advocate is less than that given by the rest of the Western world; instead of a percentage of the retail price as is given European and South American composers, the AGAC and NSA wish only that the 1909 ceiling be raised to 4¢ with a floor of 2½¢. This, they point out, is far less than the cost-of-living increases given in most modern union contracts, way below the general inflation rate, and much lower than the escalation of recording prices over the past 13 years. It is argued that the resultant price hike, if one is necessary, would hurt sales; yet the songwriters feel that the sales figures and price increases of the past tell a different story.

Representatives of the songwriters

*continued on pg. 120*

### Warner Stock Purchase

NEW YORK — Warner Communications Inc. announced today that it had purchased 2,937,749 shares of its Series C Convertible Preferred stock at a price of \$6 cash a share pursuant to the tender offer which it made on Feb. 28, 1976. The offer terminated at 5 p.m. on March 15.

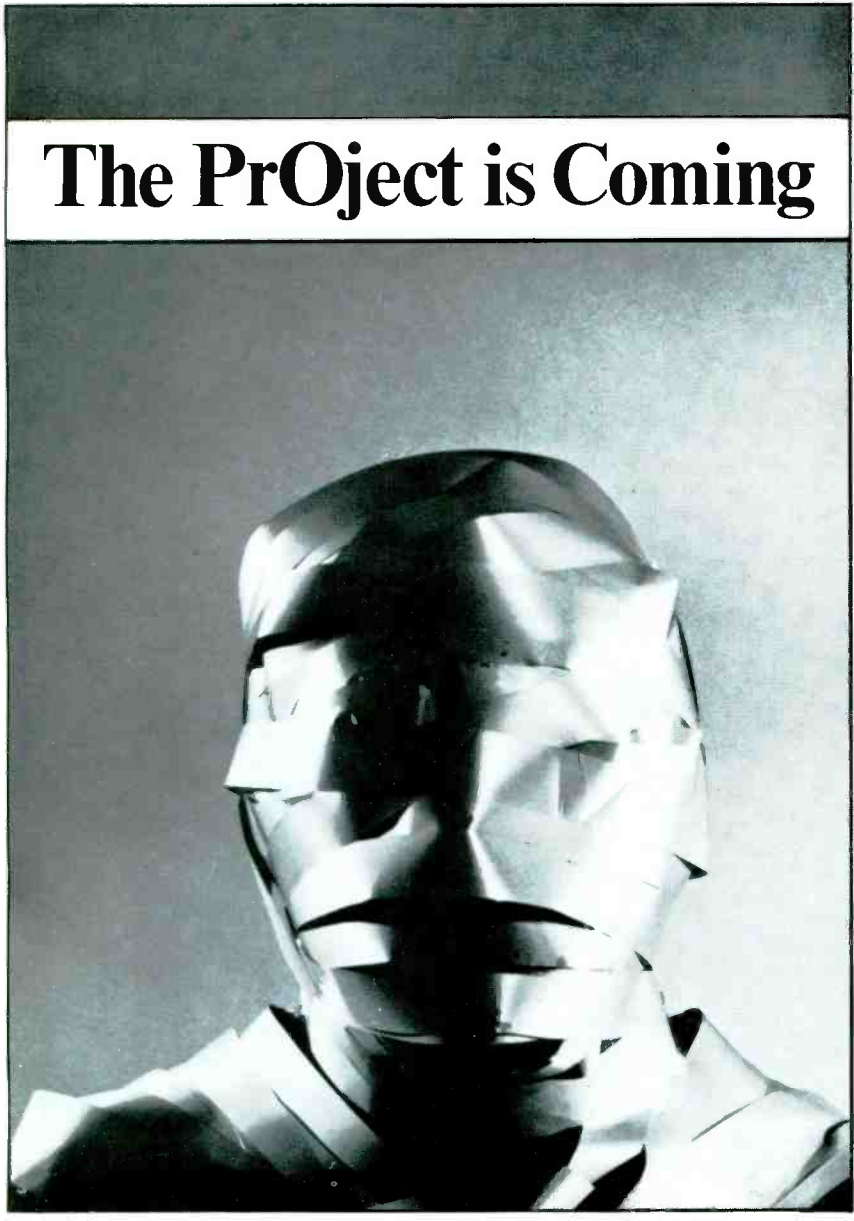
Warner originally announced a tender of up to 1,000,000 shares, with the right to purchase shares tendered in excess of such amount. Warner purchased all shares tendered.

The series C Convertible Preferred stock is listed on the American Stock Exchange. Following completion of the tender, there are 1,873,984 shares outstanding.

### Casablanca Reports \$3 Million Week

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

As part of Casablanca's NARM presentation, the label is releasing albums on Chocolate City Records ("Smoke"), Oasis ("Roberta Kelly"), and Casablanca ("Giants").



# The PrOject is Coming

RUSH RELEASED!

# "LOVE HANGOVER"

(M-1392F)



# DIANA ROSS

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

Produced by Michael Masser (M-1387)

THE TWO MOST  
EXPLOSIVE SINGLES  
ON RADIO!!!



RUSH RELEASED!

# Conventions — Pros & Cons: How Big A Role Do They Play?

by Nick Nichols

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

Conventions: are they really an effective communications tool or have they become an overindulgent and repetitive self-parody? Certainly the record industry can claim a lion's share of these massive gatherings. Each year thousands of executives join the pilgrimage to well over a dozen major conventions of varying description; radio conventions and retail conventions, regionals and internationals, in-house and open house — and the list goes on.

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

**Positive Force**

Those interviewed agreed unanimously that conventions are a positive force within the industry, though supporting arguments differed greatly from person to person. A vast majority viewed the role of conventions as that of an open forum for the exchange of ideas. They

provide an arena in which one can freely voice opinions concerning the industry: its policies, developments and operational problems.

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

Not all creative interchange is carried on in the seminars and panel discussions, however. A substantially large segment of those interviewed by **CB** commented on the positive aspects of informal conversations which many termed, "backroom dialogue." One executive noted, "The panel discussions definitely get the cogs turning, but the really heavy ideas begin to develop over a couple of drinks after the meeting. Lounges create an environment which is conducive to the exchange of ideas."

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

Conventions were also labeled as a good job-hunting market; exposure is

*continued on pg. 120*

# Executives On The Move

**Phonodisc Makes 3 Key Appointments** — Phonodisc, Inc., in what the company feels is a series of crucial appointments, announced the following: Dick Carter will assume the position of national sales director. He will be involved with Phonodisc's eleven branches. Prior to joining Phonodisc, Carter was general manager, ABC Records & Tapes in Fairfield, N.J. Harold Davis has been named Branch manager of Phonodisc in Chicago. He will be involved with Phonodisc's mid-west region including St. Louis, Chicago and Minneapolis. Prior to his new position, Davis was branch manager for M.S. Distributors in Chicago. Ted Wolff has been appointed to the position of New York branch manager for Phonodisc and will supervise the New York/New Jersey marketing areas. Wolff has spent the last 7 years as branch sales manager for London Records.

**Powell Promoted In CBS W/Coast A&R Dept.** — Terry Powell has been named director, talent acquisition, west coast artists & repertoire, Columbia Records. In this new position he will be responsible for finding and developing new artists as well as overseeing the recording activities of current roster artists. Powell joined CBS in 1967 as a local promotion man, later served as a regional promotion manager and joined the a&r staff one year ago.

**Al DiNoble National Singles Promotion Director At Casablanca** — Al DiNoble has been appointed national singles promotion director for Casablanca Records. DiNoble is a veteran of 8½ years with the Motown organization and joins Casablanca after working with Tom Cat Records, where he was national promotion director. He will be based in



**Powell DiNoble Skaff Lyons**

Casablanca's Los Angeles headquarters. The appointment of Dick Williams as director of midwest operations for the label was also revealed. Williams comes to Casablanca from ABC Records, where he was in charge of local promotion in Detroit. Prior to ABC, Williams was with MCA Records.

**Skaff To V.P., U.A. Music Group Under New Proud Production Umbrella** — Mike Stewart, chairman of the board and chief operating officer of the UA Music Publishing Group has named Bob Skaff to the newly-created position of vp, managing director of Proud Productions. Skaff, a 17-year U.A. Music executive, will head up Proud Productions, based in New York. Appointed to a tandem role, he will scout masters and set production/artist deals as well as oversee product promotion.

**Jude Lyons appointed VP and GM of Rainbow** — Jude Lyons has been appointed vice president and general manager of Rainbow Advertising as well as vice president of Buddah Records, announced label president Art Kass. Ms. Lyons has been handling The Buddah Group's print, radio and television advertising since the formation of Rainbow Advertising in January of 1973. Ms. Lyons is also involved in artist relations and special projects for The Buddah Group.

**Paul Russell Named VP, CBS International** — Paul Russell has been appointed vice president and assistant to the president, CBS Records International, by M. Richard Asher, president, effective last week (15). In addition to handling administrative duties associated with the president's office, Russell will be responsible for establishing a division-wide organization and management development program. He will also assume responsibility for establishing a west coast office for CRI in California and will be in charge of organizing area desks in New York to compile and monitor operational data on each of CRI's overseas companies. Russell joined CBS Records in U.K. in December, 1973, as director of business affairs, where he was responsible for coordinating all of the company's legal and business affairs.

**Gusler Named Regional Promotion/Marketing Manager, Southwest At Columbia**



**Russell Gusler Stowne Wynne**

**Records** — Michael Gusler has been appointed to the position of regional promotion/marketing manager, Southwest region at Columbia Records. The announcement was made by Stan Monteiro, vice president, promotion, Columbia Records.

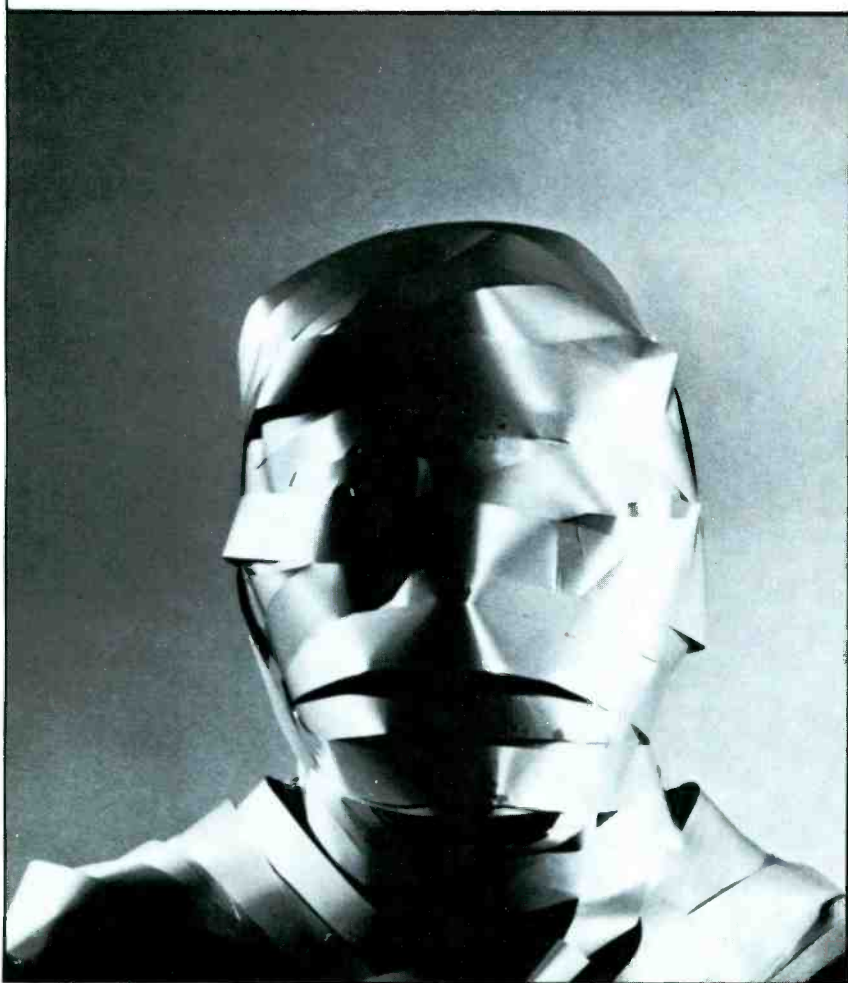
In his new capacity, Gusler will be responsible for directing promotional efforts within the region, coordinating marketing programs with the regional director and branch managers, and maintaining liaison with key radio stations and programmers at all formats. In addition, he will coordinate key Columbia artist tours for his region and work closely with the artist Development department in New York. Gusler joined CBS Records in 1969.

**Stowne Appointed West Coast Director, Promotion And Sales For Lifesong Records** — Don Stowne has been appointed west coast director, sales and promotion for Lifesong Records, it was announced last week by Marty Kupps and Barry Gross, vice-presidents, sales and promotion. Stowne will be responsible for overseeing the promotion of Lifesong albums and singles on the west coast, and will also have certain sales and marketing duties. Stowne will be based in Los Angeles, where he will report directly to Gross and Kupps.

**Susan Wynne Named R&B Promo Rep For Buddah** — Susan Wynne has been named to the post of local r&b promotion representative in the Washington, D.C., Baltimore and Virginia area for Buddah Records. Her new duties include not only promotion but sales and merchandising as well, in conjunction with the Buddah independent distributor Zamoiski in Baltimore.

*continued on pg. 104*

# The PrOject is Coming





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

*Certified Gold R.I.A.A.*

Hot on the trail of being the most sought after group of the year, Pure Prairie League's new album "If The Shoe Fits" is by far their best yet. And the single from the album, "Sun Shone Lightly", is getting airplay across the nation on Top 40, A.O.R., Country and Easy Listening formats alike. And to boot, their "Bustin' Out" album just went gold. Pure Prairie League. Put 'em out for everyone to see. You'll reap the rewards.

## Pure Prairie League On Tour

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

*LSP-4769; P8S-2035; APK1-1096*

**RCA Records**



**L.A. WOMAN** — The L.A. Jets first album for RCA Records, to be released in conjunction with an agreement with the Entertainment Company, was previewed for RCA executives last week. Smiling (l. to r.) are: Jack Kiernan, RCA's division vice president for marketing; Ken Glancy, president of RCA Records; Mel Liberman, division vice president for commercial operations; John Rosica, division vice president for promotion and marketing; Mike Berniker, division vice president for pop a&r; and Mike Abramson, director of product merchandising. Seated (l. to r.): Karen Lawrence of the L.A. Jets; Kristine Desautels, their manager; and Charles Koppeiman, president of the Entertainment Company. The group's first LP, "L.A. Jets," is due for April release.

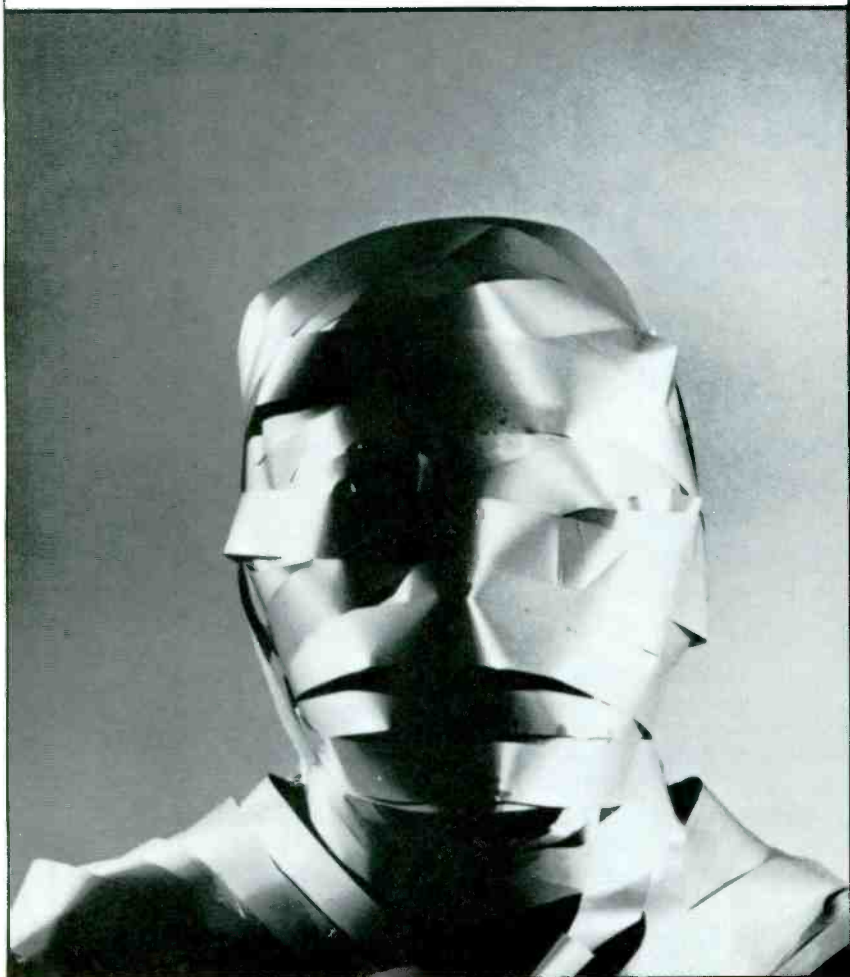
**Computerization: Many Levels** fr 9

formation that is printed on the ticket. The scanner is attached to a tape recorder that records the information, or to a minicomputer that "remembers" all of the data fed into it. The scanner system usually works by reading a series of bar codes, similar to those now found on grocery items. After scanning the entire record department, a printout of the store's inventory is compared to the previous inventory, which shows the move-

ment on different titles. Based on the quantity sold, the same amount, or fewer, or more copies of the same album are replaced.

While there are advantages and disadvantages to each system, each provides jobbers and retailers with more accurate control over inventory. That helps to keep a better product flow and cuts down on returns. The trend toward retail computerization, therefore, is welcome.

**The PrOject is Coming**



**Custom Label Promo Efforts** fr 7

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

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

**Communication Is Imperative**

Fred Ruppert, Polydor's national singles promotion director, spoke of Spring/Event and People Records (James Brown's label). Ruppert stated that in a good parent label-distributed label relationship, "communication, coordination and cooperation are imperative."

Ruppert elucidated the built-in problem potential of distributed labels, but pointed out the tremendous advantages that could exist as well. "It's a situation where a record company is working product over which it does not have complete control. Problems can arise with release dates; the distributed label may want to release product of its key act, while the major label has two key acts out already. This can throw your timing off completely, in terms of the label's overall marketing plan. The same is true where the custom label has its own promotion staffers. If there's good communication, the support is an invaluable asset. If the major label hasn't been informed of the pickup of a station, however, inadequate information leads to the inefficient use of manpower."

**Clashes**

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

Bill Spitalisky, a Spring/Event partner, added "our promotion people work along with Polydor's. They are interested in us and it's a good relationship. We're not ashamed to yell and scream when we need support."

**Warners: "In The Music"**

Ed Rosenblatt, Warner Brothers Records vice president in charge of sales and promotion, said that "Chrysalis, Capricorn, Curtom and Bearsville all have their separate musical identity, but I think you could sum up our philosophy this way: 'A record is a record is a record.' We don't care about what label it may be on so much as we care about working on all product. There's a more concerted effort, of course, where the labels have their own staffs."

So far as diversity and volume of product were concerned, Rosenblatt stated, "I'd say we're more than capable of

handling it at this point. They cooperate with us. If we need a week off, a Bearsville will usually hold back on the release of an album. We do our best to cooperate with them. Everything is incorporated into the same overall marketing scheme. We zero in on specific programs and promotions based on the response to the music, not on the basis of labels or logos."

**Arista**

A final comment comes from David Carrico, vice president of promotion for Arista Records, which has just entered a manufacture/distribution deal with Haven Records. According to Carrico, cooperation and communication between the two was understood before the deal was made. "They're coming to Arista. They're extremely professional and promotion minded, so I'm sure they will have people on their own staff. We do expect to be primarily responsible for the promotion and marketing of their product."

There is no doubt that the custom label has assumed a more important role in the current state of the record business. But problems and difficulties still occur in some cases. Most of the parent labels feel that they have taken a benevolent attitude towards their custom labels even though, many of the custom labels themselves would and do dispute this. Continued cooperation between the parent and custom label however is to the benefit of both parties.

**Pickwick Deal** fr 9

ton, flood, slew or whatever word you choose, of returns would have resulted, if Discount's inventory had to have been returned to different manufacturers and distributors. While there are no public figures on the extent of Discount's inventory, it surely totals in the millions of dollars.

No purchase price for Discount was announced; Pickwick simply stated "the purchase was for cash and notes." Before purchasing Discount, Pickwick's retail divisions operated 171 freestanding Musicians stores and 41 leased departments. Informed sources told **Cash Box** that some of the Discount stores are "real losers," and that not all of them could be expected to remain open. What the Heilichers can do with the Discount operation to turn it from a money loser to a profit maker should prove interesting. Heilicher has certainly established a track record, turning around the entire TMC (Transcontinental Music Corporation) operation, after they swallowed the whole thing.

However large the Discount operation is, and however many stores remain open, it can be reasonably assumed \$10 to \$15 million in sales will be added on top of Pickwick's \$227 million done last year (for their year ended April 30, 1975). In the first nine months of their latest year, sales for Pickwick were up seven percent, to \$195 million (**CB**, March 20).

**30% Retail**

In 1975, according to Pickwick's 10-K report, 27% of Pickwick's overall business was done in their retail operations, 60% in their rack merchandising and wholesale distribution, and 13% in their proprietary product sales. Four years ago in 1971, retail accounted for only 17% of Pickwick's sales, with rack jobbing and distribution responsible for 71%. The Discount operation should push Pickwick's total retail business close to, if not over, 30% of their total business, after their retail business had already grown by 10% from 1971 to 1975.

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# MCA's New Account Structure Draws Careful Scrutiny 17

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

### Court Suits

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

The new pricing, effective March 31, will entitle subdistributors "to a functional discount which arises from the separate function that subdistributors perform in the market and distribution structure," according to the letter accompanying the new categories. "On the

other hand, customers who compete at the retail level will be billed at a separate retail price and will only be entitled to "cost justification" discounts, to the extent that such customers evidence characteristics and purchasing practices which actually result in cost savings to MCA."

### Hardest Hit

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

In addition, there was some talk of trying to beat the increases, by swapping around MCA product with a pure subdistributor who can buy it a few cents cheaper. But after such talk, almost everyone admitted that the cost of doing so, in trucking, handling, etc., would cost more than the penny or two that could be saved. Still some felt "on principle" they

might not buy as much from MCA as before, and they would stock up on catalogue before the increase went into effect.

### Categorization

"What category are you in" has probably replaced "when did you get in" as the salutary greeting at the NARM Convention. Accounts must now determine, on the basis of rumor or their own estimation, what price their competition is paying for MCA product, and if they are able to get an edge. For example, it was suggested that a centrally warehoused retailer might consider racking one drug store, so his price would improve by a penny, as he would go from strictly a retailer (at \$3.38) to "primarily a retailer, but also involved in subdistribution at \$3.37. Then again, "sham one-stops" have been around all along.

The big question is which company or companies will follow. Most executives were mum; some offered official no comments, while others stated they were intently studying the situation. There was speculation that Phonodisc might follow soon, followed by CBS. Unfortunately for CBS, no amount of official denials or no comments can convince people that CBS, a respected label, would not follow

along behind MCA. Perhaps they will; perhaps they won't. That is unclear at the present.

But the overall consensus was that MCA will not be alone for long, and that other companies will follow behind shortly.

### Helping The Chains

One of the interesting aspects of the new account setup is that potentially, it could favor large retailers whose stores are shipped separately by MCA. As Joe Bressi of Stark Records noted, individual chain stores (whose orders and billing are centrally handled) will now get a 4% discount, or two percent less than the pure subdistributors get. In the past, individual stores of a chain were technically supposed to be treated as individual retail outlets, and charged the highest retail price. Now those stores will get a 4% cheaper price. Perhaps some chains will choose to have MCA goods shipped directly to each store for a 4% discount, instead of to a central warehouse for a 5% discount. It certainly costs more than 3¢ to handle and ship a record, which is the difference in cost between the 4% and 5% discounts.

Perhaps MCA was aware of this when the categories were set-up. If so, this will encourage retailers who have set up

*continued on pg. 106*

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

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

NEW YORK — Comments on the MCA pricing categories were very diverse, but generally followed predictable guidelines. Pure subdistributors were

very happy in that they would continue to buy at MCA's lowest price, while the prices of their competitors went up a few cents. Everyone else, except for the ma-

& pa retailer, whose price also remains the same at the top, was unhappy. Among the more interesting comments were a suggestion (by a retailer) for a boycott of MCA product, co-op buying of MCA product by independent operators in a market, and complaints that large retail chains that subdistribute their product to their stores function in the same manner as rack jobbers, do more for the industry than rack jobbers, and are therefore entitled to the same discount as rack jobbers.

### 99 To 1

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

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

### Changed His Mind

One retailer/rack jobber lambasted MCA for a half hour and gave full permission for **CB** to use his name, and the name of the account. Then he called back the following day, retracted his statement, and told **CB** "to forget it."

The first comment, printed last week, was from David Lieberman, president of Lieberman Enterprises, who commended MCA for their actions. Meanwhile, Ira Heilicher, vice-president of Heilicher Bothers, gave an official no comment, but indicated he would be discussing the matter with Rick Frio at NARM.

### Boycott

Jerry Richman, of Richman Brothers in Philadelphia, announced "I'm going to the NARM Convention and I'm going to get up on the floor and ask for a boycott of all MCA product. The manufacturers have stepped on us long enough. Now it's time for us to step on them a little bit." He added that "MCA put a lot of people out of business" when they changed their discount from 10½% to 6%.

### Record Marts

Jimmy Grimes, buyer for the National

Record Mart chain based in Pittsburgh, stated "we feel that we're as important to the record business as rack jobbers. We have the same expenses, and there's no reason why we should be discriminated against in price." He added that his return rate on MCA product has been under 8%, and that National Record Mart recycles records into their warehouse like a rack jobber does. "We feel that we're probably making more money, relatively speaking, for MCA, than the rack jobbers are."

Tom Keenan, president of Everybody's Records in Portland, said "it's a pretty good thing. It eliminates the main bitch that racks have been retailers with their own warehouse operation. Perhaps, though, five levels would have been more appropriate than seven. Two of them are rather nebulous."

### Unaware

Many stores had not heard of the change when **Cash Box** called for their comments. There were more than a dozen stores in this category.

More germane was the comment from one mixed account, "it all depends on how they classify us. I imagine it'll lower our price."

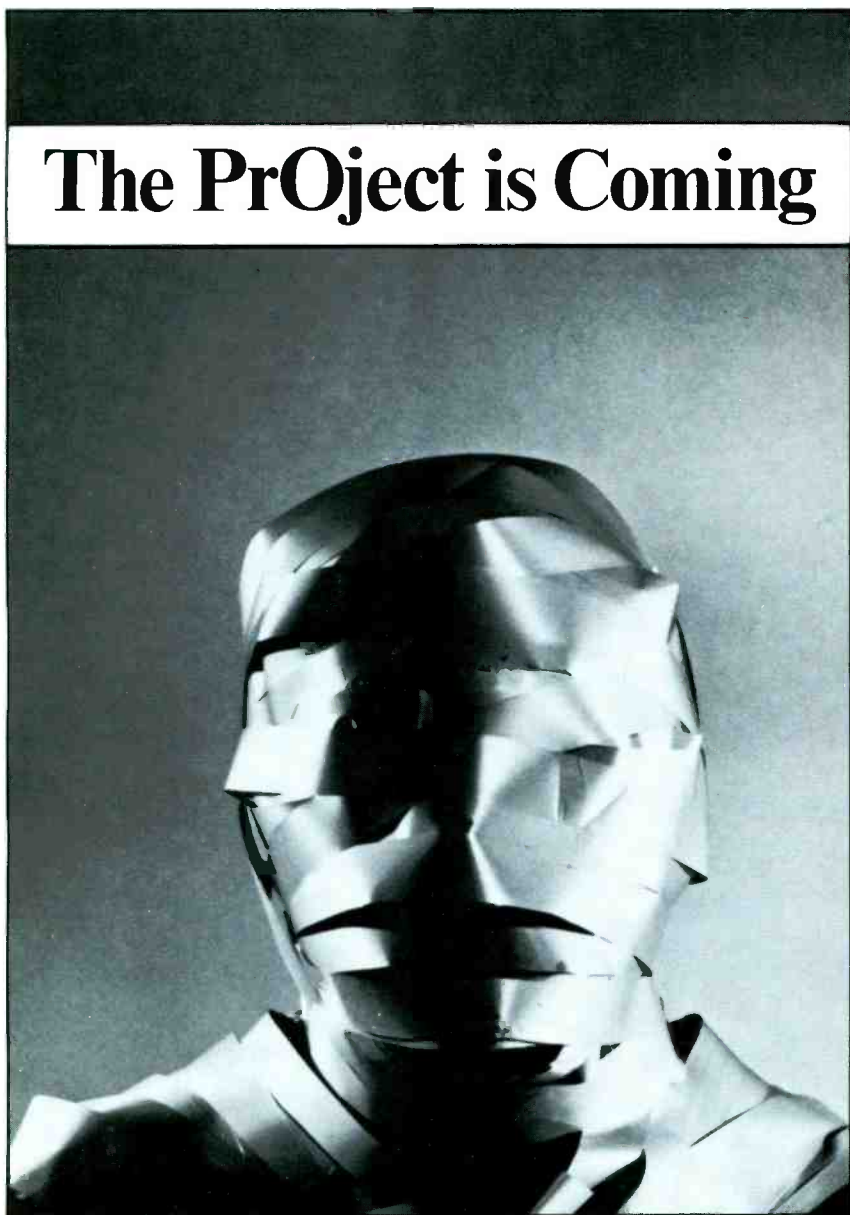
Joe Bryson, president of Inner Sanctum, a small independent retailer in Austin, Texas, said "the discount goes from 3% right down to zero. There's no one or two percent. We've got two stores, sort of right next to each other, and we hope that together we'll break the \$25,000 net purchase requirement.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

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

### Big Guy Favored

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

*continued on pg. 106*



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 APR 23 Market Square Arena Indianapolis, Ind.

APR 24 Riverfront Coliseum Cincinnati, Ohio  
 APR 27 Dane County Coliseum Madison, Wis.  
 APR 29 Milwaukee Arena Milwaukee, Wis.  
 APR 30 St. Paul Civic Center Arena St. Paul, Minn.  
 MAY 1 Kemper Arena Kansas City, Kans.  
 MAY 5 Ommi Coliseum Atlanta, Ga.  
 MAY 7 Hampton Roads Coliseum Hampton Rds., Va.

MAY 8 Carolina Coliseum U. of S.C., Columbia, S.C.  
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**Earl Kintner**  
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**Neil Sedaka**  
Rocket Records



**Manhattan Transfer**  
Atlantic Records

## 1976 NARM

they wanted

### Topics

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

you have a sick marketplace.

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

## Brands Mart To Add Record Depts.

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

## Lieberman Contests 80% to 40% Rack Jobber Figure

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

The only thing that I've ever beanoaned, or anybody who takes an intelligent look at the business, is not that there are such people, but that they find it necessary to give away the product

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

### 'Me Too'

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

The shift that's taken place is not the 50% that you're talking about, but what's basically happened is two things: Number one, in the last two or three years there's been very little real growth. It's been inflation. Unit sales have not gone up. And I guess you'd have to say that most of the growth that's taken place

has been a shifting from one to the other. Some few mass merchandisers have gone out of the business and the supermarket and drug store segment has greatly shrunk, if not disappeared. And the volume has really been transferred over to those people who have both exciting merchandising and super low prices. And that's pretty hard for the little guy to stand up to, and even the big mass merchant is having his difficulties. And I would say he's doing well just to enjoy his inflationary increases.

### Both Types

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

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

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Produced by Dennis Lambert and Brian Potter  
Capitol Records Production



# KHJ — Committed To Total Programming Concept

by J. B. Carmicle

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

## KHJ Impact

KHJ, Los Angeles' impact has been recognized for years by many more clientele than just their audience. It's a dominant force in the community, with Charley Van Dyke guiding the programming, and Tim Sullivan, as general manager overseeing the entire operation of the RKO owned station. How a station has gotten to be a #1 rocker in this huge market is certainly by doing things right over a number of years. But more than that, the results of being #1 are seen in what the station is doing now. **Cash Box** examined the station by talking with Van Dyke and Sullivan, the people who direct the station's success.

"He lives for the business," Tim

Sullivan told **CB** over lunch. When a general manager of one of the most elite, well known rock stations in the country says this about his program director the rapport and understanding between each is readily seen. That's what pervades about Sullivan and Van Dyke together in conversation: one seems to be able to start a thought and the other could finish it. They're this closely aligned in the goal of keeping KHJ #1. And one goal is continued community involvement.

## Community Service

"A very important community service we provide," said Van Dyke, "is our concert connection line for our listeners. It's 24 hours a day, with constant updated info on events and concerts in town. The March of Dimes Walkathon we sponsored was a super success. The Dimes people had hoped for \$100,000, but the pledges totaled around \$165,000 at final tally. Dr. John, one of our jocks, marched along with over 7,000 people, on a trek that started in the San Fernan-

do Valley. It went for 20 miles and we were particularly happy with the pledge average of \$23, since the average pledge nationally was about \$15.

"We've also received letters of commendation from Sacramento on our jobs program we broadcast. It's another way we can help the community."

"We want to see our station involved in the community... it helps to involve the jocks individually and collectively in identification plus the fact that we are helping to fulfill some of our license requirement."

## Great Station

"You get a great jock or set of jocks on a great station and you do great things," Van Dyke noted on KHJ's programming philosophy. "For jocks coming to this station, it's not just another gig, it's a career, a long-term investment, and the attitude of participation and understanding is here. It's also very important for the bighead syndrome not to occur in someone coming to KHJ. Sure, it's a big market and a well known station, but

we're all in it to make it work, not just any one of us. And you have to have market awareness. It's a necessity. One thing that makes our station work so well is that a jock can identify with the Marina Del Rey area on a Sunday afternoon, or the foggy conditions in the Valley or the city. You can't plug 'em in and out with one liners. It won't work. In fact, we're even going to start giving jocks a day off from air shift, but they'll be out in the city learning and identifying with possibly something like the Farmer's Market at noontime, finding out about how people live and what goes on in their time shift.

## Success Formula

"There's a simple formula for KHJ's success... we perform and we promote. But it's even more than that. It's knowing who we program to and their wants and interests. It's a broader concept now than when Drake started... the business climate was different then... it was predominantly teen business and now we've got the entire 18-49 demographic group to satisfy. The client who buys now specifies a certain target audience... and in return we must be able to calculate what age and sex each song appeals to. We can even program specific songs back to back and can pretty much tell you who we've got listening and who we don't.

"We break down our request line calls... it's much work but very beneficial... we can even tell over the life of a record what the demographic groups reached were. We found that something like 'Junkfood Junkie' caught on with the older people first. Then it transcended to the younger demos. Just the opposite is a record like 'Money Honey,' the Bay City Rollers' giant... it caught on with the younger demo, the teens, but later we found that women in the older group began to like and request the song. Lots of research is done and we do have a constant feel over the entire life of the record on the air. It even provides us with material as far as when and how to program a record when it becomes an oldie."

## Outdated Method

"The old method of research," Van Dyke continued after being interrupted several times in his busy office by staff questions, "about counting heads is no more. We used to count heads and that was sufficient for knowing who was listening to us. Now we're much, much more sophisticated. We not only want to know the age and sex, but what color hair you've got. There's a lot of factors to be considered in this present day demographic breakdown."

**CB** asked Van Dyke about competition and in-station control of air staff. "Well, I hear a portion of at least everybody's show every day, either on tape or live. The errors are mostly normal human accidents, human failures... we don't worry about that so much or we'll get caught up in the entirely wrong concept. My raps with my people are generally warm and we concentrate on their enthusiasm, their developed feeling about their show, an overview of what they're doing on the air. I mean on a period of time basis, not just the regular day to day show.

## Internal Look First

"The overall view of RKO too is that we'll fill any new positions on the station internally first. The people who work for us in other stations know the concept that makes us a success here. And I have to put the right team together here, just as a station manager has to put the right team together. Also, there's no reason to believe that a pd can't go on to become a gm. It's just a matter of how much work,

continued on pg. 121

As a service to the members of NARM, Cash Box is re-printing the new MCA account/price categories, which were

originally printed in last week's issue. It is our hope that this will foster a more intelligent and accurate dialogue on this

important issue throughout the convention.

## I. SUB-DISTRIBUTOR CUSTOMERS

CUSTOMER TYPE	DESCRIPTION OF OPERATION	DISCOUNT PERCENT
07	Pure sub-distributor — rack/jobber — one-stop	Functional discount 6%

## II. HYBRID (SUB-DISTRIBUTOR/RETAILER) CUSTOMERS

06	Predominantly a sub-distributor; however, some purchases are sold through retail entities in which the sub-distributor has an interest or ownership.	Predominantly a 6% functional discount; however, a percentage of billing will be at the applicable retail discount (as provided below for retail customers) corresponding to retail (owned or affiliated) sales.
05	Predominantly a retailer; however, some purchases are sub-distributed out to separate (non-owned or non-affiliated) retail entities.	Predominantly retail "cost-justification" price; however, a percentage of billing will be at the 6% functional discount for sub-distributors corresponding to sub-distributor sales to separate retail entities.

## III. RETAIL CUSTOMERS

04	Economy-generating multiple store accounts (5 stores or more and over \$75,000 net purchases) performing their own warehousing and redistribution, in addition to the cost-savings functions specified for 03 accounts below.	(cost-justification discount) 5%
03	Economy-generating multiple store accounts (5 stores or more and over \$75,000 net purchases) performing substantial consolidated cost-savings functions (i.e. central ordering, central billing, ordering comparatively full amounts of a lesser quantity of line items saving "pick and packing" time in warehouse, central shipment, etc., but not performing substantial warehousing and redistribution functions).	(cost-justification discount) 4%
02	Lesser economy-generating accounts (e.g. multi-store operations with over \$25,000 net purchases; or other equivalent operations) performing substantial consolidated cost-savings functions (i.e. central ordering, central billing, ordering comparatively full amounts of a lesser quantity of line items saving "pick and packing" time in warehouse, central shipment, etc.).	(cost-justification discount) 3%
01	Normal retail accounts — no cost-justification factors applicable	(normal retail price)

Retail customers who fail accurately to verify their cost-savings functions will be considered ineligible for "cost-justi-

fication" discounts.

MCA will continue to update and review its customer account information to

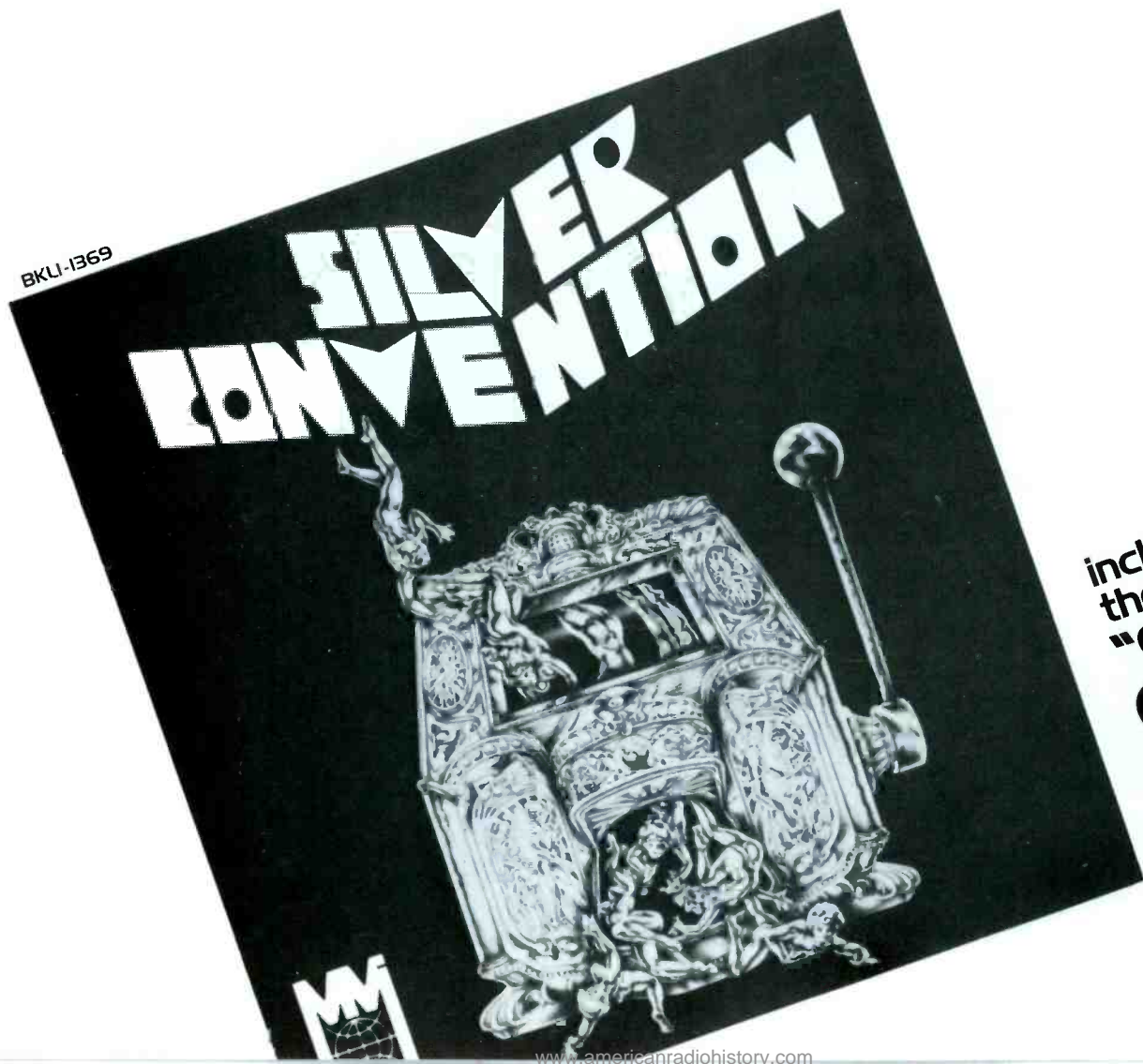
insure that each account is billed at the appropriately applicable price category.

**SILVER CONVENTION:  
THEIR LAST HIT SINGLE  
"FLY, ROBIN, FLY,"  
GRAMMY AWARD  
WINNER, BEST  
R&B INSTRUMENTAL  
1975.**



includes  
the hit  
"FLY,  
ROBIN,  
FLY,"

**THEIR LATEST HIT  
SINGLE  
"GET UP AND BOOGIE,"  
OVER 300,000  
SOLD IN  
FOURTEEN DAYS.**



includes  
the hit  
"GET UP  
AND  
BOOGIE"  
from their  
new album.



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## Roy Buchanan To Atlantic

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

"A Street Called Straight," Roy Buchanan's first album for Atlantic, is set for April 13 release. The album, produced in New York by Arif Mardin, consists largely of original tunes by

Buchanan. He handles lead vocals on almost every track. Guest players include the Brecker Bros., Billy Cobham, Andy Newmark and Eddie & David Brigati.

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



Pictured above (l to r): Earl McGrath, Atlantic's director of press and artist development, producer Arif Mardin, Atlantic chairman Ahmet Ertegun, Roy Buchanan, Atlantic Records president Jerry Greenberg and Jay Reich Jr.

## Schwartz Income Up In 1975 — Profit Shown

WASHINGTON, D.C. — Schwartz Brothers, Inc., involved in distribution, rack merchandising and retailing operations, reported 1975 net income of \$88,003 or \$ .12 per share on sales of \$21,641,971 compared to a loss of \$65,627 or \$ .09 per share on sales of \$20,659,793 a year earlier.

The fourth quarter ended Dec. 31, 1975 was the most profitable in the company's 29 year history as net income was \$191,141 or \$ .25 per share on sales of \$7,046,122 compared to a loss of \$47,746 or \$ .07 per share on sales of

\$6,439,936 in the last quarter of 1974.

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

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

## Battle Looms Over Mathias Amendment, Section 118

by Rebecca Moore

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

### Issue: Section 118

The issue: the Mathias Amendment, Section 118, which says "public broadcasting of non-dramatic literary and musical works, pictorial, graphic, and sculptural works by a public broadcasting entity shall be subject to compulsory licensing. . . ." Under the Mathias amendment for example, this article could be used on public TV or radio without **Cash Box's** permission.

Amendments to delete literary and art works from the provision, leaving only music under compulsory license with the public broadcasters, failed to pass in the Senate. Senator Cranston (D.-Cal.) could not muster enough support for an amendment requiring public broadcasters to give advance notice of intent to authors, and giving authors veto power. The public broadcaster's ardent and vocal supporter Senator Pastore (D.-R.I.) argued against "those folks in Hollywood," as he pleaded for a break for the poor public broadcasters.

### 'Government Control'

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

But as the full implications of Section 118 have become clear — virtual government control of most creative endeavors — the public broadcasters are

finding they have few friends. The music and book publishers are screaming.

"It is ironic that public broadcasters who respect the property rights of those with whom they do business — AT&T, the manufacturers of the equipment they use, the laundering services for the Adams Family wardrobe — support a bill which results in government expropriation of the creative human's efforts," wrote BMI president Ed Cramer in response to a Washington Post editorial. The Post came out for "writer's rights," but neglected to include music composers in its definition of writers.

### Substantial Ingredient

"This is a concern of all performing rights societies," says BMI's Washington representative Bill Frank. "Copyrighted music is a substantial ingredient of all public broadcasters' programming." Frank points out that with music, a broadcaster need only get clearance from three organizations — ASCAP, BMI, SESAC — under a system of voluntary licensing. Commercial TV networks and radio broadcasters already do this.

"Nobody appears seriously interested in how ASCAP, BMI and SESAC manage to take care of clearances for every radio station . . . in the country," wrote John Leonard in the March 14 New York Times. Leonard voiced the fear which every artist has about Section 118: loss of control.

"No one wanted to hold public broadcasters up to exorbitant fees," says Frank, "but there's a question of principle involved here. Everybody else pays for it." Even symphony orchestras, notoriously underfunded, pay royalties for the music they use.

Markup on S22 so far, the Senate passed version of the copyright bill, has been slow going in the House Subcommittee on Courts, Civil Liberties, and the Administration of Justice. First interrupted by gun control, and now by the surveillance issue, continuous consideration of the complex provisions of copyright has been impossible. "The subcommittee promises to work on copyright single-mindedly," once surveillance is out of the way, according to committee counsel Herbert Fuchs.

### Little Effect

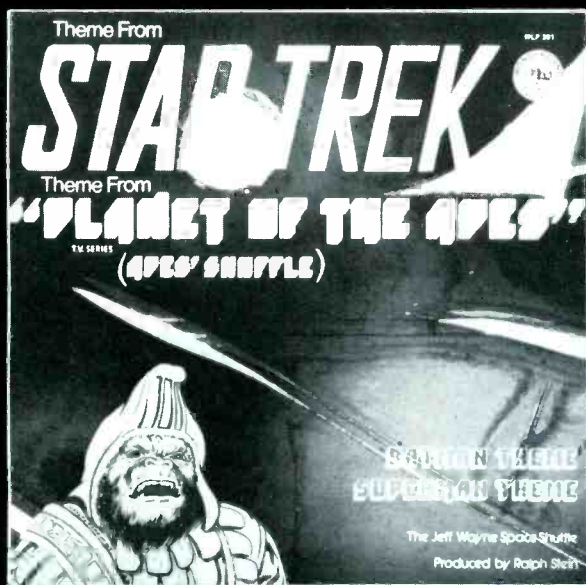
The music industry has been little affected by the markup to date. The hottest thing going right now is section 108 (g)(2), a provision which would prevent the wholesale photocopying of copyrighted material by librarians. Librarians claim this provision would wipe out inter-library loans. Publishers on the other hand, claim librarians would wipe out publishing if they could.

Music industry interests, and lobbying, have been low-keyed thus far. "As the Bill moves into their fear of influence, however, they'll step up activity," says Fuchs. The most visible display of music industry involvement was the recent visit by Nashville musicians who pressed for a 2½ cent floor for the mechanical royalty rate.

## Maniow Signed For ABC Special

NEW YORK — The ABC television network has signed an exclusive contract with Arista artist Barry Maniow for a one-hour special to air during the fourth quarter of 1976. Maniow's signing adds to the list of recording artists now under contract to ABC, including the Captain & Tennille, John Denver, Bette Midler, Olivia Newton-John, Diana Ross,

# STAR TREK-aphilia



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**DEALERS: CUT OUT AND DISPLAY**

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## DIANA ROSS (Motown M 1e92F)

**Love Hangover** (3:40) (Jobete — ASCAP) (P. Sawyer, M. McLeod)

We're obviously in the midst of a furious cover battle. Diana Ross had the tune first, on her "Diana Ross" LP, and she sings it in a beautiful, sultry voice. The arrangement is tight, with a short and funky instrumental break. It will be interesting to see how these two superacts will do with the same song. Diana Ross' version will hit strong on r&b markets. Flip: No info. available.

## THE 5th DIMENSION (ABC 12181)

**Love Hangover** (5:46) (Jobete — ASCAP) (P. Sawyer, M. McLeod)

The 5th Dimension have good taste; they know a hit single when they see one. The record, right off the bat, slips into a mellow groove, and stays there for a while. About half-way through the rhythm becomes double-time, and the vocals double in energy. The excellence of the entire cut will eliminate any program directors' concern about the length — this song will be played for months. Flip: No info. available.

## THE DOOBIE BROTHERS (Warner Bros. WBS 8196)

**Takin' It To The Streets** (3:20) (Tauripin — BMI) (M. McDonald)

Both instrumentally and vocally this is the best thing the Doobie Brothers have done to date. The melody is based around a strong chordal structure. From their album of the same name, the single has power and will be an immediate hit. Repetition of the title is the chorus, and it's priased for maximum hook potential. Flip: For Someone Special (5:04).

## PAUL ANKA (UA XW 789-Y)

**Anytime (I'll Be There)** (3:14) (Spanka — BMI) (P. Anka)

This is a ballad sung by a writer and singer with a long string of hits behind him. The words are good, filled with hooking rhymes. The production is full force, and the circular chorus will trap this in people's heads after only one listen. Look for this one to show up pop and MOR right away. Flip: No info. available.

## GLEN CAMPBELL (Capitol P4245)

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

This is an excellent followup to Campbell's recent chart-topper "Rhinestone Cowboy." It's a medley of two standards that seem to flow together as one. The familiarity of both tunes, coupled with Campbell's impressive reading, should bring this one to the same place as all of his other records — number one. Flip: No info. available.

## BAD COMPANY (Swan Song SS 70108)

**Young Blood** (2:37) (Quintet/Unichappell/Freddy Bienstock — BMI) (Leiber, Stoller, Pomus)

A straight ahead rock-out version of a great song, this tune is already receiving heavy pop airplay. The band performs the number in high-spirits, not without a trace of humor. Paul Rodgers' voice is a perfect vehicle for this rock classic. Look for it to rise to the top of the pop. Flip: Do Right By Your Woman (2:45). Reviewed 3/20.

## VAN MCCOY (H&L HL 4667)

**Night Walk** (3:31) (Van McCoy/Warner-Tamerlane — BMI) (V. McCoy)

The single starts out with an eerie synthesizer laid over a strong rhythm track. The horn work is exceptional on this instrumental by the disco king. The tune is carefully constructed and shows a healthy jazz influence. Look for it to garner strong airplay in the discos and r&b radio. Flip: No info. available.

## PHOEBE SNOW (Columbia 3-10315)

**Two Fisted Love** (4:03) (Cosmo — ASCAP) (P. Snow)

Phoebe Snow is the most original stylist to come along in a long time and this single from her recent "Second Childhood" LP shows why. The self-penned tune is sung with a feeling that comes straight from the heart: it's a love ballad with a beautiful melody. The harmonies, over dubbed, give the song a strong push, and the sax solo works just right. This is a natural for FM and it's being played already as an album cut on many jazz stations. Flip: No info. available.

## MFSB (Philly International ZS8 3589)

**Philadelphia Freedom** (3:15) (Big Pig/Leeds — ASCAP) (E. John)

Even though the tune was a number one single for Elton John, it sounds here like it was written for MFSB. The introduction is handled mostly by a strong, lyrical sax player. The entire arrangement is excellent, so good that it will get play on jazz as well as the r&b stations throughout the country. Flip: No info. available.

## NEIL YOUNG (Reprise RPS 1350)

**Stupid Girl** (3:24) (Silver Fiddle — BMI) (Young)

Neil Young knows how to play an electric guitar so it looks like he's about to lose control, but he never does. The song is in keeping with his spirit on the guitar. It's on the edge, his emotions are on his sleeve. The straightforward rock melody should take the tune into all pop markets. Flip: No info. available.

## HAMILTON, JOE FRANK AND REYNOLDS (Playboy P6068A)

**Everyday Without You** (3:00) (Spitfire — BMI) (D. Hamilton)

An ear-pleasing rock shuffle, this is an excellent followup to their recent smash "Fallin' In Love." The top is filled out with a beautiful string arrangement by Gene Page, and the band harmonies have never been better. Look for this one to show up on pop and MOR stations. Flip: No info. available.

## BOZ SCAGGS (Columbia 3-10319)

**It's Over** (2:51) (Boz Scaggs) (B. Scaggs)

This is the first single from Boz' new "Silk Degrees" LP, and it's a winner. The arrangement is by David Paich, the keyboard wiz who's worked with Joan Baez and Steely Dan. Scaggs' mature vocals blossom within this fully constructed framework. It's a rock ballad, but the soulful feeling inherent in the artist's work will cross this r&b. Flip: No info. available.

## ELVIS PRESLEY (RCA JB 10601)

**Hurt** (2:05) (Miller — ASCAP) (J. Craine, A. Jacobs)

Radio stations are already playing both sides of this single. Elvis really puts it on the line here, pushing the vocal to its limits. The tune is a lamenting ballad to a woman who has hurt Presley but he still loves her. All markets will love the spoken verse. Look for this one to get heavy pop and MOR play. Flip: For The Heart (3:20).

## BLACK OAK ARKANSAS (MCA 40536)

**Great Balls Of Fire** (2:22) (Unichappell/Chappell & Co — BMI/ASCAP) (Hammer, Blackwell)

This is a cover of the song that Jerry Lee Lewis made famous. It's a faithful rendition, pushed by stylized guitar fills and driving vocals. It's a good vehicle for the hard rock style of Black Oak Arkansas, and the song should make it to all pop markets. It's a good AM add. Flip: No info. available.

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

**Goddess Of Love** (3:17) (Cosmic Echoes/Unichappell — BMI) (L. L. Smith)

This is a complex, beautiful and accessible jazz-fusion instrumental. The mood is wistful and relaxed. The melody is taken by different instruments at different times. The percussion work is done with exotic rhythm instruments. The ballad should find a quick home on all jazz stations and FM progressives. Flip: No info. available.

## TOM JANS (Columbia 3-10295)

**Once Before I Die** (3:00) (Irving — BMI) (T. Jansz)

This is a ballad from singer/songwriter Jans taken from his recent "The Eyes Of A Loney Child" LP. It starts simply, just the man and his guitar, and builds to a full band arrangement. The tune is far-reaching in scope — FM, country and MOR stations will want a big piece of it. Flip: No info. available.

## WILLIE NELSON (RCA JB 10591)

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

This is a recording of a live performance, from Willie's "What Can You Do Now" LP. His voice is still one of the best in country music; his phrasing is always unique and expressive. There's a pedal steel solo in here that's masterful. Pop stations will pick this up too; huge country play is mandatory. Flip: No info. available.

## BE-BOP DELUXE (Harvest P 4244)

**Ships In The Night** (3:28) (Beechwood — BMI) (B. Nelson)

This is an extremely good pop record, recorded in England. It's got a reggae beat to it that's irresistible. The vocals are exuberant, yet completely in control of the situation. It's a love song, without it, they say, "we're just like ships in the night." There's a solo by a guitar that sounds like it was fed through some kind of synthesizer; definitely an attractive sound. Flip: No info. available.

## RAY CHARLES (Crossover 985)

**America The Beautiful** (3:38) (Public Domain) (Adapted by Ray Charles)

Ray Charles' soulful version of "America The Beautiful" was rush-released after he performed it on a TV special recently. Response from stations wanting to play the record was tremendous and this looks to be a very big record for the bicentennial year. Flip: No info. available.

## JULIE BUDD (Tom Cat JH-10600)

**Music To My Heart** (3:07) (Pocket Full of Tunes/MRC — BMI) (G. Knight, I. Levine)

Funk and disco rhythms abound in this single; propelled mostly by a straight ahead bass, drums and guitar. Julie Budd's voice certainly pushes the tune along, her phrasing is intelligent and interesting, her timbre clear and soulful. Should be a pop, disco and r&b favorite.

## ROY ORBISON (Monument ZS8 8690)

**Belinda** (2:33) (Combine — BMI) (Dennis Linde)

Orbison's voice is as strong as ever, and he reaches those high notes and sustains them with remarkable power. The tune is an MOR ballad that aims its focus at a woman who is without hope. The arrangement has obviously been constructed around Orbison's voice, and does not detract from the impact of the song. As Bruce Springsteen said, "Roy Orbison sings for the lonely." The tune has great emotional appeal. Flip: No Chain At All (2:18).

## PAT LUNDY (Pyramid P-8001)

**Let's Get Down To Business** (4:29) (N.Y. Times/Figgy — BMI) (J. Dugan)

This is a lovely r&b offering. It's a ballad, beautifully arranged, with great pop and r&b radio potential. Harmonies abound, and the tune builds carefully to a dynamic and powerful break. A flute floats around the top of the melody and gives the song an extra push. Flip: Ain't No Pity In The Naked City (4:29).

## EDDIE DRENNON & B.B.S. UNLIMITED (Friends and Co. F-126)

**Do It Nice And Easy** (3:00) (Damit — BMI) (E. Drennon)

This is a low-down funk record; rhythms are implied rather than stated directly. It's a great disco cut, with some screaming wah-wah guitar. Look for it on r&b stations too. The vocals are varied in style and effective overall. Flip: No info. available.

## FREDDIE CANNON (Claridge 416-AS)

**Sugar** (3:18) (Claridge/Jimca — ASCAP) (B.R. Charles)

Yep, you read the name right, it's Freddie Cannon. This is a disco record, and a good one. Backed by a terrific band, Cannon belts this one out, complete with screams. The chorus, "I like it, I like it, don't you know I like it," is a great hook. It sounds funny, but it's true. This is a sure shot for r&b radio play. Flip: Pt. 2 (2:56).

## BILLY OCEAN (Ariola America P-7621)

**Love Really Hurts Without You** (2:58) (Black Sheep — BMI) (B. Findon, L. Charles)

This is the tune that's making so many waves over in England; it's high on the charts there. It just kicks along, loaded with hooks. This, the original version, is sure to create the same excitement in this country. Pop stations should check this one out immediately, there's a definite hit feeling to the entire cut. Flip: No info. available.

## ALEX BROWN (Roxbury RB-2024)

**Love Really Hurts Without You** (2:57) (Black Sheep/Common Good/Pocket Full of Tunes — BMI) (B. Findon, L. Charles)

The figure at the beginning of record repeats and builds until the drums explode — the rhythm keeps this record going. It's a pop tune, high-spirited, and Alex Brown sings it with a professional grace and style. This will get some disco play too — it's extremely danceable. Flip: No info. available.

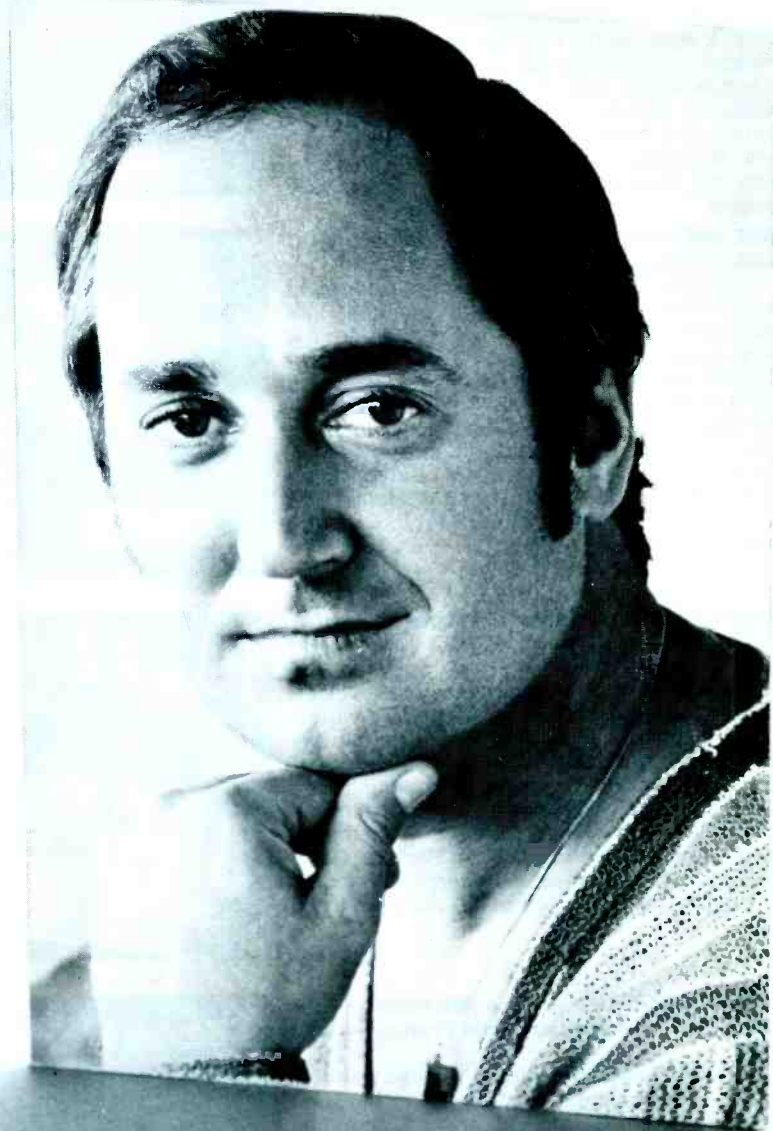
## ROCK GAZERS (Pilgrim WW-1)

**Wet Weekend** (2:38) (Spiral Pub. — ASCAP) (G. Shelley)

This is an excellent instrumental. The melody is stated by a few eloquently charted horns. The rhythm groove is laid down in the first few bars and sustained throughout. This would be a good pick for progressive stations, and could be used on AM outlets for a good lead-in to commercial breaks. Flip: Bluebird Blue (3:27).

# NEIL SEDAKA

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"STEPPIN' OUT"*



*"LOVE IN THE SHADOWS"*  
PIG-40543

*b/w "Baby Don't Let It Mess Your Mind"*

*Produced by Robert Appere & Neil Sedaka*

*Available wherever records are sold*



**MCA RECORDS**

**I WANT YOU — Marvin Gaye — Tamla T6-342S1 — Producer: Leon Ware — List: 6.98**

In his distinctive, breezy style, Marvin Gaye has come up with a long awaited album that has "hit" written all over it. Utilizing his voice as an instrument, he lays lilting vocal passages over beautiful orchestration to produce spacey, moving rhythms with a cosmic aura about them. The work is excellent in toto, but **Cash Box** picks include "All The Way Around," "Since I Had You" and a beautiful mood piece entitled, "After The Dance." The cuts represent meticulous planning and production and the orchestration is outstanding; strings and horns are blended into the overall sound in an effective yet unobtrusive manner.



**LADY IN WAITING — Outlaws — Arista 4070 — Producer: Paul A. Rothchild — List: 6.98**

This album is honest. It has good songs which demonstrate the Outlaws' ability to create a workable fusion of the finer elements of the soft-rock and country genres. The tunes feature those full western harmonies and tasty guitar pickin' that make them great for toe-tappin'. The clean, no-frills production adds a great deal to the overall presentation in that a group like Outlaws come off best in their natural state. AM programmers should have fun with "Ain't So Bad" and "Lover Boy," which sport some tasty guitar work. "Stick Around For Some Rock 'N' Roll" is an excellent Pooesque tune that should not be neglected because of its length (5:37).

**ROMANTIC WARRIOR — Return To Forever — Columbia PC 34076 — Producer: Chick Corea — List: 6.98**

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



**LIFE & TIMES — Billy Cobham — Atlantic SD 18166 — Producer: Billy Cobham — List: 6.98**

Billy Cobham has the unique ability to add a functional funky feel to the progressive format with which he so deftly works. Adding strength to Cobham's already rock-solid reputation as an innovative player, "Life & Times" is an impressive offering to the progressive market. The up-tempo funky feel is most apparent on "East Bay" and "Earthlings." Easy listening audiences will enjoy such treats as "Song For A Friend," a tasty ballad which is divided into parts I and II. Cobham also displays his production talent on the album, and a clean job it is.

**REFLECTIONS OF A GOLDEN DREAM — Lonnie Liston Smith and the Cosmic Echoes — Flying Dutchman BDLI-1460 — Producers: Bob Thiele and Lonnie Liston Smith — List: 6.98**

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



**SILVER CONVENTION — Silver Convention — Midland International BKL 1-1369 — Producer: Michael Kunze — List: 6.98**

A new album by Silver Convention means pure disco music — the kind that this group helped make so popular with their hit, "Fly, Robin, Fly." The straight-ahead disco beat is underscored by a meticulously laid framework of tasty strings and soaring synthesizer lines. Vocals and instrumentation are consistent throughout, with "Get Up And Boogie" standing out as the prime cut on the album. Other hot numbers which are more suitable to airplay (due to their shorter length) are "No, No Joe" and "Play Me Like A Yo-Yo."

**RISE AND SHINE! — Kokomo — Columbia PC 34031 — Producer: Brad Shapiro — List: 6.98**

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



**COUNTRY SUITE — Dave Loggins — Epic PE 33946 — Producer: Dave Loggins — List: 6.98**

Dave Loggins' story telling abilities come to life as he paints musical landscapes of clean air and country living in a credible country-rock format. His songs are simple, yet complete. The background vocals add a finished polish which completes the musical picture. Several tunes should appeal to AM audiences while the ballads are pure easy listening. AM programmers might like "Lovin' Somebody On A Rainy Night" and "Goodbye Miss Sadness."

**DONNY & MARIE — Donny and Marie Osmond — Polydor PD 6068 — Producer: Mike Curb — List: 6.98**

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

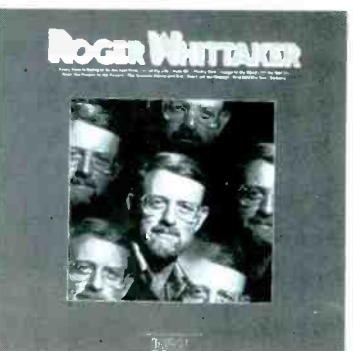


**FOREVER LOVERS — Mac Davis — Columbia PC 34165-698 — Producer: Rich Hall — List: 6.98**

With this effort Davis continues to establish his undisputably broad appeal — he's not just another passing fancy. Davis performs the standard romantic ballad, as witnessed on "The Good Times We Had," and the disco-flavored "I'm Just In Love" with equal ease. He has not forgotten his country roots, though, as he proves throughout the album. Davis' empathy for the variety of material plus the clean production work make for another fine album by the housewives' hero.

**ROGER WHITTAKER — Roger Whittaker — RCA APL 1-1313 — Producer: Denis Preston — List: 6.98**

Roger Whittaker has a pleasant, facile way with vocals reminiscent of both Theo Bikel and Glen Yarborough. His MOR to soft-folk has a sparkling pop sheen that makes "Roger Whittaker" an album that will please many. His international ambience is well appreciated on the Pierre Cour ballad, "Pretty Bird." A quiet gospel mood predominates on "Hold On." Roger Whittaker is a romantic balladeer with something for everyone.



**LES DUDEK — Les Dudek — Columbia PC 33702 — Producer: Boz Scaggs — List: 6.98**

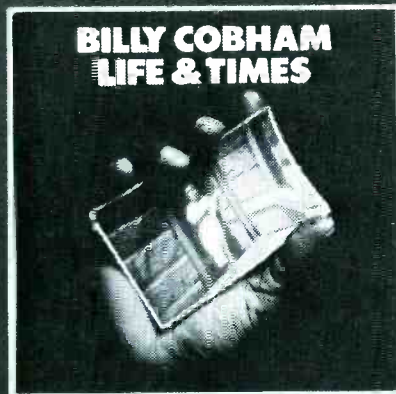
The "Les Dudek" album is chock-full of tasty up-tempo rock numbers which are well tempered with touches of jazz and harmonizing guitar riffs. Les' throaty vocal posturings accompanied by his driving guitar rhythms remind one of the powerful rock genre occupied by the likes of the Doobie Brothers and the Allman Brothers. Several tasty cuts look like hit material to us: "Cruisin' Groove" and "Take The Time" are good examples. "City Magic" is hit material as well, though its length may lessen its chances of seeing extensive AM airplay.

# YOU'VE COME A LONG WAY, BILLY.

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

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

Produced by Billy Cobham



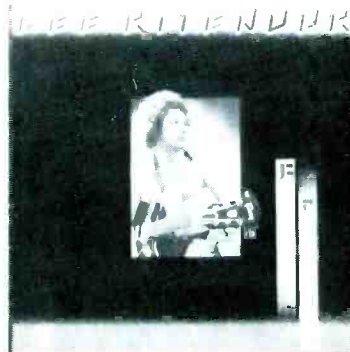
SD 18166



pop picks

**WORD CALLED LOVE** — Brian and Brenda Russell — Rocket PIG 2181 — Producer: Robert Appert — List: 6.98

Brian and Brenda have put it all together in a slick collection of tunes featuring an all-star lineup of personalities such as: Elton John, Nigel Olsson, Steve Cropper and Lee Sklar. The album showcases well-orchestrated numbers with some leaning to the up-tempo, funky side. "Gonna Do My Best" moves with a funky feel and "You'll Never Rock Alone" along with "Stranger's Houses" should be good possibilities for AM play. If the clean, beefy tunes aren't enough to move this album (and they should be), then the luminaries listed on the notes surely will.



**FIRST COURSE** — Lee Ritenour — Epic PE 33947 — Producer: Skip Drinkwater — List: 6.98

Ritenour, long a respected studio musician, makes a strong debut with this his first solo effort. On "A Little Bit Of This And A Little Bit Of That" Ritenour displays an expertise both in taste and playing ability, his riffs spare and funky. The material is an ordered array of tight jazz and r&b, sometimes intermingling — always with finesse. The slow samba of "Ohia Maria (Amparo)" is a delightful mood piece which should find a suitable audience in easy listening MOR areas.

**MORNING SKY** — Fool's Gold — Arista ML 5500 — Producers: Glynn Johns, Glenn Frey, Joe Walsh, John Stronach — List: 6.98

Fool's Gold makes their debut on Arista with a strong offering of tunes produced by some of rock's finest. Tracks run fast and furious, as on the Eagles-flavored "Coming Out Of Hiding" and mellow out to the terse balladry of "Rain, Oh Rain." The sensitive treatment of "Choices" shows Fool's Gold to be a group with their identity — one which should spark much AM action. Fool's Gold is a group with a bright future and a potentially open following.

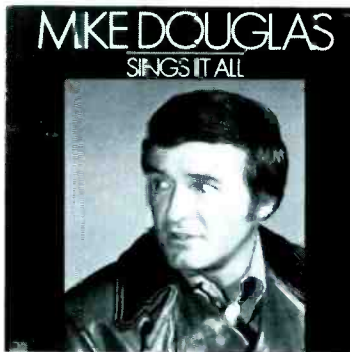


**NIGHT JOURNEY** — Doc Severinsen — Epic PE 34078 — Producer: Doc Severinsen — List: 6.98

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

**ROYAL FLUSH** — Terry Melcher — RCA BEL1-0948 — Producers: Terry Melcher and Bruce Johnston — List: 6.98

Melcher gained repute through his immaculate pop production of both the Byrds and Paul Revere and the Raiders in their respective heydays. With the release of "Royal Flush," his second solo effort co-produced with ex-Beach Boy Bruce Johnston, Melcher stands out once again, not only as a producer of sweet, crisp material, but as a recording artist as well. The light country flavored harmonies of "Fire In A Rainstorm" give way to the Mexicali riffs of "L.A. To Mexico" with a touch that is wide enough to appeal to both c&w and pop markets, or anyone who loves that "Stuck On The Border" feel.



**SINGS IT ALL** — Mike Douglas — Atlantic SD 18168 — Producers: Richard Rome and Harry Chipetz — List: 6.98

Mike Douglas is more than an entertainer or a recording artist, he's an institution. This album should find a comfortable place in the album stacks of housewives all over the country, a massive market to be sure. The material is a variety of old stand-bys, contemporary tunes and bicentennial tributes. Mike performs a competent cover of the David Gates ("Bread") hit, "If," and pays tribute to the nation in "Philadelphia." A natural for easy listening, this album also has a great potential for rack sales.

**KELLY** — Kelly Garrett — RCA APL1-1424 — Producer: Bones Howe — List: 6.98

Kelly Garrett has a vocal technique which should appeal to AM-contemporary and disco markets, depending on her material. She is capable of rendering tasty treatments of soulful tunes like "I'm Gonna Make You Love Me" with perception and depth. Kelly can handle a sweet ballad with ease and turn right around and smack you in the face with a sensual, sultry number (witness "He Moves Me"). A sure bet for AM airplay, Kelly is moving confidently into the territory recently coveted by Olivia Newton-John, Donna Summer, et al.



**BLACK SATIN** — Black Satin — Buddah BDS 5654 — Producers: Al Altman and Marty Kugell — List: 6.98

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

Black Satin is a vocal group with a sound much in demand, a style undeniably r&b but at the same time, easily accessible to the broadest majority of AM listeners. This LP, with as much single-potential as album strength, should do well in both r&b and MOR markets.

**ETHOS** — Ethos — Capitol ST 11498 — Producer: Stuart Alan Love — List: 6.98

Ethos, a band that makes tight harmonious sounds in a progressive vein, will find wide support among the Yes/Genesis crowd. Cleanly produced, the humor of "The Spirit Of Music" is given fast follow-up by the streamlined "Longdancer." Ethos projects enough muscle in their style to make them more than just another cult-group. The finely honed-style of their dense, intelligent music will find a deserved place in more than a few listeners' collections.



**HOME IS WHERE THE HEART IS** — David Cassidy — RCA APL1-1309 — Producer: David Cassidy and Bruce Johnson — List: 6.98

Along the lines of his earlier albums as lead singer for television's highly popular "Partridge Family" series, Cassidy continues to grow in ways that have made him an indelible notion in the hearts and other private pieces of his legion of followers. Not content to be a former superstar, Cassidy has made it his aim to keep after the artistic edge. His efforts are reflected here in mirror-finish through a number of programming possibilities ranging from pop to progressive. Look for label support and place the LP where the artist's face can be seen — sells itself.

**SHINER** — The Tremeloes — DJM DJLPA-2 — Producers: Alan Blakley and Len Hawkes — List: 6.98

With the current interest in nostalgia, The Tremeloes should have no trouble finding an eager audience for "Shiner." Their music has a definite mid-sixties feel with a contemporary polish that keeps them from becoming static. The songs are dominated, in most cases, by waves of pleasing, well-blended harmonies that interact nicely with the melody line. Several tunes show great AM potential, among them "My Friend Delaney" and "I Want It Easy." "Hard Woman" is a key cut to watch for an AM spot as well.



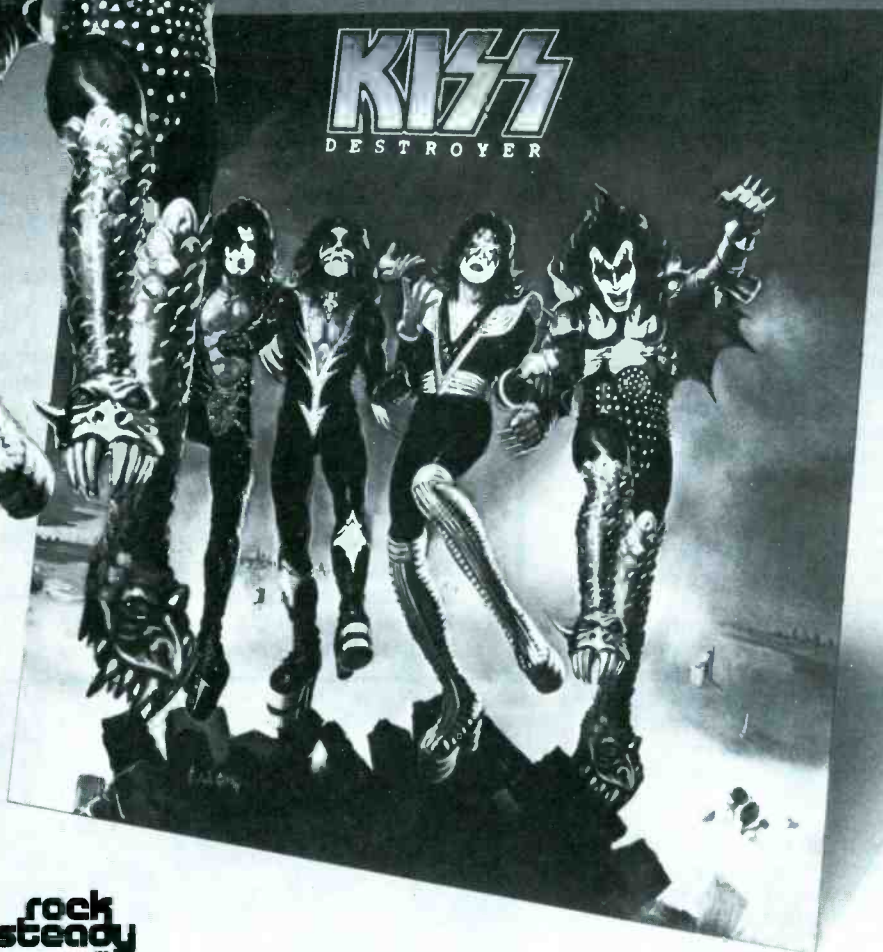
**SATIN DOLL** — Stephane Grappelli — Vanguard VSD 81/82 — Producer: Arnauld Froberville — List: 6.98

French jazz great Stephane Grappelli's marvelous violin playing is well-cataloged on this twofer four-side re-release from Vanguard. Grappelli has played with some of jazz's all-time immortals and on this wide showcase one does not wonder why. His timeless renditions of Duke Ellington's "Satin Doll," Jobim's classic "Girl From Ipanema" lends credence to Grappelli's much touted expertise. Kenny Clarke's almost lyrical percussion is the perfect foil for Grappelli's fluid lines. These recordings are jazz-classics, and a re-release that will please any jazz buff, or any other listener who likes his music smooth and tasteful with a continental flair.

# KISS

# “SHOUT IT OUT LOUD”

NB 854



The first smash single  
from their new album

“**Destroyer**” NBLP 7025

Produced by Bob Ezrin



## ALREADY ON

WKBW  
KJR  
WZUU  
WFLB  
WSAR  
WHHY

CHUM  
WORC  
WBBQ  
KRKO  
WEEQ  
98Q

WIXY  
WBBF  
KJRB  
WYFE  
Z96  
WGLF

CKLW  
WXYZ  
KERN  
WORD  
WTRU  
WAAY

WGCL  
WCOL  
WILS  
WGNG  
KKXL  
WISE

# WMAQ Firing Sparks Chicago The Live Radio Concert — Newspaperman's Comments Everybody Is A Winner

by J. B. Carmicle

LOS ANGELES — There have been two points of view recently as to how the largest land mass coverage radio station in the U.S. should be programmed. WMAQ, Chicago programs country music and has for the last 14 years. That station's recent firing of Bill Coffey, who was the only jock with any country experience, sparked some criticism from Gary Deeb, who writes a radio/TV column for the Chicago Tribune. **Cash Box** checked Deeb's opinion of the station as "devoid of personality with all the charm and grace of an IBM machine" against station pd Bob Pittman and gm Charlie Warner. It should be noted that Deeb spent some years in Buffalo radio and TV work and speaks from an experienced point of view. But it must not be forgotten that Warner and Pittman have also been in the business and make decisions at the station based on those collective years of expertise.

## Mass Coverage

WMAQ is a 50,000 watt with the low 670 dial position that gives the station the largest land-mass coverage of any station in the United States. The station is also (in total number of different people that listen in one week) the largest in terms of listenership. That's why a change, any change, on the station means an important move. The firing of Coffey leaves WMAQ with one jock who does have some country experience Warner related to us, but the remainder of the air staff have come from rock format backgrounds. Bill Coffey was relieved of his duties at WMAQ at 3 pm on Friday Feb. 27, right after finishing his afternoon shift.

About Coffey's firing Deeb said, "that firing epitomized the situation of the station and its trend. At WMAQ, there is no twinge of personality ... it's all printed cards and the jocks say the same things after every song. They may be successful in the ratings for the short term, but in the long run they're gonna lose. What he's (Warner) got over there is a bunch of interchangeable parts. They let Coffey go because he couldn't fit into their restrictive, synthetic, mechanized type of programming and he was the only person with any experience in country."

## No Compromise

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

"They're looking good now as far as ratings and revenue are concerned," Deeb continued, "but when your contest budget and publicity/promotion budget go, what happens to the ratings then? I think they're gonna lose in the long run, because they may lose people who were with them in the beginning who tire of the bland, cardboard radio station WMAQ has become here in Chicago."

Charlie Warner and Bob Pittman believe none of that. "We're not an automated type sound at all ... we want

to help educate people toward the goals of WMAQ and when we've achieved that, we have consistency. As for personnel, we look for people who are smart and have that built-in personality that prevails on the air," Pittman told **Cash Box** on a phone call to his office last week. "You can take as long as you want to say something on the air ... but we tell our people they should make sure they have

*continued on pg. 40*

LOS ANGELES — Live radio concerts featuring artists who are either in town appearing at a club or hall or a taped performance from a previous date have always been well accepted by audiences. One advantage from an artist's point of view is the fact that they reach more people in one specific time slot than they ordinarily would by having their albums or singles played in rotation on a station all week long. The people

who tune in to these live concerts want to hear the artist, they want to hear the material and the way in which the artist presents it. Some of these people never get to the actual concert because of a lack of tickets for various reasons, lack of transportation, or some other handicap which leaves them by the trusty old radio.

Some avenues **Cash Box** wanted to explore on radio concerts were 1) how the concert is handled, either live or taped, by the station, 2) effect on selling advertisers with these concerts, 3) how the artists and concerts are chosen by the station and 4) the reaction by fans and listeners on these concert broadcasts.

Most answers were provided by talking to three key stations that provide live or live-on-tape concert series to their listeners. WLIR, Long Island's Gilt Coquitt told **CB**, "we've been doing our weekly concert series for 5 years now and the reaction is always a constant

*continued on pg. 104*

## New FM Action LPs

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

- 1 On The Road — Jesse Colin Young — Reprise
- 2 Wetter The Better — Wet Willie — Capricorn
- 3 Robin Trower Live — Chrysalis
- 4 A Trick Of The Tail — Genesis — Atco
- 5 Jailbreak — Thin Lizzy — Vertigo
- 6 Life And Times — Billy Cobham — Atlantic
- 7 Recycled — Nektar — Passport
- 8 Silk Degrees — Boz Scaggs — Columbia
- 9 Rockin' Chair — Jonathan Edwards — Reprise
- 10 Kingfish — Round
- 11 Voyage Of The Acolyte — Steve Hackett — Chrysalis
- 12 Slick Band — Capitol
- 13 Nobody's Fool — Slade — WB
- 14 Dreamboat Annie — Heart — Mushroom
- 15 Free Parking — Stu Daye — Columbia
- 16 Les Dudek — Columbia
- 17 Keep Your Hands On It — String Driven Thing — 20th Century
- 18 Any Road Up — Steve Gibbons Band — MCA
- 19 Lifeline — Pablo Cruise — A&M
- 20 2112 — Rush — Mercury
- 21 Aurora — Jean-Luc Ponty — Atlantic
- 22 Pousette Dart Band — Capitol
- 23 Romantic Warrior — Return To Forever — Columbia
- 24 Lee Oskar — UA
- 25 Starcastle — Epic



**A WINNER'S SMILE** — KILT-AM and FM, Houston, held the "Come On Over" tennis tournament to coincide with MCA recording artist Olivia Newton-John's two-day appearance at the Houston Rodeo where she broke Elvis Presley's attendance records.

The "Come On Over" tournament was held at the Sugar Creek Country Club. In the men's division Jack Crowder walked away with first place with Hershel Jamison in second. Women's division winners were Leslie Douglas first and Sandy Wood second. Olivia was present to award the trophies.

Pictured left to right are Leslie Douglas, Olivia and Sandy Wood.

## station breaks

Mary Pendleton named Pacific coast regional director of Intercollegiate Broadcasting System, KSPC, where Ms. Pendleton is music director, named IBS headquarters for Pacific coast region.

Earth News for week of March 22-28 features six part interview with Bing Crosby, rock group Yes talks about solo albums from members of the group and Dr. Ronald Lawrence discusses osteopuncture treatment.

Upcoming guests on King Biscuit Flower Hour are Supertramp, Maria Muldaur with Kenny Rankin, Procol Harum, and Deep Purple with Styx.

Skip Finley, elected vice president of radio properties of Sheridan Broadcasting Company. Finley is general manager of WAMO-AM/FM, Pittsburgh.

WLW, Cincinnati, Avco's flagship radio station sold to Queen City Communications, Inc. Queen City is a newly formed Cincinnati based broadcast group.

KGRS-FM, Burlington, Iowa separates from KBUR-AM to program Drake-Chenault's XT-40 top 40 format designed for stations using automation.

News and public affairs director, Joel Martin, WBAB-FM, Long Island presented with award as "outstanding radio commentator" March 6 by King George Grand Lodge, Masons, state of New York. Martin is a veteran of 15 years in media and is an author and professor.

KMET-FM, Los Angeles presents a special pre-concert broadcast of the Who from Anaheim Stadium March 21.

Bud Furillo, KIIS, Los Angeles, sports director named to do audio for closed circuit TV coverage of Muhammed Ali-Antonio Inoki from Tokyo in June.

Mike Rayleigh moves from WAPE, Jacksonville to WDRQ, Detroit.

WKLS, Atlanta's Steve Mitchell reports Elvin Bishop live concert broadcast from the Electric Ballroom on March 2.

Rick Carroll, former KKDJ, Los Angeles replaces Scott Morgan as pd at KEZY, Anaheim, California. Station reports complete new air staff with new logo of "New Spirit Of KEZY." Carroll, along with fellow broadcasters to be named, forming new consulting group with more details in a week.

KFAC, Los Angeles' classical station recently presented a four-hour special on Johann Sebastian Bach on the station's popular "Crossroads of Music" program.

j.b. carmicle



# Two Firsts From The 5th.



The First single version of  
**“Love Hangover”**  
ABC-12181  
is also the First single from  
the newly reorganized  
**5th Dimension**  
On ABC Records

# the cashbox pop radio analysis

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

## radio active singles

### a profile of the giant records

- Disco Lady** — Johnnie Taylor — Columbia  
WABC 11-4, WQXI 13-1, WRKO Ex-20, KFRC 17-10, 99X 15-4, WFIL Ex-20, WIXY 28-14, WDHF 17-12, KTLK 27-19, WNCI 9-4, WCAO 25-17, KCBQ 30-24, WPEZ 24-17, WLEE 25-5, U100 Ex-15, WBLI Ex-10, WLAV 24-16, KLEO 25-15, WLAC 22-15, KNUS 14-6
- Right Back Where We Started From** — Maxine Nightingale — U.A.  
KFRC 16-8, KJR 17-9, KIIS 20-15, 99X Ex-17, 13Q 25-19, U100 13-9, WPEZ 18-9, WDHF 22-16, KEEL 13-7, WLEE Ex-17, KLEO 16-7, WORC 12-5
- Let Your Love Flow** — Bellamy Brothers — WB/Curb  
KHJ 28-20, WRKO 25-18, WQXI 21-11, KLIF 21-14, WPGC Ex-18, WMPS 24-19, KJOY 18-9, WAYS 25-20, WMAK 12-6, WKLO 15-6
- Show Me The Way** — Peter Frampton — A&M  
KHJ 18-9, WQXI 24-13, KILT 32-21, WPGC 24-16, U100 25-17, KRIZ Ex-22, KRBE 19-13, WNCI 18-13, WGCL 14-9, WAPE 19-9
- Only 16** — Dr. Hook — Capitol  
WQXI 18-9, KILT 25-15, WPGC 27-20, KRBE 22-14, WPEZ 25-19, KTLK 32-23, KSTP 24-15, U100 Ex-18, WLAV 23-13, WLEE 19-10
- Bohemian Rhapsody** — Queen — Elektra  
WLS 20-5, 99X-Ex-16, WFIL 15-9, KSLQ 19-13, KILT 10-5, WOKY 11-5, WPGC 10-6, KRIZ 24-17, WBBF 11-2
- Foiled Around And Fell In Love** — Elvin Bishop — Capricorn  
KHJ 25-18, WRKO Ex-19, KFRC 25-18, WQXI 17-14, WHYY 10-4, WORC 19-11, WJET Ex-27, WLAC 10-2

## looking ahead to the top 100

- |     |  |     |   |
|-----|--|-----|---|
| 101 | <b>BROKEN LADY</b><br>(First Generation — BMI)<br>Larry Gatlin (Monument 8-868C)                   | 111 | <b>MOONLIGHT FEELS RIGHT</b><br>(Brother Billis — ASCAP)<br>Starbuck (Private Stock 039)                  |
| 102 | <b>WOW</b><br>(Burrington — ASCAP)<br>Andrea Gagnon (London 5N230)                                 | 112 | <b>HOPE WE GET TO LOVE IN TIMD</b><br>(Groovesville Music — BMI)<br>Marilyn McCoo/Billy Davis (ABC 12170) |
| 103 | <b>I'M SO LONESOME I COULD CRY</b><br>(Rose — BMI)<br>Terry Bradshaw (Mercury 73763)               | 113 | <b>HOLDING ON</b><br>(Landers-Roberts — ASCAP)<br>The Road Apples (Polydor PD 143C7)                      |
| 104 | <b>HEY BABY</b><br>(Magician — ASCAP)<br>Ted Nugent (Epic 8-50197)                                 | 114 | <b>HUSTLE ON UP (DO THE BUMP)</b><br>(Dandelion — BMI)<br>Hidden Strength (UA XW 733Y)                    |
| 105 | <b>STRANGERS IN THE NIGHT</b><br>(Champion/Screen Gems-Coi. — BMI)<br>Bette Midler (Atlantic 3319) | 115 | <b>SWAY</b><br>(Peer Int. — BMI)<br>Bobby Rydell (PIP PDJ 6515)   |
| 106 | <b>JEALOUSY</b><br>(Wimot Sacred Pen — BMI)<br>Major Harris (Atlantic 3321)                        | 116 | <b>IT'S BEEN A LONG TIME</b><br>(Dadona/Sugar Treen — BMI)<br>Stuff 'N' Ramjet (Chelsea CH 3036)          |
| 107 | <b>FALLING APART AT THE SEAMS</b><br>(Macaulay — BMI)<br>Marmalade (Arista America P7619)          | 117 | <b>LOVE AND UNDERSTANDING</b><br>(Delightful/Gang — BMI)<br>Kool and the Gang (DeLite DEP 1579)           |
| 108 | <b>HOW CAN I BE A WITNESS</b><br>(East Memphis — BMI)<br>R.B. Hudman (Atlantic 3318)               | 118 | <b>TOO YOUNG TO FEEL THIS OLD</b><br>(Brothers Music Ltd.)<br>McKendree Spring (Pye 71060)                |
| 109 | <b>WORDS (ARE IMPOSSIBLE)</b><br>(ATV — BMI)<br>Donny Gerrard (Greedy G101AS)                      | 119 | <b>YOU'RE MY ONE WEAKNESS GIRL</b><br>(Sister John/Vignette — BMI)<br>Street People (Vigor 1728)          |
| 110 | <b>FROM US TO YOU</b><br>(Ganga — BMI)<br>Stairsteps (Dark Horse 1005)                             | 120 | <b>CARA MIA</b><br>(Leo Feist — ASCAP)<br>Paul Delicato (Artists of America 111)                          |

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# GOLDEN EARRING

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# SLEEP WALKIN'

**A new single**

MCA-40513

**April 1976 tour:**

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April 1	Vancouver, B.C.; PINE GARDENS
April 2	Seattle, WA; PARAMOUNT THEATRE
April 3	Portland, OR; PARAMOUNT THEATRE
April 6	Fresno, CA; WARNER THEATRE
April 7	San Diego, CA; CIVIC THEATRE
April 8	Phoenix, AZ; CELEBRITY THEATRE
April 9	Santa Monica, CA; CIVIC AUD.
April 10	San Francisco, CA; WINTERLAND
April 14	St. Louis, MO; KEIL
April 15	Lincoln, NE; PERSHING
April 18	Cleveland, OH; COLISEUM

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**MCA RECORDS**

[www.americanradiohistory.com](http://www.americanradiohistory.com)

## additions to radio playlists

**KJR - SEATTLE**  
Sweet Love - Commodores - Motown  
Rhiannon - Fleetwood Mac - Reprise  
Deep Purple - Donny & Marie Osmond - MGM  
12 To 5 - Dream On - Aerosmith  
17 To 9 - Right Back Where We Started From - Maxine Nightingale  
25 To 18 - Fooled Around - Elvin Bishop

**KISN - PORTLAND**  
Trying To Get The Feeling Again - Barry Manilow - Arista  
Colorado Cali - Shad O'Shea - Private Stock  
Union Man - Cate Bros. - Asylum  
Extra To 21 - Only Love Is Real - Carole King  
Extra To 27 - Love Fire - Jigsaw  
Extra To 30 - Shannon - Henry Gross

**KNDE - SACRAMENTO**  
Let Your Love Flow - Bellamy Bros. - WB  
Boogie Fever - Sylvers - Capitol  
Sweet Love - Commodores - Motown

**KFRG - SAN FRANCISCO**  
Welcome Back, Kottler - John Sebastian - Reprise  
Love Really Hurts Without You - Billy Ocean - Ariola  
Happy Days - Pratt & McLean - WB  
17 To 10 - Disco Lady - Johnnie Taylor  
16 To 8 - Right Back Where We Started From - Maxine Nightingale  
25 To 18 - Fooled Around - Elvin Bishop

**KYA - SAN FRANCISCO**  
Trying To Get The Feeling Again - Barry Manilow - Arista  
Don't Pull Your Love - Glen Campbell - Capitol  
I've Got A Feeling - Al Wilson - Playboy  
Ophelia - The Band - Capitol  
Extra To 24 - Jump Street - Boz Scaggs

**KHJ - LOS ANGELES**  
Happy Days - Pratt & McLean - WB  
When Your Love Has Gone Away - Richard Cocciante - 20th Century  
Trying To Get The Feeling Again - Barry Manilow - Arista  
28 To 20 - Let Your Love Flow - Bellamy Bros.  
25 To 18 - Junkfood Junkie - Larry Groce  
18 To 9 - Show Me The Way - Peter Frampton

**KIIS-FM - LOS ANGELES**  
Love Hangover - Diana Ross - Motown  
Yankee Doodle Dandy - Paul Jabara - A&M  
When Love Goes Away - Richard Cocciante - 20th Century  
For The Heart - Elvis Presley - RCA  
Welcome Back, Kottler - John Sebastian - Reprise  
We Can't Hide It Anymore - Larry Santos - Casablanca  
19 To 14 - Kind Of A Hush - Carpenters  
20 To 15 - Right Back Where We Started From - Maxine Nightingale

**KJOY - STOCKTON**  
Can't Hide Love - Earth, Wind & Fire - Col.  
Boogie Fever - Sylvers - Capitol  
I'm Mandy, Fly Me - 10cc - Mercury  
Trying To Get The Feeling Again - Barry Manilow - Arista  
30 To 19 - Tell The World - Harold Melvin  
18 To 9 - Let Your Love Flow - Bellamy Bros.

**KCBQ - SAN DIEGO**  
Falling Apart At The Seams - Marmalade - Ariola  
20 To 15 - Rhiannon - Fleetwood Mac  
8 To 1 - December 63 - Four Seasons  
30 To 24 - Disco Lady - Johnnie Taylor

**KRIZ - PHOENIX**  
Extra To 22 - Show Me The Way - Peter Frampton  
Extra To 26 - Lorelei - Styx  
21 To 15 - Only 16 - Dr. Hook  
24 To 17 - Bohemian Rhapsody - Queen

**KTLK - DENVER**  
Hurt - Elvis Presley - RCA  
Jasper - Jim Stafford - Polydor  
The British Are Coming - Paul Revere & The Raiders - 20th Century  
Strange Magic - ELO - UA  
32 To 23 - Only 16 - Dr. Hook  
27 To 19 - Disco Lady - Johnnie Taylor

**KIMN - DENVER**  
Fooled Around - Elvin Bishop - Capricorn  
Welcome Back - John Sebastian - WB  
Tangerine - Sal Soui Orchestra - Sal Soui Records

**KIOA - DES MOINES**  
Lorelei - Styx - A&M  
Disco Lady - Johnnie Taylor - Columbia  
14 To 5 - Love Machine - Miracles  
13 To 6 - Deep Purple - Donny & Marie Osmond  
26 To 16 - Sweet Thing - Rufus

**WHB - KANSAS CITY**  
Right Back - Maxine Nightingale - UA  
Only 16 - Dr. Hook - WB  
Let Your Love Flow - Bellamy Brothers - WB  
Bohemian Rhapsody - Queen - Elektra

**KLEO - WICHITA**  
Boogie Fever - Sylvers - Capitol  
I Do - Abba - Atlantic  
16 To 7 - Right Back - Maxine Nightingale  
17 To 9 - Sweet Thing - Rufus  
25 To 15 - Disco Lady - Johnnie Taylor

**WBBQ - AUGUSTA**  
Strange Magic - ELO - UA  
Rhiannon - Fleetwood Mac - Reprise  
Don't Pull Your Love - Glen Campbell - Capitol  
19 To 12 - Lorelei - Styx  
30 To 24 - Moonlight Feels Right - Starbuck  
Extra To 27 - Shannon - Henry Gross

**WQAM - MIAMI**  
Fooled Around - Elvin Bishop - Capricorn  
Looking For Space - John Denver - RCA  
There's A Kind Of Hush - Carpenters - A&M  
Show Me The Way - Peter Frampton

**WLS - CHICAGO**  
Disco Lady - Johnnie Taylor - Columbia  
Boogie Fever - Sylvers - Capitol  
Right Back - Maxine Nightingale - UA  
Lorelei - Styx - A&M  
20 To 5 - Bohemian Rhapsody - Queen

**WDHF - CHICAGO**  
Sweet Love - Commodores - Motown  
Shout It Out - Kiss - Casablanca  
Let Your Love Flow - Bellamy Brothers - WB  
17 To 12 - Disco Lady - Johnnie Taylor  
22 To 16 - Right Back - Maxine Nightingale

**WIRL - PEORIA**  
Without Your Love - Charlie Ross - Big Tree  
18 To 6 - Right Back - Maxine Nightingale

**WLAV - GRAND RAPIDS**  
Sweet Love - Commodores - Motown  
Boogie Fever - Sylvers - Capitol  
Shannon - Henry Gross - Lifesong  
Tryin' To Get The Feeling - Barry Manilow - Arista  
Welcome Back - John Sebastian - WB  
23 To 13 - Only 16 - Dr. Hook  
24 To 16 - Disco Lady - Johnnie Taylor

**KSTP - MINNEAPOLIS**  
Young Blood - Bad Company - Swan Song  
Ophelia - The Band - Capitol  
Tryin' To Get The Feeling - Barry Manilow - Arista  
Sara Smile - Hall & Oates - RCA  
Lorelei - Styx - A&M  
24 To 15 - Only 16 - Dr. Hook  
28 To 21 - Mozambique - Bob Dylan

**WDGY - MINNEAPOLIS**  
Right Back - Maxine Nightingale - UA  
Only 16 - Dr. Hook - WB  
Let Your Love Flow - Bellamy Brothers - WB  
Bohemian Rhapsody - Queen - Elektra

**U-100 - MINNEAPOLIS**  
Shannon - Henry Gross - Lifesong  
Extra To 15 - Disco Lady - Johnnie Taylor  
Extra To 18 - Only 16 - Dr. Hook  
Extra To 23 - Trying To Get The Feeling Again - Barry Manilow  
Extra To 24 - Lorelei - Styx  
6 To 1 - December 63 - Four Seasons  
13 To 19 - Right Back Where We Started From - Maxine Nightingale  
14 To 10 - Love Machine - Miracles  
25 To 17 - Show Me The Way - Peter Frampton

**WOKY - MILWAUKEE**  
Disco Lady - Johnny Taylor - Columbia  
Show Me The Way - Peter Frampton - A&M  
Hit The Road - Stampeders - Quality  
11 To 5 - Bohemian Rhapsody - Queen

**CKLW - DETROIT**  
Welcome Back, Kottler - John Sebastian - Reprise  
Boogie Fever - Sylvers - Capitol  
23 To 12 - Sweet Love - Commodores

**WDRQ - DETROIT**  
No New Additions  
14 To 5 - Sara Smile - Hall & Oates  
20 To 12 - Happy Music - Blackbyrds  
21 To 14 - Stairway To Heaven - O'Jays  
22 To 17 - Boogie Fever - Sylvers

**WIXY - CLEVELAND**  
Looking For Space - John Denver - RCA  
Misty Blue - Dorothy Moore - Malaco  
Shout It Out - Kiss - Casablanca  
20 To 14 - Disco Lady - Johnnie Taylor - Columbia  
36 To 26 - Strange Magic - ELO

**WGCL - CLEVELAND**  
Shout It Out Loud - Kiss - Casablanca  
Young Blood - Bad Company - Swan Song  
Happy Music - Blackbyrds - Fantasy  
Hit The Road - Stampeders - Quality  
11 To 3 - Boogie Fever - Sylvers  
14 To 9 - Show Me The Way - Peter Frampton

**WSAI - CINCINNATI**  
No New Additions

**WING - DAYTON**  
Sally - Grand Funk - Capitol  
Young Blood - Bad Company - Swan Song  
Get Up And Boogie - Silver Convention - Midland Int'l  
More More, More - Andrea True - Buddah

**WPEZ - PITTSBURGH**  
Bohemian Rhapsody - Queen - Elektra  
Golden Years - David Bowie - RCA  
Let Your Love Flow - Bellamy Brothers - WB  
18 To 9 - Right Back - Maxine Nightingale  
24 To 17 - Disco Lady - Johnnie Taylor  
21 To 16 - Fanny - Bee Gees  
23 To 18 - Lonely Night - Capt. & Tennille  
25 To 19 - Only 16 - Dr. Hook  
19 To 14 - I Do - Abba

**13Q - PITTSBURGH**  
Golden Years - David Bowie - RCA  
Bohemian Rhapsody - Queen - Elektra  
17 To 11 - Lonely Night - Capt. & Tennille  
22 To 16 - Sweet Thing - Rufus  
25 To 19 - Right Back - Maxine Nightingale

**WJET - ERIE**  
Shannon - Henry Gross - Lifesong  
Welcome Back, Kottler - John Sebastian - WB  
Strange Magic - ELO - UA  
Rhiannon - Fleetwood Mac - Reprise  
Extra To 27 - Fooled Around - Elvin Bishop  
30 To 16 - Action - Sweet

**WBBF - ROCHESTER**  
Shout It Out - Kiss - Casablanca  
Shannon - Henry Gross - Lifesong

**KSLO - ST. LOUIS**  
Living For The Weekend - O'Jays - Phila Int'l  
Right Back - Maxine Nightingale - UA  
Let Your Love Flow - Bellamy Brothers - WB  
Jealousy - Major Harris - Atlantic  
19 To 13 - Bohemian Rhapsody - Queen  
21 To 16 - Sweet Love - Commodores  
23 To 18 - Boogie Fever - Sylvers

**KXOK - ST. LOUIS**  
Bohemian Rhapsody - Queen - Elektra  
Let Your Love Flow - Bellamy Bros. - WB  
Lorelei - Styx - A&M

**WKLO - LOUISVILLE**  
Fooled Around - Elvin Bishop - Capricorn  
Don't Call It Love - Paul Williams - RCJ  
15 To 6 - Let Your Love Flow - Bellamy Brothers  
16 To 11 - Without Your Love - Charlie Ross

**WAKY - LOUISVILLE**  
Union Man - Cate Brothers - Asylum  
Shannon - Henry Gross - Lifesong  
Looking For Space - John Denver - RCA  
Sara Smile - Hall And Oates - RCA

**WMAK - NASHVILLE**  
Tryin' To Get The Feeling - Barry Manilow - Arista  
Sara Smile - Hall And Oates - RCA  
Hit The Road - Stampeders - A&M  
12 To 6 - Let Your Love Flow - Bellamy Brothers  
22 To 15 - Action - Sweet

**WLAC - NASHVILLE**  
December 63 - Four Seasons  
Boogie Fever - Sylvers - Capitol  
22 To 15 - Disco Lady - Johnnie Taylor  
10 To 2 - Fooled Around - Elvin Bishop  
25 To 19 - Living For The Weekend - O'Jays

**WMPS - MEMPHIS**  
Show Me The Way - Peter Frampton - A&M  
Tryin' To Get The Feeling - Barry Manilow - Arista  
Falling Apart - Marmalade - Ariola  
25 To 10 - Looking For Space - John Denver  
24 To 19 - Let Your Love Flow - Bellamy Brothers

**WHBQ - MEMPHIS**  
Junkfood Junkie - Larry Groce - WB  
Welcome Back, Kottler - John Sebastian - Reprise  
Action - Sweet - Capitol  
17 To 11 - Deep Purple - Donny & Marie Osmond  
25 To 19 - Without Your Love (Mr. Jordan) - Charlie Ross  
28 To 18 - Boogie Fever - Sylvers

**WSGN - BIRMINGHAM**  
Rhiannon - Fleetwood Mac - Reprise  
Any Time - Paul Anka - UA  
9 To 4 - Moonlight Feels Right - Starbuck  
18 To 9 - We Can't Hide - Larry Santos

**WERC - BIRMINGHAM**  
No new additions

**WHYY - MONTGOMERY**  
Money Honey - Bay City Rollers - Arista  
More - Andrea True Connection - Buddah  
10 To 4 - Fooled Around - Elvin Bishop  
13 To 5 - Only Love Is Real - Carole King  
16 To 9 - We Can't Hide - Larry Santos

**WTIX - NEW ORLEANS**  
Only Love Is Real - Carole King - Ode  
18 To 10 - Dream On - Aerosmith  
13 To 8 - Money Honey - Bay City Rollers

**WNOE - NEW ORLEANS**  
Show Me The Way - Peter Frampton - A&M  
Slow Ride - Foghat - Bearsville  
13 To 7 - December 63 - Four Seasons  
16 To 9 - Without Your Love - Charlie Ross  
17 To 11 - Money Honey - Bay City Rollers  
22 To 17 - Lonely Night - Capt. & Tennille

**KEEL - SHREVEPORT**  
Welcome Back - John Sebastian - WB  
Mozambique - Bob Dylan - Columbia  
Ophelia - The Band - Capitol  
Uptown And Country - Tom Scott - A&M  
Rhiannon - Fleetwood Mac - Reprise  
Extra To 27 - Tryin' To Get The Feeling - Barry Manilow  
13 To 7 - Right Back - Maxine Nightingale  
14 To 9 - Without Your Love - Charlie Ross

**KLIF - DALLAS**  
Hurt - Elvis Presley - RCA  
13 To 7 - There's A Kind Of Hush - Carpenters  
21 To 14 - Let Your Love Flow - Bellamy Brothers  
25 To 19 - Shannon - Henry Gross  
Extra To 25 - Tryin' To Get The Feeling - Barry Manilow

**KNUS - DALLAS**  
Right Back - Maxine Nightingale - UA  
Let Your Love Flow - Bellamy Brothers - WB  
14 To 6 - Disco Lady - Johnnie Taylor  
23 To 15 - Dream On - Aerosmith

**KILT - HOUSTON**  
Don't Pull Your Love - Glen Campbell - Capitol  
Hit The Road - Stampeders - Quality  
Welcome Back - John Sebastian - WB  
More - Andrea True - Buddah  
Union Man - Cate Bros. - Asylum  
39 To 29 - Sweet Love - Commodores  
32 To 21 - Show Me The Way - Peter Frampton  
26 To 17 - Come On Over - Olivia Newton John  
25 To 15 - Only 16 - Dr. Hook  
16 To 10 - Deep Purple - Donny & Marie Osmond  
10 To 5 - Bohemian Rhapsody - Queen

**KRBE - HOUSTON**  
Let Your Love - Bellamy Brothers - WB  
Young Blood - Bad Company - Swan Song  
Lorelei - Styx - A&M  
18 To 12 - Golden Years - David Bowie  
19 To 13 - Show Me The Way - Peter Frampton  
25 To 16 - Come On Over - Olivia Newton John

**WAPE - JACKSONVILLE**  
Lorelei - Styx - A&M  
Strange Magic - ELO - UA  
19 To 9 - Show Me The Way - Peter Frampton  
28 To 10 - Boogie Fever - Sylvers  
25 To 13 - Sweet Love - Commodores  
23 To 17 - Living For The Weekend - O'Jays

**WRKO - BOSTON**  
Welcome Back, Kottler - John Sebastian - Reprise  
Boogie Fever - Sylvers - Capitol  
Action - Sweet - Capitol  
Extra To 19 - Fooled Around - Elvin Bishop  
Extra To 20 - Disco Lady - Johnnie Taylor  
25 To 18 - Let Your Love Flow - Bellamy Bros.

**WORC - WORCESTER**  
Get Closer - Seals And Crofts - WB  
Falling Angel - Frankie Avalon - DeLite  
12 To 5 - Right Back - Maxine Nightingale  
19 To 11 - Fooled Around - Elvin Bishop

**WPRO - PROVIDENCE**  
Union Man - Cate Brothers - Asylum  
Deep Purple - Donny & Marie Osmond - MGM  
Without Your Love - Charlie Ross - Big Tree  
Sweet Love - Commodores - Motown  
19 To 6 - Right Back - Maxine Nightingale  
15 To 8 - Sweet Thing - Rufus  
18 To 9 - Let Your Love Flow - Bellamy Brothers  
Extra To 11 - Disco Lady - Johnnie Taylor  
21 To 14 - I Do - Abba

**WDRG - HARTFORD**  
Fooled Around - Elvin Bishop - Capricorn  
Sweet Love - Commodores - Motown  
Only Love Is Real - Carole King - Ode  
Tryin' To Get The Feeling - Barry Manilow - Arista  
26 To 20 - Get Up And Boogie - Silver Convention  
28 To 22 - There's A Kind Of Hush - Carpenters

**WABC - NEW YORK**  
Sweet Love - Commodores - Motown  
Right Back - Maxine Nightingale - UA  
11 To 4 - Disco Lady - Johnnie Taylor  
38 To 13 - Golden Years - David Bowie

**WPIX - NEW YORK**  
No new additions

**99-X - NEW YORK**  
Extra To 16 - Bohemian Rhapsody - Queen  
Extra To 17 - Right Back Where We Started From - Maxine Nightingale  
Extra To 18 - Dream On - Aerosmith  
10 To 5 - Dream Weaver - Gary Wright  
15 To 4 - Disco Lady - Johnnie Taylor  
18 To 6 - Lonely Night - Capt. & Tennille

**WBLI - LONG ISLAND**  
Sweet Love - Commodores - Motown  
Mozambique - Bob Dylan - Columbia  
You Can't Hide - Earth, Wind & Fire - Columbia  
Strange Magic - ELO - UA  
Shannon - Henry Gross - Lifesong  
Extra To 9 - Golden Years - David Bowie  
Extra To 10 - Disco Lady - Johnnie Taylor

**WFIL - PHILADELPHIA**  
Welcome Back - John Sebastian - WB  
Boogie Fever - Sylvers - Capitol  
15 To 9 - Bohemian Rhapsody - Queen  
7 To 2 - Dream Weaver - Gary Wright  
Extra To 20 - Disco Lady - Johnnie Taylor  
Extra To 25 - Tryin' To Get The Feeling - Barry Manilow

**WIBG - PHILADELPHIA**  
Welcome Back - John Sebastian - WB  
Don't Pull Your Love - Glen Campbell - Capitol

**WPGC - WASHINGTON**  
Misty Blue - Dorothy Moore - Malaco  
Fooled Around - Elvin Bishop - Capricorn  
16 To 10 - Happy Music - Blackbyrds  
24 To 16 - Show Me The Way - Peter Frampton  
Extra To 18 - Let Your Love Flow - Bellamy Brothers  
27 To 20 - Only 16 - Dr. Hook

**WCAO - BALTIMORE**  
Tryin' To Get The Feeling - Barry Manilow - Arista  
Fooled Around - Elvin Bishop - Capricorn  
Boogie Fever - Sylvers - Capitol  
25 To 12 - Disco Lady - Johnnie Taylor  
Extra To 27 - Living For The Weekend - O'Jays

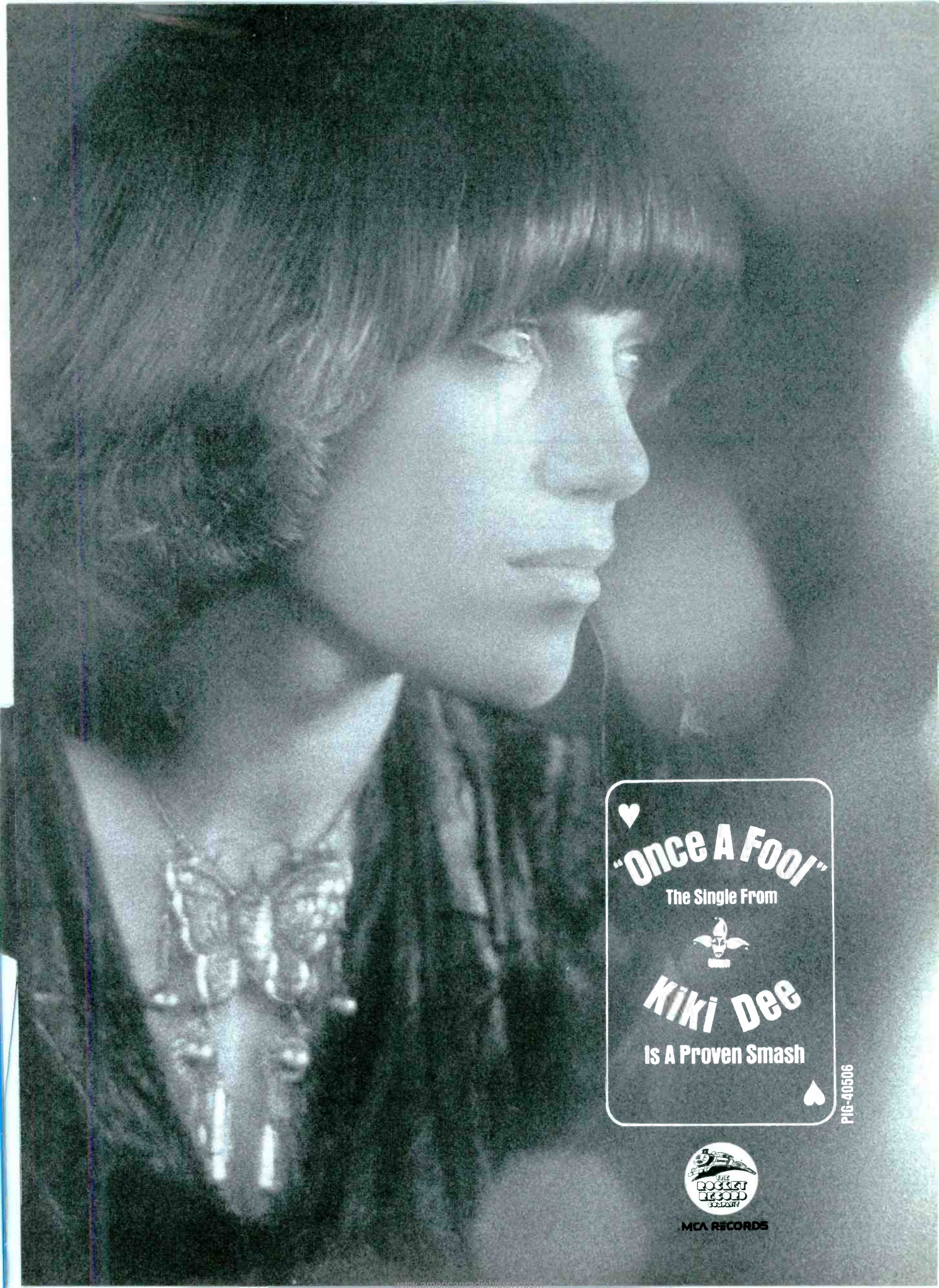
**WLEE - RICHMOND**  
Tryin' To Get The Feeling - Barry Manilow - Arista  
Love Fire - Jigsaw - Chelsea  
Fooled Around - Elvin Bishop - Capricorn  
We Can't Hide - Larry Santos - WB  
Get Up And Boogie - Silver Convention - Midland Int'l  
Queen Of Clubs - KC And The Sunshine Band - TK  
23 To 5 - Disco Lady - Johnnie Taylor  
15 To 9 - Money Honey - Bay City Rollers  
19 To 10 - Only 16 - Dr. Hook  
Extra To 17 - Right Back - Maxine Nightingale


**WROV - ROANOKE**  
Only 16 - Dr. Hook - WB  
Disco Lady - Johnnie Taylor - Columbia  
Fooled Around - Elvin Bishop - Capricorn  
Union Man - Cate Bros. - Asylum  
Hypnotize - Kingfish - UA  
22 To 10 - Strange Magic - ELO

**WAYS - CHARLOTTE**  
Show Me The Way - Peter Frampton - A&M  
Lorelei - Styx - A&M  
Tryin' To Get The Feeling - Barry Manilow - Arista  
23 To 13 - Living For The Weekend - O'Jays  
19 To 12 - Good Hearted Woman - Waylon & Willie  
25 To 20 - Let Your Love Flow - Bellamy Brothers

**WQXI - ATLANTA**  
Lorelei - Styx - A&M  
Tryin' To Get The Feeling - Barry Manilow - Arista  
13 To 1 - Disco Lady - Johnnie Taylor  
17 To 4 - Fooled Around - Elvin Bishop  
18 To 9 - Only 16 - Dr. Hook  
21 To 11 - Let Your Love Flow - Bellamy Bros.  
24 To 13 - Show Me The Way - Peter Frampton  
Extra To 22 - Boogie Fever - Sylvers

**Y-100 - MIAMI**  
Bohemian Rhapsody - Queen - Elektra  
Right Back - Maxine Nightingale - UA  
13 To - December 63 - Four Seasons  
17 To 11 - Sweet Thing - Rufus



♥  
"ONCE A FOOL"  
The Single From  
  
Kiki Dee  
Is A Proven Smash  
♥

PIG-40506



MCA RECORDS

## Most Added LPs

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

## Most Predicted Hits

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

## Most Requested Cuts

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

### KISW-FM — SEATTLE Lee Michaels

- Kingfish — Round
- On The Road — Jesse Colin Young — Reprise
- Robin Trower Live — Chrysalis
- Lifeline — Pablo Cruise — A&M
- Reach For The Sky — Sutherland Brothers And Quiver — Columbia
- \* Do You Feel — Peter Frampton — A&M
- \* Stranglehold — Ted Nugent — Epic
- † I Think It's Finally Over — Pablo Cruise — A&M

### KSAN-FM — SAN FRANCISCO Christie Joy Marcus

- Leadbelly Soundtrack — ABC
- Look Out For Number One — Brothers Johnson — A&M
- Slick Band — Capitol
- Ill — Jane — Capitol
- Robin Trower Live — Chrysalis
- Wetter The Better — Wet Willie — Capricorn
- Les Dudek — Columbia
- Rise And Shine — Kokomo — Columbia
- Shiner — Tremeloes — DJM
- Don't Let Up — Olympic Runners — London
- Full Of Fire — Al Green — Hi
- Jailbreak — Thin Lizzy — Vertigo
- Dreamboat Annie — Heart — Mushroom
- Recycled — Nektar — Passport
- Midnight Lady — Rare Earth — Rare Earth
- Keep Your Hands On It — String Driven Thing — 20th Century
- Come As You Are — Ashford And Simpson — WB
- Nobody's Fool — Slade — WB
- On The Road — Jesse Colin Young — Reprise
- A Good Feelin' — William D. Smith — WB
- Boxer — Virgin — (IMP)
- Odd Ditties — Kevin Ayers — Ayers — Harvest — (IMP)
- Write On — Hollies — Deluxe — (IMP)
- Northern Dream — Bill Nelson — Smile — (IMP)
- Cafe Society — Konk — (IMP)
- Nader's Big Chance — Peter Hammill — Charisma — (IMP)
- City Boy — Vertigo — (IMP)
- Shama! — Gong — Virgin — (IMP)
- \* — (None)
- † — (None)

### KLOS-FM — LOS ANGELES Ruth Pinedo

- Wetter The Better — Wet Willie — Capricorn
- On The Road — Jesse Colin Young — Reprise
- Jailbreak — Thin Lizzy — Vertigo
- Any Road Up — Steve Gibbons Band — MCA
- A Trick Of The Tail — Genesis — Atlantic
- Masque — Kansas — A&M
- \* Fooled Around — Elvin Bishop — Capricorn
- \* Dream On — Aerosmith — Columbia
- † — (None)

### KMET-FM — LOS ANGELES Bob Coburn

- Recycled — Nektar — Passport
- Put It In Your Ear — Paul Butterfield — Bearsville
- Slick Band — Capitol
- \* Silk Degrees (entire LP) — Boz Scaggs — Columbia
- \* Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- \* Run With The Pack (entire LP) — Bad Company — Swan Song
- \* Ted Nugent (entire LP) — Epic
- \* Sunburst Finish (entire LP) — BeBop Deluxe — Harvest
- \* Station To Station (entire LP) — David Bowie — RCA
- † — (None)

### KWST-FM — LOS ANGELES

- Better Days/Happy Endings — Melissa Manchester — Arista
- Live — Poco — Epic
- A Trick Of The Tail — Genesis — Atco
- Robin Trower Live — Chrysalis
- Jailbreak — Thin Lizzy — Vertigo

• ALBUMS ADDED

- Lydia Pense And Cold Blood — ABC
- Malpractice — Dr. Feelgood — Columbia
- Free Parking — Stu Daye — Columbia
- Wetter The Better — Wet Willie — Capricorn
- Rock Reflections Of A Super Hero — Spiderman — Lifesong
- Slick Band — Capitol
- \* Bohemian Rhapsody — Queen — Elektra
- \* Kingfish — Round (entire LP)
- \* Any Road Up (entire LP) — Steve Gibbons Band — MCA
- † Silk Degrees (entire LP) — Boz Scaggs — Columbia
- † Jailbreak (entire LP) — Thin Lizzy — Vertigo

### KIMN-FM — DENVER Scott Kenyon

- Kingfish — Round
- Silk Degrees — Boz Scaggs — Columbia
- Wetter The Better — Wet Willie — Capricorn
- Dreamboat Annie — Heart — Mushroom
- \* Lowdown — Boz Scaggs — Columbia
- \* Write On — Hollies — Deluxe
- \* Hypnotize — Kingfish — Round
- † Kingfish (entire LP) — Round
- † Silk Degrees (entire LP) — Boz Scaggs — Columbia

### KMOD-FM — TULSA Jim Richards

- A Trick Of The Tail — Genesis — Atco
- Locked In — Wishbone Ash — Atlantic
- Lifeline — Pablo Cruise — A&M
- Silk Degrees — Boz Scaggs — Columbia
- Robin Trower Live — Chrysalis
- Starcastle — Epic
- \* Run With The Pack — Bad Company — Swan Song
- \* Do You Feel — Peter Frampton — A&M
- \* This Must Be Wrong — Janis Ian — Columbia
- † My Song — Pretty Things — Swan Song

### KPFT-FM — HOUSTON Bruce Litvin

- Voyage Of The Acolyte — Steve Hackett — Chrysalis
- Booga Billy — Gary Hill — Capitol
- Life And Times — Billy Cobham — Atlantic
- Les Dudek — Columbia
- Lenny LeBlanc — Atlantic
- Barrett Strong — Capitol
- Love Trilogy — Donna Summer — Oasis
- Jailbreak — Thin Lizzy — Vertigo
- \* Sorcerer — Return To Forever — Columbia
- \* Long Haired Redneck — David Allan Coe — Columbia
- \* Feel Like A Devil — Greazy Wheels — London
- \* Sunshine Keri — Lee Oskar — UA
- \* Wild Side Of Life — Tompall Glazer — MGM
- \* Rise And Shine — Kokomo — Columbia
- † Mersey — Pavlov's Dog — Columbia
- † Everybody Stoned — Wet Willie — Capricorn

### KZEW-FM — DALLAS Mark Christopher

- Recycled — Nektar — Passport
- Wetter The Better — Wet Willie — Capricorn
- On The Road — Jesse Colin Young — Reprise
- Robin Trower Live — Chrysalis
- Life And Times — Billy Cobham — Atlantic
- A Trick Of The Tail — Genesis — Atco
- \* Fooled Around — Elvin Bishop — Capricorn
- \* Do You Feel — Peter Frampton — A&M
- † Everything That You Do — Wet Willie — Capricorn

### KSHE-FM — ST. LOUIS Mark Cooper

- 2112 — Rush — Mercury
- Any Road Up — Steve Gibbons Band — MCA
- Speedy Return — Steve Ashley — Gull
- Voyage Of The Acolyte — Steve Hackett — Chrysalis
- Recycled — Nektar — Passport
- Midnight Lady — Rare Earth — Rare Earth
- Hit The Road — Stampeders — Quality

\* MOST REQUESTED LP CUT(S)

- Bicentennial Gathering Of The Tribes — Buddy Miles — Casablanca
- \* At The Sound Of The Bell (entire LP) — Pavlov's Dog — Columbia
- \* Kingfish (entire LP) — Round
- † Nobody's Fool — Slade — WB
- † 2112 (entire LP) — Rush — Mercury
- † Everything That You Do — Wet Willie — Capricorn

### WXRT-FM — CHICAGO Bob Shulman

- Robin Trower Live — Chrysalis
- Live — Poco — Epic
- On The Road — Jesse Colin Young — Reprise
- Wetter The Better — Wet Willie — Capricorn
- Dreamboat Annie — Heart — Mushroom
- Voyage Of The Acolyte — Steve Hackett — Chrysalis
- Romantic Warrior — Return To Forever — Columbia
- Life And Times — Billy Cobham — Atlantic
- Silk Degrees — Boz Scaggs — Columbia
- Reach For The Sky — Sutherland Brothers And Quiver — Columbia
- Leadbelly Soundtrack — ABC
- \* A Night At The Opera (entire LP) — Queen — Elektra
- \* Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- † Robin Trower Live (entire LP) — Chrysalis
- † Wetter The Better (entire LP) — Wet Willie — Capricorn

### WBUS-FM — MIAMI Dean Goodman

- Romantic Warrior — Return To Forever — Columbia
- On The Road — Jesse Colin Young — Reprise
- I Hear A Symphony — Hank Crawford — Kudu
- That's Why You're Overweight — Eddie Harris — Atlantic
- Prima Screan — Maynard Ferguson — Columbia
- \* Open Your Eyes You Can Fly — Fiora Purim — Milestone
- \* The Leprechaun (entire LP) — Chick Corea — Polydor
- † Romantic Warrior (entire LP) — Return To Forever — Columbia

### WKLS-FM — ATLANTA Steve Mitchell

- Sweet Harmony — Maria Muldaur — WB
- Robin Trower Live — Chrysalis
- On The Road — Jesse Colin Young — Reprise
- A Trick Of The Tail — Genesis — Atco
- Locked In — Wishbone Ash — Atlantic
- Lifeline — Pablo Cruise — A&M
- Silk Degrees — Boz Scaggs — Columbia
- \* Do You Feel — Peter Frampton — A&M
- \* Fooled Around — Elvin Bishop — Capricorn
- † Sweet Harmony (entire LP) — Maria Muldaur — WB
- † Silk Degrees (entire LP) — Boz Scaggs — Columbia

### WCOL-FM — COLUMBUS, OHIO Bob Gooding

- Another Green World — Eno — Island
- Dreamboat Annie — Heart — Mushroom
- Night Lights — Elliott Murphy — RCA
- Lydia Pense And Cold Blood — ABC
- Free Parking — Stu Daye — Columbia
- Captured Live — Johnny Winter — Blue Sky
- Land Of The Midnight Sun — Ai Di Meola — Columbia
- Heaven And Hell — Vangelis — RCA
- Farewell Fairbanks — Randy Edelman — 20th Century
- Keep Your Hands On It — String Driven Thing — 20th Century
- To The Hilt — Golden Earring — MCA
- Starcastle — Epic
- The Leprechaun — Chick Corea — Polydor
- \* Crazy Run You — Heart — Mushroom
- \* Run With The Pack — Bad Company — Swan Song
- \* Sexy Mama — Laura Nyro — Columbia
- † Dreamboat Annie (entire LP) — Heart — Mushroom
- † Starcastle (entire LP) — Epic

### WABX-FM — DETROIT Bob Burch

- On The Road — Jesse Colin Young — Reprise
- Any Road Up — Steve Gibbons Band — MCA
- 2112 — Rush — Mercury
- Wetter The Better — Wet Willie — Capricorn
- Nobody's Fool — Slade — WB
- Raticity In Blue — Good Rats — Rat City
- \* Shout It Out Loud — Kiss — Casablanca
- \* Do You Feel — Peter Frampton — A&M
- † Starcastle (entire LP) — Epic
- † Free Parking (entire LP) — Stu Daye — Columbia
- † Look Into The Future (entire LP) — Journey — Columbia
- † At The Sound Of The Bell (entire LP) — Pavlov's Dog — Columbia
- † Dreamboat Annie (entire LP) — Heart — Mushroom

### WBCN-FM — BOSTON Bob Slavin

- Free Parking — Stu Daye — Columbia
- Malpractice — Dr. Feelgood — Columbia
- Chester And Lester — Chet Atkins/Les Paul — RCA
- When An Old Cricketer Leaves The Crease — Roy Harper — Chrysalis
- Eargasm — Johnnie Taylor — Columbia
- Captured Live — Johnny Winter — Blue Sky
- On The Road — Jesse Colin Young — Reprise
- Keep Your Hands On It — String Driven Thing — 20th Century
- Robin Trower Live — Chrysalis
- \* Aurora — Jean-Luc Ponty — Atlantic
- † — (None)
- † — (None)

### WCOZ-FM — BOSTON Beverly Mire

- Rockin' Chair — Jonathan Edwards — Reprise
- Pousette Dart Band — Capitol
- All The King's Horses — Lynn Anderson — Columbia
- Aurora — Jean-Luc Ponty — Atlantic

† P.D./M.D. PREDICTED HITS

- Sound In Your Mind — Willie Nelson — Columbia
- Come As You Are — Ashford And Simpson — WB
- With Family And Friends — Larry Gatlin — Monument
- \* Show Me The Way — Peter Frampton — A&M
- \* Fooled Around — Elvin Bishop — Capricorn
- † — (None)

### WOUR-FM — SYRACUSE/UTICA Jeff Chard

- Cry Tough — Nils Lofgren — A&M
- Les Dudek — Columbia
- Slick Band — Capitol
- A Good Feelin' — William D. Smith — WB
- Pousette Dart Band — Capitol
- Life And Times — Billy Cobham — Atlantic
- Robin Trower Live — Chrysalis
- Wetter The Better — Wet Willie — Capricorn
- On The Road — Jesse Colin Young — Reprise
- Light Of The Night — Randall Bramlett — Polydor
- \* Hypnotize — Kingfish — Round
- \* What Can I Say/Lowdown/Georgia — Boz Scaggs — Columbia
- \* Live For The Music — Bad Company — Swan Song
- \* Squonk — Genesis — Atco
- \* Lotus (entire LP) — Santana — CBS (IMP)
- † Everlasting Love — Mac Gayden — ABC
- † City Magic — Les Dudek — Columbia
- † What Can I Say — Boz Scaggs — Columbia
- † Feelin' Single, Seein' Double — Emmylou Harris — WB

### WAAL-FM — BINGHAMTON, NEW YORK Steve Becker

- A Trick Of The Tail — Genesis — Atco
- Kingfish — Round
- Best Of — Uriah Heep — Mercury
- \* A Trick Of The Tail (entire LP) — Genesis — Atco
- \* Kingfish (entire LP) — Round
- \* Bohemian Rhapsody — Queen — Elektra
- \* Blind Feeling — Gary Wright — WB
- \* Silk Degrees (entire LP) — Boz Scaggs — Columbia
- † A Trick Of The Tail (entire LP) — Genesis — Atco
- † Hypnotize — Kingfish — Round

### WNEW-FM — NEW YORK Dennis Elsas

- Pousette Dart Band — Capitol
- Truckload Of Lovin' — Albert King — Utopia
- Free Parking — Stu Daye — Columbia
- At The Sound Of The Bell — Pavlov's Dog — Columbia
- Slick Band — Capitol
- Rockin' Chair — Jonathan Edwards — Reprise
- Nobody's Fool — Slade — WB
- On The Road — Jesse Colin Young — Reprise
- Life And Times — Billy Cobham — Atlantic
- Voyage Of The Acolyte — Steve Hackett — Chrysalis
- Les Dudek — Columbia
- Jailbreak — Thin Lizzy — Vertigo
- \* — (None)
- † — (None)

### WBAB-FM — LONG ISLAND Bernie Bernard

- Voyage Of The Acolyte — Steve Hackett — Chrysalis
- Keep Your Hands On It — String Driven Thing — 20th Century
- Lee Oskar — UA
- Recycled — Nektar — Passport
- Jailbreak — Thin Lizzy — Vertigo
- Wetter The Better — Wet Willie — Capricorn
- 2112 — Rush — Mercury
- Rockin' Chair — Jonathan Edwards — Reprise
- On The Road — Jesse Colin Young — Reprise
- Trouble — Sailor — Epic
- Slick Band — Capitol
- Nobody's Fool — Slade — WB
- \* Writing The Pages — Good Rats — Rat City
- \* Kingfish (entire LP) — Round
- † Recycled (entire LP) — Nektar — Passport

### WLIR-FM — LONG ISLAND Gil Colquitt

- Raticity In Blue — Good Rats — Rat City
- Rockin' Chair — Jonathan Edwards — Reprise
- Wetter The Better — Wet Willie — Capricorn
- On The Road — Jesse Colin Young — Reprise
- Life And Times — Billy Cobham — Atlantic
- I've Got Time — Allan Clarke — Asylum
- \* A Trick Of The Tail (entire LP) — Genesis — Atco
- \* Kingfish (entire LP) — Round
- † Lifeline (entire LP) — Pablo Cruise — A&M

### WRNW-FM — BRIARCLIFF MANOR, NEW YORK Bob Marrone

- Status Quo — Capitol
- Love And Understanding — Kool & The Gang — DeLite
- Recycled — Nektar — Passport
- Voyage Of The Acolyte — Steve Hackett — Chrysalis
- Nobody's Fool — Slade — WB
- Wetter The Better — Wet Willie — Capricorn
- Rockin' Chair — Jonathan Edwards — Reprise
- On The Line — Jesse Colin Young — Reprise
- Royal Flush — Terry Mclicher — RCA
- Ain't It Good To Have It All — Jim And Ginger — ABC
- \* All The Time — Boxer — Virgin
- \* Piktors Metamorphosis — David Sancious And Tone Columbia
- † Slick Band — Capitol
- † Shake It — Annette Workman — Big Tree

### WMMR-FM — PHILADELPHIA Paul Fuhr

- Recycled — Nektar — Passport
- Life And Times — Billy Cobham — Atlantic
- Aurora — Jean-Luc Ponty — Atlantic
- Wetter The Better — Wet Willie — Capricorn
- The Story So Far — Rory Gallagher — Polydor
- Best Of — Leonard Cohen — Columbia
- Best Of — Genesis — Buddha
- Lotus — Santana — CBS (IMP)
- Worst/Best Of — Monty Python — Buddha
- \* Shadow Of The Hierophant — Steve Hackett — Chrysalis
- \* Too Rolling Stone — Robin Trower — Chrysalis

continued on pg. 122

**U**nited we stand! On the occasion of the 18th annual NARM Conference, we take great pride in thanking our twenty two star spangled independent distributors for helping us achieve such an explosive start to '76.

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

**United Artists Records & Tapes.**

ATLANTA: HEILICHER BROS. OF ATLANTA, BALTIMORE, WASHINGTON: THE JOS. M. ZAMOISKI CO., BUFFALO: BEST RECORD DISTRIBUTOR, CHARLOTTE: BIB DISTRIBUTING, CHICAGO: M S DISTRIBUTING CO., CLEVELAND, PITTSBURGH: PIKS DISTRIBUTING, DALLAS, HOUSTON: HEILICHER BROS. OF DALLAS, DENVER: RECORD SALES CORP. OF COLO., DETROIT: ARC-JAY-KAY, HONOLULU: ERIC OF HAWAII, MEMPHIS: RECORD SALES CORP., MIAMI: HEILICHER BROS. OF FLORIDA, MINNEAPOLIS: HEILICHER BROS. OF MINN., NEW ORLEANS: ALL SOUTH, NEW YORK: MALVERNE DISTRIBUTING CORP., PHILADELPHIA: UNIVERSAL RECORD DISTRIBUTOR, PHOENIX: ALTA DISTRIBUTING CORP., SAN FRANCISCO, LOS ANGELES: ERIC MAINLAND DISTRIBUTING CO., SEATTLE: ABC RECORD AND TAPE SALES CO., SHREVEPORT: STAN'S RECORD SERVICE, ST. LOUIS: ROBERT'S RECORD DISTRIBUTOR, NASHVILLE: MUSIC CITY RECORDS DISTRIBUTOR, INC.



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## Chambers Bros. To Farrell Org.

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

The Chambers Brothers will begin

work on new product immediately with Farrell producing the sessions.

The group, who first gained prominence in 1966 with the release of their "Time Has Come Today," usually tours about 30 to 40 weeks a year and extensive marketing, advertising and promotion will be associated with the group's concert tours.



Pictured at the signing are (from left): Julius Chambers, Joe Moreno (manager), Gary Frischer (manager), Joe Chambers, WFO Music Group president Steve Bedell, Farrell, George Chambers, Greg Dickerson, Willie Chambers, Mike Frischer and Lester Chambers.

## March Release Set For Wings LP

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

"Wings At The Speed Of Sound" contains songs written by Paul and Linda McCartney, as well as Jimmy McCulloch and Denny Laine. "Wino Junko" was written by Jimmy McCulloch and Colin Allen, and "Time To Hide" was penned by Denny Laine. All other songs on the

## Ringo Starr Signed To Polydor International

HAMBURG — Ringo Starr has signed an exclusive long-term recording contract with Polydor International, covering the world excluding the U.S. and Canada. He thus becomes the second former Beatle to sever a 12 year relationship with EMI.

The agreement calls for the delivery of seven albums for the next five years. Recording of the first begins in April, due for release in June.

Polydor president Mike Hales commented, "We are delighted to have Ringo in the Polydor family, to greatly strengthen our growing roster of international stars."

album were written by Paul and Linda McCartney. Lead vocals are shared.

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

All prior Wings albums have been certified gold, while the albums "Band On The Run" and "Venus And Mars" were both certified platinum.

## Idaho Enacts Piracy Law

NEW YORK — Idaho became the 39th state to enact an anti-piracy law when Governor Cecil Andrus signed a bill making the unauthorized duplication of recordings punishable by a fine of up to \$10,000 and/or imprisonment of up to four years. The distribution, sale and advertising of such duplications or the failure to have the name and address of the manufacturer on the recording is a misdemeanor punishable by a fine of up to \$1,000 and/or imprisonment of up to six months.

## 'Will O' The Wisp' Gold For Russell

LOS ANGELES — The RIAA has certified Leon Russell's "Will O' The Wisp" album, which features the hit singles "Lady Blue" and "Back To The Island," as a gold LP. Russell's LP is on Shelter Records, which is distributed by MCA.

## WMAQ: Sparks Fly In Chicago

something to say. What we're doing is very much a scale of what rock is doing these days ... the old line radio days where a jock worked from one-liners are gone, and that's one reason Coffey was let go ... he could not make the change from the contrived material to the spontaneous material. It's a matter of listeners getting used to you as a person and any other type of phoniness shows up very much on the air."

Pittman is 22 and does afternoon drive on the station; he directs the on-air sound of WMAQ.

### Tight Format

The man behind everything though is Charlie Warner, general manager. "I want to understand Gary (Deeb) and where he is coming from," said Warner. "He's a critic and totally against the formalized approach to what we're doing. We're a very tightly formatted station ... we're not overly country and not overly silly ... we ask our guys to be warm human beings ... being in a major market covering as many people as we do we have to do this ... we don't talk down to people and we feel the station becomes warm and friendly with this type of consistency in our jocks."

"Personality does not necessarily mean you have to be funny all the time ... if we find someone who is exceptionally funny and witty that's great; but we're certainly not going to force our people to be funny ... like work from one-liners, etc. We've got to have mass appeal ... we can't afford to turn people off by blue material."

Warner's next statement, "the station is the star, not the personalities" was particularly interesting.

### Station is Star

"We don't want one person on our station to say 'I'm the star' ... you have to deal with egomania and its effect, plus it's awful hard to get 'stars' to do a precise format, a format we think is working well here. That consistency throughout the day is very important. What we simply look for is good people on the air who can communicate and Deeb used the firing of Coffey to make a point ... that WMAQ is a station devoid of personalities, and that's simply not true. Jay Marks, who replaced Coffey, does have background in country and although the rest of the staff doesn't, that does not mean that anyone who has never worked country before could tackle it. Our guys are nice warm human beings on and off the air and we think WMAQ is working very well."

And what about the man who is left without a job. "Personally I felt like I was doing the format," said Bill Coffey, when **Cash Box** contacted him. "I thought the object of a disk-jockey doing

a shift was to get ratings ... and I had ratings."

About Deeb's comments Coffey said, "I think Gary was attacking the principle of the station and not anyone individually. But there are very good indications that WMAQ has or may be peaking out if you look at the trends."

What's left to watch now is the sound of WMAQ. Gary Deeb's comments put WMAQ on the defensive, if indeed, the station needs a defensive. Pittman and Warner are convinced they are programming the station in the best way. And Coffey thought he was doing what WMAQ wanted. It's a jumble; and Chicago radio, with the WCFL change a couple of weeks ago to "beautiful music," will be a market to watch in the future.

## Stones Set '76 Global Tour

LOS ANGELES — The Rolling Stones have set an extensive British and European tour next month. Their first since 1973.

The Rolling Stones are also planning to tour most of the globe during the remainder of '76 and into '77, with a mini-tour of the United States, probably this summer, on their agenda.

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

The group will be joined onstage by Ron Wood (guitar), Billy Preston (keyboards) and Ollie Brown (percussion), the line-up that comprised the Stones' Tour of the Americas '75.

Finalization of plans coincided with a meeting in London last Friday (March 12) of all European promoters; Atlantic licensees; Rolling Stones management; Ahmet Ertegun, chairman of the board for Atlantic Records; Nesuhi Ertegun, president of WEA International; Jerry Greenberg, president of Atlantic; Earl McGrath, artist development for Atlantic; and Bob C. Kornheiser, vice president and international manager of Atlantic who flew in from the USA.

The meeting was filmed in its entirety for use in a possible forthcoming documentary.

The first European leg of their tour will comprise: Frankfurt, Festhalle, April 28; Munster, Munsterhall, April 30; Hamburg, Congresszentrum, May 2; Berlin, Deutschiand Halle, (3); Bremen, Stadthalle, (4); Brussels, Forest National, (6, 7); Glasgow, Apollo, (10-12); Leicester, Granby Hall, (14, 15); Stafford, New Bingley Hall, (17, 18); London, Earls Court, (21-23); Den Hague, football stadium, (29); Cologne, Sporthalle, (31); Dortmund, Westfalenhalle, June 1, 2; Paris, Avatoire (4-7); Lyon, Palais De Sport, (9); Barcelona, venue to follow (11); Nice, venue to follow, (13); Zurich, Hallenstadion, (15); Munich, Olympia Halle, (16, 17); Stuttgart, football stadium, (19); Zagreb, venue to follow, (21, 22); Vienna, Stadthalle, (23).

The Rolling Stones' latest album, "Black And Blue," is scheduled for release globally during the six-week period beginning April 15 through mid-May, and is the Stones' first studio album since "It's Only Rock 'N' Roll." The eight tracks are all Jagger/Richard compositions and titled as follows: "Hot Stuff," "Hand Of Fate," "Cherry-O," "Memory Motel," "Hey, Negrita," "Melody," "Foot To Cry" and "Crazy Man."

**THE SHAH OF  
IRAN HAS  
NATURAL GAS.**





# **TK**

**TKEXPLODES**

**A  
CASHBOX  
SPECIAL  
EDITION**



# The Miami Sound

## The Story

### The Miami sound.

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

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

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

But it is more than that.

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

### The Artists

But what the world, literally, knows is Betty Wright, Clarence Reid, KC and the Sunshine Band, Latimore, George M. Crae, Timmy Thomas, Gwen McCrae, Little

# EXPOSITION

Beaver and Jimmy 'Bo' Horne, r&b and soul artists that are making the impact of their power music felt around the world, across America.

And Betty Wright and her companions in T.K. Productions know that the company is a label, a family, friends, a home for their talents.

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

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

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

### Alaimo

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

Continued on page TK-23

**The Heart**

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

"This is my feeling and those are my goals.  
"I mean, I have to work."

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

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

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

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

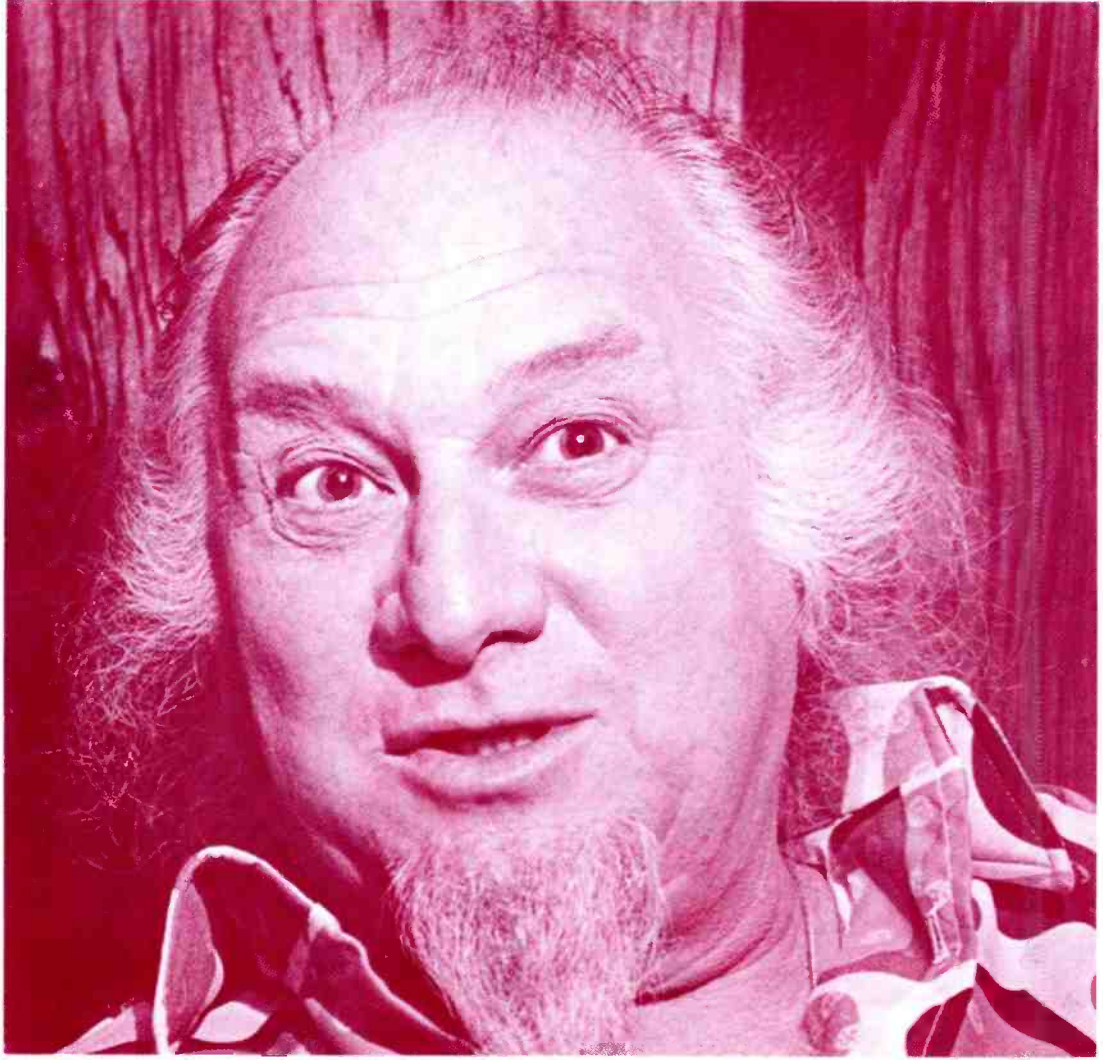
He is an independent, much experienced in many facets of the music/record business since the early 1940s and right now his T.K. Productions is on a hot streak that is worldwide.

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

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

T.K. is also able to boast that the percentage of international grosses — although it varies — is around "25 percent or maybe more," says Stone. The opera-

*(continued on pg. TK 6)*



**HENRY STONE, president of TK Productions & Tone Distributing**

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

*P.S. Henry, You are a Winner!*

# OH! HENRY

---

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

Atlantic/Atco Records



© 1976 Atlantic Recording Corp.  A Warner Communications Co.

# The Heart

(continued from page TK 4)

tion is mainly licensed through RCA worldwide.

T.K. Productions was founded by Stone in 1970, headquartered in a warehouse in Hialeah, Miami, Florida. It was, as the founder of the manufacturer success story of 1975 admits, "a necessity. I had been in business as a distributor, Tone Distributors, with the occasional hit every so often on my Alston label. But distribution was my business. Then I received notice from the WEA people that those three lines, major lines, were going to be pulled from me.

"That almost knocked me out of business.

"It meant that I was losing 60 percent of my distributor business because they were super hot at the time and we were a super hot distributor for them too. I think that when I was a distributor for Atlantic, Stax and Motown, Tone Distributors sold a minimum of 15 percent of the national picture. Florida was a top market in r&b and r&b crossovers . . ."

*Henry, presenting George McCrae with a platinum record for the world-wide smash "Rock Your Baby," the record TK recognizes as the fuse that started the TK explosion.*



That was the past and the blow, heavy though it was, was countered when Stone moved into the manufacturing side of the business.

Not that Stone is out of the distribution side. "I keep it — it's there," he says. "Look, other people have interests in real estate. I have my distributorship. I still feel I can do as good a job, with the right people, as I ever could.

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

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

Says Stone: "This was in the 1950s. Rock 'n' roll was happening and I was a distributor and had all the rock 'n' roll things. Ahmet and Jerry came down to Miami to see me. They were having some problems, had gone a little cold, and didn't know whether to put out 20 records or put out one and work on it.

"I had the **Cash Box** chart there and pointed out — unbelievable — that there were 98 indie records on the chart. All hits, and I was having no trouble, not the least bit of a problem, selling them. These were the days of George Goldner, Alan Freed, Dick Clark and the like, when the indie labels were strong.

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

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

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

"It's reverting because I'm not doing anything that Atlantic wasn't doing 10 or 15 years ago. No big royalty



Henry Stone and his wife, Muriel

deal, no big advances — just sound money, basically. I think T.K. is filling a void that exists.

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

Stone also says "I'm no genius" and openly talks about the "messages" he gets.

He says: "I don't sit back in my ivory tower because I should never lose my feel, right from the record stores

(continued on pg. TK 49)

**We are all very happy for you.**

*With Love, Florence and the folks at Scepter*

# To a De-Liteful Guy

Congratulations, Henry!

From  
the

Iris Rizarry

Jim Benci

Leroy Little

Billy Magness

Bernie Torres

Bernie Block

Ray Evans

Louis Thompson

Ted Eddy Simonetti

Stan Price

Fred Fioto

Fred Vee

Gabe Vee

Red Schwartz

Bob Gardner

Mary Warner

Billy Brooks

Reggie Barnes



# The Soul

You can't assess the success of Henry Stone and the T.K. family without acknowledging the talent of his partner, Steve Alaimo. Alaimo represents one of the classic success stories of the music business and one of its greatest ironies. As a performer, he recorded for a number of labels and was once awarded the dubious distinction of having nine records make the charts without a single one going top 40. "Every Day I Have To Cry" was his 'biggest' hit as a performer, but his career as a producer has brought his genius for hearing hits into proper perspective.

### Way Of Doing Things

The success of the T.K. family (there are many different labels under the T.K. aegis) came into the public

Steve in the mid-sixties, when he was pursuing a career as a recording artist.



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

### Beginnings

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

### For The Best

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

*(continued on pg. TK 48)*



Steve Alaimo, TK's vice president, referred to by many as the eyes and ears of TK Productions.



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To  
*Two True  
Brothers*  
**Henry & Steve**  
*and their*

**k**  
*Family*  
*I Love You!*

**NATE McCALLA**

Shakat Records, Inc./Dist. of Calla Records/1500 Broadway, N.Y., NY/391-8300

# A Loving Look At Henry Stone

BY JERRY WEXLER



In 1946 Henry Stone left California at midnight in a boxcar (something apocryphal about a blood feud with the Bihari clan and a bonded warehouse) and stumbled into the glare of a Miami summer day. He had an attache case containing a bar of soap, two pairs of jockey shorts, tear sheers of the last 20 "Hot In Harlem's," a roll of toilet paper, and Ben Bart's phone number. In his pocket he had eighteen dollars and change.

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

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

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

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

turers in double and triple helpings, piled up in unmanageable slag heaps in the nether reaches of this Dantean hell. The nearer out posts were attainable if one were fortified with great personal courage, keen night vision, and a working knowledge of Cuban argot, but the inner redoubts proved ultimately unstormable.

4. Next came a landmark invention: the unsigned check, or "Muriel" as it came to be known at ARMADA meetings.

5. Another breakthrough was the extirpation of the "back order," a chronic nuisance in the record industry. Henry came up with the marvelously simple idea of the Ultimate Solution, or purification by burning of all the slips, memos, invoices, or covering letters referring to back-ordered records.

6. In a ten-year contest with Jerry Blaine, he emerged triumphant as "Father of Trans-shipping." His master stroke was the piling of a box of Francis Craig's "Near You" in the first space ship to the moon. The goods are in the Sea of Tranquility, ready for lunar jocks and ops as soon as operations begin.

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

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

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

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

11. The greatest Ploy of all was the negation of the 20¢ Freebie. Henry, in the company of the Council of The Elders including Jim Schwartz, Milt Saistone, Syd Talmadge, Paul Glass, Jake Friedman, and other Great Shamans, in the dim reaches of the Pleistocene, had invented the three-hundred-free-on-a-thousand to be borne in silent rage for years by the indie manufacturers. One of the cleverer of these forebearing souls (whom modesty prevents me from naming) came up with the idea that the record cost eight cents to press, copyright royalties were four cents, a penny to Mr. Petrillo, a nickel to the artists, and two cents for overhead, and that instead of being entirely free, the "freebie" would now cost the distributors 20 cents. All of them bit, except Henry, who greeted the move with hearty guffaws. Whereupon a trade was made: he would not pay the 20 cents; in return he would not tell the other labels what the clever label was doing. (The 20 cent freebie remained exclusive with its originators for a long time.)

12. Foreseeing the agglomeration, proliferation, conglomeration, and sheer aggravation in store for the independent distributor, Henry thought back to his miserable apprenticeship under the dreaded Syd Nathan. Back in the early fifties, Henry was sweeping the control room in Cincinnati while a group called Otis Williams & The Charms recorded a caterwauling dirge called "Hearts Of Stone." Henry hypnotized himself into believing that he had produced this minor hit, and as the decades rolled by, he passed himself off as an a&r man manque who was only fighting with the



Chesses, the Messners and your deponent and his partners as a temporary stopgap until his return to the studio. Circumstances finally forced him to this desperation measure and:

13. In some godforsaken limbo in his warehouse, he threw together a closet-sized "studio" and a control room the size of a medium steamer trunk. He sent his janissaries on night patrols to sift through Mack Emmerman's garbage, and from a rag bag of used parts and discarded microphones came up with a "console" and a temperamental mono tape machine. At this point even Dick Clark had given up on Steve Alaimo, and faced with total ruin and starvation, Steve and Henry wallowed about in the "studio" and in spasms of ineffectuality, began to "produce" the "Miami Sound." In those days, visitors to a Stone session from the North were known to blench and run for the sidewalk, when they heard those early sounds.

Now look at Henry today. See Henry going to Midem, wallowing in 3-star restaurants! see Henry in the Polo Lounge! Read the Henry Stone issue of Cash Box! See Henry being interviewed by Meiody Maker and Salut Les Copains! Here is Henry quoted in the Wall Street Journal: Henry savoring the sounds of Betty Wright, T.K., and Gwen McCrae at Regin's in Paris! Here's one: Henry dis-counting his bills with the printer! Look at Henry peering at a computer printout of sales in California! Out in the street, everyone is very happy for Henry -- and that is kidding aside, on the level, no joke, the gospel truth, "Henry is beautiful," one fellow was saying in 1950 the other day, "he hasn't changed a bit." "Yes he has," a fellow answered: "he's paying his royalties."



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To You  
HENRY  
and  
all of your  
fantastic staff  
and  
artists at**



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**International Ltd.**

K-Tel International Ltd./1670 Inkster Blvd./Winnipeg, Manitoba R2X2W8 Canada/(204) 633-8860

**The Album Catalog**

**Danger High Voltage — Betty Wright — Alston 4400**



Side 1	
EVERYBODY WAS ROCKIN' .....	3:48
LOVE DON'T GROW ON A LOVE TREE .....	3:01
SHOW YOUR GIRL .....	2:38
COME ON UP .....	2:59
SHOORAH! SHOORAH! .....	2:55
Side 2	
WHERE IS THE LOVE .....	4:55
THAT'S WHEN I'LL STOP LOVING YOU .....	3:23
DON'T THANK ME BABY, THANK YOURSELF .....	2:54
TONIGHT IS THE NIGHT .....	4:00

**Explosion — Betty Wright — Alston 4402**



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

**Friends And Buddies — Milton Wright — Alston 4401**



Side 1	
FRIENDS AND BUDDIES .....	3:25
BROTHERS & SISTERS .....	4:15
GET NO LOVIN' TONIGHT .....	4:05
PO' MAN .....	6:47
Side 2	
KEEP IT UP .....	4:15
MY OL' LADY .....	3:10
BLACK MAN .....	4:10
THE SILENCE THAT YOU KEEP .....	3:22

**Latimore — Latimore — Glades 6502**



Side 1	
JOLIE .....	3:05
IF YOU WERE MY WOMAN .....	5:30
TAKE ME TO THE PILOT .....	3:10
WILLOUGHBY GROVE .....	3:45
POWER AND THE GLORY .....	3:46
Side 2	
(BE YOURSELF) BE REAL .....	3:24
SO MUCH LOVE .....	4:59
FOR WHAT IT'S WORTH .....	4:35
STORMY MONDAY .....	5:50

**More More More — Latimore — Glades 6503**



Side 1	
AIN'T NOTHIN' YOU CAN DO .....	2:53
SNAP YOUR FINGERS .....	3:41
THAT'S HOW IT IS .....	5:10
LET'S STRAIGHTEN IT OUT .....	5:12
Side 2	
AIN'T NOBODY GONNA MAKE ME CHANGE MY MIND .....	5:30
I DON'T KNOW .....	4:05
PUT PRIDE ASIDE .....	2:55
EVERYDAY .....	6:10

**Latimore III — Latimore — Glades 7505**

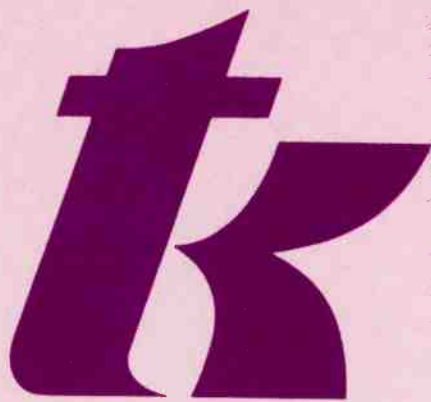


Side 1	
KEEP THE HOME FIRE BURNIN' .....	3:35
QUALIFIED MAN .....	4:38
ARE YOU WHERE YOU WANNA BE .....	4:15
THERE'S A RED-NECK IN THE SOUL BAND .....	4:45
Side 2	
LADIES' MAN .....	7:20
LEAVE ME ALONE .....	3:45
JUST ONE STEP .....	2:45
SHE DON'T EVER LOSE HER GROOVE .....	3:10



**Up Yours, Henry!**  
**With Love,**  
**Morris Levy**

Congratulations  
on your  
**SUCCESS**

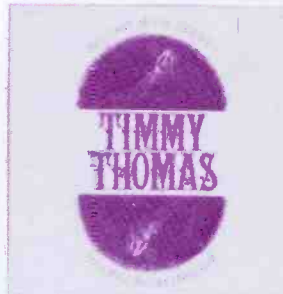


**T. K. RECORDS**



# The Album Catalog

**Why Can't We Live Together — Timmy Thomas — Glades 6501**



Side 1	
WHY CAN'T WE LIVE TOGETHER	4:40
RAINBOW POWER	3:02
TAKE CARE OF HOME	2:37
FIRST TIME EVER I SAW	3:18
THE COLDEST DAYS OF MY LIFE	4:07
Side 2	
IN THE BEGINNING	3:03
COLD COLD PEOPLE	4:06
OPPORTUNITY	3:11
DIZZY DIZZY WORLD	3:36
FUNKY ME	3:02

**You're The Song — Timmy Thomas — Glades 6504**



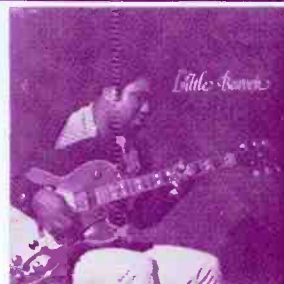
Side 1	
YOU'RE THE SONG	3:37
I'VE GOT TO SEE YOU TONIGHT	3:16
SWEET BROWN SUGAR	3:11
DEEP IN YOU	3:41
SPREAD US AROUND	2:58
Side 2	
ONE BRIEF MOMENT	3:48
WHAT CAN I TELL HER	5:45
EBONY AFFAIR	3:51
LET ME BE YOUR EYES	3:49

**Little Beaver — Little Beaver — Cat 1601**



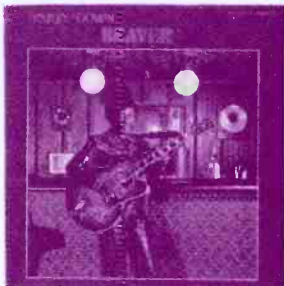
Side 1	
JOEY	3:37
GIVE A HELPING HAND	4:00
I'M LOSIN' THE FEELIN'	3:33
WHAT THE BLUES IS	6:15
THAT'S HOW IT IS	3:45
Side 2	
KATIE PEARL	11:26
TWO STEPS FROM THE BLUES	7:00

**Black Rhapsody — Little Beaver — Cat 1602**



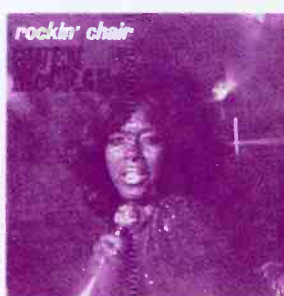
Side 1	
A TRIBUTE TO WES	4:08
BLUES FOR MAMA	3:34
HIT ME WITH FUNKY MUSIC	3:54
LOOSEN UP	3:25
SUMMERTIME	3:11
Side 2	
JUST MY IMAGINATION	6:25
NEVER CAN SAY GOODBYE	5:40
LET'S STAY TOGETHER	3:05

**Party Down — Little Beaver — Cat 2604**



Side 1	
PARTY DOWN	3:14
PARTY DOWN (Part Two)	3:01
MONEY VIBRATIONS	3:35
GET INTO THE PARTY LIFE	4:12
Side 2	
I CAN DIG IT BABY	6:58
LET THE GOOD TIMES ROLL	5:20
LET'S STICK TOGETHER	5:00

**Rockin' Chair — Gwen McCrae — Cat 2605**



Side 1	
ROCKIN' CHAIR	3:15
MOVE ME BABY	4:55
HE KEEPS SOMETHING GROOVY	
GOIN' ON	3:02
LET THEM TALK	2:55
Side 2	
FOR YOUR LOVE	2:58
IT'S WORTH THE HURT	2:21
90% OF ME IS YOU	2:52
IT KEEPS ON RAINING	3:09
HE DON'T EVER LOSE HIS GROOVE	2:58

All the best to Henry  
and his 'funky family'



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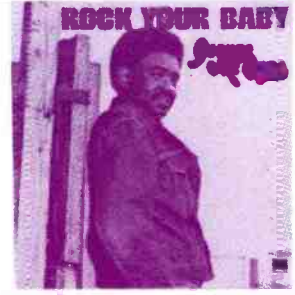
# The Album Catalog

## Miami — The Party Freaks — Drive 101



Side 1	
HEY YA'LL, WE'RE MIAMI	2:55
FUNK IT UP	3:15
NOBODY BUT YOU BABE	2:58
FREAK ON DOWN MY WAY	3:50
PARTY FREAKS (Part Two)	2:57
Side 2	
PARTY FREAKS	2:57
I CAN SEE THROUGH YOU	3:68
SAME OL' BEAT	3:58
CHICKEN YELLOW (LET ME DO IT TO YOU)	3:43

## Rock Your Baby — George McCrae — T.K. 501



Side 1	
ROCK YOUR BABY	6:20
I CAN'T LEAVE YOU ALONE (I KEEP HOLDIN' ON)	3:10
YOU GOT MY HEART	2:35
YOU CAN HAVE IT ALL	2:40
Side 2	
LOOK AT YOU	4:55
MAKE IT RIGHT	2:57
I NEED SOMEBODY LIKE YOU	3:34
I GET LIFTED	2:50
ROCK YOUR BABY Reprise	2:05

## George McCrae — George McCrae — T.K. 602



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

## Together — George & Gwen McCrae — Cat 2606



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

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



Side 1	
DO IT GOOD	2:25
SOUND YOUR FUNKY HORN	2:59
BABY I WANT YOUR LOVIN'	3:30
QUEEN OF CLUBS	3:15
BLOW YOUR WHISTLE	2:35
Side 2	
I'M A PUSHOVER	3:45
YOU DON'T KNOW	2:30
I NEED A LITTLE LOVIN'	2:25
ALL MY LOVE	4:25

## KC And The Sunshine Band — KC & The Sunshine Band — T.K. 603



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

(continued)



# BEST WISHES, HENRY

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

*Barney*



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*Thanks, Henry, and all the great people at TK Productions*

**john jackson**



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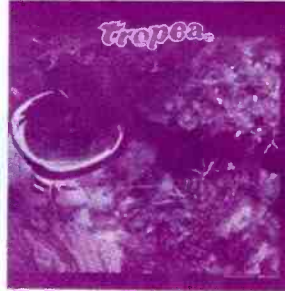
# The Album Catalog

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



Side 1	
SHOTGUN SHUFFLE	2:45
ROCK YOUR BABY	3:58
FUNKY '75	2:55
S.O.S.	3:00
MISS B. (THEME)	3:07
Side 2	
HEY J	2:39
JUST A GROOVE	3:06
SUNSHINE CITY	2:16
I LOVE YOU	2:36

## Tropea — John Tropea — Marlin 2200



Side 1	
TAMBOURINE	
7TH HEAVEN	
THE JINGLE	
JUST BLUE	
Side 2	
MUFF	
CISCO DISCO	
THE BRATT	
DREAMS	

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



Side 1	
AT THE TOP OF THE HILL	2:59
MAKE ME FEEL LIKE A WOMAN	3:15
HEART BE STILL	3:15
OLD TIME SAKE	3:28
PUTTIN' IT DOWN TO THE WAY I FEEL	3:17
Side 2	
TIRED OF HIDING	2:52
HURTIN' INSIDE OUT	2:39
THE BRIDGE THAT LIES BETWEEN US	3:11
NEVER IS FOREVER	2:58
SINGING FUNKY MUSIC TURNS ME ON	2:19

## Well Done — King Floyd — Chimneyville 201



Side 1	
MOVIN' ON STRONG	3:06
SO TRUE	3:55
I REALLY LOVE YOU	3:02
CAN'T GIVE IT UP	2:53
THAT'S WHY I LOVE YOU	3:58
I FEEL LIKE DYNAMITE	3:16
Side 2	
TRY ME	2:44
I'M GONNA FALL IN LOVE WITH YOU	3:00
IF I LIE TO YOU	3:32
I'M FOR REAL	4:08
I DON'T THINK I COULD FACE IT	3:44
VERY WELL	4:16

## Chocolate Mountain — Wilson Pickett — Wicked Records 9001



Side 1	
I'M GONNA DO IT ALL OVER	2:47
LET ME KNOW	2:50
THE BEST PART OF A MAN	3:07
LOVE WILL KEEP US TOGETHER	2:28
SWEET WATER JAIL	3:55
Side 2	
IT'S GONNA BE GOOD	2:58
I'M CHANGED	3:33
HOW WILL I EVER KNOW	3:10
THAT WOMAN	3:00
ARE YOU READY	4:44

## Gag A Maggot — Swamp Dogg — Stone Dogg 3001



Side 1	
WIFE SITTER	3:37
CHOKING TO DEATH	5:27
I COULDN'T PAY FOR WHAT I GOT	
LAST NIGHT	2:47
MIGHTY MIGHT DOLLAR BILL	5:01
Side 2	
MIDNIGHT HOUR	3:24
PLEASE LET ME KISS YOU GOODBYE	3:15
T T	2:50
WHY MUST WE FALL	3:23
PLASTERED TO THE WALL	3:49

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TO OUT-PERFORM  
ALL OTHERS.**



**Playboy's all-purpose  
distributor.  
Thanks, Henry.**



# Under One



KC and the Sunshine Band  
The Sunshine Band  
George McCrae  
Fire



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



Latimore  
Timmy Thomas  
Ruby Wilson  
Urban Crisis



Gwen McCrae  
Little Beaver  
Raw Soul Express



Jackie Moore  
The Facts of Life



WICKED RECORDS

Wilson Pickett  
The Coasters



King Floyd  
Billy Cee



Dorothy Moore  
Eddie Floyd  
Elliott Small  
Jackson Southernaires  
Patterson Twins

# The Independent's

# Umbrella



Miami  
Paul Revere & Raiders  
Family Plann  
Joey Porrello  
Debra Anderson



Blowfly  
Wildman Steve



John Tropea



Snoopy Dean  
Phillip Wright



Hokis Pokis  
The Smith Brothers



Frederick Knight  
The Controllers  
The Escavators



Robin Kenyatta



Terry Collins  
Eli's Second Coming



Swamp Dogg



Cashmire



Sax Kari  
John McArthur  
Wildflower  
Foxy



# Independent

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**MINOS ANTINAS & SONS**  
GREECE

# The Singles Catalog

## ALSTON

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

## AUDIO LATINO

- 577 Morris Albert — Feelings/Dime

## BIL-MAR

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

## BLUE CANDLE

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

## BOLD

- 200 Duane & Gregg Allman — Morning Dew/I'll Change For You

## CAT

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

## CHAIN

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

## CHIMNEYVILLE

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

## DADE

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

(continued on next page)



The Deluxe entrance to TK Productions from which come the many funky sounds.

# Pioneer

## MILT OSHINS LOOKS BACK

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

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



The TK conference room. When the Miami sun is high in the sky the TK brass will often congregate on the car fenders to plan future growth and development.

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

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

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

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

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

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

"He hasn't changed a bit. He just has so much soul. I consider him a genius, and I mean it."

## THE STORY

(continued fr. TK-3)

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

The action for Aiaino now is T.K. Productions.

### Family

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

Clarke is also manager of Betty Wright.

(continued on pg. TK 25)

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# The Singles Catalog

**DADE** *(continued)*

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

**DASH**

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

**DRIVE**

- 6235 **Jimmie "Bo" Horne** — Don't Worry About It/Music To Make Love By
- 6236 **Toby King** — First Man To Die From The Blues/Country Bump
- 6237 **Funky Party Band** — Too Much Funk/Yes It Is
- 6238 **Miami** — Hey Y'All We're Miami/Chicken Yellow
- 6239 **Miami** — Funk It Up/Freak On Down My Way
- 6240 **Funky Party Band** — Chocolate & Vanilla/Funky Jam
- 6241 **Toby King** — Rock 'N' Roll Will Stand/Country Bump
- 3242 **Family Plann** — Sexy Summer/Can You Get Into The Music
- 6243 **Joey Porrello** — Fools Rush In/Those Were The Good Old Days
- 6244 **Family Plann** — Entertain/Party Feelin'
- 6245 **Miami** — Kung Fu Freak From Kung Fu Creek/Freak On Down My Way
- 6247 **Family Plann** — Come Dance With Me
- 6629 **Chuck Armstrong & Oceanliners** — Black Foxy Woman/Foxy Funk
- 6630 **The Perfections** — Leaning Post/Love Storm
- 6631 **Johnny K.** — I Got Bills To Pay/I'm Afraid Of The Dark

**GLADES**

- 1701 **Clarence & Gloria** — Why Baby — Pt. 1 & 2
- 1702 **George McCrae** — Back Dues/Love Who You Can
- 1703 **Timmy Thomas** — Why Can't We Live Together/Funky Me
- 1704 **Vanessa Kendrick** — How Can I Do What's Right/You Ain't Got No Friends
- 1705 **Clarence Reid** — With Friends Like These/Til I Get My Share
- 1707 **Archie Bell & The Drells** — Dancing To Your Music/Count The Ways
- 1708 **Gwen McCrae** — He Keeps Something Groovy Goin' On/Your Love
- 1709 **Timmy Thomas** — Rainbow Power/People Are Changing
- 1710 **The Courtships** — Oops! It Just Slipped Out/Love Ain't Love
- 1711 **Archie Bell & The Drells** — Ain't Nothing For A Man In Love/You Never Know What's On A Woman's Mind
- 1712 **Timmy Thomas** — Let Me Be Your Eyes/Cold People
- 1713 **Vanessa Kendrick** — 90% Of Me Is You/How Can I Do What's Right
- 1714 **Latimore** — Jolie/There's No End
- 1716 **Latimore** — Stormy Monday/There's No End
- 1717 **Timmy Thomas** — What Can I Tell Her/Opportunity
- 1718 **Archie Bell & The Drells** — Girls Grow Up Faster Than Boys/Love's Gonna Rain On You
- 1719 **Timmy Thomas** — One Brief Moment/Rio Girl
- 1720 **Latimore** — If You Were My Woman/Put Your Pride Aside
- 1721 **Timmy Thomas** — Deep In You/Spread Us Around
- 1722 **Latimore** — Let's Straighten It Out/Ain't Nobody Gonna Make Me Change
- 1723 **Timmy Thomas** — I've Got To See You Tonight/You're The Song
- 1724 **Smokey 007** — Never Ending Song Of Love/Good Old Song
- 1725 **Ruby Wilson & Blue Chips** — Number One In My Heart/I'll Be Right Here
- 1726 **Latimore** — Keep The Home Fire Burnin'/That's How It Is
- 1727 **Timmy Thomas** — Sexy Woman/Sweet Brown Sugar
- 1728 **Seven Seas** — Super Jaws/Pat's Jam
- 1729 **Latimore** — Red Neck In The Soul Band/Just One Step
- 1730 **Timmy Thomas** — It's What They Can't See/Ebony Affair
- 1731 **Urban Crisis** — Spread Your Love/Sugar Man
- 1732 **Ruby Wilson** — A Man And A Baby Boy
- 1733 **Latimore** — Qualified Man

**INTERNATIONAL BROS.**

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

*(continued on next page)*



# “TK: The Last Bastion Of Funk”

Soul Star James Brown's Description of the TK organization

## THE STORY

(continued fr. TK-23)

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

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

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

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

(continued on pg. TK 27)



**MIAMI:** TK Production's KC and the Sunshine Band and TK pres. Henry Stone were recently presented with a gold disc for "Get Down Tonight," a platinum record for "That's The Way I Like It" and a platinum album for "KC and the Sunshine Band" by RCA Canada's vp gen. mgr. Ed Preston and operations mgr. Andy Nagy, joined by TK's dir. of int'l. oper. Mary Ann Flynn at the TK studio. According to Preston, "That's The Way I Like It" is RCA Canada's fastest selling single to date." Additionally, the song is nominated for a Juno award which is based on sales, is hailed as Canada's international single of the year and has been played more than any other disco record during this past year. Within RCA Canada, "That's The Way I Like It" is the first disk since TK's George McCrae's "Rock Your Baby," also written, produced and arranged by KC's H.W. Casey and Rick Finch, to break the 200,000 sales mark. KC and the Sunshine Band's latest single "Queen Of Clubs" from the group's first LP "Do It Good," is "skyrocketing to gold," states Nagy. "Furthermore, the TK label in Canada is the exciting label in all of Canada."

Standing: TK director of international operations Mary Ann Flynn, RCA Canada's vp gen. mgr. Ed Preston, TK pres. Henry Stone and RCA Canada's operations mgr. Andy Nagy.

Front row: KC and the Sunshine Band's writer, producer, arranger and bassist Rick Finch, guitarist Jerome Smith and the group's leader, writer, producer, arranger keyboard man H.W. Casey (KC).

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**The Singles Catalog**

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

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TK kicks off its entry into the jazz field with the signing of John Tropea to the Marlin label. Steve and Henry watch.

**THE STORY**

*(continued from page TK 25)*

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

Latimore, who has an exotic appearance and a Bentley, doesn't really ever use his first name. Benny.

Timmy Thomas' "Why Can't We Live Together" was a world smash hit, a two million seller, who first went to Stax Records (by way of studying music with the late Cannonball Adderley) and didn't arrive in Miami until 1970, just in time to latch on to the Stone funkwagon. He had his own lounge by 1972 and there he tried out "Why Can't We . . ." a song he had written that caught the so-receptive ears of Henry Stone. For Stone's Glades label it was the first national hit (and remember the label had been recording since the 1950s).

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

**KC**

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

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

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

**'Rock Your Baby'**

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

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

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



A gold record for George McCrae's "Rock Your Baby," the single credited with starting the TK Explosion.

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

**Busy**

The studio was busy 24 hours a day and a new 16 track studio was built for the new and overflow . . . KC and the Sunshine Band went on a second British tour . . . then on a major American tour while "Get Down Tonight" became another T.K. smash . . . Jimmy 'bo' Horne emerges with his single "Gimme Some" . . . records by Fire . . .

Henry Stone's Miami operation is no longer regional. No longer national.

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# The GM

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

Smiley has been with the company since it began. He had been doing some independent pr and working for Henry Stone occasionally, but he began at T.K., like H.W. Casey, in the warehouse. Smiley was asked how he rose from the warehouse to general manager, and what he attributed the success of the company to. "There was nobody here! It evolved, it

was either me or the janitor and I guess I won out. I attribute the success of the company to an act of God. We're all kind of dice shooters, including Henry. There was the Timmy Thomas record, but we weren't too functional at that point, but when 'Rock Your Baby' hit, that seemed to kick the ball off. We just got rolling and fell into a groove. Things progressed, we began to make independent deals to keep things going.

"We're the only 'street' r&b company left, we're what's happening as far as that image goes. We are the street company now, but we want to go a little uptown, do a lot more album production, we've been mostly a single company but that's been mostly out of necessity. I'm looking for pop acts. I would rather build a new act than bid for an established act. You pick up a Stephen Stills; at this point, how many years has he got left? Not that he isn't a great artist, but my thing is to develop acts, it is the nature of the way we operate. Who ever heard of any of our

big acts two years ago?"

Smiley described how he goes about finding new talent for the label. "I beat the bushes. The club thing is over, there aren't that many clubs anymore. I go to whatever clubs there are. I go to these outdoor shows that radio stations put on with local bands. You have to listen to 15 bands do "Get Down Tonight," but maybe one of them has something. The only artist so far who I've seen who I would've liked to sign was a young girl I saw in a play at the U. of Miami, but I let it slide because I really feel that the initiative has to come from the artist, you have to really want it in an awful way. You're fighting for airplay with Elton John. If you don't want it badly then you're not gonna get it."

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

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

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

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

"The average person is becoming more musically aware. Look at the sales on things like Grover Washington and Chick Corea; it is unheard of for a jazz album to sell 900,000 units. It is amazing to me that this sort of thing is happening. I think that pure music, or shall we say music without lyrics, jazz or whatever will be getting bigger. I see a sort of pseudo big band era coming like in the '40s, it was the music and the lyrics second. I see that coming."

"I feel that happening, and that I think is the nature of our business, people with that innate ability to feel what is happening and not be able to explain it. That's the definition of a record person. You get an idea, and if you took it to the Chase Manhattan bank for financing, they'd tell you to go to Nathans."

Smiley has been with TK since 1971. Before TK he ran a one-stop, worked with distributor sales, and indie promotion for major labels. He's been in the business since age 18, about nine years.

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

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

"As an independent, a lot of the burden must be carried by our distributors since they are our eyes and ears in the street. Fortunately our distributors have been behind us to help us bring home our records," concluded Smiley.



HOWARD SMILEY, TK's General Manager

# STONED

and happy and proud that we have been a part of the Henry Stone, TK Records, TK Productions and Sherlyri Music success story.



## Columbia Pictures Publications

The music print division of Columbia Pictures Industries, Inc.  
Frank Hackinson, Vice President

Coming soon: The Miami Disco Explosion Song Book, including KC and the Sunshine Band, George McCrae, Gwen McCrae, Betty Wright, Latimore and other TK artists

Also in production: KC and the Sunshine Band Song Book

## The Collector



**MURIEL STONE**, Mrs. Henry Stone, known within the TK operation, as well as outside of it, as "The Collector." She is also a consultant for Tone Distributing.

Muriel, Henry's wife, has been in the music business her entire life. Her father was a percussionist who performed in leading Broadway shows.

Muriel met Henry when she was 16 . . . Henry was 19. Muriel was a singer, and, while in high school, performed with a dance group. At that time, Henry was a trumpet player with a group called Rocky Stone and His Little Pebbles, after which he played with Tommy Tucker. The Tucker group's big song was "I Don't Want To Set The World On Fire" and their theme song was "Tick Tock Tick Tock It's Tommy Tucker Time." Muriel often sang in various groups that Henry was in.

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

Muriel and Henry got married in 1941. After Henry spent three years in the service, they moved to Los Angeles in 1945.

While in Los Angeles, Henry worked with a publishing firm. Muriel was a buyer for department stores because, "you didn't eat on music in those days."

In 1945, Henry and Muriel put out the original index . . . The Indie Index . . . a periodical that listed all the record companies' new releases at a time when indie record companies actually came into being. The listing included the US and Canada. There were a few hundred indie labels then. The directory was for use by the retailers . . . what Phonologue is today.

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

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

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

Before TK was formed, Henry always

*(continued on pg. TK 43)*

# CONGRATULATIONS

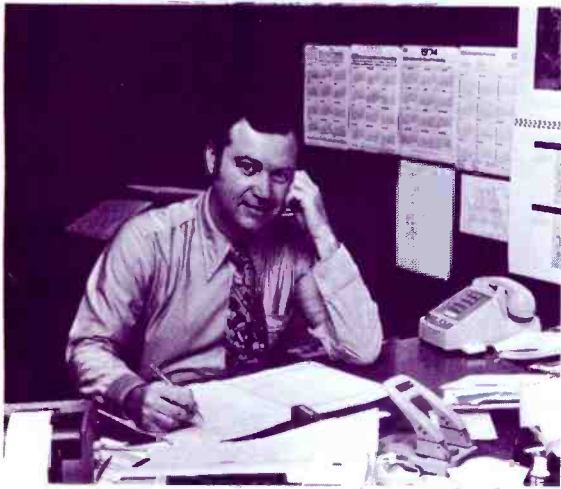
# HENRY

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## Mr. Money



**JACK KRATISH**, comptroller for TK & Tone

Jack Kratish has been associated with Tone distributors and T.K. Productions for the past 13 years. A certified public accountant, with his own accounting practice (he is a partner with brother-in-law Gerald Teitelbaum in the firm of Kratish and Teitelbaum), Kratish originally began his affiliation with the companies by doing their monthly accounting. Through the years, he became increasingly involved in their activities so that currently he serves as their full-time comptroller.

Kratish, in his position with Tone Distributors and T.K. Productions, feels that the warm, friendly, and often exciting environment provides an unusually stimulating background for what otherwise would be routine accounting pursuits. He is impressed with the genuine concern that everyone has for each other — their willingness to be helpful and to work together for the good of all — a factor which contributes greatly to the success of the corporation, he believes.

## Ms. Versatile

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

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

"I just try to keep things running smoothly for him on a personal level and take care of the business as much as I can."

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



**SHERRY SMITH**, TK's int'l. product coordinator, publishing, and coordinator for KC & the Sunshine Band.

because they both came through the warehouse and really learned all the aspects of the business. K.C. was in retail before he came here, and they have a little more of a commercial tendency because they know what hit records are."

When asked what she thinks was the secret to the success of T.K., she replied, "I think we got lucky with the disco thing, being in the right place at the right time. And Henry Stone's time has just been overdue, he's a genius. He didn't really get into the record end until the WEA people left him. The Timmy Thomas record was the first thing that we really used our own string of distributors for, and we kept building it up. But it was a long time between the Thomas record and "Rock Your Baby," which really started generating the excitement. It was a combination of knowing the business and all the other factors just being right."

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

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

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

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

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

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

"About this business," says Sherry, "you eat, sleep and drink it."

# HENRY!

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# Mr. Promo



**GARY "DUTCH" SCHAFER, Dir. of national promotion**

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

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

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

T.K. is fortunate, considers Schaffer, in that every record that comes out of the Henry Stone operation goes out in Florida. "Because we're still a Florida distributor we can get the airplay and control the sales. We can get the records to the market because we press here and in addition our competition, Heilicher, buys from us as a manufacturer."

And like T.K.'s boss, Stone, Schaffer is more than aware of the importance of the Florida area in the national r&b marketplace.

T.K. is also involved in test marketing records in three or four areas — these are records that the ears in T.K. consider to be perhaps marginal, or with no track record.

Comments Schaffer: "We pick out markets that we feel will go for the records, maybe by the sound of the records the markets will pick up on it. Today when you release a record, it's an expensive project with the postage, the pressing, the deejay copies, everything. That's why we take these steps. We were able, for an example, in Charlotte, through the cooperation of the station and the stores and with no followup phone calls, to mail a couple of free goods into every store in the market."

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

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

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

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

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

Gary concentrated on national promotion until KC's success story started at which time he assumed management chores for the group. He traveled with them on their first tour in U.S. from Aug. '75-Jan. 19, '76.

# Flack

Janet has been with T.K. for a year and a half. A 10 year music biz veteran, Janet was previously the publisher's assistant for GO magazine, the director of national college promotion for Atlantic Records and traveled around the world for 6½ months doing international promotion for the Rolling Stones' film "Gimme Shelter." And after her move to Florida three years ago, started her own promotion and publicity company called Janet. She worked with Criteria Recording Studios, Bachelors III, radio stations, concerts, etc.

"The first thing I noticed about T.K. was that it was no doubt the funkier record company in existence today ... no record company could be that funky in New York or Los Angeles. What was a record company doing in a little industrial area of Hialeah, Florida making great music? But there it was. The situation was totally natural, a constant flow of creativity and business. They had no publicity department. It was exciting to look at the situation and put it into words and send it all over the world. A new category in music had been created, 'the Miami sound.' There was the 'black thing.' Some people out there were aware of what was going on down here. The mainstream of the business hadn't realized the relative importance of the talent of T.K. in terms of the evolution of the industry. Most companies had gotten so big. At T.K. everything is personalized. Homemade. There just isn't much of anything like that anymore. But everybody knew Henry Stone and Steve Alaimo and those who were really into music were watching. Soon after I joined T.K., George McCrae hit gigantically with 'Rock Your Baby.' Then all eyes started turning toward us. I traveled with George and Gwen McCrae to LA in August '75 and threw a press luncheon out there. That was really the first time the coast press was formally presented with what was happening at T.K. The reception was great.

Many people out there had tremendous faith in all



**JANET OSEROFF, TK's director of worldwide publicity**

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

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

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

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YOUR

# Funk

CONTINUED SUCCESS

**CURTIS MAYFIELD  
and the  
CURTOM FAMILY**

# The Superstar



H.W. CASEY, the KC of KC & The Sunshine Band

"I've never felt anything like it in my life. Everybody tells you you're big, but you don't feel like it."  
 These are the words of H.W. Casey, the extraordinarily unassuming leader of KC & The Sunshine Band. "Get Down Tonight" the hit that finally brought the group to the nation in a big way, brings similarly unpretentious comments. "I didn't really feel it would be a hit until it was finished. I made them play it back for me 100 times in the studio."  
 KC & The Sunshine Band is a studio concept come to life. That life really began with "Get Down Tonight" in the summer of 1975. KC (Casey) and Rick Finch were leading the band through their second tour of the U.K. at that time, supporting the single "Queen Of Clubs" and hot selling British album "Do It Good," neither of which had ever caught on in a big way in the states.  
 Returning to a grand reception in Miami, the band said "thank you" to their home south Florida with their first American appearance, a free outdoor concert before a crowd of 11,000. Within days they were signed



Henry Stone presents Rick Finch and KC with a platinum LP for the million-unit selling LP "KC & The Sunshine Band" which includes the two number one singles "Get Down Tonight" and "That's The Way I Like It."

# KC & The Sunshine Band

to ICM, and embarking on an American tour and "starting from scratch as far as exposure goes" according Gary "Dutch" Schaffer, the T.K. promotion staffer who became the group's unofficial road manager.  
 Touring brought KC & The Sunshine Band to the country in a way a single record alone could not accomplish. They played second bill to the Isleys, the Spinners, the Jackson Five, the Temptations, Blood, Sweat & Tears and Average White Band. While promoters were unsure of the group at first, they began to tell from crowd reaction that the act was a valuable on-stage commodity.  
 Florida native H.W. Casey, 24, was a musical influence long before he became a recording or performing personality. He discovered Miami's T.K. studio tucked behind Tone Distributors and took a job in the warehouse, taking him, at least literally, closer to a recording studio. Always a record freak, KC's drive for a successful recording career was all consuming. "Casey

Rick and KC in the Tone warehouse where it all began for them looking at a few pressings of their many hits.

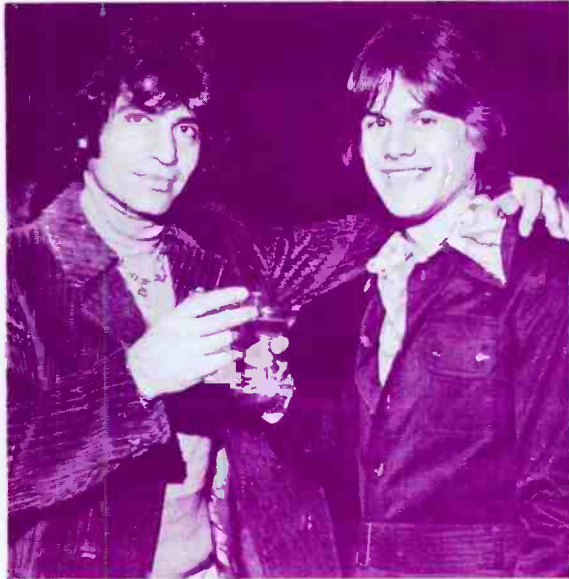


(continued on next page)

## Congratulations, Henry for all your great achievements.



# Island Records, Inc.



Steve Alaimo with H.W. Casey at a NARAS meeting in Miami at which it was announced that "Get Down Tonight" was nominated for a Grammy. (Below) KC, Rick and the Sunshine Band



did a little bit of everything," recalls T.K. president Henry Stone. "When he finished in the warehouse, Casey would hang around the studio, the musicians, the writers and anybody who could teach him something."

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

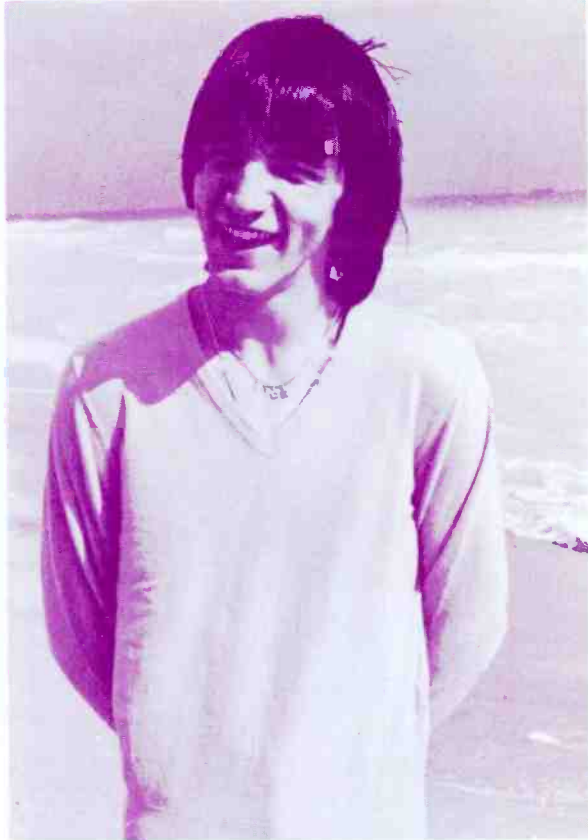
"'Rock Your Baby' was cut as a demo, our first attempt at cutting a demo all the way through," says KC. "Rick and I did everything — I played keyboards, Rick was on bass and drums. We called a guitarist to add some tracks and I overdubbed some percussion instruments." George McCrae did the vocal, and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

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

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

KC emphasizes that the way to the top has not been easy, but he's happy to have grown with T.K. from the beginning. "I know I've progressed. I'm happy."

**The Right Arm**



RICK FINCH of KC & The Sunshine Band

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# The Genius



**CLARENCE REID**, TK Productions songwriter, producer, arranger and an artist on Alston Records

The people in T.K. Productions call Clarence Reid their "eccentric genius" as he sits in the attic studio, originally built as a four track unit, in the time when the Allman Brothers were the house musicians.

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

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

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

**Full Run**

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

Back in the days of the \$200 misunderstanding, Stone did all his record producing in other studios.

So back to Miami came Reid, to a beautiful studio, according to him. He will also tell you that the same studio — the upstairs one — is where "the machines are held together with haywire and you can hardly finish one tune where something won't go wrong and with six people in it it's crowded."

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



*Clarence, Steve and Willie*

ter but the feel just ain't there.

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

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

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

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

Reid has his theories.

**Good Material**

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

*(continued on pg. TK 46)*

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# Willie

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

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

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

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



Above: Clarence Reid in an affectionate hug of Henry Stone

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



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

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

"But Betty (Wright) put him to work in her band, she teamed them up, I taught him how to work the board and he turned into a superstar."

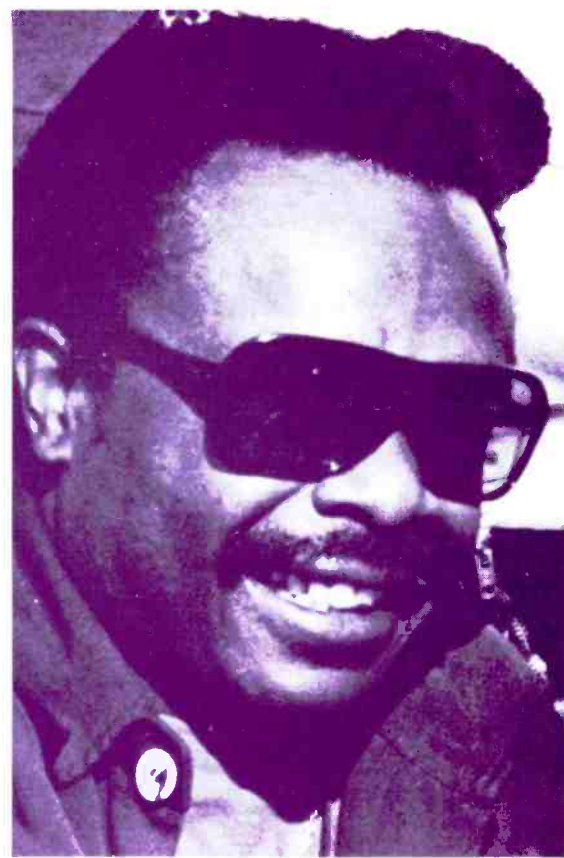
As for the next superstar out of the T.K. stable, Clarke is solidly convinced that it will be Betty Wright. "She is known all over the world, she's a huge r&b success, she's great on stage and she is a supertalent. When I produced her last album, "Danger High Voltage," I gave it everything I had. It is a crossover album, but the right people haven't given it its chance yet. She has been labeled r&b but she isn't just that. She's been out there ten years, she's had regional pop hits, and she is ready and they're gonna give her her shot. All she needs is a little pop exposure, or a monster r&b record that can't be stopped from crossing over."

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

Willie has been in the business since 1962. Prior to T.K. he produced locally and was into writing. He was a teacher at the time and financed records with his teaching money.

Willie came to T.K. in '67 as a writer and producer working from the start with Clarence Reid and Betty Wright. Reid and Clarke discovered Betty when she was 11. Reid and Clarke... that was the team. The first record they produced was a national hit for Betty "Girls Can't Do What The Guys Do"... they wrote and produced it, T.K.'s first national hit in 1968.

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



WILLIE CLARKE, producer, writer and manager of A-liston star, Betty Wright

Willie has just won a Grammy as writer of "Where Is The Love" along with H.W. Casey, Richard Finch, Clarence Reid and Betty Wright.

He's been producing for T.K. through all of the years of his association with the company.

He is currently working on product with Miami, Little Beaver, Timmy Thomas, Sax Kari and Betty Wright.

"T.K. will emerge as the most important record company ever. Like an oasis for talent. With companies like this, there is a chance for new artists," says Clarke.

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**MARY ANN FLYNN**, TK's director of international operations

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

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

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

**Effect**

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

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

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

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

**Activity**

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

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

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

The first push is in the U.K. "If we can pull it off there then maybe we stand a real chance of getting it off in the U.S. If we feel we're losing a record we find out why

and try to correct it. Also it helps that we are not locked into a standard release schedule like the majors. We can keep after a single."

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

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

**Importance**

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

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

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

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

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

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**Mr Big Apple**



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

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

"That puts us No. 2 in BMI," he says. "Next to the illustrious three, Gamble, Huff and Bell."

Stone writers are primarily writer-producers and Stone started his publishing operation to expose their product, through Rubin, to other producers and other areas. "Since the company has become a viable force, so far as black music is concerned, more producers are looking towards Henry and Steve Alaimo, who is the catalyst for the writers in Miami, for material."

"The door is just starting to open up for the Richard Perry's, the Steve Barri's, the major producers who have insight in the r&b field to look for songs from Clarence Reid, Betty Wright, Benny Latimore, Harry Casey and Willie Clarke, who are primarily the major writers for T.K."

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

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

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

It was Rubin who introduced producer Joe Dorn to Henry Stone with the idea that Dorn should provide the jazz arm of T.K. Productions through the newly formed Wolf Records.

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

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



RCA Italiana's Int'l. labels coordinators Carlo Basile and Raul Verzella accept a KC tee shirt from KC.

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# Tone Jopper



LINDA STONE MILLMAN, Tone's operations mgr.

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

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

"Tone went through a very bad period, like so many

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

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

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

Ms. Millman explained how she plans to strengthen Tone Distributing. "There are a lot of retailers in this area, and we intend to offer specials to re-introduce ourselves, make them aware of our presence. The key is good service; if you give them a good price and good service, I know I, having been a retailer, couldn't ask for more. I think that our chances of winning over some other lines are pretty good. I know that a lot of people are dissatisfied with Heilicher. I think that the fact that they know we can pay our bills makes a difference, they go with a Heilicher or a Handleman because they know there's money there, they're getting paid. I think that because of my association now with Tone, I know a lot of people that might come over. I think that the basic

thing wrong with the record industry is that there is too much junk released, but again, who can say what is junk, what is going to be a hit and what isn't?"



Linda and the Collector



Tone staffers Angel Chiong, Fam Zabot, Eduardo DeLagranada; Mario Diaz, sales manager and Luis Martinez. Mario has been with Tone for 10 years. He started pulling orders in the warehouse and like everyone else here, worked his way up. His philosophy "Sell the records as soon as they come in. Give the customers the best service. Henry's a fantastic man. He picks the hits and runs the whole show."

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**JOYCE STRAWS** (right) TK's r&b product sales manager, with Linda Fine of TK/Tone's order dept.

Joyce has been in the business for 4 years. She previously worked with Campus Distributors in orders and sales.

At TK, she is in constant contact with promo men, radio stations. When a record hits a station, she feeds the info to TK's direction and mgt. division. Joyce sends product to the area that the record is happening in. Works the areas. She collates promotional flyers, and tries to generate excitement. She concentrates on regional promotion.

TK philosophy... it has no rules. There are no limits. You can be you and work. No one stands over you. It feels good to talk to the president of the company. I'm not just a number to him. The executives have their role to play. Everyone does what he feels is best in any situation.



**DINA DOWNING**

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

He's like a magnet with black artists... funky, soul, he understands.

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

T.K. philosophy: We have a great team, a lot of harmony. Everybody cares. Everybody wants to get it going and keep it going. It's the result of a lot of right people together.

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

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

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# Nice going, Henry.

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

Mack Emerman  
and the gang  
at Criteria  
and Goodsound

# The Indies

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

## CHIMNEYVILLE, MALACO

**ARTISTS:** King Floyd, Dorothy Moore, Billy Cee, Eddie Floyd, Patterson Twins, Elliott Small, Jackson Southernaires, Lindsay Dixon Singers

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

New York attorney Allan Grubman brought Chimneyville's Tommy Couch and Henry Stone together. Grubman is also Stone's attorney. "Henry was doing a



strictly independent thing and we were kind of doing an independent thing, even though we were at the time tied up with Atlantic Records on a distribution deal," recalled Knight from his Tuscumbia, northwest Alabama, base (better known as the Muscle Shoals area of the state).

"We were still leasing things to everybody but Henry thought the marriage might work and we should get

together."

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

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

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

## MALACO

RECORDS

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

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

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

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

Chimneyville is also instituting a fledgling black gospel line which further confirms, according to Couch, his mom and pop theory. "With the gospel line that in-

*(continued on next page)*



WOLF

JOEL DORN



## WOLF RECORDS

**ARTISTS:** Robin Kenyetta

**PRINCIPALS:** Joel Dorn, Henry Stone

Wolf Records has been established as the jazz arm for T.K. Productions, in existence since last summer when Norman Rubin, T.K.'s publishing head, arranged a meeting between Henry Stone and producer Joel Dorn. Dorn's credits include time at Atlantic as producer (to give just one example) of Roberta Flack and he was producer of many of Atlantic's jazz acts. Currently independent — his latest producing credits in-

*(continued on page TK-45)*

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**Artists:** Frederick Knight, Controllers, Excavations, Black Haze Express.

**PRINCIPALS:** Frederick Knight, president

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

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

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

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



**Frederick Knight & Clifton Harris**

"I don't think any company should just restrict themselves to one kind of music. If you live in one particular locale you have so many kinds of people around. You miss so many of them when you just screen it down to one particular segment."

"You've got to broaden out things to survive."

**CHIMNEYVILLE, MALACO**

*(continued from page TK 42)*

cludes the Jackson Southernaires and the Dixon Singers we can deal with the shops directly and with the gospel promoters. You have to. We're just getting into the gospel business but it is a good and steady business. A lot of the bigger lines. I think, get lost in the big corporate jungle, in the branches . . ."

Couch became involved with Chimneyville after experience in college booking after he left University of Mississippi. He ran Campus Attractions in the Muscle Shoals area in the early 1960s — one of the first, along with Phil Waiden's early Capricorn operation. From here Couch became involved in the Muscle Shoals recording scene and then went to Chimneyville.

He proudly states that the label which employs seven people, is excited about Dorothy Moore's new single, "Misty Blue" and speaks glowingly about an album that he is "proud of," that he and partner Stephenson did in 1968.

It was an album by blues singer Mississippi Fred McDowell called "I Do Not Play No Rock 'n' Roll" that they leased to Capitol Records. "It wasn't a very big seller but we were very proud of it. Mississippi Fred, who died this year, was a great blues singer and we felt he just should be recorded. The LP did about 50,000 probably but it is still in the catalog, still selling," said Couch.

**THE COLLECTOR**

*(continued from page TK 31)*

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

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

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

Henry and Muriel's daughter, Lynda Millman, currently runs Tone. According to Muriel, she has the experience from when she was 2 years old . . . "the nursery school dropped her off at the warehouse. She's always been a powerhouse. The needs at TK had become so much greater than Tone's . . .

but the time came when we realized that someone else had to come in with the ability and knowledge to run the show. Distribution had lagged when lines went to the branch operations in the '50s and '60s. Smaller indie labels came in, giving distributors the opportunity to build again. The time for distribution is here again."

Muriel also acts as a consultant for Tone.

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



*Glynne Daniels, exec. sec. to Steve Alaimo with Snoopy Dean, an artist on the Blue Candle label.*

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

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**Henry with Brad Shapiro**

**KAYVETTE RECORDS**

**ARTISTS:** Jackie Moore, Facts of Life

**PRINCIPALS:** Brad Shapiro, Katharine Shapiro, Yvette Shapiro

Ask Brad Shapiro the reason why he formed his own label, after years of successful independent producing (a field he is still heavily involved in) and the answer comes out direct and sharp:

"In independent production, the producer gets killed on anything short of half a million records. The producer doesn't make any money. The reserves, the low royalty in the first place, the recording costs coming off the top — the producer winds up with nothing unless you've got a giant, giant record.

"Whereas if you have your own label, you're in business.

"You can sell that same half million or even less and make tremendous profits like the major record companies do."

End of reason.

Now question Shapiro on why he took his Kayvette logo (named for his wife and daughter) under the T.K. Productions banner, the answer is equally positive.

"Henry Stone is the best record man in the whole United States for the type of records I make."

Shapiro sees Kayvette as remaining mainly a soul label. In existence barely a year Shapiro is currently concentrating on Jackie Moore and the Facts of Life group, although he sees Kayvette eventually holding around four of five acts. At present he has a new Jackie Moore single, "It's Harder To Leave," a Clarence Reid song in mastering stages, and is excited about Facts of Life's single, "Caught In The Act Of Gettin' It On," which is produced by Millie Jackson, Shapiro serving as executive producer.

Shapiro's associations with Stone span a decade when he and T.K.'s Steve Alaimo had Steve Alaimo and the Red Coats, a group much in demand for Dick Clark tours as a back up band. Stone himself was then a



**Henry with Wilson Pickett**

**WICKED RECORDS**

**ARTISTS:** Wilson Pickett

Wilson Pickett joined the Henry Stone organization late last year, determined to revitalize his sagging recording career — it's the only thing about Pickett that is, since his in-person schedule is a very busy one, from Jacksonville to Japan.

Stone offered Pickett the opportunity to have his very own label, Wicked Records, and the chance to get back with producer Brad Shapiro, with whom he made "Don't Knock My Love," one of a string of Pickett gold records.

They also went back to Memphis to record and rounded up as many of the musicians who used to back up the powerful Mr. P. in his Atlantic days. Result was a single "The Best Part Of A Man" and an album, "Chocolate Mountain."

According to Pickett: "I wouldn't sign ever in my life again to any record company as an artist, which is why I got my own label. The first thing I am going to do with Wicked Records is get my own recording career going again. I think I sort of changed my style with the four albums I made with RCA and now I want to get back into the old me — maybe it's the real me, too.

"Having Wicked Records means I can do this."

Pickett intends to attract other artists to his label but right now his priority is Pickett and getting the recording side in the same kind of busy shape as his personal appearances.

record distributor, Shapiro went into indie production forming his label, as he says, "out of desperation."

How seriously, or desperate Shapiro is, is probably open to interpretation since at present his indie producing chores include Millie Jackson (Spring), Kokomo (CBS), Creative Source (Polydor), Wilson Pickett (Wicked), Andy Frazer (CBS), as well as moving between Miami's Criteria Studios to Muscle Shoals. ("Criteria for sweetening and Muscle Shoals for



**Joel Diamond**

**SILVER BLUE RECORDS**

**ARTISTS:** Terry Collins, Eli's Second Coming, others

**PRINCIPALS:** Joel Diamond, president

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

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

Diamond sees the association of Silver Blue and T.K. Productions as "logical."

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

"We all really thought that this was two of the hottest sounds in the business coming together — Philadelphia and Miami."

Although Diamond says that the rebirth of Silver Blue with T.K. Production is still in "the embryonic stage" he is working on material by an r&b singer out of Atlanta, Terry Collins, as well as an instrumental by his label colleague, Eli's Second Coming.

"I see Silver Blue as Henry's Philadelphia source of product for the time being," commented Diamond.

rhythm," he says.)

Shapiro is, needless to say, solidly behind Kayvette and the Stone distribution service.

*(continued on next page)*

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*Bernie Boorstein  
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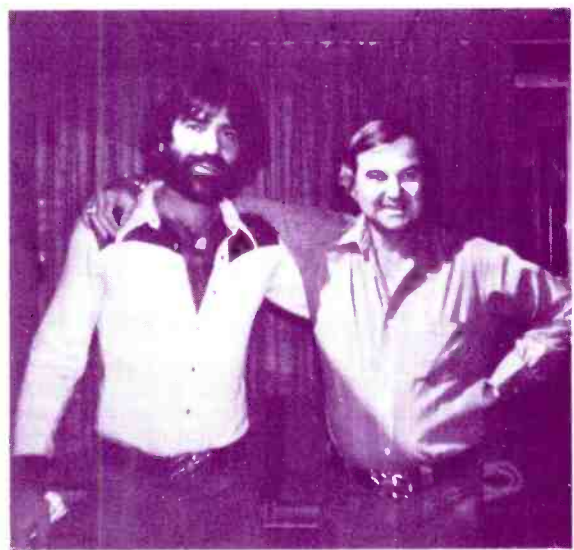
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**WAXIE MAXIE**

**WASHINGTON, D.C.**



Steve Alaimo (during his long-haired Hippy stage) with Criteria Studios owner Mack Emmerman in 1973.

**KAYVETTE RECORDS**  
*(continued fr. preceding pg.)*

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

"As he grows, Henry might lose contact but right now it's great.

Shapiro, working as he does in the music centers, is aware of the Memphis Sounds, Nashville Sounds, Muscle Shoals Sounds and the like. He also considers seriously that there is, not a Miami Sound, but certainly a T.K. Sound.

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

**WOLF RECORDS**  
*(continued fr. TK-42)*

clude Dory Previn and Leon Redbone — he sees his association with T.K. as proceeding slowly but very surely.

"I don't want to do it all in three seconds," he commented.

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

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

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

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

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

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

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**THANK YOU, HENRY!**  
from your Overseas Friends T.K. and the Benelux Band.



TDI's Larry Brahm with artist Timmy Thomas, office assistant Katty Kahrs and Brahm's secretary Roberta Nichols.

Larry Brahm heads an office at T.K., which he describes as being in charge of everything from artist relations to special projects. He described his duties and philosophies for **Cash Box**.

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

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

"In every town, you can go across the tracks and there is a little barn, and this is where our groups learn. they find out what works and what doesn't and we try to keep them there four to six nights a week. When a group releases a record, we send them out on this

"training" so that when their records shows some promise, and an agent calls up and says he wants to book this act, we've got a solid, tight act, one that really knows the material.

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

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

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

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

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

## HAPPY NOTE RECORD STORES

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Dear Henry,

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

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

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

It was just wonderful being a part of it all.

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

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

Milt

Milt Oshins  
President, Happy Note Stores

P.S. I've got to admit things are just fine in retail. After all, I had the world's best training ground.

## THE GENIUS (continued fr. TK-36)

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

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

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

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

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

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

### A Shot

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

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

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

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

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

# TK Productions'

## GOLD AND PLATINUM RECORDS

YEAR	ARTIST	TITLE	WRITERS	PRODUCERS	LABEL
1971	Betty Wright	Clean Up Woman (single)	Clarence Reid Willie Clarke	Clarence Reid Willie Clarke	Alston Gold
1972	Timmy Thomas	Why Can't We Live Together (single)	Timmy Thomas	Timmy Thomas	Glades Gold
1974	Latimore	Let's Straighten It Out (single)	Latimore	Steve Alaimo	Glades Gold
1974	George McCrae	Rock Your Baby (single)	H.W. Casey Rick Finch	H.W. Casey Rick Finch	TK Plat.
1975	KC & The Sunshine Band	Get Down Tonight (single)	H.W. Casey Rick Finch	H.W. Casey Rick Finch	TK Gold
1975	KC & The Sunshine Band	That's The Way I Like It (single)	H.W. Casey	H.W. Casey	TK Gold
1975	KC & The Sunshine Band	KC & The Sunshine Band ***Album***	H.W. Casey Rick Finch	H.W. Casey Rick Finch	TK Plat.
1971	Beginning of the End	Funky Nassau (single)	R. Munnings T. Fitzgerald	A Marlin Prod.	Alston Gold
1975	Gwen McCrae	Rockin' Chair (single)	Clarence Reid Willie Clarke	Steve Alaimo	Cat Gold

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Just signed to TK Productions is Paul Revere and the Raiders. Paul watches Steve at the board.

**THE SOUL** (continued fr. TK-8)

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

**Making It**

The tacit approval of the public of T.K. product is something Alaimo is intensely proud of. "It feels very good that we've broken over the top. We're working harder now than ever. We want to build a stable of artists, producers and writers. That's been the key to our current success and we intend to keep doing it. Clarence Reid is a good example of the type of man we've got here at T.K. He's totally versatile — a triple threat. He wrote all of the material on the George and

Gwen McCrae album, he's an incredible performer and he knows all the ropes of production. Casey and Finch (the writing team of KC and the Sunshine Band) were office boys here before we gave them a shot at the studio. We've got a lot of talent here. George 'Chocolate' Perry played bass for Stephen Stills on the road and he's producing the Raw Soul Degrees for us. Our overall philosophy is that artists are fine, but the song is the thing and the marriage between producer and artist is essential. We want our artists to show a progression with each release. The tenth album should be better than the ninth, etc. I'm totally accessible to writers and musicians. I feel that to do my job I have to be."

In pursuit of his and Stone's goal, Alaimo listens to everything publishers send him. He is strict about what he takes, however, insisting that he'd never cut a tune that a number of artists covered. Nor would he release a single that was an LP cut on another artist's album.

Reiterating his credo, Alaimo stated, "All of my producers are engineers. I don't believe anybody can produce themselves. Willie Clarke is one of my strongest producers and he too has engineering experience. He puts on some of the horns for us."

**Pioneer**

If this way of doing business seems to fit the pioneer mold, it is nothing new for Alaimo. When he hosted "Where The Action Is," he brought many of r&b's biggest black stars before a predominantly white TV audience for the first time. James Brown, Otis Redding, Wilson Pickett, Smokey Robinson and the Miracles, The Impressions, Stevie Wonder, Sam & Dave, Carla Thomas and Joe Tex are just a few of the performers who appeared on the show and who gained widespread exposure at crucial stages of their career development. "The main reason I had these people on the show," Alaimo recalled, "was because they filled the bill professionally. Each one was an incredibly talented artist and I refused to deny them exposure because they were black. I never thought twice about it."

**Every Base Covered**

"I've been involved in every aspect of show business successfully with the exception of having my own hit records," Alaimo said, "but even there I've always been in the hunt. Bill Justis produced 'Every Day I Have To

Cry' and Ray Stevens sang backup on it. The list of talented producers I've gone through amazes even me. After Justis there was Rick Hall, Tom Cogbill, Boyce & Hart, Burt Bacharach, Hutch Davies, Bob Crewe & Bob Gaudio, Chips Moman coming off 'In The Ghetto,' Felton Jarvis, Dan Penn coming off 'The Letter,' Toni Wine, Luther Dixon and Sid Feller coming off 'How Glad I Am.' That's what I mean about finding the right material. All these producers were really hot or just about to get hot, but we couldn't come up with a hit with any of them.

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

(continued on next pg.)



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

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**THE HEART** (continued fr. TK-6)

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

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

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

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

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

After two years with Nathan and still based in Miami Stone went back to distributing until the jolt from the WEA group.

However he still kept up his recording interests, forming the Glades, Marlin and Dade labels ("Mashed Potatoes" was a big r&b hit in 1960 for Stone on Dade, performed by the Swans, which was actually a group of James Brown's sidemen).

Stone now says of his present operation: "I'm not interested in buying any tired old label and picking up tons of dead inventory. I want our company to be all new, all fresh and turn out product that will move. I don't want or need any \$150,000 recording sessions.

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



**"CHARLIE" MARIA LOM:** office mgr. of TK & Tone  
Charlie has been with TK/Tone for 8 years, since 1968 at which time Muriel Stone took her in and taught her the record business. Charlie was 19 at the time. After working as an apprentice to Mrs. Stone, learning the operation of Tone Distributors doing bookkeeping, taking orders and learning the lines, Charlie became the export secretary of Tone International for a period of a year. Charlie remembers that there were not enough desks at the time. She worked on the edge of Mrs. Stone's desks. She then went into Accounts Receivable, then Accounts Payable. Charlie is originally from Cuba. She sees TK and Tone as the melting pot... Cubans, White and Black Americans. "The warmth among the people who work here is generated from the Stones and comes through in each individual's job and in all the music.

**THE SOUL** (continued fr. preceding pg.)  
**'I'm Their Favorite'**

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

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

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

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

**Goals**

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



Steve Alaimo in his natural habitat, the control room.

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

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

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**Lester Sill**

# The Stars



## Betty Wright

Betty Wright is ready. Ready to become as big a star nationally as she is in many parts of the country, and ready to make as big an impact on the pop charts as she has on the r&b charts.

Betty has been singing since she was three years old with her family's spiritual group, the Echoes of Joy, despite the complaints of her siblings that she was too loud. She moved on to singing solo in local talent shows in Miami, and in 1968 cut her first record with Clarence Reid producing for the Alston label. In 1972 she earned a gold record for "Clean Up Woman," and at the time she received the award, she also got a B in her vocal course at Miami-Dade Junior College, where she had the highest average of any black student. Miami-Dade, however, is not the only venerable institution to recognize Ms. Wright's talents. Says Rolling Stone of her last album, "Danger High Voltage": "When Wright tackles strong material and the band hits overdrive,

Betty Wright becomes one of the most exciting vocalists in pop." Creem Magazine says that Betty's voice is "young, strong, and full of nuances that can carry any kind of song well." And Boston's Real Paper summed up the the situation by saying: "Wright seems destined to fill the gap that Aretha Franklin left in her quest for a black MOR standing."

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

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



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

George soon moved on to other south Florida clubs, strictly as an entertainer. During one of these early dates, Betty Wright and her producer, Willie Clarke, introduced themselves and left a number to call regarding recording. George just held the number. "I didn't think I was ready, and besides, I was scared." Two years later, he was approached by Brad Shapiro, now a successful independent producer, and Henry Stone. Coincidentally, these were the same people Betty and Willie had told him about. George cut some local hits in Florida, and continued to play club dates.

In 1972 George dramatically changed professional



## George McCrae

direction as he enrolled in college to pursue criminal justice studies. In the spring of 1974 he was approached again, this time by H.W. Casey and Richard Finch, then two young producer-writers just getting started. This was the proverbial big break. The resultant single "Rock Your Baby" on Stone's T.K. label went to #1 and became one of the biggest selling records of recent years.

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

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

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

Gwen broke out solo with "Lead Me On," which became a national r&b hit, followed by such tunes as "Ain't Nothing You Can Do," "He's Not You," "Leave The Driving To Us," "Keep Something Groovy Going On," "For Your Love" and "It's Worth The Hurt," before the success of "Rockin' Chair." George managed his wife's career until he clicked with "Rock Your Baby."

With two busy careers in the family, Gwen and George sometimes work together and sometimes do solo concerts. Off-stage they prefer to relax at their Florida home with their two daughters, but touring and

(continued on next page)



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# Gwen McCrae



recording demands leave little free time. For the future, Gwen has been thinking about acting and she'd like to produce records, write songs and manage other artists. "I know what it's like for newcomers, and I'd like to help them," she says.

Growing up in Arkansas Willie Hale had to ask his mother for permission to start playing bass in his first band at age 13. Giggling at the Cotton Club, he was attracted to shuffle blues and jazz, good horn players and arrangements. The older guys dubbed him Little Beaver and taught him to play walking bass. Beaver got his first taste of Florida touring with B.B. King, and went out on his own after quitting school to work with

Frank Williams and the Rocketeers in Miami. Little Beaver came to Henry Stone at about the same time he decided to abandon bass for guitar. By 1971 Beaver was a main Miami session man, playing on "Clean Up Woman" for Betty Wright, for whom he wrote "I Love The Way You Love." His first solo release on Cat, "Joey," was a local success that has recently been recorded by Al Kooper. The album featuring "Joey" was an acclaimed collec-



# Little Beaver

tion of blues/soul fusions like Bobby Bland's "Two Steps From The Blues" and an 11 minute instrumental showstopper, "Katie Pearl." Beaver's later recording output includes the single "Mama Forgot To Tell Me" and the instrumental album "Black Rhapsody." The charting success of "Party Down" on Cat brings Little Beaver to the present in a soul groove. Still full of youthful creativity, he's constantly perfecting his work, both with other musicians and on his own material.

# Jimmy Thomas



The words to "Why Can't We Live Together," written while the Vietnam war was raging, established Timmy Thomas as a musician and a man who spoke the feeling of his times. Selling over two million records, the reprise, "Everybody wants to live together/Why can't we live together," will always capture ears and minds. A 32-year-old native of Evansville, Indiana, Timmy's philosophical side was nurtured by his minister father. He showed a promising musical talent at an early age, winning a stint at the Stan Kenton Jazz Clinic in Indiana while in high school, studying under Cannonball Adderley, Donald Byrd, Pete Fountaine and Woody Herman. He mastered keyboards while a scholarship student at Lane College in Jackson, Tenn., later moving into the teaching career which brought him to Miami. Always harboring ambitions to an entertainment career, Timmy's musical influences include Jimmy Smith on organ (his favorite), Ray Charles and Les McCann, Ramsey Lewis and the Temptations imparting

*(continued on next pg.)*

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

Timmy has literally toured the world, from South America to South Africa, played America's biggest halls, and appeared on "Soul Train," "Midnight Special" and other important television showcases. He is a valued session man with many artists in the T.K. family. Currently he's readying a new album of his own.

## Dorothy Moore



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

## Jimmy 'Bo' Horne



## Debbie Castillo



## Latimore



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

Born in Charleston, Tenn. in 1939, Latimore was exposed to music by his family at an early age. He displayed talent in high school, moving on to a very successful major in English at college where he eventually decided to leave for a musical career. Incidentally, he was only 16 years old at the time!

He began playing with Louis Brooks, later bringing his keyboard talents to Joe Henderson's touring organization. There he learned, "music is abstract, a feeling, a sort of an abstract feeling. Music puts people in a happy and relaxed mood... they tend to lose inhibitions."

His first album on Glades, "Latimore," contained singles "If You Were My Woman" and T-Bone Walker's blues classic, "Stormy Monday." His producer, Steve

*(continued on next pg.)*

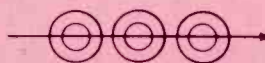
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Alaimo, a former performing associate, has complemented Latimore's talents as a conductor, arranger, producer and singer on his albums, "More, More, More Latimore" and his latest release "Latimore III."

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

## Hokis Pokis



T.K. is attacking the disco scene on all fronts, with the latest single by Hokis Pokis, on the Shield label. The group is from Long Island, and has been playing discos in the tri-state area and New England for the past year. T.K. picked up "Nowhere" after it had generated sales of over 50,000 on disco play in the Northeast. The group's next single will be out this month and is called "Swing."

## King Floyd



## Urban Crisis



## Miami

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

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



## Jackie Moore



"Precious Precious" brought fame to Jackie Moore in 1971 with over a million in sales. Brad Shapiro worked on the production of that record, so it's no surprise that Jackie was chosen to debut Kayvette Records, of which Shapiro was president, when Kayvette joined the T.K. group. Her first single was the charting "Make Me Feel Like A Woman," title song of her first album.

Jackie describes herself as knowing she would be a singer from an early age — yet, she originally pursued a medical career and attained high honors as a paramedical student. She began singing professionally in 1968, helped by Philadelphia djs Louise and Jimmy Bishop and O'Jays' arranger Bobby Martin.

Jackie has toured extensively in and out of the United States, and has appeared on all the major television showcases. She now lives in Washington, D.C., still writing, singing and looking forward to a promising recording career.

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## The Coasters



The Coasters' success in the field of comedy and novelty music remains well known to this day. Formed in 1953 by Carl Gardner, with the help of manager Lester Sillis and writers Jerry Lieber and Mike Stoller, the original group migrated from California to New York to record.

"Charlie Brown" and "Yakety Yak" of course carried the Coasters to nationwide fame — while the songs were funny, they carried a message as well. Their output from then on was instant gold, with "Along Came Jones," "Little Egypt" and "Poison Ivy." The often imitated (and impersonated) Coasters have placed over twenty records on the nationwide charts.

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

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

## John McArthur



## Fire

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



## Milton Wright



## Frederick Knight



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

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

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

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

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

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## Wildman Steve

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



## The Excavations



The Excavations formed themselves in Birmingham, Alabama about five years ago, with Josie Short, Jewel Short and Barbara Tanniehill. Their biggest break came when they met Frederick Knight while doing studio work as background vocalists. Knight, a recording artist, writer and producer, took a liking to the girls, bringing them on tour as backing vocalists for his act.

When Clinton Davis and Frederick Knight formed Bessemer Wage Corporation and Juana Records, they signed the Excavations, releasing "Halfway In, Halfway Out" as a first single. The Excavations have appeared with Eddie Kendricks, the Manhattans and the Chilites, and toured extensively on the college circuit.

## The Controllers



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

The close-harmonizing group's first single, "Is That Long Enough For You," was picked in all the trades. They have been appearing with the likes of Nancy Wilson, New Birth, B.T. Express, The Impressions, Tavares, Bloodstone, the Blackbyrds, and Eddie Kendricks, and appeared on numerous college campuses.

Leonard Brown, Reginaid McArthur, Larry McArthur and Ricky Lewis are currently working hard toward a bright future.

## Family Plann



## Tropea



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

While Tropea may be a new name to consumer's ears, he is hardly a stranger to recording. Bob Crewe discovered Tropea's guitarmanhood in 1972, and since then he has played on virtually every hit record of the Stylistics and the Four Seasons, and he is a regular with Van McCoy. Tropea has worked on albums with David Ruffin and Phoebe Snow, played on Paul Simon's "Still Crazy After All These Years," and has contributed to the music of Deodato. In fact, he's responsible for the guitar solo on the now familiar "2001."

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T. K. PRODUCTIONS





# Peaches Brings Industry Glamor To Retail Level

by John Mankiewicz

The story sounds like a fairytale. The funny thing is that it's true. Nehi Records, now a prominent rack jobber and, coincidentally, the company that owns the Peaches retail chain, started in 1962 with a catering truck. Tom Heiman, then a student at Santa Monica City College, had a truck that made a stop at Cadet Records. One day Heiman bought fifty records from Cadet for twenty-five dollars. He racked the records in his friend Bob Rothstein's father's grocery store (Rothstein is now president of Peaches). Other stores came along, and when the records became more profitable than the catering Tom Heiman sold the truck and moved to an L.A. storefront. At that point he had about one hundred fifty rack accounts, only two years later. A one-stop operation worked out of this same storefront.

After years of the rack and one-stop dealings, Heiman decided that retail was the way to go. The one-stop was shut down, and concentration was focused on the major rack accounts — Gemco and Globe. Then Tom Heiman started thinking about locations. Los Angeles seemed to be a tough market to break. So Nehi decided to take their ideas to different markets.

## First Peaches Store

In December, 1974, the first Peaches store opened for business. It was in Hollywood, and was designed as a pilot store. (While they didn't want to concentrate their efforts in an L.A. operation, it seemed like a good idea to have the first store close at hand. Ideas could be tested and watched for immediate reaction.) It is here, in Hollywood, that the definitive Peaches concept took shape. Records were displayed in crates; natural wood was the predominant motif, and the Peaches logo, taken from an old peach crate, was put into action.

Instead of just selling product, Heiman said, "Peaches tries to bring the glamor and excitement of the music industry down to the consumer level." This is the predominant theme of all the Peaches stores, and this is what makes them different.

How is this accomplished? How do you make the customer part of the excitement? Peaches now has six stores around the country, and every outlet is involved promoting industry glamor.

Nehi borrowed heavily from the style of Old Hollywood. Now each of the stores is, in the words of one Peaches employee, "a rock monument." Artist appearances are encouraged in all the outlets, and before the star leaves he or she must leave footprints in cement. The Atlanta store, for example, has prints of such diverse personalities as The Allman Brothers, Gino Vannelli, The Temptations, Pure Prairie League, The O'Jays, Melissa Manchester, Billy Preston, Roger Daltrey — the list goes on. Autograph parties frequently follow the ceremonies, and the current LPs by the visiting artists are displayed prominently.

## Merchandising

In any retail operation, display is an important factor; obviously, it has a direct effect on sales. If the top-selling record of all time was hidden in the back room, well, that store would not move a lot of pieces. All Peaches outlets are tied together with uniform merchandising concepts.

Perhaps most unique and identifiable is the Peaches crate. (Actually, these are the real McCoy, they once carried fruit to the marketplace. It turns out, however, that they never held Peaches, but were used for cantaloupes.) The crate, along with the colorful logo, is a consumer hook. It works like a gasoline sign, and is

a powerful advertising tool. It's simple and direct. One problem in display is trying out too many ideas, the customer becomes confused, and has no instant identification with the particular store. Peaches, aware of that pitfall, makes the most of only a few techniques.

Aside from the crates, wall display is attractive consumer encouragement. All the stores carry full-line catalog, as well as current hit records. All age groups are taken into consideration. Older customers are not assailed by heavy metal records as they walk into the store. The needs of all consumers are taken into account, according to each market. Each outlet does its own ordering from Nehi, to insure coverage of each area's needs.



Peaches Attracts All Age Groups

## "Everything In Schwann"

The St. Louis operation, like all Peaches outlets, is huge. The store encompasses around fifteen thousand square feet. **Cash Box** asked Tom Ray (jazz, soul, blues and big band buyer for the outlet) how many titles were carried by Peaches in that market. "Everything in the Schwann catalog," he said, "plus more." Ray keeps careful track of the market. He keeps in close touch with the radio stations in town and makes sure he knows what they're playing. "I also try and figure out in advance what they're going to do," Ray said.

The store in Atlanta was the first opener after the Hollywood pilot outlet got started. Last weekend they celebrated their first anniversary with peach pie giveaways to customers. Two stereo systems were awarded as prizes in an anniversary contest. "We always try for that taste of Hollywood," said Atlanta assistant manager Stan Gleason. "We had two big spotlights for the anniversary party."

Atlanta, like other Peaches stores, makes heavy use of the six by six album signboards. In that one store they have usually between sixteen and twenty outside, and half that many inside the store. Tapes are displayed along one entire wall, with at least one tape of each title set face-out for easy reading. Crates of records line the bottom half of the other walls, and there are extensive browser sections. Each musical area is clearly and plainly marked on a sign above the specific section. Music magazines, like Rolling Stone and Meiody Maker, are sold from free-standing racks on the display floor. Peaches crates and tee-shirts are hot consumer items.

## Tee-Shirts And Crates

The tee-shirt, of late, has become quite an interesting merchandising phenomenon. Each store has its own supply of shirts, with the Peaches logo and the name of the city printed on the white material in full color. These have become, according to local sources, almost a status item — like a Louis Vitton bag or a Gucci wallet, only on a slightly

different social level.

The crates sell fast. "We can't keep enough in stock," Stan Gleason said. Apart from the fact that the logo in the home is wonderful press for the store, crates are an excellent way to store records. The disks, especially in a full crate, tend to stay in a better condition than if they were leaning against a bookshelf."

## Atmosphere

"It's as big as a warehouse," Gleason said, "but we try to have a down-home feel." In-store record play is an important method that Peaches uses to achieve that relaxed and comfortable feeling. Each store has at least 20 speakers inside and they play approximately five LP sides every hour. To appeal to the widest possible customer spectrum, the playlist, each hour, contains selections from every kind of recording — rock, jazz, classical, nostalgia, pop and comedy. The Atlanta store also has a public address system that is used to announce sales and special guests. Special in-store play, in the form of oldies or disco hours, pops up at least once a day.

Another aspect of the store that is attractive to all age levels is the high appearance standards of every Peaches outlet. Nowhere will you find a stray cigarette butt or dirty paper cups. Like Disneyland, the place is patrolled, garbage is quickly whisked away. This has an effect on consumers that makes the job of cleaning up a lot easier. People will be more careful about leaving trash in a place that's already spic-and-span.

Stan Gleason buys records for the Atlanta market. "I look at the trades," he said, "and the radio stations. Not so much radio though, because I've found that they feed off of us, rather than the other way around."

Atlanta has forty-five salespeople regularly employed. "They're usually people who shop regularly at Peaches, know about the music, and want to work."

Certainly all of the Peaches employees that **Cash Box** talked to were extremely knowledgeable about both current and catalog product. Often, in the background of phone conversations, we could hear customers asking about certain records. Replies were swift, listing the section where the record could be found, the record label, and sometimes even the catalog number. All the people were enthusiastic about music as well, and considered their work to be a service as much as a job.

With all the promotional visits that have taken place in the past, artists are now approaching Peaches for footprints and autograph parties, instead of the other way around. Chaka Khan played Atlanta last Sunday, and she requested a visit to the store before her show that night.

"So often," Stan Gleason said, "consumers are denied access to the artists. Buying the record can't take the place of the impact of a personal visit. At a concert, there's a large gap between the performer and the audience, and we're trying to bridge that gap. People love it."

## Warehouse Operation

The Nehi offices in Los Angeles are the center of operations. This is where the major warehouse is, approximately half a million square feet. (Another warehouse, not as big, is in Texas; this racks the Globe stores in the area.) Next to the warehouse is the art department, which turns out all section headers and signboards for the stores. The business offices are upstairs, and the atmosphere there, like the stores, is fairly relaxed. Inter-departmental communication flows freely.

## Joyce Records

Nehi has recently re-activated another venture of theirs, a record company called Joyce Records. Joyce has signed two new artists. (Joyce's last single was The Captain and Tennille's "The Way I Want To Touch You," leased after a large measure of regional success, to A&M.) With the record company, and the Peaches stores, well, what does Tom Heiman think the future holds in store.

"I think about it sometimes," he said, "but I take it one step at a time. We're now bringing an extra dimension to music by being creative merchants. Pre-teenagers are now, as they weren't five years ago, excited to go to Peaches with their older brothers and sisters."

## "One Step At A Time"

Was Tom Heiman aware of the tremendous growth of Nehi, the quickness of it all? "We didn't really realize it until our volume reached eight million in 1973," he said. "Things have changed so fast."

Fast, indeed. Nehi is on the brink of opening another Peaches store, the seventh, in Cleveland. That's seven outlets in fifteen months. The record company is rolling again. It's probably wise that Tom Heiman doesn't think about things too far ahead. The one-step-at-a-time philosophy has worked quite well.

First the catering truck, then racking grocery stores, then Nehi, and now Peaches. Everything seems to fall in place.



**BILL COSBY SIGNS WITH CAPITOL** — Comedian, recording artist and screen star Bill Cosby has signed with Capitol Records, Inc., announced Don Zimmermann (l), CRI executive vice president and chief operating officer and Larkin Arnold (r), CRI vice president and general manager, soul division. Cosby's first album for the label will be satirical musical comedy as he pokes gentle fun at various contemporary soul artists with his own humorous original lyrics along with music composed and arranged by Stu Gardner. Cosby will begin a new television series in September.

### New 45's, Acts, Distributors For Nashboro

LOS ANGELES — Nashboro Records and its related labels announce the signing of two new acts, the release of six new Gospel singles and an alliance with two new distributors.

New signings are Ureaus and Skip Mahoaney and the Casuals, both disco-oriented groups, with new singles ready to ship.

The Reverend Ruben Willingham, the Soul Searchers, the Reverend Cleophus Robinson, Professor Harold Boggs, the

Reverend Morgan Babb and Dave Whitfield, have new gospel singles.

Associated Distributors have been appointed to distribute Nashboro product in the Phoenix area, while Program Records of Union, New Jersey will handle the New Jersey area. Both distributors will market the entire Nashboro line which includes Creed, Kenwood, Abet, Excello, Mankind, Nasco, Nashboro and Ernie's.

## Another Overnight Sensation Debunks A Musical Myth

by Jess Levitt

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

### Trendsetter

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

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

### Gospel Origins

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

After Cooke's death Taylor left Sar and went to Memphis to join the Stax family. "Stax had a great roster then, Isaac

Hayes, The Staple Singers and many other talented and wonderful groups," said Taylor. "I was with Stax for ten years and hated to see the label fold because of my personal feelings with being with the label so long."

### Chicago Years

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

### Future Plans

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

*continued on pg. 106*

### Jack Palmer Dies

NEW YORK — Composer, lyricist and ASCAP writer, Jack Palmer died March 17 at St. Mary's Hospital in Waterbury, Connecticut following a long illness. He was 75. Palmer is survived by his wife, the former Bertha Gereski, and a sister Floye Pitts. Services were March 19

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**PRIVATE STOCK HAS SOUL** — Private Stock Records has signed David Soul, star of the ABC-TV series "Starsky and Hutch," to an exclusive, long-term recording contract. Soul is now recording in San Francisco with producer Elliot Mazur. Although he is now best known as an actor, Soul actually broke into the entertainment field as a singer of contemporary and folk material, accompanying himself on guitar. Seen above are (l to r): Jim Cohen, Soul's attorney, his manager Jules Sharr, David Soul and Larry Uttal, president of Private Stock.

# ONLY JOB YEARS WENT TO THE TAPES TO TRY BEHIND THE SCENES



This week Carole King's "Tapestry" begins its sixth year on the music industry's album charts. During this period, more than 13,000,000 units have been sold, making it—by far—the biggest-selling pop album in history.

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# BNB Management: The Force That 'Keeps Them Together'

by Stephen Fuchs

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

Earlier this month "Love Will Keep Us Together" won the A&M recording duo a Grammy for "Record Of The Year." Earlier this week, the same recording was voted a Juno Award — Canada's

equivalent to the Grammy — giving it credit as the "Best Selling International Single."

At the moment The Captain & Tennille are again closing in on the apex of the **Cash Box** singles chart with "Lonely Night (Angel Face)" which is number two with a bullet.

### Behind The Act

All of this success owes, certainly, to talent and dedication. But a great deal of credit is also due the business force behind this professional act, BNB Management. BNB has just announced

what must be the coup de grace for The Captain & Tennille to this point in time — their own variety series on ABC-TV.

BNB is a broad-based firm centering around the philosophy that flexibility is a wise asset. In that vein, BNB works with a wide range of clients from writers and comedians to actors and singers. The only criterion is that the artist be good. While their activities have never focused entirely on music, BNB has definitely been involved in this end of entertainment from the beginning.

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

### Spawning Grounds

Neufeld and Bash knocked around the east side of New York together in those days, hanging out in the now-defunct clubs that were the spawning grounds for "non-commercial" comics such as Mike Nichols & Elaine May, Mort Sahl, the Smothers Brothers, Lennie Bruce. As time went by Mace and Sherwin became friends with the nucleus of what was to become the original Tonight Show cast and soon began managing Don Adams, Bill Dana, Louie Nye, Don Knotts. When the Steve Allen Show evolved to the west coast, Bash and Neufeld also came out and set up shop. With much of the business gravitating to the west coast, it was simply a matter of time before the team behind BNB got into music beyond the limited involvement of negotiating comedy albums. Through Gil Friesen, Neufeld and Bash heard Herb Alpert's recording of "The Lonely Bull" and helped A&M put together the image for the Tijuana Brass. The success of both companies grew to the point

where they each attracted a number of musical acts. Besides working with Alpert & Moss, BNB signed on Randy Newman and Maria Muidaur (Warners), Dan Hicks (Blue Thumb), John Davidson (20th) and the late Jim Croce (ABC). "Then one of our people here in the office heard The Captain & Tennille prior to their record being released," says Neufeld. "They were doing a club in the San Fernando Valley and we went over to hear them and got very excited. Their single, followed by their album brings us to the TV show today."

"When we first saw Darryl (Dragon, The Captain) and Toni (Tennille) it hit us immediately that they were television performers. Very direct, open, pleasant qualities that come across on TV."

### What Do You Want From Life?

Neufeld asked Toni Tennille what she wanted to do with her life and she said she'd always fantasized about doing a television show. Probably a leftover ambition from her childhood when she appeared on a local interview series with her mother in the South; nevertheless, the right answer!

"We were fortunate enough to have a gigantic hit record by this time," continues Neufeld. "So we decided the best thing to do was go directly into a summer or fall series as opposed to a pilot situation. What we did was expose them to each of the networks, hiding nothing from anyone. ABC knew we were talking to CBS who knew about NBC. We brought them all in to showcase situations. All were taken; all made offers. We decided to go ahead with the then-new head of ABC, Fred Silverman who had been responsible for Sonny & Cher and Tony Orlando. He was terribly enthusiastic about the potential of our proposal."

One reason for the seeming ease with which BNB managed to glide into a network situation is that fact that they

continued on pg. 121



**LISA'S BIG NIGHT** — Lisa Hartman was welcomed to the Los Angeles musical community last week by a host of music, television and film personalities who attended her debut at the Roxy Theater. Lisa is Don Kirshner's new talent find; her first album was produced by Jeff Barry for Kirshner Records. Pictured above at her party are (l. to r.): Don Kirshner; Jeff Barry; Lisa Hartman; Jim Jeffries, director, Epic Records national promotion; and Mardi Nehrbass, RKO Radio national music director.

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## W.T. Grant — \$25 Million In Music

According to Nassi, record sales at the W.T. Grant outlets went well, "as indicated." He also cited that "whoever was buying did a good job, product moved fast and record sales went in step with the flow of other departments."

### 'White Hat' Image

Nassi himself sometimes finds it difficult maintaining a "white hat" image. Even his children asked him once, "Daddy, you're a liquidator, doesn't that mean you work for the Mafia?" The only parallel may be that Nassi liquidates stores as fast as Al Capone liquidated people. The very nature of his multi-million dollar liquidation business makes the general onlooker surmise that he is picking up "business corpses" and selling other people's failures at a profit. What the public tends to forget is that Nassi does not profit unless the creditors do. He does not solicit the business outright from the chain stores, he is awarded the liquidation by the U.S. courts. And, the express purpose for hiring a professional liquidator in any situation is to **make back** enough money to pay anxiously awaiting creditors. Nassi works hard and over and above the creditor payments will realize approximately 1.8 million dollars plus for his efforts.

### Nassi's 'Early Days'

Son of a New York restaurateur, Nassi began his now lucrative career only four years ago, when overexpansion of the White Front retail chain caused Nassi, then chain head, to liquidate. Taking a percentage of the liquidation sales for his efforts, Nassi carefully inaugurated

specialized advertising and marketing techniques, planned the vital phases of the sale, and found himself ahead of the game — a game which he now masters, topping the 19 other major national liquidators in the country.

W.T. Grant's merchandising manager, Arnie Suvall, maintains that the liquidation sales went extremely well. "Very few pieces of record product remained in the closed out stores. Nearly all the merchandise was current catalog product, void of cutouts, and the retail stores sold directly to the consumer. The only bulk sales made were to scrap dealers, for recycling, and Grant distribution centers. None of the record labels involved used their "return privilege" and according to Suvall, "the suppliers were very cooperative." Though Nassi has access to record product, no record company contacted him to buy back tapes or LPs.

### Line Around Block

W.T. Grant stores throughout the nation had lines around the block comprised of eager customers waiting for their chance at total sale merchandise, and in some instances, fire or police departments were called in to keep the flow of prospective buyers smooth and even.

White hat or not, a professional liquidator literally "picks up the pieces" and more often than not, puts them into the patient pockets that are owed, and keeps a hard-earned bit for his own efforts... a necessary evil... perhaps, a necessary profit-maker — most definitely!

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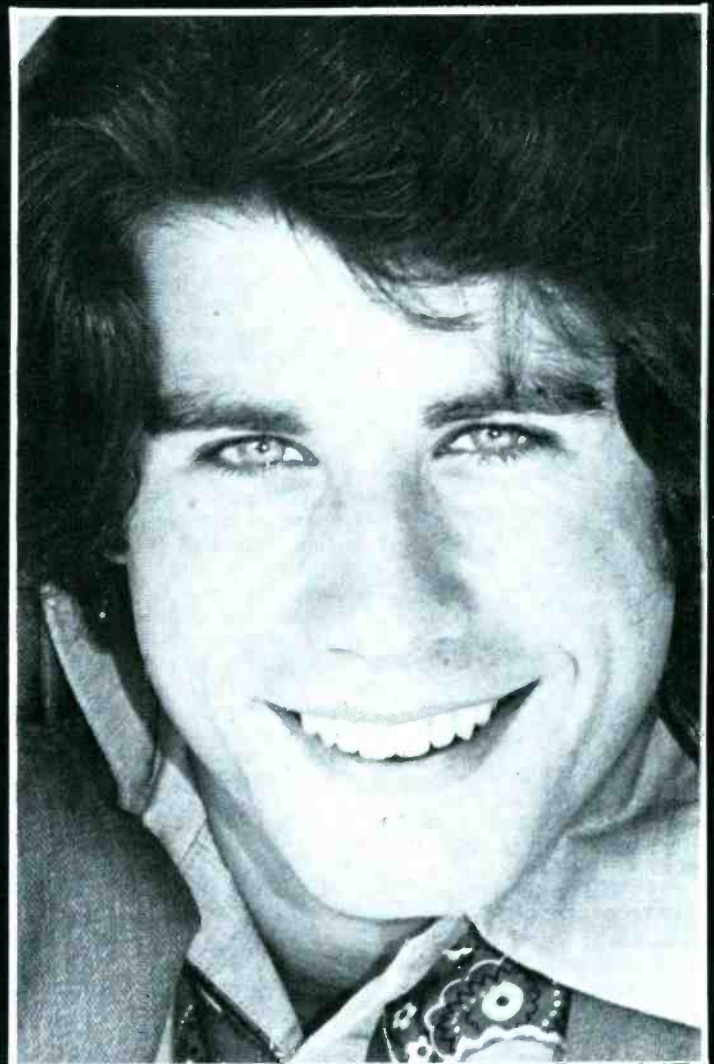
*in the TV series*



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**MIDLAND...The Mouse That Roars**



**Carole King**

PAULEY PAVILION, UCLA — A confident and dynamic Carole King played to a sold-out crowd at Pauley Pavilion last week. It was the closing date of an eight-week cross-country tour, and the energy level was high.

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

After a brief intermission Carole King came back with a full band, and launched into her songs that have achieved remarkable status in such a short period of time. "Smackwater Jack" was a highlight of the set; the singer strapped on an acoustic guitar and laid down the rhythm.

The band was extraordinary. Leland Sklar played bass, and Russ Kunkel played drums — a rhythm section like that is always exciting to hear. These two are well known for their studio work, but they are also inspired performers.

A medley of older songs set the audience on its collective feet — "Up On The Roof" and "Natural Woman" in particular. Carole King, after a prolonged ovation, encored with "You've Got A Friend" and her new single "Only Love Is Real."

j.m.

**John Tropea  
Flying Island**

TOP OF THE GATE, NYC — Tropea brought his own brand of music to this packed club along with a 17 piece all star band. Though not his normal backup, Tropea successfully managed to keep things quite listenable and under control. As a lead guitarist Tropea is fluid and tasteful, bringing to mind a bit of Wes Montgomery's style. He reached many peaks throughout the evening and at times exchanged leads with guitarist David Spinozza. The sound ranged from bay area funk to rock, and some very timely blues in "Just Blues." Most of the numbers were very thematic with nice jams sandwiched within.

This was Tropea's debut performance as a leader. In the studio he has appeared with such names as Paul Simon, Deodato, Billy Cobham, and many of Bob Crewe's productions. Notables in Tropea's band were the Brecker Brothers, David Sanbourn, Steve Gadd, and John Faddis. John Tropea's first solo LP on Marlin Records is called "Tropea" and is currently rising on the **Cash Box** charts.

Appearing on the same bill was Flying Island, a relatively new band that shows great promise for future recognition. Their music is very progressive instrumental rock with extremely sharp instrumentation and a strong rhythm section. The band holds up quite well without any vocals due to the nice mix of the lead guitar, keyboards, and electric fiddle. On "Star Dance," Flying Island reaches a peak in space age rock as they hop from one tempo to another. April 1 marks the release of "Another Kind Of Space," the group's second LP on the Vanguard label.

b.s.

**The Who  
Steve Gibbons Band**

MADISON SQUARE GARDEN, NYC — Few rock organizations can claim as large a part of history as the Who. They've been criticized and minutely analyzed for their contributions to musicianship, composition, theatrics and literature as relates to popular music. Known and in some cases worshipped as innovators and symbols of social rebellion, they're now more popular than ever.

This one night stand in the city was something like equipping the Titanic with one lifeboat. The mad scramble for tickets began with a mail order raffle, continuing with scaipers and enthusiasts trying to sneak through the Garden's tight security lines by whatever means at their disposal. To complete the fiasco, Keith Moon had keeled over at his drums in Boston the night before the scheduled New York gig, causing it to be moved back a day.

The concert, however, was anything but a fiasco. The Who pulled no punches, treating the crowd to the finest and most acclaimed moments of an accumulated ten year repertoire. Opening with "I Can't Explain" and "Substitute," the concert reached high points with an abbreviated "Tommy" and selections from a less lofty yet obviously prominent creative peak, the "Who's Next" album. The group's extensive use of tapes for synthesizer and keyboard parts, requiring Moon to wear headphones, does not seriously inhibit the natural flow of the group's playing, but the differences where they are able to break out into their own tempo, definitely are there.

The group played "Squeeze Box," their latest single from the "Who By Numbers" LP on MCA, which is still in the **Cash Box** top 100 albums. Of all the new material, "Siipkid" was the most interesting onstage concept, with recorded percussion and Moon carrying

nearly the whole tune on drums.

Reaction to bassist John Entwistle's singing of his own "My Wife" was very strong, bringing up an important point as to why Who concerts are so special. Entwistle, despite his athletic fingers, hardly moves on stage, yet his dramatic function in the show is as crucial as Peter Townshend's virtual defiance of gravity. The guitarist's wild flailing and Chuck Berry inspired steps, the comedy of Entwistle's deep voice in "Summertime Blues," and the outright feat of acting and playing drums simultaneously, accomplished by Keith Moon as "Uncle Ernie," are part of a play with many characters, real and fictional. Roger Daltrey, not so easilygoing an onstage mover as Led Zeppelin's Robert Plant, nevertheless cut just the right heroic figure at the conclusion of "Tommy." Multi-colored laser projections, which are so vulnerable to charges of pretension, were appropriate to the emotional effect of the music.

On through "My Generation," "Magic Bus" and "Won't Get Fooled Again," the musicians came closer together, yet more impressive, each in his own right. The Who normally refuses an encore, but this evening the crowd would not leave until they re-emerged with Bo Diddley's "Road Runner," finally ending with "Naked Eye."

Opening for the Who, a tough assignment at any time or place, were MCA recording artists the Steve Gibbons Band, who debut on record with the "Any Road Up" LP. Gibbons was associated with Trevor Burton (the Move) and Denny Laine (Wings) and is no stranger in Britain. The group's hard driving, half-hour set, including "Natural Thing" and "Standing On The Bridge," was well received, quite a compliment from the fanatical and often pick Who fans.

p.d.

**Queen  
Cate Bros.**

SANTA MONICA CIVIC, L.A. — Queen, who hold court at Elektra, graced their baroque metal subjects with a marathon presentation of sophisticated rock energy. This band's stance is one of total confidence. Were they not so talented they would be obnoxious, yet at present; any less strut would detract from the power of the music itself.

Leader Freddie Mercury on alternating keyboards and kinetic vocal cords manipulates the show's intensity while roving the stage in various seductive rock Hamlet poses. Not to be outdone is the equally omnipresent guitarist, Brian May, whose orchestrated harmonies even the tones of Mercury's vamps. Roger Taylor, percussion, and John Deacon, bass, while not being as mobile as the latter are all too often written off as, "just the rhythm section." They are in fact the stable foundation that brings the reality into focus.

Although the use of smoke, flash explosives, and white, then black, satin cos-

tuming was effective, one of the most intriguing effects in a cascade of expensive endeavors presented was the use of multiple echo-chambers through which May played harmonies with himself on "Brighton Rock," and Mercury became his own choir on "The Prophet's Song."

Queen re-energized ghosts of vinyl past, "Liar," and, "Flick Of The Wrist," yet mellowed with, "White Queen," and current hit, "Bohemian Rhapsody." In a more whimsical vein they skipped through "Lazing On A Sunny Afternoon," and cheeked it up with the finale of "Hey Big Spender," and "Jailhouse Rock."

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

The Cate Bros. who were reviewed in **Cash Box** (Feb. 14) opened to Queen and put on a warm and funky set which included a rousing performance of their hit single "Union Man."

j.w./j.l.

**Lisa Hartman  
Muldeer**

ROXY THEATRE, L.A. — Lisa Hartman, in her Los Angeles debut, was warmly received by an audience of people from the record business and press.

Ms. Hartman, a Jeff Barry discovery and recording artist for Kirshner Records, displayed a talent and poise far beyond her nineteen years. Backed by a band that included guitar wizard Lee Ritenaur, she showcased tunes from her first LP.

Lisa Hartman has an expressive voice.

continued on pg. 104

**Ginette Reno**

MONTREAL — Judging by the response of the crowd at the Place Des Arts on a recent Friday night during Ginette Reno's sold out-17 show run, she is indeed a superstar in her native country.

Ms. Reno has earned several Juno awards (the Canadian equivalent of a Grammy), appeared in four of her own CBC-TV specials and had number one records in Canada in both French and English. She has achieved comparable success in Japan and England, yet she

continued on pg. 104

**Kingfish**

ROXY, LA — United Artist's recording group, Kingfish, with Bob Weir and Dave Torbert at the helm, played to a packed Roxy club in Los Angeles last week. The group has made a lot of people believe; not only was their performance impressive and simple, but the sales and airplay on their new LP is storming the nation. The set moved slowly though, with what seemed to be never-ending technical problems on the lead guitarist's amp. However, lead guitarist Robby Hoddinott has to be one of the best at totally interpreting the grouping's soul and blues tunes. The audience didn't mind the wait between tunes though, it gave loudmouths a chance to scream out their favorite Kingfish songs. The group is very rock and roll, and very versatile, performing country's "My Blue Tears" and "Mule Skinner Blues" to a pepped up version of Marty Robbin's monster, "Big Iron." They did material from their latest album on Round Records, including "Hypnotize," a very melodic blues-oriented number and "I Hear You Talkin'," which received phenomenal response for the group. Called back for an encore, the group exhibited the coolness and suaveness that is portrayed by groups who have held together for years with a long string of hits behind them. Kingfish is selling, not only at the retailers but in the clubs they perform in.

j.b.c.

**Dan Hill**

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

Hill's voice is strong and he correlates it well with the phrasing of his songs. Hill was accompanied by his acoustic guitar and an electric bassist who also harmonized on some numbers. Dan Hill's debut LP "Dan Hill" is on 20th Century Records. Look to see and hear Dan Hill on a regular basis in the near future.

b.s.

**Barbara Fairchild**

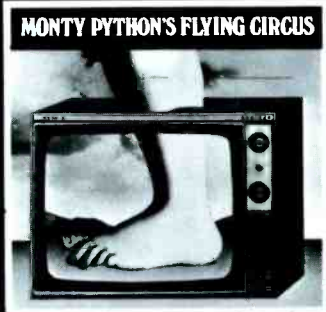
PALOMINO, LOS ANGELES — When you bring 'em up out of the audience to sing on stage with you, you're almost always a hit. And that's exactly what happened when Barbara Fairchild sang her way into the Palomino last week. "The Teddy Bear Song" is a song this artist put in the crib as a big, big single a few years back, and the combination of Fairchild's voice plus a guest baritone voice unknown to anyone watching was something everyone identified with. You can almost always see smiles and an audience captured when one of them, who's not supposed to be part of the performance, is on stage. "Uncle Pen" was done exceptionally well by this petite blonde performer who's made many rounds of clubs across the U.S. The show's momentum was built well with Barbara's "I Just Love Being A Woman," as more than an adequate finale to the night. She's small, she moves a lot, and can do ballads as well as faster tunes with the proper overpowering emotion or exuberance moods. Barbara Fairchild records for Columbia Records and is an addition to that label much respected and much appreciated.

jbc

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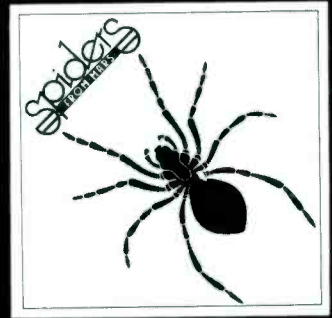
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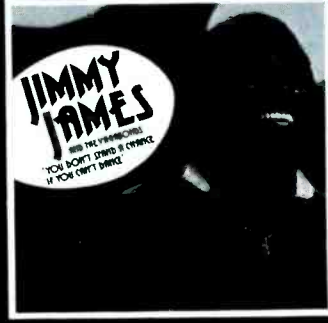
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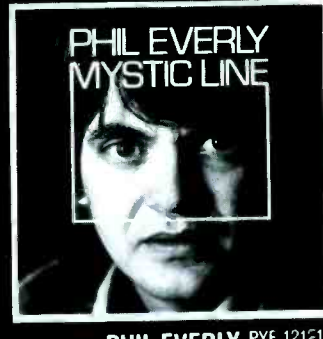
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"... DISARMING AND  
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"... MAGNETIC APPEAL" —Record World.  
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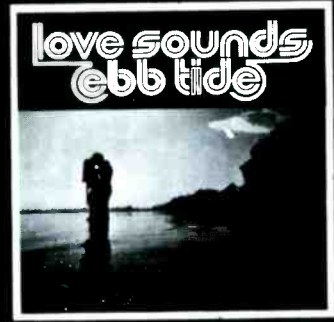
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## Executives On The Move fr 12

**Bicknell Appointed To New CBS Post In Germany** — Marcus Bicknell has been named to the newly created position of manager, artist development and artist relations, CBS Records Germany, by the company's managing director, Rudolph Wolpert. The appointment is effective April 1. Presently based at CBS European headquarters in Paris, Bicknell has served as director, product and artist development.

**Guttenberg Named BMI Vice President** — Dr. Heimit Guttenberg has been named vice president, foreign performing rights administration, for BMI. In that capacity he will maintain BMI's relations with the 34 foreign societies with whom the performing rights organization has reciprocal agreements.

**Bruce New WEA Resident Rep At Warner-Pioneer** — Keith F. Bruce has been named WEA international resident representative and director of Warner-Pioneer in Japan by Nesuhi Ertegun and Phil Rose, president and vice president of WEA-Int'l. Warner-Pioneer is WEA's joint venture with Watanabe productions and Pioneer Electronics and has shown remarkable growth in its 5-year history in Japan. Bruce, as chairman and managing director of EMI interests throughout South East Asia, has spent considerable time in Japan during his EMI tenure.

**Beckmann Named Asst. Branch Manager At London** — Chuck Beckmann, longtime employee of London Records midwest, the label's branch servicing the midwest states, has been named assistant branch manager, announced Herb Goldfarb, vice-president of sales and marketing for the company. Beckmann will assume his new position April 1, 1976, and report directly to Stan Meyers, branch manager of London Records midwest. He previously worked for the James H. Martin Company, the former midwest distributor of London products.

**Stubenrauch Appointed London-Ampex Liaison** — Bob Stubenrauch has been appointed liaison between London and Ampex Tapes. Stubenrauch will work from the Ampex duplicating plant in Elk Grove, Illinois, overseeing the interests of London independent distributors involved in tape sales.

**BMI Expands West Coast Staff By Two** — Broadcast Music, Inc. (BMI) has expanded its west coast staff with the addition of Rob Matheny and Meinda Rosenthal to the Los Angeles office. The announcement was made by Ron Anton, BMI's vice president, west coast performing rights, to whom both will report.

**Warner Bros. Publicity Taps Schwartz** — Les Schwartz has joined the publicity staff of Warner Bros. Records. It was announced last week by Bob Meriis, Warners publicity director. Schwartz will be based in New York. Schwartz comes to Warner Bros. from Soiters & Roskin Public Relations.

**RCA Records Adds Leichtigkeit To Press Department** — Jerry Leichtigkeit has joined the press & information department at RCA Records in the position of staff writer and photo editor. The appointment was announced last week by Herb Helman, division vice president, public affairs at the company.

**Simon Announces Expansion Of Provocative Promotions** — Marc Paul Simon, president of Provocative Promotions announced the expansion of his company. In line with this move, Charles Simon has been named Administrative vice president. Also joining the company is Ms. Michele Hart as assistant to the president.

**Armstrong Exits MCA** — Lee Armstrong, vice president of International for MCA Records, Inc. has resigned, effective immediately announced Lou Cook, vice president of administration. No replacement is currently contemplated.

**RCA Names Anne Flynn** — Anne Flynn has been appointed manager of recording administration for RCA Records. She will be responsible for monitoring artist/producer spending during recording sessions and planning recording budgets. Ms. Flynn began with the Capitol Records promotion department six years ago, subsequently working in a&r at Sussex and Polydor.

## Ginette Reno Displays Dynamism fr 102

has never performed or released a record in the U.S. In preparation for this step, she has moved herself and her children to L.A. and is now managed by Kevin Hunter, a native of Canada who also manages Natalie Cole.

### Dynamic Performance

Ms. Reno does a two-hour, one woman show with only a short intermission. She performs half the show in English and half in French, alternating with each song, and a measure of her power as a singer is that she can convey the feeling of a song even if one cannot understand the words. Her English language material includes "I Write The Songs," "Ruby Red Dress," "Feelings" and a stirring version of "All By Myself."

She is gifted with a strong, beautiful voice, which she utilizes to its fullest extent. She takes material such as "I Write The Songs" and breathes her own life into it. Her presence is as commanding as her voice, and this, added to her backing by a 25 piece orchestra set on a multi-leveled, white stage platform adds up to a stunning presentation.

### Blues Singer

Ms. Reno describes herself as a "blues singer," and there is indeed a feeling of melancholy in her delivery of some normally upbeat MOR songs. She has enrolled in the Actor's Studio in Los Angeles, but has no desire to act. She is taking courses she describes as "sensitivity training" which she feels will help with her singing. "I want to sing,"

she says, smiling, and adds that she now feels ready, at thirty, to tackle the States.

While Ms. Reno could benefit by finding someone to write material for her alone, even with the standard English language songs she now uses she is a powerful performer whose popularity in her homeland is very easy to understand.   
e.r.

## Lisa Hartman: At Home Under The Lights fr 102

Unlike many young singers, she understands the words of a song, and phrases them in a most effective manner. Emphasis was placed imaginatively, and drew direct audience attention and response to both melody and lyric. She introduced one song, "Pickin' Up The Pieces," as the single from her record, and it sounded like an obvious hit. The other tunes ran from country to pop, all done professionally and with feeling. Lisa Hartman is certainly on her way to the top.

Muideer, a comedian, opened the show with an hilarious one-man newscast. Props and costumes were littered all over the stage, and he switched personalities convincingly. Commercials were included in the newscast, one for a new hamburger called The Hearst-burger. Open the bun and the patty's gone.   
j.m.

## Live Radio Concerts: Winners fr 32

amount of calls to the station asking who's coming up for broadcast."

WLIR naturally has built up expertise in the program and its broadcast, having been doing concerts for that length of time. Coiquitt explained the usual cycle of how a concert gets on the air at WLIR.

"I find out the act is in the area or someone tells me about an act coming up. In any case, someone approaches someone... we settle on a date and time and what's left is the setup of equipment and the broadcast. But we must have total cooperation. That's the word. Cooperation between the artist, the hall or club, and then the radio station and myself. If we are talking about a concert starting at 8:30, we shouldn't be late with it on the air. These things are usually worked out ahead of time."

### Important Hour

What's to be realized by the artist and the record company he represents is the fact that an artist cannot usually get as much air time during the week or whatever no matter how much their product is played, as they do with a live concert. It's an important hour, because you have a very selective audience, say of Doobie Brothers fans and if the concert starts late after it's been promoted, it not only hurts the station but the artist himself.

"Recently we've gone more to tape than live concerts because of what you may call 'winter doldrums.' But come summertime, we'll certainly be more involved in the live concert category."

### Sponsorship

"As far as sponsorship is concerned, it's one of the strongest hours of programming in the week and can be fairly easy to sell locally. We've had some luck selling to people in the audio business, but both local and national sponsors can be hard to sell also. We use an open and close billboard when we have sponsored concerts with a minute of commercials at the half-way point.

"And for years we were doing concerts from a recording studio. Ultrasonic studios were used with small audiences of about 60 people to provide the spontaneous live effect. But for the most part, the concerts have moved to big halls, like the Nassau Coliseum or clubs like My Father's Place in Long Island. No matter where the concert originates though, we (WLIR) run the show, if for nothing else, from the timing point of view."

### Live-On-Tape

"We have never broadcast anything live as far as concerts go, it's all live-on-tape." Bob Shulman at WXRT-FM, Chicago said. "We started in October of 1973 with Jethro Tull and our last one was aired Sunday night (14) with Rory Gallagher as guest. So you can probably count about 130 in the 2½ to 3 years we have been airing concerts."

WXRT airs the "UnConcert," "Seven-Up thought it was a great idea when we approached them... they have really gone with us and sponsored the series from its beginning. The show airs every Sunday night at 11 and much of the credit for the show should be given to WXRT's Ken Rasek, who engineers the final product and sets up equipment with sound personnel at each taping. He really does a phenomenal job."

Shulman said the tapings are non-interrupted except an open and close billboard and a very quick billboard in the halfway point of the show mentioning the sponsor's name. "We just feel the spontaneity is taken away with com-

mercial interruptions. We do however air promos for the concerts throughout the week... I even ad lib them at night. Much of that commercial content tells about the sponsor but also tells why they believe in the concerts and why they are presenting it on WXRT. We've gotten all kinds of phone calls during the week of people trying to find out who's coming up on the shows. And we print about 50,000 cards a month that are placed in retail record outlets, head shops, etc. for our audience to pick up. We get a lot of letters also telling us how much someone enjoyed the concert."

### Fitting The Format

"Concerts," said David Perry of KWST-FM, Los Angeles. "We do as many as we can as long as they fit our format. We did Bruce Springsteen live from the Roxy recently. Some groups like to provide us with tape but mostly our concerts are done live from the location if possible."

"Pretty Things is an example. They were at Santa Monica Civic recently and they handled the taping themselves with their own people. When we get the tape at the station, we'll listen to it... but we run them pretty much as they come to us."

### Promos

"Promos are the main way we promote our concert series. We'll give the advertiser a simple open and close on the actual concert airing, but the promos allow us to go a little more in-depth on the particular advertiser. It's very simple to get an advertiser to buy times on these concerts and if we have enough lead time it means really effective sales."

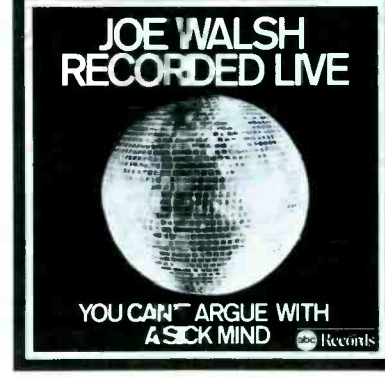
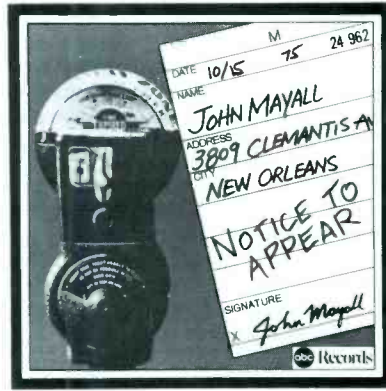
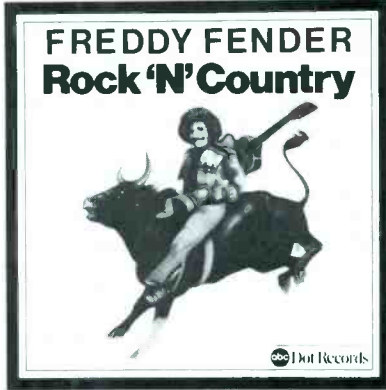
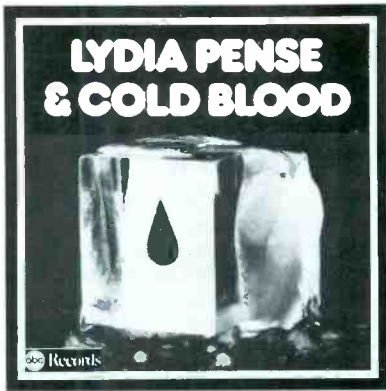
What's the biggest problem of airing concerts? "The technical end," Perry said. "When anything can go. But we've been very lucky and had very few technical fouls. Generally our air staff is available and are at the Roxy or wherever to take care of things well ahead of time. We might even take a receiver down to hear what the final air product sounds like. You'll find people staffed at the concert origination location and also at the station to watch the levels on the actual broadcast. We also use the stereo 15KC lines for broadcast to provide the best possible signal over the air."

Live concerts at these three FM progressives are going well, needless to say. Some are sponsored consistently, some are sustaining, but the end result is something the audience enjoys immensely. It's much work for the station employees, producers, and other agents in the broadcasting end, but the enjoyment and response by the listening public is overwhelming. The artist, the record company, the hall or club, the radio station, and the listener all benefit from these concerts and the work that goes into them must not be left unappreciated by those who are on the listening end. WLIR, KWST, and WXRT are only three examples of many fine stations in the country who air these live, or live-on-tape concerts and they with the rest are to be commended for the fine job they do. If nothing else, it brings back the nostalgia of live spontaneous broadcast that has almost disappeared in block programming of today.

## Peerless To Distribute M.A.I.

NEW YORK — Peerless Vidronics Corp. will handle all manufacturing and marketing for MAI Records, whose first release will be "Baby, Do You Wanna Bump?" by Boney M. The record was a major hit in West Germany, Belgium and Holland, and has just been released in the U.K.





ABC has some hot numbers for you.

NAMES AND ADDRESSES		TEL. NO.
LYDIA PENSE & COLD BLOOD		ABCD-917
DIRK HAMILTON		ABCD-920
FREDDY FENDER		DOSD-2050
JIMMY BUFFETT		ABCD-914
JOHN MAYALL		ABCD-926
MAC GAYDEN		ABCD-927
BUFFY SAINTE MARIE		ABCD-929
RHYTHM HERITAGE		ABCD-934
ISAAC HAYES		ABCD-925
JIM & GINGER		ABCD-938
NEKTAR		PPSD-98016
JOE WALSH		ABCD-932



## Johnnie Taylor: 'Music Is Music' fr 98

came to hear. You have to have the same sound live as when you record. Also I have been doing a lot of television, the talk shows, the music shows, etc. I'm waiting for the day when a prime time music show will be on. If and when they ever do a music show during prime time the networks are going to be very surprised to see who is watching."

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

### Classification Confusing

"The whole classification of records has always confused me. What is a pop record? Who is in the position to say what is pop? When I cut a song it is classified r&b. What makes a pop song? Sales? If you sell enough records it becomes pop. People ask me what kind

of music do I sing. I answer them by saying that I sing what I feel. I see the public breaking down the labels. How do you classify 'Disco Lady'? Is it pop, r&b, rock or just a song that most people enjoy. The younger generation is changing the face of music. If it sounds good, the public should decide. Younger people with new and different ideas will open up the whole thing. People used to call me Johnnie Taylor, the blues wailer. In reality however I'm Johnnie Taylor and I can sing anything. Let the public decide what is good or bad because the people out there will let you know right away what is a hit or a stiff."

## MCA: Scrutiny fr 16

their own warehouses (and called themselves one-stops) solely to qualify for the subdistributor price, to have the goods shipped directly. This has its advantages and its disadvantages for both MCA and the accounts. It would help by eliminating heavy overhead costs in running an operation at the retail end, and would allow for better product flow into the stores. It would also enable an MCA salesman to check store inventory and write an order on the spot. On the negative side, it might lead to less inventory control in the stores, and cause a lot of extra work for MCA salesmen who presently might not visit the individual outlets of a chain store. In the end, it might cost MCA somewhat more money, for extra pickers and shippers and for freight. But it might enable MCA to get their product right into the retail stores, without having to go to the store's headquarters.

The chains that would be favored under this arrangement are the Disc Records/Record Bar/Sam Goody/Wherehouse type stores. Perhaps this will quiet their complaints that the rack jobbers and one-stops got all of the price advantage this time around.

## Elektra Readies 6 LPs For April

LOS ANGELES — Elektra/Asylum Records has six new LPs ready for April release.

"Black Rose," the second Asylum album by John David Souther, was produced in Los Angeles by Peter Asher and features guest musicians including Linda Ronstadt, Joe Walsh, Art

Garfunkel, David Crosby and Donald Byrd, among others.

Steve Goodman's second Asylum album is "Words We Can Dance To," produced by the artist in Chicago. The album features both original songs by the artist and interpretation of other compositions, ranging from country swing to rock'n'roll.

"Greatest Stories — Live" is a specially-priced two-record Elektra set culled from Harry Chapin's successful west coast concerts this past fall, including three new Chapin songs produced in the studio by Paul Leka.

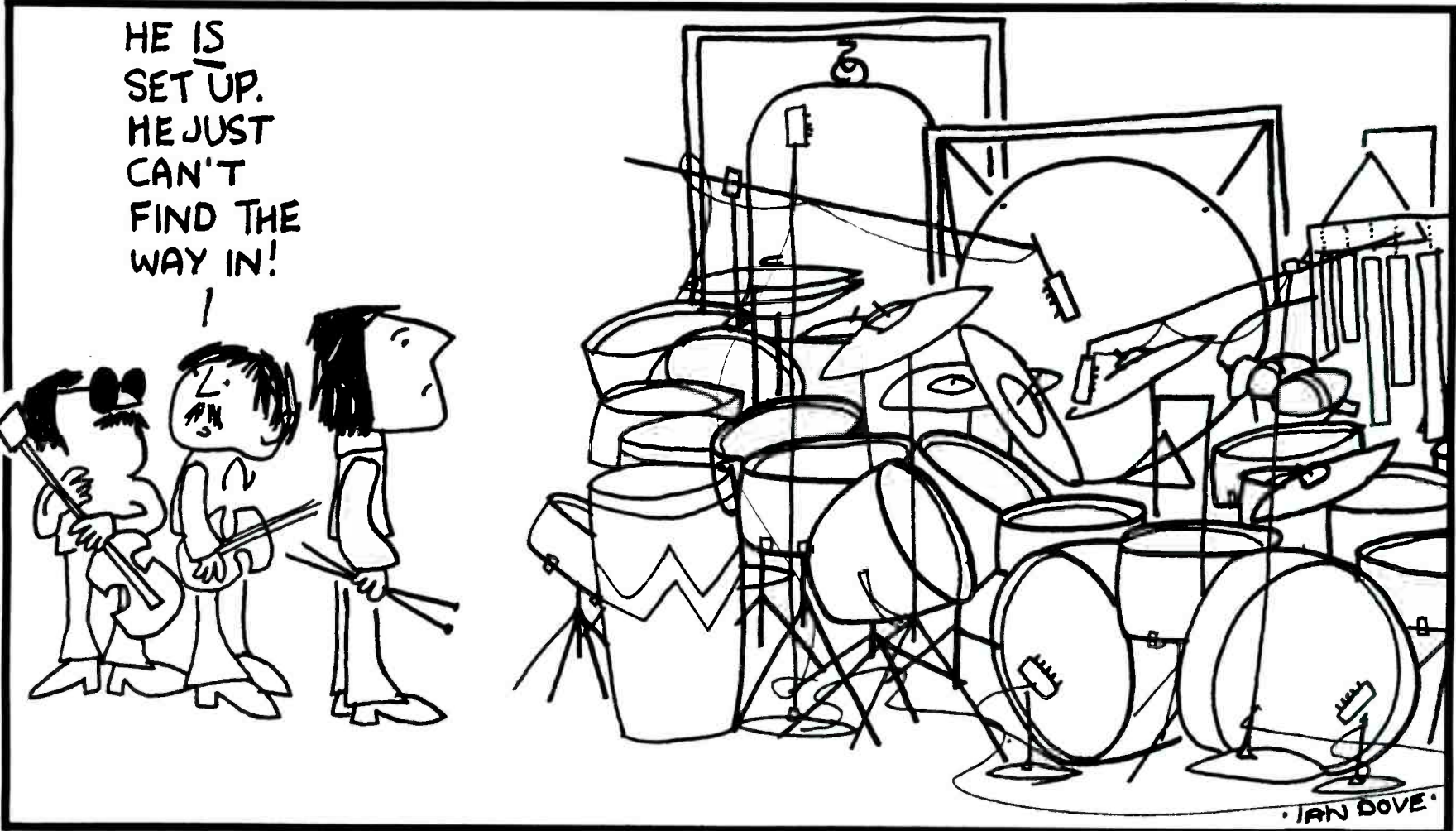
CMA and Grammy award winner Sammi Smith makes her Elektra debut with "As Long As There's A Sunday," produced in Nashville by Jim Malloy, her producer since the inception of Smith's recording career and recently appointed director, country operations, for Elektra/Asylum. In addition to the title single, the album includes songs by Eddie Rabbitt, Even Stevens and Guy Clark, along with three new Smith originals.

"Shandi Sinnamon" is the Asylum debut for the Floridian vocalist. Produced by Snuff Garrett, Sinnamon's first album includes her debut single, "Rainbow In My Heart," along with a new interpretation of the Goffin-King standard, "Will You Still Love Me Tomorrow" and two of the artist's own compositions.

From the Bay Area, The Shakers make their Asylum debut with "Yankee Reggae," produced by Charles Plotkin, vice president, a&r, for Elektra/Asylum. The quintet has recorded both original songs and reggae standards.

## Rich, Rosenberg Part

LOS ANGELES — Charlie Rich and his manager of 15 years, Sy Rosenberg, have terminated their management contract by mutual consent. Rosenberg has moved to Statesville, N.C., where he will be involved with Wendy Hamburger franchises.



IAN DOVE

The Chelsea Records Group

Bids Welcome



To All The Participants

Of The 1976 NARM Convention

## Opryland In Capitol Performance

NASHVILLE — May 1 will be the third time Opryland has performed for President Ford. The event to be held at the Washington Hilton International Ballroom is for the 62nd annual White House Correspondents' Association dinner honoring the President.

Those expected to be in attendance are the President, Mrs. Ford, cabinet members, the Supreme Court, government officials, and other guests of members of the White House Correspondents' Association.

Opryland consists of 14 singers and dancers along with a 12-piece orchestra. They will be performing a Bicentennial musical entitled "Liberty's Song." The production will be choreographed by Carl Jablonski who did the *Time* Network specials from Opryland.

Tennessee Ernie Ford will join in the Washington appearance, performing in a segment called, "The Promised Land." He worked with Opryland earlier in their "Ambassadors In Blue Jeans And Calico" tour of the Soviet Union in '74, on the Fords' 26th Anniversary, and last summer for the State Dinner honoring President and Mrs. Schell of the Federal Republic of Germany.

Prior to the Capitol performance, Opryland's '76 season in Nashville opens April 10 according to Bob Whittaker, Opryland's director of entertainment with two daily shows on the stage of the Grand Ole Opry House.

Opryland is an entertainment property of the National Life and Accident Insurance Company and an affiliate of the NLT Corporation.

## Autry Rides With Republic Records

NASHVILLE — Gene Autry, long remembered as the singing cowboy, and Dave Burgess have formed a long-term agreement to reactivate Republic Rec-



NASHVILLE — Gene Autry with Dave Burgess pacting an agreement for Burgess to head the reactivated Autry record label, Republic Records

ords based in Nashville at 815 South 18th Avenue.

Burgess will be general manager of

the label. He previously handled the management of Singletree Music and Doubietree Productions located at the same address. Burgess has known Autry for twenty-five years. They met when Burgess became the first artist signed by Challenge Records on which he had the hit "Tequila."

Republic is open to all types of music, hoping to showcase new talent as well as presently signing artists Kathy Barnes and her brother Larry Barnes. Preparation is underway for the release of four up-dated Autry albums.

Foreign distribution will be handled by London Records and with IRDA taking care of U.S. distribution. Maggie Lavender Enterprises has been retained as the public relations and publicity agency.

Gene Autry's musical talent has won him such awards as the Nashville Songwriters Association's Hall of Fame, the Country Music Association's Hall of Fame and current membership in Nashville Songwriters Association's board of directors.

## TV First For Miss.

JACKSON, MISS. — J.R. Duniap, president of Show Biz, Inc. of Nashville, has announced that thirteen weekly programs of the nationally syndicated show "Nashville on the Road," will be produced on the Mississippi Gulf Coast beginning in May, 1976. The successful effort to bring the show to the state was put together by the Mississippi Gulf Coast Convention Bureau.

Dr. Robert L. Robinson, executive director of the A&I Board which supervises the state and national advertising program and the Mississippi Film Commission said that this is the first nationally syndicated TV series to be produced in Mississippi.

Co-hosts are Grand Ole Opry members Jim Ed Brown and Jerry Clower. It is produced by Show Biz, Int.

Clower, who is from Yazoo City stated, "I'm as excited about bringing our TV show to my home state as anything that's ever happened in my career. "Nashville On The Road" is a fine family-oriented half-hour of great music, and it'll give us an opportunity to spread the Mississippi story across the country into millions of homes in hundreds of cities in the U.S. I think it'll be a fantastic boost to the state, and I can't wait to get started!"

According to director, Wally Hall, the Convention Bureau will act as the coordinating agency while the production company is on the Mississippi Gulf Coast. The Mississippi Agricultural and Industrial Board and The Harrison County Advertising Advisory Commission have provided funds necessary for the project.

## McCall Speaks For Midland



SHAWNEE MISSION, KANSAS — C.W. McCall, MGM recording artist of "Convoy" fame, will be the official spokesman for Midland cb advertising and promotion. The announcement was made by Midland International president, John W. Lane whose communications division handles a large share of cb sales.

McCall has completed TV and radio commercials scheduled to start in late March on the major networks and has already begun appearing at sales rep meetings in Denver and Cincinnati. He will make several appearances at the Las Vegas PC Show on behalf of the Midland communications division.

## Country Artist Of The Week Connie Smith



Born To Sing — This one single statement sums up Connie Smith. Spinning out of hometown amateur show circuits in Columbus, Ohio into the big time recording and entertainment world, Connie's story is one of "overnight" success.

The man who "discovered" Connie is Bill Anderson. While he was performing in Canton, Ohio he happened to meet Connie, was impressed by her singing and asked her to come to Nashville — which she did. While in Nashville she did a demo tape which the late Hubert Long took to Chet Atkins at RCA. Connie signed with RCA on June 24, 1964. Her first recording, "Once A Day," was recorded by July 16, 1964; it was released the first week of August '64 and in November of '64 "Once A Day" was number one on the national country music charts and stayed there for 2½ months.

Connie's nearly nine years with RCA's producer Bob Ferguson included some 30 albums and single releases such as "Ribbon Of Darkness," "Just One Time," "Louisiana Man," "Where Is My Castle," "Just For What I Am" and since joining Columbia in '72 she has winners with her producer, Ray Baker in releases like "I Never Knew," "I've Got My Baby On My Mind," "Why Don't You Love Me," with her current hit "Til I Kissed You" at #7 in the **Cash Box** country chart.

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

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

Connie records at least one gospel album a year along with her country albums. Some of these are RCA's "Come Along And Walk With Me," "Sunday Morning With Connie Smith And Nat Stuckey" and "Connie Smith Sings Great Sacred Songs." On Columbia she has "God Is Abundant," "Connie Smith Sings Hank Williams Gospel" and "Joy To The World," her first Christmas album.

Connie's regular road work is slightly limited for a while yet while her children are so small, but she is taking a few choice dates a month and she has several overseas trips already scheduled for the near future.

Bill Anderson says "I know for a fact that Connie Smith is a rare talent who can get more out of a song than a writer ever puts into it... heartbreak, sweet sadness, forthrightness, helplessness all come naturally to Connie. Actually you don't have to really listen for it. It comes right out of the speaker into any heart that opens wide enough to let the 'real' things from life come inside. Connie's great gifts are the almost unparalleled naturalness with which she brings forth every word, every note. It's a quality you can never acquire by training... you're born with it."

## Gospel Radio Seminar

NASHVILLE — "Gospel Radio... The New Frontier," is the theme for the fourth annual Gospel Radio Seminar scheduled for May 14-15, at the Airport Hilton in Nashville, the seminar which is sponsored by the Gospel Music Association and chaired by Jim Black, is an opportunity for fellow broadcasters to meet with music industry personnel to exchange ideas to form new dimensions in the field of broadcasting. The workshops will include news, singles, radio personalities, marketing, formats and progres-

sive gospel.

On Saturday evening following the close of the seminar there will be a banquet with entertainment provided by The Singing Christians of Teneha, Texas, Canaan recording artists; Jerry Jordan, MCA artists who charted with "Phone Call From God" last summer; and Lillie Knauls, previously soloist with Edwin Hawkins Singers and currently recording for Paragon.

Registration may be obtained by writing to Gospel Radio Seminar, P.O. Box 912, Nashville, Tennessee 37202.

top country LP's

1	<b>THE OUTLAWS</b> Waylon Jennings/Willie Nelson/ Jessi Colter/Tompall Glaser (RCA APL 1-1321)	1	26	<b>THE WORLD OF CHARLIE RICH</b> (RCA APL 1-1242)	26
2	<b>ELITE HOTEL</b> Emmylou Harris (Reprise MS 2236)	2	27	<b>THE VERY BEST OF RAY STEVENS</b> (Barnaby BR 6018)	19
3	<b>LOVIN' AND LEARNIN'</b> Tanya Tucker (MCA 2167)	3	28	<b>I LOVE YOU BECAUSE</b> Jim Reeves (RCA APL 1-1224A)	28
4	<b>JESSI</b> Jessi Colter (Capitol ST 11477)	4	29	<b>GREATEST HITS VOL. II</b> Tom T. Hall (Mercury SRM 1044)	23
5	<b>ROCK 'N' COUNTRY</b> Freddy Fender (ABC/Dot DOSD 2050)	8	30	<b>ROCKY</b> Dickey Lee (RCA APL 1-1243)	24
6	<b>THE BLIND MAN IN THE BLEACHERS</b> Kenny Starr (MCA 2177)	7	31	<b>RONNIE MILSAP/NIGHT THINGS</b> (RCA APL 1-1223)	30
7	<b>TWITTY</b> Conway Twitty (MCA 2176)	5	32	<b>ARE YOU READY FOR FREDDY</b> Freddy Fender (ABC/Dot DOSD 2044)	31
8	<b>200 YEARS OF COUNTRY MUSIC</b> Sonny James (Columbia KC 34035)	10	33	<b>CHESTER AND LESTER</b> Chet Atkins & Les Paul (RCA APL 1-1167)	41
9	<b>WHEN THE TINGLE BECOMES A CHILL</b> Loretta Lynn (MCA 2179)	13	34	<b>REDHEADED STRANGER</b> Willie Nelson (Columbia PC 33482)	34
10	<b>OVERNIGHT SENSATION</b> Mickey Gilley (Playboy PB 408)	9	35	<b>COME ON OVER</b> Olivia Newton-John (MCA 2186)	42
11	<b>LOVE PUT A SONG IN MY HEART</b> Johnny Rodriguez (Mercury SRM 1-1057)	6	36	<b>SOMEBODY LOVES YOU</b> Crystal Gayle (United Artists LA 543G)	33
12	<b>SOMETIMES</b> Bill Anderson & Mary Lou Turner (MCA 2182)	16	37	<b>THE BEST OF THE STATLER BROTHERS</b> (Mercury SRM 1-1037)	35
13	<b>BLACK BEAR ROAD</b> C.W. McCall (MGM 5008)	11	38	<b>HANK WILLIAMS JR. &amp; FRIENDS</b> (MGM M3G 5009)	36
14	<b>STIPPIN' OUT</b> Gary Stewart (RCA APL 1-1225)	15	39	<b>GREATEST HITS</b> Don Williams (ABC/Dot DOSD 2036)	39
15	<b>EASY AS PIE</b> Billy "Crash" Craddock (ABC/Dot DOSD 2040)	18	40	<b>THE SHEIK OF CHICAGO</b> Joe Stampley (Epic KE 34036)	45
16	<b>THE HAPPINESS OF HAVING YOU</b> Charley Pride (RCA APL 1-1241)	12	41	<b>ODD MAN IN</b> Jerry Lee Lewis (Mercury SRM 1-1064)	38
17	<b>JASON'S FARM</b> Cal Smith (MCA 2172)	21	42	<b>THE SWEETEST THING</b> Dottsy (RCA APL 1-1358)	46
18	<b>IT'S ALL IN THE MOVIES</b> Merle Haggard (Capitol ST 11483)	29	43	<b>THE BATTLE</b> George Jones (Epic KE 34034)	49
19	<b>THE WHITE KNIGHT</b> Cledus Maggard & The Citizen's Band (Mercury SRM 1-1072)	22	44	<b>'TIL I CAN MAKE IT ON MY OWN</b> Tammy Wynette (Epic KE 34075)	50
20	<b>NARVEL THE MARVEL</b> Narvel Felts (ABC/Dot DOSD 2033)	27	45	<b>SWANS AGAINST THE SUN</b> Michael Murphey (Epic PE 33851)	40
21	<b>PRISONER IN DISGUISE</b> Linda Ronstadt (Asylum 7E 1045)	14	46	<b>HANK WILLIAMS, YOU WROTE MY LIFE</b> Moe Bandy (Columbia KD 3409)	36
22	<b>WHAT CAN YOU DO TO ME NOW</b> Willie Nelson (RCA APL 1-1234)	17	47	<b>BLACKBIRD</b> Stoney Edwards (Capitol ST 11499)	—
23	<b>THE GREAT TOMPALL AND HIS OUTLAW BAND</b> (MGM M3G-5014)	32	48	<b>WINDSONG</b> John Denver (RCA APL 1-1183)	48
24	<b>RAY GRIFF</b> (Capitol ST 11486)	25	49	<b>TEXAS COUNTRY</b> Various Artists (U.A. LA 574 H2)	—
25	<b>COUNTRY WILLIE</b> Willie Nelson (United Artists LA 510-G)	20	50	<b>RHINESTONE COWBOY</b> Glen Campbell (Capitol SW 11430)	43

Country Singles — Active Extras

**That's What Made Me Love You**  
Bill Anderson & Mary Lou Turner (MCA)

**There Won't Be No Country Music**  
C.W. McCall (MGM)

**Forever Lover**  
Mac Davis (Columbia)

**BonSoir Blues**  
Flying Burrito Bros. (Columbia)

**Ashes Of Love**  
Jody Miller (Epic)

**The Last Letter**  
Willie Nelson (United Artists)

**Ask Any Cheater Who Knows**  
Freddy Weiler (Columbia)

**Walk Softly**  
Billy "Crash" Craddock (ABC/Dot)

**Sweet Dreams**  
Troy Seals (Columbia)

**Nothin' Takes The Place Of You**  
Asleep At The Wheel (Capitol)

**Stranger**  
Johnny Duncan (Columbia)

**Get Ready, Here I Come**  
Don Gibson & Sue Thompson (Hickory)

**Yesterday Just Passed My Way Again**  
Don Everly (Hickory)

**I've Got A Friend**  
Warner Mack (MCA)

**Colorado Call**  
Shad O'Shea (Fraternity)

**Mr. Doodles**  
Donna Fargo (Warner Bros.)

**I'm Knee Deep In Loving You**  
Jim Mundy (ABC/Dot)

**Words In Your Eyes**  
Phil Everly (Pye)

**High And Wild**  
Earl Conley (GRT)

**Take It To The Limit**  
The Eagles (Capricorn)

**Johnny Orphan**  
Randy Barlow (Gazelle)

**Let The Big Wheels Roll**  
Sarah Johns (RCA)

**You Oughta Be Against The Law**  
Rex Kramer (Columbia)

**Sweet Sorrow**  
Jeanne Pruett (MCA)

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

INSTANT  
Sales & Requests  
Where Played

WEBB PIERCE  
'I've Got Leaving On My Mind'

PL-136

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## RCA Launches 'New Country' Promo

LOS ANGELES — Dave Wheeler, national country sales manager for RCA Records, has announced the launching of a spring country promotion, called "Discover A New Country," which will run through April 30, and will include massive advertising, merchandising and promotional campaigns.

Recently released albums featured in the promotion are: Chet Atkins and Les Paul's "Chester & Lester," "The Outlaws" with Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser, Ronnie Milsap's "Night Things," Dot'sy's "The Sweetest Thing," Charley Pride's "The Happiness Of Having You," Gary Stewart's "Steppin' Out," Danny Davis' "Country Gold," Elvis Presley's "A Legendary Performer, Vol. 2," and Jim Reeves' "I Love You Because."

The "Discover A New Country" program also will spotlight these top selling albums from the country catalog: Bobby Bare's "Lullabys, Legends And Lies," Eddy Arnold, "The Best Of," Floyd Cramer's "Cramer Country," Waylon's "Dreaming My Dreams," Ronnie Milsap's "A Legend In My Time," Dolly Parton's "The Best Of," a three-record special collection "Great Country Hits Of The Year," and a two-record special collection "Stars Of The Grand Ole Opry."

## The UN Goes To Tenn.

NASHVILLE — Gov. Ray Blanton has extended invitations to all 144 permanent representatives to the United Nations to attend Nashville events June 7 in honor of the UN and its secretary general, Kurt Waldheim. The United Nations Association of the USA is coordinating the visit with the governor's statewide committee which is headed by

Edward G. Nelson, president of Nashville's Commerce Union Bank.

Highlights of the event will be a visit to the Grand Ole Opry and a forum at Vanderbilt University where secretary general Waldheim will speak.

Governor Blanton stated, "We are honored to have the opportunity to bring the world to Tennessee and show Tennessee to the world."



**DISCUSS PROPOSED U.N. VISIT** — Talking with Gov. Ray Blanton about plans for the proposed United Nations visit to Nashville are (l to r) Ed Nelson, president of Nashville's Commerce Union Bank, Gerald Wagner, special representative of the U.N., and William C. Weaver, chairman of the board of the National Life and Accident Insurance Co., parent company of Opryland, USA.

## additions to country playlist

**WBAM — MONTGOMERY**  
After A: The Good Is Gone — Conway Twitty — MCA  
I'm Knee Deep In Loving You — Jim Mundy — ABC/Dot

For The Heart — Elvis Presley — RCA  
Nothin' Takes The Place Of You — Asleep At The Wheel — Capitol  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
Don't Pull Your Love — Glen Campbell — Capitol

**WJJD — CHICAGO**  
After A: The Good Is Gone — Conway Twitty — MCA  
Don't Pull Your Love — Glen Campbell — Capitol  
Play The Saddest Song On The Jukebox — Carmo Taylor — United Artists

Mental Revenge — Mei Tiliis — MGM  
I'll Get Over Loving You — Crystal Gayle — United Artists  
That's What Made Me Love You — Bill Anderson & Mary Lou Turner — MCA

**WXCL — PEORIA**  
After A: The Good Is Gone — Conway Twitty — MCA  
The Littlest Cowboy — Ed Bruce — UA  
Mental Revenge — Mei Tiliis — MGM  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
Loney Tear Drops — Navel Felts — ABC/Dot  
It's So Easy Loving You — Tibor Bros. — Arista  
Knee Deep In Love — Jim Mundy — ABC/Dot  
I'll Get Over Loving You — Crystal Gayle — UA  
Mr. Doodles — Donna Fargo — WB

**KMAK — FRESNO**  
My Eyes Can Only See As Far As You — Charley Pride — RCA  
Someone's With Your Wife Tonight — Bobby Borchers — Playboy

Without Your Love (Mr. Jordan) — Charlie Ross — Big Tree  
Tonight I'll Face The Man — Kenny Starr — MCA  
Looking For Space — John Denver — RCA  
Extra To 33 — As Long As There's A Sunday — Sammy Smith

Extra To 34 — Together Again — Emmylou Harris  
22 To 16 — I'm So Lonesome I Could Cry — Terry Bradshaw  
20 To 14 — The Call — Anne Murray

26 To 20 — All The King's Horses — Lynn Anderson  
28 To 22 — Devil In Your Kisses — Mei Street  
30 To 25 — What I've Got In Mind — Billie Jo Spears  
32 To 26 — Lone Star Beer And Bob Willis Music — Red Steagall  
37 To 31 — The Feminine Touch — Johnny Paycheck

**WVOJ — JACKSONVILLE**  
You've Got To Stop Hurting Me — Don Gibson — Hickory  
A Satisfied Mind — Bob Luman — Epic  
The Winner — Bobby Bare — RCA

For The Heart — Elvis Presley — RCA  
Sweet Sorrow — Jeanne Pruett — MCA  
After A: The Good Is Gone — Conway Twitty — MCA  
Since I Met You Baby — Jeannie Seely — MCA  
Ask Any Cheater Who Knows — Freddy Wheeler — Columbia

If Anyone Ought To Know — Leona Williams — MCA  
Ashes Of Love — Jody Miller — Epic  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
What Goes On When The Sun Goes Down — Ronnie Milsap — RCA

Without Your Love (Mr. Jordan) — Charlie Ross — Big Tree  
I Wanna Live — Eddy Raven — ABC/Dot

**KGBS — LOS ANGELES**  
Red, White And Blue — Loretta Lynn — MCA  
For The Heart — Elvis Presley — RCA  
Since I Met You Baby — Jeannie Seely — MCA  
I Love A Beautiful Guy — Connie Cato — Capitol  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
There Won't Be No Country Music — C.W. McCall — Polydor

Mental Revenge — Mei Tiliis — MGM  
Don't Pull Your Love — Glen Campbell — Capitol  
Let Me Be Your Friend — Mack White  
Without Your Love (Mr. Jordan) — Charlie Ross — Big Tree

**WUNI — MOBILE**  
What Goes On When The Sun Goes Down — Ronnie Milsap — RCA  
Sheik Of Chicago — Joe Stampley — Epic  
A Mansion On The Hill — Michael Murphey — Epic  
Someone's With Your Wife Tonight, Mister — Bobby Borchers — Playboy  
There Won't Be No Country Music — C.W. McCall — MGM  
Sweet Dreams — Troy Seals — Columbia

**WMC — MEMPHIS**  
After A: The Good Is Gone — Conway Twitty — MCA  
That's What Made Me Love You — Bill Anderson & Mary Lou Turner — MCA  
The Winner — Bobby Bare — RCA  
The Littlest Cowboy Rides Again — Ed Bruce — United Artists  
Mental Revenge — Mei Tiliis — MGM  
The Last Letter — Willie Nelson — United Artists  
Sun Comin' Up I Nat Stuckey — MCA

## country radio active

### most added singles

Listed below are new releases that were most added to key country radio stations around the U.S. This is not a sales chart.

1. After All The Good Is Gone — Conway Twitty — MCA
2. I'll Get Over You — Crystal Gayle — United Artists
3. Walk Softly — Billy "Crash" Craddock — ABC/Dot
4. Mr. Doodles — Donna Fargo — Warner Brothers
5. For The Heart — Elvis Presley — RCA
6. What Goes On When The Sun Goes Down — Ronnie Milsap — RCA
7. There Won't Be No Country Music — C.W. McCall — MGM
8. What I've Got In Mind — Billie Jo Spears — United Artists
9. Come On Over — Olivia Newton-John — MCA
10. Don't Pull Your Love — Glen Campbell — Capitol

### most active singles

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

1. Together Again — Emmylou Harris — Reprise
2. I Couldn't Be Me Without You — Johnny Rodriguez — Mercury
3. Drinkin' My Baby (Off My Mind) — Eddie Rabbit — Elektra
4. The Prison Song — Sonny James — Columbia
5. You'll Lose A Good Thing — Freddy Fender — ABC/Dot
6. Come On Over — Olivia Newton-John — MCA
7. Let Your Love Flow — Bellamy Brothers — Warner Brothers
8. You Could Know As Much About A Stranger — Gene Watson — Capitol
9. 'Til I Can Make It On My Own — Tammy Wynette — Epic
10. Sun Comin' Up — Nat Stuckey — MCA

**KFDI — WICHITA**  
Your Wanting Me Is Gone — Vernon Oxford — RCA  
Shake 'Em Up — George Kent — Shannon  
It's So Good — O.B. McClinton — Mercury  
Mental Revenge — Mei Tiliis — MGM  
What Goes On When The Sun Goes Down — Ronnie Milsap — RCA

15 To 8 — You Are The Song — Freddie Hart  
23 To 14 — Till I Kissed You — Connie Smith  
25 To 19 — Till The Rivers All Run Dry — Don Williams  
28 To 20 — Play The Saddest Song — Carmo Taylor  
29 To 21 — 'Til I Can Make It On My Own — Tammy Wynette

31 To 25 — To Show You That I Love You — Brian Cousins  
35 To 29 — I Love You Because — Jim Reeves  
37 To 32 — What A Night — David Houston  
40 To 34 — Let Me Be Your Friend — Mack White

**KENR — HOUSTON**  
There Won't Be No Country Music — C.W. McCall — MGM  
Colorado Call — Shad O'Shea — Fraternity  
I'm Knee Deep In Loving You — Jim Mundy — ABC/Dot  
That's What Made Me Love You — Bill Anderson & Mary Lou Turner — MCA

Walk Softly — Billy "Crash" Craddock — ABC/Dot  
Sweet Dreams — Troy Seals — Columbia  
Stranger — Johnny Duncan — Columbia  
Come On Over — Olivia Newton-John — MCA  
I Can't Quit Cheatin' On You — Mundo Earwood — Epic

Angels, Roses And Rain — Dickey Lee — RCA  
What Goes On When The Sun Goes Down — Ronnie Milsap — RCA  
Without Your Love (Mr. Jordan) — Charlie Ross — Big Tree

## Arbor To Monument

NASHVILLE — Monument Records president Fred Foster has announced the signing of California-based progressive country band, Brush Arbor to the label. The release of their first LP and single will be scheduled soon and a nationwide tour is in the works. Brush Arbor perform regularly at the Golden Nugget casino in Las Vegas.

## country roundup

While MCA artist **Tanya Tucker** was in Los Angeles she taped several television shows. The "Hollywood Squares," "Midnight Special" and "The Tony Oriando Show" have met air dates early this month with "The Dinah Shore Show" set for March 26 and "American Bandstand" on March 27. On all but "Hollywood Squares," Tanya performed her hit single "Don't Believe My Heart Can Stand Another You" and her next single "You've Got Me To Hold On To".... It's lucky 13 for **Brenda Lee** who will tour the Far East for the 13th consecutive year beginning this May 22. Brenda's latest single on MCA Records is "Find Yourself Another Puppet"....

"The Good Night Special" — that's the name of **Little David Wilkins'** first full time group featuring **Jody Johnson** on lead guitar, **Tim Marshall** on bass guitar and

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**KAYO — SEATTLE**  
Junkfood Junkie — Larry Groce — Warner Brothers  
Looking For Space — John Denver — RCA  
Ashes Of Love — Jody Miller — Epic  
The Winner — Bobby Bare — RCA  
Paloma Blanca — George Baker Selection — Warner Brothers  
What A Night — David Houston — Epic

**WWOK — MIAMI**  
One Piece At A Time — Johnny Cash — Columbia  
Mr. Doodles — Donna Fargo — Warner Brothers  
What Goes On When The Sun Goes Down — Donna Fargo — Warner Brothers  
Play The Saddest Song On The Jukebox — Carmo Taylor — Elektra

Rocking In Rosaie's Boat — Nick Nixon — Mercury  
After A: The Good Is Gone — Conway Twitty — MCA  
I'll Get Over You — Crystal Gayle — United Artists

**WRCP — PHILADELPHIA**  
Hey Lucky Lady — Dolly Parton — RCA  
Looking For Space — John Denver — RCA  
Come On Over — Olivia Newton-John — MCA  
What I've Got In Mind — Billie Jo Spears — UMA  
Tonight I'll Face The Man (Who Made It Happen) — Kenny Starr — MCA

Someone's With Your Wife Tonight, Mister — Bobby Borchers — Playboy  
My Eyes Can See Only As Far As You — Charley Pride — RCA

**WAME — CHARLOTTE, N.C.**  
For The Heart — Elvis Presley — RCA  
What I've Got In Mind — Billie Jo Spears — United Artists  
Lone Star Beer And Bob Willis Music — Red Steagall — ABC/Dot

All The King's Horses — Lynn Anderson — Columbia  
She Is — Cal Smith — Hickory  
Come On Over — Olivia Newton-John — MCA  
There Won't Be No Country Music — C.W. McCall — MGM

After A: The Good Is Gone — Conway Twitty — MCA  
**KBOX — DALLAS**  
I'm So Lonesome I Could Cry — Terry Bradshaw — Mercury

If I Let Her Come In — Ray Griff — Capitol  
There Won't Be No More Country Music — C.W. McCall — MGM  
Sun Comin' Up — Nat Stuckey — MCA

All The King's Horses — Lynn Anderson — Columbia  
The Devil In Your Kisses — Mei Street — GRT  
Sweet Dreams — Troy Seals — Columbia  
Someone's With Your Wife Tonight, Mister — Bobby Borchers — Playboy

**KCKN — KANSAS CITY**  
There Won't Be No Country Music — C.W. McCall — MGM  
That's What Made Me Love You — Bill Anderson & Mary Lou Turner — MCA

That's All She Wrote — Ray Price — ABC/Dot  
Mr. Doodles — Donna Fargo — Warner Brothers  
Some Days Are Diamonds — Dick Feller — Elektra  
God Bless America Again — Tex Ritter — Capitol  
Nothin' Takes The Place Of You — Asleep At The Wheel — Capitol

Yesterday Just Passed My Way Again — Don Everly — Hickory  
This Is My Love Song — Sally June Hart — Buddah  
**KLAC — LOS ANGELES**  
Play The Saddest Song — Carmo Taylor — Elektra  
Mansion On The Hill — Michael Murphey — Epic  
I Ain't Got Nobody — De Reeves — UA

What Goes On When The Sun Goes Down — Ronnie Milsap — RCA  
The Littlest Cowboy — Ed Bruce — UA  
Don't Let The Girls All Get Prettier — Mickey Gilley — Playboy

13 To 8 — You'll Lose A Good Thing — Freddy Fender  
24 To 19 — Back In The Saddle Again — Sonny James  
48 To 34 — Without Your Love (Mr. Jordan) — Charlie Ross

46 To 35 — Together Again — Emmylou Harris  
42 To 36 — I Just Got A Feeling — La Costa  
55 To 37 — The Call — Anne Murray  
54 To 38 — The Door I Used To Close — Roy Head  
53 To 44 — Come On Over — Olivia Newton-John  
56 To 49 — Lone Star Beer And Bob Willis Music — Red Steagall

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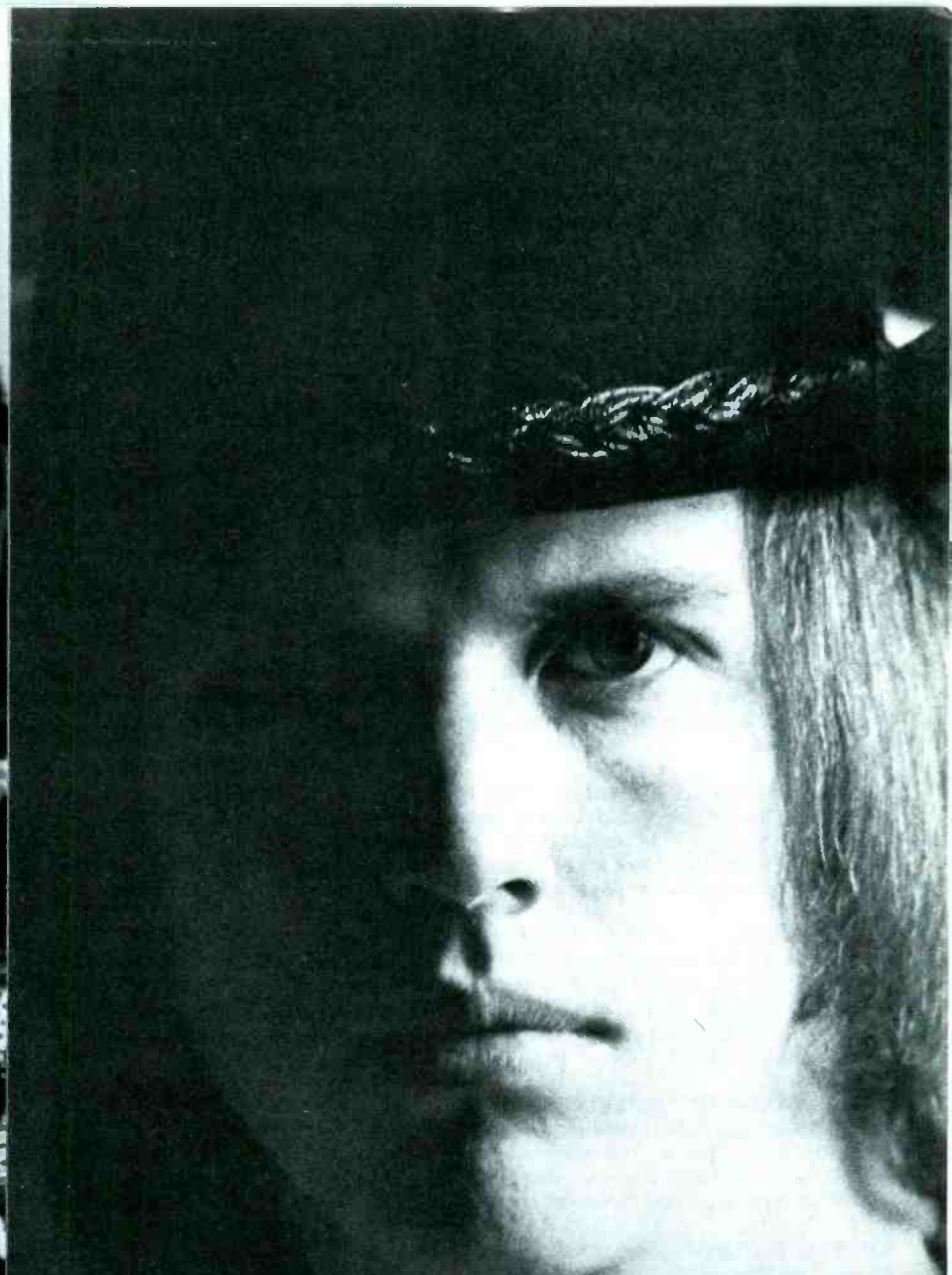


# CAL SMITH HUNDERSSTORMS

His Single Still Riding High

MCA-40517

MCA RECORDS



# KENNY STARR TONIGHT I'LL FACE THE MAN

Another Hit Single From "The Blind Man In The Bleachers" Album

MCA-40524

MCA RECORDS

**CONWAY TWITTY (MCA 40534)**

**After All The Good Is Gone** (2:56) (Twitty Bird — BMI) (Conway Twitty)  
Verrry-biuesy blue country, and Conway pours it out with tremendous emotion. The whining steel and organ sounds in the background emphasize the hurting words even more. A terrific recording. Flip: No info. available.

**BILLY "CRASH" CRADDOCK (ABC/Dot DOA 17619)**

**Walk Softly** (3:02) (Warner/Tamerlane/Van McCoy — BMI) (V. McCoy)  
From the album "Easy As Pie," "Crash" comes across "smooth as silk" on this love ballad, proving he's equally at home with this type song as he is with country/rock. With excellent production by Ron Chancey, "Walk Softly" should make giant steps on the charts. Flip: No info. available.

**JEANNIE SEELY (MCA 40528)**

**Since I Met You Boy** (2:20) (Tree — BMI) (J.R. Cochran, Cliff Cochran)  
Jeannie sings about reaching the ultimate in life "Since I Met You Boy," and tells "how sweet it is" in this up-tempo Cochran tune . . . and, produced by Walter Haynes, ultimate charting is predicted. Flip: No info. available.

**MAC DAVIS (Columbia 3-10304)**

**Forever Lovers** (3:42) (Tree — BMI) (S. Whipple)  
A very beautiful love ballad. Can a song with tragic content in the lyric still be beautiful . . . this one can, and the artist tells the story with tender emotions. A super recorded performance and, an unforgettable one by the talented Mac Davis. Flip: No info. available.

**BARBARA FAIRCHILD (Columbia 3-10314)**

**Under Your Spell Again** (3:32) (Central Songs — BMI) (D. Rhodes, B. Owens)  
An exceptionally fine ballad with an exceptionally fine vocalist . . . Barbara Fairchild delivers this one with extreme ease and, produced by Billy Sherrill with excellent string arrangement, watch for top charting. Flip: No info. available.

**DONNA FARGO (Warner Bros. WBS 8186)**

**Mr. Doodles** (2:46) (Prima-Donna — BMI) (Donna Fargo)  
Taken from her album, "On The Move," Donna "moves" through her self-penned song in the typical Fargo fashion. It's a clever lyric about a phone call from Mrs. Doodles to Mr. Doodles . . . and even the listener wants Mr. Doodles to hurry home. Flip: No info. available.

**NARVEL FELTS (ABC/Dot DOA 17620)**

**Lonely Teardrops** (2:56) (Merrimac — BMI) (B. Gordy Jr., T. Cario)  
From the LP, "Narvel The Marvel," Narvel, "the stylist" belts "Lonely Teardrops" marvelously, and with a fine musical production, Narvel's teardrops should stop and he certainly shouldn't be lonely for chart action on this one. Flip: No info. available.

**CRYSTAL GAYLE (United Artists UA-XW 781-Y)**

**I'll Get Over You** (3:12) (Pulleystone — ASCAP) (R. Leigh)  
From The LP, "Somebody Loves You," Crystal makes it "clear" that "I'll Get Over You." Produced by Allen Reynolds, it moves right along with a steady, swingin' beat and, with airplay already heavy, it should see swift charting. Flip: No info. available.

**JIM MUNDY (ABC/Dot DOA 17617)**

**I'm Knee Deep In Loving You** (2:27) (Tree — BMI) (Sonny Throckmorton)  
Jim Mundy convinces the listener he's more than "knee deep" in this song. He gets into it all the way. With a good country hand-clapping beat and fine musical arrangement, requests should be heavy and charting certain. Flip: No info. available.

**JACK BLANCHARD AND MISTY MORGAN (Epic 8-50205)**

**Motel Time** (3:05) (Hall-Clement — BMI) (Blanchard, Morgan)  
Three minutes of listening pleasure with a cute and catchy tune by Jack and Misty . . . "it's 3 a.m. . . . one more beer . . . then, motel time" . . . try it, you'll like it! Flip: No info. available.

**DORSEY BURNETTE (Melodyland ME 6031F)**

**Ain't No Heartbreak** (3:11) (Brother Karl's — BMI) (D. Burnette, S. Stone)  
A super choice of material for the strong Dorsey Burnette vocal style. With a good country beat, Dorsey says there 'ain't no heartbreak . . . just a whole lotta woman on his mind." This is a good one for box play, and requests could be heavy. Flip: No info. available.

**SHIRLEY CADDELL (Capitol P 4233)**

**Sing Sweet Song Bird** (2:43) (Music City — ASCAP) (Don Delaney)  
Shirley delivers a happy, cheerful vocal on this delightful Delaney tune, and the listener predicts we'll be hearing more from this "sweet songbird." Produced by Grady Martin, it could be a healthy charter. Flip: No info. available.

**TEX RITTER (Capitol P4239)**

**May God Bless America Again** (3:04) (Return — BMI) (B. Hawkins, B. Bare)  
A tribute to America . . . from a great American . . . the deep-tone qualities of Tex Ritter on this vocal, with recitation intermingled, has a definite influence as he sings the praises of our America. Flip: No info. available.

**JOE DOUGLAS (Monument ZS8-8686)**

**The Devil Brought You In Here (But I'm Gonna Take You Home)** (First Generation — BMI) (Larry Gatlin)  
Joe swings into this uptempo, full-o-fiddle number . . . says he likes what he sees and would like to take it home. . . . We like what we hear, and produced by Grady Martin, it's a good one for the jukeboxes. Flip: No info. available.

**BILLY GRAMMER (Monument ZS8-8685)**

**That's Life** (Combine — BMI) (Billy Grammer, Bobby Rose, Dennis Beam)  
Billy Grammer sings of the sorrows and sadness of everyday life. Produced by Fred Foster, it will relate to many listeners and should draw heavy requests Flip: No info. available.

**PEOPLE PUT TO MUSIC — Freddie Hart and The Heartbeats — Capitol ST 11504**

In Freddie's own words, "My music is nothing more than real people put to a melody" . . . "People Put To Music" contains words and music men and women will hear and feel to be "their song," a story of "their lives." From the softness of "While The Feeling's Good" to the opposite sound of "New York Joe and Red Neck Tennessee," Freddie sings from his "Hart" and it shows. Other selections: "She'll Throw Stones At You," "Love Makes It All Aright," "Divorce Is Hell To Pay," "What's Left Of My Mind," "Try My Love For Size," "I Can Almost See Houston From Here," "I Love You, I Just Don't Like You" and "Your Place Or Mine."



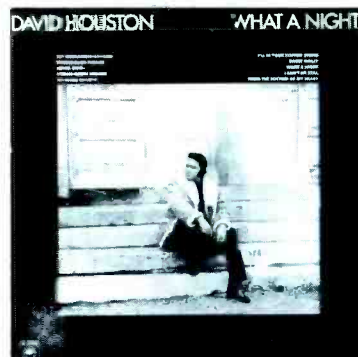
**WILL YOU LOVE ME TOMORROW — Jody Miller — Epic KE 33934**

Jody Miller shows her capability of conveying the emotional tinge the song requires. She has the singing ability to capture the flavor of any song and put it in its proper perspective by soothing the subtle areas and glossing the strong points. Jody proves her musical maturity with the following selections on this delightful LP: "Will You Love Me Tomorrow," "Love, You Never Had It So Good," "A Thing Called Sadness," "The Man From Bowling Green," "Don't Take It Away," "She Calls Me 'Baby,'" "Take Time To Know Him," "Let Your Fingers Do The Talking," "Every Time You Touch Me (I Get High)" and "Ashes Of Love."



**WHAT A NIGHT — David Houston — Epic KE 3394**

"What A Night" . . . What an album! A well-rounded, completely-balanced selection of song material for the unique, multi-range vocal style of David Houston. With entertaining lyrical forays from Houston, each song gets full support musically and flows freely and evenly from the first track, "What A Night" through the finale, "The Hand Of Love." Other selections "I Can't Sit Still," "From The Bottom Of My Heart," "I'll Be Your Stepping Stone," "Sweet Molly," "The Woman On My Mind," "Hasta Luego," "Me And Susan Wright" and "The Old Blind Fiddler."



**ON THE MOVE — Donna Fargo — Warner Bros. BS 2926**

With the famous feminine Fargo flair so unique in Donna's vocal style, the artist definitely is "On The Move," and each selection goes in the right direction. Always brilliant when singing her self-penned songs, Donna wrote (or co-wrote) eight of the ten tunes heard here. Produced by Stan Silver, selections are: "Mr. Doodles," "Song With No Music," "I've Loved You All Of The Way," "Southern Lady," "If You Can't Love All Of Me," "(I Wanna) Sing For My Supper," "Patches," "Country Girl," "Nothing Good Comes Easy" and "One Of God's Children."



**LONGHAIRD REDNECK — David Allan Coe — Columbia KC 33916**

The "Mysterious Rhinestone Cowboy" leaves no stinging cactus unturned to bring full-force musical impact to his own song creations. The result has our stamp of approval as an entertaining brand of an uncluttered recorded musical performance by David Allan Coe. Selections: "Longhaired Redneck," "When She's Got Me (Where She Wants Me)," "Revenge," "Texas Lullaby," "Living On The Run," "Family Reunion," "Rock & Roll Holiday," "Free Born Rambling Man," "Spotlight" and "Dakota The Dancing Bear, Part II."



**THIS LIFE OF MINE — Roy Drusky — Capitol ST 11399**

"This Life Of Mine" is a musical portrait of the singing style of Roy Drusky. From the Cat Stevens tune, "Wild World" to the self-penned "Never Before," or "If I Could Paint The World," the popular country recording artist creates a colorful album in many hues to create a picture of totally listenable country music. Produced by Audie Ashworth, selections are: "Sunrise," "Play Me A Little Traveling Music," "The Battle For Daddy's Soul," "Halfway To Paradise," "All I Want," "When My Room Gets Dark Again," "This Life Of Mine," "You're My Home."





# CASH BOX TOP 100 COUNTRY

March 27, 1976

1	ANGELS, ROSES AND RAIN Dickey Lee (RCA PB 10543)	3/20	2	QUEEN OF THE STARLIGHT BALLROOM David Willis (Epic 8-50188)	3/20	68	WHAT GOES ON WHEN THE SUN GOES DOWN Ronnie Milsap (RCA JH 10593)	3/20
2	TILL THE RIVERS ALL RUN DRY Don Williams (ABC/Dot DOA 17604)	3	38	SUN COMIN' UP Nat Stuckey (MCA 40519)	42	69	I CAN'T QUIT CHEATIN' ON YOU Mundo Earwood (Epic 8-50185)	82
3	IF I HAD TO DO IT ALL OVER AGAIN Roy Clark (ABC/Dot DOA 17605)	6	39	STRAWBERRY CAKE Johnny Cash (Columbia 3-10279)	44	70	MENTAL REVENGE Mel Tillis (MGM M 14846)	
4	YOU ARE THE SONG Freddie Hart (Capitol P4210)	8	40	THE FEMININE TOUCH Johnny Paycheck (Epic 8-50193)	55	71	TONIGHT I'LL FACE THE MAN (WHO MADE IT HAPPEN) Kenny Starr (MCA 40524)	83
5	BROKEN LADY Larry Gatlin (Monument 8-8680)	5	41	WHAT I'VE GOT IN MIND Billie Joe Spears (United Artists UA XW 764-Y)	59	72	I'VE GOT LEAVING ON MY MIND Webb Pierce (Plantation PL 136)	87
6	FASTER HORSES Tom T. Hall (Mercury 73755)	1	42	WHAT A NIGHT David Houston (Epic 8-50186)	49	73	LET YOUR LOVE FLOW Beverly Sills (Warner Bros./Curb 8169)	84
7	('TIL) I KISSED YOU Connie Smith (Columbia 3-10277)	9	43	WITHOUT YOUR LOVE (MR. JORDAN) Charlie Ross (Big Tree 16056)	45	74	DOG TIRED OF CATTIN' AROUND Shylo (Columbia 3-10267)	75
8	YOU'LL LOSE A GOOD THING Freddie Fender (ABC/Dot DOA 17607)	15	44	I AIN'T GOT NOBODY Del Reeves (United Artists UA XW 760-Y)	48	75	I'M IN LOVE WITH MY PET ROCK Al Bott (CinKay 102)	77
9	IF I LET HER COME IN Ray Griff (Capitol P4208)	18	45	DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS TONIGHT) Jerry Lee Lewis (Mercury 73763)	47	76	LOVE ISN'T LOVE (TILL YOU GIVE IT AWAY) Eddy Bailes (CinKay 101)	78
10	REMEMBER ME Willie Nelson (Columbia 3-10275)	10	46	PLAY THE SADDEST SONG ON THE JUKEBOX Carmelo Taylor (Elektra 45299)	50	77	SHEIK OF CHICAGO Joe Stampley (Epic 8-50199)	79
11	'TIL I CAN MAKE IT ON MY OWN Tammy Wynette (Epic 8-50196)	24	47	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Tanya Tucker (MCA 40497)	40	78	TO SHOW YOU THAT I LOVE YOU Brian Collins (ABC/Dot DOA 17613)	80
12	THE PRISON SONG/BACK IN THE SADDLE AGAIN Sonny James (Columbia 3-10276)	17	48	TOGETHER AGAIN Emmylou Harris (Reprise RPS 1346)	61	79	LOOKING FOR SPACE John Denver (RCA JH 10586)	81
13	STANDING ROOM ONLY Barbara Mandrell (ABC/Dot DOA 17601)	4	49	HEY, LUCKY LADY Dolly Parton (RCA JH 10564)	62	80	THE WINNER Bobby Bare (RCA JH 10556)	85
14	GOOD HEARTED WOMAN Waylon Jennings & Willie Nelson (RCA JH 10529)	14	50	A MANSION ON THE HILL Michael Murphey (Epic 8-50184)	51	81	SNAP, CRACKLE AND POP Johnny Carver (ABC/Dot DOA 17614)	94
15	THE BATTLE George Jones (Epic 8-50187)	22	51	LONE STAR BEER AND BOB WILLS MUSIC Red Steagall (ABC/Dot DOA 17610)	60	82	YOU'VE GOT TO STOP HURTING ME Don Gibson (Hickory H365)	97
16	DRINKIN' MY BABY (OFF MY MIND) Eddie Rabbit (Elektra 45301)	21	52	AS LONG AS THERE'S A SUNDAY Sammi Smith (Elektra E45300)	56	83	SEEMS LIKE I CAN'T LIVE WITH YOU, BUT I CAN'T LIVE WITHOUT YOU Price Mitchell (GRT 037)	86
17	THE GOOD NIGHT SPECIAL Little David Wilkins (MCA 40510)	28	53	I LOVE YOU BECAUSE Jim Reeves (RCA 10557)	53	84	ROCKING IN ROSALEE'S BOAT Nick Nixon (Mercury 73772)	89
18	OH SWEET TEMPTATION Gary Stewart (RCA PB 10550)	26	54	I'M A TRUCKER Johnny Russell (RCA JH 10563)	63	85	LOVE, YOU'RE THE TEACHER Linda Hargrove (Capitol P4228)	
19	I'M SO LONESOME I COULD CRY Jerry Bradshaw (Mercury 73760)	25	55	COME ON OVER Olivia Newton-John (MCA 40525)	64	86	PINS AND NEEDLES (IN MY HEART) Darrell McCall (Columbia 3-10296)	
20	MOTELS AND MEMORIES T.G. Sheppard (Mercury and ME 6028F)	13	56	SENTIMENTAL JOURNEY Dave Dudley (United Artists UA XW 766-Y)	71	87	ASPHALT COWBOY Hank Thompson (ABC/Dot DOA 17612)	95
21	I JUST GOT A FEELING LaCosta (Capitol 4209)	23	57	ONLY SIXTEEN Dr. Hook (Capitol P4171)	74	88	SHE IS Carl Smith (Hickory H363)	91
22	THUNDERSTORMS Cal Smith (MCA 40517)	30	58	SHOW ME WHERE/SOMEWHERE THERE'S A RAINBOW OVER TEXAS Ruby Falls (50 States 39)	58	89	THE LITTLEST COWBOY RIDES AGAIN Ed Bruce (United Artists XW774-9)	
23	YOU COULD KNOW AS MUCH ABOUT A STRANGER Gene Watson (Capitol 4214)	32	59	IT'S MORNING (AND I STILL LOVE YOU) Jessi Colter (Capitol 4200)	11	90	SHAKE 'EM UP AND LET 'EM ROLL George Kent (Shannon SH 840)	90
24	ALL THE KING'S HORSES Lynn Anderson (Columbia 3-10280)	38	60	PLAY ME NO MORE SAD SONGS Rex Allen Jr. (Warner Bros. WBS 8171)	27	91	THAT'S ALL SHE WROTE Ray Price (ABC/Dot DOA 17616)	92
25	THE ROOTS OF MY RAISING Merle Haggard (Capitol P4204)	7	61	THE SWEETEST GIFT/TRACKS OF MY TEARS Linda Ronstadt & Emmylou Harris (Asylum 45295)	19	92	I WANNA LIVE Eddy Raven (ABC/Dot DOA 17618)	93
26	FIND YOURSELF ANOTHER PUPPET Brenda Lee (MCA 40511)	29	62	LET ME BE YOUR FRIEND Mack White (Commercial 1317)	66	93	MISTY MOUNTAIN RAIN Aleen Harden (Capitol 4217)	
27	DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME Mickey Gilley (Playboy P6063A)	43	63	YOU'RE NOT CHARLIE BROWN (AND I'M NOT RAGGEDY ANN) Donna Fargo (ABC/Dot DOA 17609)	68	94	JUST WANT TO TASTE YOUR WINE Billy Swan (Monument ZS-8682)	
28	THE DOOR I USED TO CLOSE Roy Head (ABC/Dot 17608)	35	64	MY EYES CAN SEE ONLY AS FAR AS YOU Charley Pride (RCA JH 10592)	72	95	FEELIN' KINDA LONELY Robert Allen Jenkins (MGM M 14841)	96
29	THE CALL Anne Murray (Capitol 4207)	39	65	LOVE IS A WORD Juice Newton & Silver Spur (RCA PB 10538)	65	96	THE WHITE KNIGHT Cedrus Maggard & The Citizens Band (Mercury 73751)	54
30	SWEET SENSUOUS FEELING Sue Richards (ABC/Dot DOA 17600)	16	66	SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER Bobby Borchers (Playboy P6065A)	67	97	HANG ON FEELIN' Sherry Bryce (MGM 14842)	
31	THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES) Me. Street (GRT 043)	34	67	JUNKFOOD JUNKIE Larry Groce (Warner Bros./Curb 8165)	76	98	IF ANYONE OUGHT TO KNOW Leona Williams (MCA 40515)	
32	A SATISFIED MIND Bob Luman (Epic 8-50183)	33				99	SEARCHIN' FOR A RAINBOW Marshall Tucker Band (Capricorn 0251)	99
33	I COULDN'T BE ME WITHOUT YOU Johnny Rodriguez (Mercury 73769)	41				100	WILD SIDE OF LIFE Freddie Fender (GRT 039)	20
34	TEXAS Charlie Daniels Band (Kama Sutra 607)	36						
35	HANK WILLIAMS, YOU WROTE MY LIFE Moe Bandy (Columbia 3-10265)	12						
36	PALOMA BLANCA George Baker Selection (Warner Bros. WBS 8115)	37						

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

All The King's (Starship - ASCAP)	24	I Just Got A Feeling (A. Gallico/Aigee - BMI)	21	Play Me No (Unarc/Brougham Hall - BMI)	59	The Good Night (Forrest Hills - BMI)	17
A Mansion On The Hill (Miene - ASCAP)	50	I Love You Because (Acuff-Rose - BMI)	53	Play The Saddest (Aigee/A. Gallico - BMI)	46	The Littlest Cowboy (Contention - SESAC)	89
Angels Combine (BMI/Music City - ASCAP)	1	I'm A Trucker (Jack & Bill - ASCAP)	54	Queen Of The Starlight (Sheimar-Poe/Unichapper - BMI)	37	The Roots Of My Raising (Blue Book - BMI)	12
A Satisfied Mind (Fort Knox - BMI)	32	I'm In Love (Barrett/Hill - ASCAP)	75	Remember Me (Vogue - BMI)	10	The Sweetest Gift (Stamps Barter - BMI)	61
As Long As There's A Tree (BMI)	52	I'm So Lonesome (Fred Rose - BMI)	19	Rocking In Rosalee's Boat (Hal Clement - BMI)	84	The White Knight (Unichapper - BMI)	96
Asphalt Cowboy (Shelby Singleton/Western Hills - BMI)	87	It's Morning (Bar - BMI)	60	Searchin' For A Rainbow (No Exit - BMI)	99	Thunderstorms (Tree - BMI)	22
Broken Lady (First Generation - BMI)	5	I've Got Leaving (Cedarwood - BMI)	72	Seems Like (Cirrus/Septima - BMI)	83	Till I Can Make It (Aigee/A. Gallico - BMI)	11
Come On Over (Cassero e/Fiamm - BMI)	55	I Wanna Live (Acuff-Rose - BMI)	92	Sentimental Journey (Morley - ASCAP)	56	Till I Kissed You (Acuff-Rose - BMI)	7
Dog Tired (Partner/Jurep - BMI)	74	Just Want To Taste (Youngun - BMI)	94	She Is (Miene - ASCAP)	88	Till The Rivers All (Horsecreek - BMI)	2
Don't Believe My Heart (Onhison - BMI)	47	Let Me Be Your (Acuff-Rose - BMI)	62	Sheik Of Chicago (A. Gallico - BMI)	77	Together Again (Central - BMI)	48
Don't Boogie Woogie (Ahab - BMI)	45	Let Your Love Flow (Loaves & Fishes - BMI)	73	Show Me Where (Blue Echo - ASCAP)	58	Tonight I'll Face The Man (Music City - ASCAP)	
Don't The Girls All (Singtree - BMI)	27	Lone Star Beer (Rodeo Cowboy/Otter Creek - BMI)	51	Snap, Crackle And Pop (Tree - BMI)	81	To Show You (Travis - BMI)	100
Drinkin' My Baby (Unichapper/S-P-R - BMI)	16	Looking For Space (Cherry Lane - ASCAP)	79	Someone's With Your (Chappell - ASCAP)	66	Wild Side Of Life (Mr. Jordan)	
Faster Horses (Hallinote - BMI)	6	Love Is A Word (Sterling - ASCAP)	65	Standing Room Only (Sunbury - ASCAP)	13	Without Your Love (Mr. Jordan)	
Feelin' Kinda Lonely (Singtree - BMI)	95	Love Isn't Love (Terrace/Barlow - ASCAP)	76	Strawberry Cake (House of Cash - BMI)	39	Music Of The Times - ASCAP	43
Find Yourself Another (Goldline - ASCAP)	26	Love, You're (Beachwood/Window - BMI)	85	Sun Comin' Up (Stuckey - BMI)	38	You Are The Song (Proud Bird - BMI)	4
Good Hearted (Baron/Willie Nelson - BMI)	14	Menta. Revenge (Cedarwood - BMI)	70	Sweet Sensuous Feeling (A. Cartee - BMI)	30	You Could Know As (Hotel - ASCAP)	23
Hank Williams You Wrote (Acuff-Rose - BMI)	35	Misty Mountain Rain (Window - BMI)	93	Texas (Kama Sutra/Rada Dara - BMI)	34	You'll Lose A Good Thing (Crazy Cajun - BMI)	8
Hang On Feelin' (Tree/Press - BMI)	97	Moteis And Memories (Offjack - BMI)	20	That's All She Wrote (Fuiness - BMI)	91	You're Not Charlie (Prima Donna - BMI)	63
Hey, Lucky Lady (Owepar - BMI)	49	My Eyes Can See (Ensign - BMI)	64	The Battle A (Gallico - BMI)	15	You've Got To Stop (Acuff-Rose - BMI)	82
I Ain't Got (Unarc/Brougham Hall - BMI)	44	Oh Sweet Temptation (Rose Bridge - BMI)	18	The Call (Beechwood - BMI)	29		
I Can't Quit (Double R - ASCAP)	69	Only Sixteen (Kags - BMI)	57	The Devil In Your Kisses (Ahab - BMI)	31		
I Couldn't Be Me (Return/ATV - BMI)	33	Paloma Blanca (Hans Bouwens)	36	The Door (Acuff-Rose/A. Gallico - BMI)	28		
If Anyone Ought (Shade Tree - BMI)	98	Pins And Needles (Miene - ASCAP)	86	The Feminine Touch (Window - BMI)	40		
If I Had To Do It (House of Gold - BMI)	3						
If I Let Her Come In (Blue Echo - ASCAP)	9						

# IT'S CASHBOX

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

by Gary Cohen

UNIVERSAL CITY — MCA Records, in a four page letter to their accounts, has released the details of their long awaited new account structure. From what had been two different prices for customers in the past, there are now three different prices. The new structure is essentially similar to that of MCA's account between old and new prices for accounts will be approximately one percent, or about three cents. The new structure is essentially similar to that of MCA's account between old and new prices for accounts will be approximately one percent, or about three cents.

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

by Stephen Fuchs

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

## Retail Chains Claim Many Advantages Over Indies

by Nick Nichols

The advent of the retail chain and its subsequently successful proliferation in the record industry has met with mixed emotions. In recent interviews, Roy [unclear] encouraged high-volume production might also encourage high-volume production

## Pressing Plant Quality Control Improving Constantly

by John Mankiewicz

LOS ANGELES — Last week (2/6) Cash Box talked to retailers about their problems with defective records. The consensus was that there is a definite problem. Some possible reasons for defective records were stated by Csaba [unclear] search it. I look also at when their last record was. If it was a year ago, well, they might have that many, but if their last record was a month before [unclear]

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

by Phil DiMauro

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

## College Radio — Unrecognized Sales And Exposure Force In Modern Music

by J.B. Carmicle

LOS ANGELES — The effect college radio stations have on record sales and exposure of new product has probably never been dealt with in any serious manner. Although it would be very difficult and not very feasible to determine [unclear] June of 1975 [unclear] and only now it become a big single and progressive stations here in the city are on it. And there must have been some sales deriving from us playing the single [unclear] there must have been some talk among students listen to us and [unclear]

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

by Nick Nichols

LOS ANGELES — A year ago this "marriage" took place [unclear] this is that it is becoming extremely difficult for [unclear]

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

# For comprehensive and in depth analysis of industry news

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

by Gary Cohen

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

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

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

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

by Gary Cohen

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

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

In the end, CBS faces problems that plague any retail establishment: slow turnover. Eighty stores in the market.

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

by Eric Rudolph

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

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

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

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

## Pricing — The Key Subject For 1976

by Gary Cohen

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

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

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

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

by David Budge

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

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

kind of roots. I believe you can't expect a performer till you've achieved a certain amount of "pinkne."

# WATCH CASH BOX

## r&b ingredients

Congratulations are in order to **T.K. Records**. This little company out of Florida has taken the country by storm with hit after hit. They are creating trends with every single and LP they release and are helping to make the music business exciting. Keep up the good work.

This week **T.K.** has released three new hot singles. **George & Gwen McCrae** head the list with the release of their latest "Winners Together Or Losers Apart." It's dy-no-mite. "Get Off Your Aahh! And Dance" by **Foxy on Dash** is a disco smash, and **Frederic Knight's** new single on **Juana** "I'm Falling In Love Again" is a winner. . . . **Bumps Doogan** called in say that "Shack Up" by **Banberra** on **UA** is knockin' 'em dead in the L.A. discos.

The **2nd Annual Kool Jazz Festival** in San Diego has announced its lineup of all-stars for this year's festival to be held June 18-19 at the **San Diego Stadium**. Friday's lineup includes **Marvin Gaye**, **Smokey Robinson**, **Nancy Wilson**, **Harold Melvin** and **Dizzy Gillespie**. Saturday will feature **Al Green**, **The Temptations**, **The Staple Singers**, **B.B. King** and **Archie Bell and the Drells**. Should be a blockbuster. This year the festival will use six giant closed circuit TV screens plus a new sound system that will provide 360° sound reproduction.



**SPINNERS ON DINAH** — Dinah Shore along with producer/writer Thom Bell saluted the Spinners on their 20th anniversary in show business recently on Dinah. Bell, who has produced five gold singles and four gold LPs for the Spinners, made his television debut. Shown above from left to right are: Henry Fambrough, Bobby Smith, Billy Henderson, Perris Jackson, Dinah and Philippe Wynne

My spies in Washington, D.C. called in to say that the national guard almost had to be called in during the **Sylvers** show in that city. The kids went wild over "Boogie Fever" and tried to get up on stage and boogie with the Sylvers. . . . **RCA** continues to keep coming up with hot LPs. New ones out this week include the new **Silver Convention** LP, "High On Music" by the **Memphis Horns**, "Don't Stop Now" by the **Brothers**, "Dependable" by **Charles Drain** and "If You Want Me" by **Carolyn Franklin**. . . . **Gary Gotham** called in very excited this week about a new record that is sweeping the discos in the Big Apple, "Your Magic Put A Spell On Me" by **L.J. Johnson** on **Phillips**. **MFSB** have released "Philadelphia Freedom" as their new single. The mean sax solo throughout will knock you on your aahh. . . . **The Three Degrees** will start touring over in Great Britain April 12. Besides doing concerts the girls are set to headline a new television show there on **BBC-1** called "Pebble Miii At Night."

**Reggie Banks**, the main man in Detroit called in to say that he loves the new single by **Skip Mahoney** and the **Casuals** on **Abet** entitled "And It's Love." It's tearin' the discos apart. . . . **Diana Ross** has just released "Love Hangover" as a single. . . . With "Livin' For The Weekend" and "Sweet Love" eyeing the #1 position on the charts, the **O'Jays** and the **Commodores** continue to smoke around the country on their tour.

**London Records** has released two outstanding movie soundtracks this week. "Train Ride To Hollywood" by **Bloodstone** is a smash. The movie is breaking box office records in Kansas City and Omaha. The LP shows that **Bloodstone** can do any type of material imaginable. Also the **Infernal Blues Machine** did the soundtrack for "Adios Amigos," the **Fred Williamson** film starring **Fred and Richard Pryor**. Side two of the LP is dy-no-mite. These talented guys look to have a very bright and promising career ahead of them. . . . **The Trammps** have a new single out for **Atlantic** that should keep them high on the charts. It's entitled "Where The Happy People Go." Also look for LPs by **Aretha Franklin**, **Blue Magic & Margie Joseph** and the **Trammps** on **Atlantic** in mid-April. . . . **Gene Page** has released a single from his "Lovejock" LP entitled "Wild Cherry." **Johnny Bristol** and **Sarah Vaughn** are also in the studios recording LPs for **Atlantic**.

**George Benson** will have a new LP for **CTI** entitled "Good King Bad" very shortly. . . . **All Platinum** released three hot and tasty LPs this week. **Brother To Brother's** LP "Let Your Mind Be Free" is a knockout. The **Good Rats** have come up with an exciting debut LP also. It's entitled "Rat City In Blue." Another LP that will surely be a collector's item is the original soundtrack to the film "Patty." Featured on the soundtrack are the **Moments**, **Chuck Jackson**, **Retta Young** and the **Rimshots**.

**Lamont Dozier** played host and chef last week as the legend in his own time threw a party at his home on the release of his new LP for **Warners** entitled "Right There." The new LP is sensational and will be out shortly. Also let it be known that **Lamont** has quite a hand when it comes to soul food. . . . Due to the tremendous response that **Ray Charles** received when he sang "America The Beautiful" at the Winter Olympics has caused him to release the tune as his latest single on **Crossover Records**. . . . **Robin Kenyatta's** new LP is entitled "Encourage The People." It is on **Joel Dorn's Wolf** label, distributed by **T.K.** The **Eleventh Hour's** next single produced by **Bob Crewe** will be "Bumper To Bumper" on **20th**. **Bob** is in the studios now putting on the final touches for the first **BCG** LP on **20th**.

**Marvin Gaye's** new LP is out. "I Want You" is Marvin's long awaited LP and it's a smash for one of America's all time geniuses. . . . **Charles Earland** has a new LP out for **Mercury** entitled "Odyssey." In support of his LP **Charles** is going out on a major club tour of the east.

**Fantasy Records** has a new LP out by **Jean Shy** that should create quite a sensation. The LP is entitled "Roiier Derby World" and was produced by **Harvey Fuqua**. A native of Chicago, **Jean** grew up in gospel and has worked with the **Staple Singers**, **James Cleveland**, **Chi-Lites**, **Al Green**, **Jackie Wilson**, **Dells** and the **O'Jays**. She is definitely on

continued on pg 116

## TOP 50 R&B ALBUMS

1	<b>EARGASM</b> Johnnie Taylor (Columbia PC 33951)	2	26	<b>INSEPARABLE</b> Natale Cole (Capitol ST 11429)	28
2	<b>RUFUS FEATURING CHAKA KHAN</b> (ABC ABCD 909)	3	27	<b>DISCO-FIED</b> Rhythm Heritage (ABC ABCD 934)	29
3	<b>BRASS CONSTRUCTION</b> (United Artists UA LA 545G)	1	28	<b>FEEL THE SPIRIT</b> LeRoy Hutson (WB CU 5010)	30
4	<b>GRATITUDE</b> Earth, Wind & Fire (Columbia PG 33694)	4	29	<b>SHOWCASE</b> The Sylvers (Capitol ST 11465)	23
5	<b>MOTHERSHIP CONNECTION</b> Parliament (Casablanca NBLP 7022)	6	30	<b>TRUCKLOAD OF LOVIN'</b> Albert King (Utopia BUL 1 1387)	31
6	<b>WAKE UP EVERYBODY</b> Harold Melvin & The Blue Notes (Phila. Int'l. PZ 33808)	5	31	<b>THE BEST OF GLADYS KNIGHT &amp; THE PIPS</b> Buddah BDS 5653	26
7	<b>CITY LIFE</b> The Blackbyrds (Fantasy F9490)	8	32	<b>CONCERT IN BLUES</b> Willie Hutch (Motown M6 854S1)	33
8	<b>DANCE YOUR TROUBLES AWAY</b> Archie Bell & The Drells (TSOP PZ 33844)	7	33	<b>PLACES AND SPACES</b> Donald Byrd (Blue Note BNLA 549G)	17
9	<b>LET THE MUSIC PLAY</b> Barry White (20th Century T 502)	10	34	<b>A LOVE TRILOGY</b> Donna Summer (Oasis 5004) (Dist. Casablanca)	—
10	<b>HE'S A FRIEND</b> Eddie Kendricks (Tama T6-343S1)	11	35	<b>LOVING POWER</b> Impressions (Curtom CU 5009)	37
11	<b>FAMILY REUNION</b> The O'Jays (Phila. Int'l. PZ 33807)	9	36	<b>WHO I AM</b> David Ruffin (Motown M6-849S1)	19
12	<b>WHEN LOVE IS NEW</b> Billy Paul (Phila. Int'l. PZ 33843)	13	37	<b>RATTLESNAKE</b> Ohio Players (Westbound W-211)	22
13	<b>GROOVE-A-THON</b> Isaac Hayes (ABC ABCD 925)	14	38	<b>TROPEA</b> John Tropea (Merlin 2200) (Dist. T.K.)	39
14	<b>DIANA ROSS</b> Motown M6 861S1	20	39	<b>BACK TO BACK</b> Breckers Brothers (Arista 4061)	41
15	<b>SPINNERS LIVE</b> Spinners (Atlantic SD 2-910)	12	40	<b>BEAST FROM THE EAST</b> Mandrii (United Artists UA LA 577G)	43
16	<b>FEELS SO GOOD</b> Grover Washington, Jr. (Kudu KU 24)	15	41	<b>WINGS OF LOVE</b> Temptations (Gordy 971) (Dist. Motown)	—
17	<b>RAISING HELL</b> The Fatback Band (Event EV 6905) (Dist. Polydor)	21	42	<b>I HEAR A SYMPHONY</b> Hank Crawford (Kudu KU 26) (Dist. Motown)	45
18	<b>LOOK OUT FOR #1</b> Brothers Johnson (A&M SP 4567)	35	43	<b>STRETCHING OUT IN BOOTSY'S RUBBER BAND</b> Bootsy's Rubber Band (WBBS 2920)	47
19	<b>TURNING POINT</b> Tyrone Davis (Dakar DK 76918)	24	44	<b>JEALOUSY</b> Major Harris (Atlantic SD 18160)	49
20	<b>THE SALSOU ORCHESTRA</b> (Salsoul Records SZS 5501)	16	45	<b>HIDDEN STRENGTH</b> (UA LA 555G)	46
21	<b>MYSTIC VOYAGE</b> Roy Ayers Ubiquity (Polydor PD 6057)	18	46	<b>SECOND CHILDHOOD</b> Phoebe Snow (Columbia PC 33951)	—
22	<b>FULL OF FIRE</b> Al Green (Hi SHL 32097)	32	47	<b>COME AS YOU ARE</b> Ashford & Simpson (WB BS 2858)	—
23	<b>MOVIN' ON</b> Commodores (Motown M6-848S1)	25	48	<b>2ND RESURRECTION</b> Stairsteps (Dark Horse SP 22004)	48
24	<b>SMOKEY'S FAMILY ROBINSON</b> Smokey Robinson (Tama T6 341S1)	27	49	<b>IT'S GOOD TO BE ALIVE</b> D.J. Rogers (RCA APL 1-1099)	44
25	<b>LOVE AND UNDERSTANDING</b> Kool & The Gang (DeLuxe DEP 2018)	34	50	<b>MAKING MUSIC</b> Bill Withers (Columbia PC 33704)	40

## soul waves

### What Kind Of Effect Will Automation Have On Black Radio?

**Victor Boykin**, program director at **WBUL** feels it will have no effect. "It definitely won't happen in Alabama because the people down here like personalized radio. They like the jocks to jive and rap with them. They really enjoy calling in and making requests and dedications. Automation might work on FM, but not in stations where people are used to their air personalities talking."

**Ernest James**, program director at **WBMX**, which is automated said that he personally likes automated radio because it gives him and his staff more flexibility in their programming. "While the jock is on the air he can also be doing something else in the community. Also I feel that automation will cut down on the weak air personalities who think of the job as a game and produce more qualified people geared toward professionalism."

**Chris Hall**, program director at **KATZ** feels automation will put people out of jobs. "Many owners may find that by going automated that they can reduce their operating costs and still be effective. Others may not. If you are the only black station in your area I don't think automation will work. Automation is good only if it has the same excitement the live announcer gives it. So far automation has not proved itself to be as exciting. People grow accustomed to a person on the air, part of his personality becomes the listener's personal experience, so I don't see any real threat of automation in the very near future."

**Bill Moon**, program director at **WVKO** in Columbus said that automation won't have

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# Don Cornelius: Soul Train Keeps Rollin'

Don Cornelius, the producer and host of Soul Train first started in show business as a news reporter at Chicago's WVON. "I've been a frustrated disc jockey my whole life. Most of my life I thought the whole thing was an unrealistic ambition because there were so few blacks in the field. After I got out of the service I really got interested for a minute in being a jock, but other things came first like making a living.

## Early Days

"Before I got involved in show business I had a lot of jobs including driving a cab, a bus, selling tires and insurance. However in 1966 I got my nerve up and decided to take a fling at a three-month radio course. Taking the course didn't really give me the formal training needed but it gave me the incentive to go to the stations and ask for a job. Even though I had a diploma which didn't mean much, at least I didn't go in empty handed. When I made the rounds I got laughed at a bit, but a few people were interested in my maturity and the way I handled myself. I was thirty at the time and was a secure person as opposed to someone right off the streets. The funny thing though was that they were interested in me as an advertising salesman when I wanted to be a jock. It kind of turned me off, however I knew from experience that you have to sometimes get in any way you can and then expose your true colors once you've established yourself. Charley Pinkert, who is now deceased was the only black station owner in Chicago at the time. He liked me but told me that I was perfect for sales and not music. He told me the greatest rewards were in sales. So I kept looking. Eventually Roy Woods over at WVON hired me to do news. Roy and I were from the same neighborhood, and the job was \$50 a week. Roy actually created a job at WVON for me. When I was there I was the sixty minute man. I did everything. I would have paid them the \$50 a week just to work there. I always did news, and was the #1 substitute music man when people were sick. However I could never get a regular show. This used to make me very frustrated. I use to tell Roy that I loved news and then go to the program director that I loved music. I wanted to do music so bad, that I wished guys would get sick." Don laughed. Though Cornelius floundered on the edge of his dream goal, he never lost sight of it and his passion soon led him into a new venture — Soul Train.

"I began moonlighting at a UHF station in Chicago called WCIU. They were getting into black programming so Roy and I did a show there called The Black View of News. I was the sports guy and eventually became the anchor man. I developed a good rapport with the owners and in 1970 did a pilot which wasn't any more than black version of the Dick Clark show. I did the pilot for around \$400 or \$500 dollars and called it Soul Train. I got the idea for the name because the show was a traveling show. We used to take it around to local high schools and such so I got the idea of the train plus soul which was natural. Joe Cobb, a big jock in Chicago did the scream at the beginning of the jingle, which was the part that has become our theme. From that pilot I had the show syndicated across the country within a year. I had never dreamed that the show would take off like it did. I had wanted to create something like Bandstand but have a show with its own character that would showcase the artist and music he or she did. I never really tried to be exactly like Dick Clark because he's too good and it's hard to imitate the originator. Anybody trying to imitate Dick Clark is planning suicide. In turn, I think people trying to imitate me are also fatalistic. What I did try to do was to give my show its own character and identity. It's hard to have a super creative format because the show is music and dancing. Some things we do different are to shoot the scenes from different angles, have kids interview the artists and have the kids dance while the artist is performing. It's not ingenious, but it's our style. Just being a black show gave Soul Train its own character."

## r&b additions to the radio playlists

### KDAY — LOS ANGELES

Love Hangover — Fifth Dimension — ABC  
Wish Love Was Magic — Street Corner Symphony — Bang  
Movin' — Brass Construction — UA  
Wild Cherry — Gene Page — Atlantic  
Don't It Feel Good — Ramsey Lewis — Columbia  
I'm Not In Love — Dee Dee Sharp — Phila. Int'l  
Hitbound — This Is It — Melba Moore — Buddah

### WCAU — PHILADELPHIA

Love Will Keep Us Together — Wilson Pickett — WR  
You're My Everything — Lee Garrett — Chrysalis  
Take My Hand — New York City — Chelsea  
America The Beautiful — Ray Charles — Crossover

### WDAO — DAYTON

Queen Of Clubs — KC — T.K.  
Supersound — Jimmy Castor — Atlantic  
Can't Hide Love — E.W&F — Columbia  
You See The Trouble — Barry White — 20th  
Midnight Sunshine — Soul Children — Columbia  
I Thought It Took A Little Time — Diana Ross — Motown

### WSOK — SAVANNAH

Jealousy — Major Harris — Atlantic  
Instant Love — Main Ingredient — RCA  
Hip It — Hosanna — Calla  
Hope We Get To Love — Marilyn McCoo & Billy Davis — ABC  
Ain't Gonna Tell — Carl Carlton — ABC  
Spanish Hustle — Fatback Band — Event  
24 To 20 — It's Been A Long Time — Stuff 'n' Ramjett

### WCKO — FT. LAUDERDALE

Love Hangover — Diana Ross — Motown  
Love Me Right — Gary Toms Empire — PIP  
Hope We Get To Love In Time — Marilyn McCoo & Billy Davis — ABC  
42 To 31 — Born To Get Down — Muscle Shoals Horns  
44 To 33 — Love And Understanding — Kool & Gang  
41 To 34 — Spanish Hustle — Fatback Band  
29 To 12 — Heavy Love — David Ruffin  
20 To 13 — From Us To You — Stairsteps  
14 To 3 — Happy Music — Blackbyrds  
26 To 22 — Get Up And Boogie — Silver Convention

### WVVO — COLUMBUS

I'll Be Good To You — Brothers Johnson — A&M  
Can't Hide Love — E.W&F — Columbia  
You Know How To Make Me Feel So Good — Harold Melvin — Phila. Int'l  
Am I Wasting Time — Love Committee — Ariola  
What You Need Baby — Caprells — Bano  
31 To 17 — Daylight — Bobby Womack — UA  
26 To 11 — Treat Me Like A Man — Dramatics — ABC

### WDIA — MEMPHIS

Can't Hide Love — E.W&F  
I Wish You Well — Bill Withers — Columbia  
Love Hangover — Diana Ross — Motown  
Young Hearts Run Free — Candi Staton — WB  
More, More, More — Andrea True Connection — Buddah  
20 To 11 — Supersound — Jimmy Castor  
24 To 14 — Get Up And Boogie — Silver Convention  
23 To 15 — Heavy Love — David Ruffin  
25 To 17 — I Got A Feeling — Al Wilson

### WBMX — CHICAGO

How About Love — Chocolate Milk — RCA  
Midnight Lady — David Morris, Jr. — Buddah  
All In The Family — General Johnson — Arista  
I'll Never Stop Loving You — Solomon Burke — All Platinum  
Let The Music Play — J.G. Lewis — IX Chains  
Strangers — Larry Saunders — Soul, Inc.

### WBUL — BIRMINGHAM

Midnight Sunshine — Soul Children — Columbia  
Daylight — Bobby Womack — UA  
Love And Understanding — Kool — Delite  
Tell The World — Harold Melvin — Phila. Int'l  
Travelling Man — Masqueraders — ABC  
Love Will Keep Us Together — Wilson Pickett — WR

### WNOV — MILWAUKEE

Get Up And Boogie — Silver Convention — Midland  
I Love To Love — Al Downing — Polydor  
We Get By — Al Jarreau — SB  
Let Your Mind Be Free — Brother To Brother — Turbo  
Starbright — Syl Johnson — Hi  
Make Me Twice The Man — Notations — Gemigo

continued on pg 117



**BACKSTAGE AT THE GROVE** — Shown above is Natalie Cole celebrating her recent SRO appearance at the club. On hand to help join Natalie in the festivities are from left Bhaskar Menon, chairman of the board of Capitol Records & EMI Industries, **Cash Box's** Jess Levitt and Larkin Arnold, vp and general manager of the soul division of Capitol.

## r&b ingredients fr 116

the way ... **Amherst Records** has the hits. Three new releases that should establish this young company out of Buffalo are: "Making Love In The Rain" by **Black Ice**, "I Choose You" by the **Chicago Gangsters on Gold Plate** and "(I've Learned Now) What It Takes To Love" by the **Campbell Brothers**.

**Bumps Doogan** caught **Walker** and his **All-Stars** at the **Starwood** last week and said Jr. really rocked and roiled. Jr. is back on the scene after a too long absence and has a hit on his hands with "I'm So Glad." **Phoebe Snow** looks to have an r&b smash on her hands with "Two Fisted Love." Also look for two other records to be crossover smashes. Believe it or not **Boz Scaggs** has come up with a very funky record for **Columbia** entitled "It's Over." It's a smash ... **Hamilton, Joe Frank & Reynolds** also look to have another crossover hit with "I'm Fakin' In Love Again." Both will be big records on both charts.

**Windy O'Grady**, the disco machine in Chicago, called to say that **Pat Lundi's** new single on **Pyramid** entitled "Let's Get Down To Business" is the latest smash in the Chicago discos.



**LEONE THOMAS ON DON RECORDS** — Leone Thomas who used to be the vocalist with Pharoah Sanders has signed on with Don King's Don Records. His first single for the label is entitled "Thank You Baby." Shown above celebrating the signing are from left to right: Rudy Lucas, promotion manager for Don Records, Lloyd Price, director of the Don King music division; Nate Adams, a&r director; Jesse Boseman, co-producer; and Leone Thomas (seated).

The **Horizon** series on **A&M** is cookin'. Look for outstanding new LPs from the following in the very near future. The **Paul Desmond Quartet** "Live." **The Revolutionary Ensemble** with an LP entitled "People's Republic." **David Liebman** and **Richie Beirach** with "Forgotten Fantasies." **Ira Sullivan** with "Ira Sullivan," and a new LP by **Mel Lewis** and **Thad Jones** entitled "New Life." **A&M** is also hot in the soul field. Look for a new "Reggae Spectacular" LP featuring **Jimmy Cliff**, **Greyhound** and the **Harry Johnson All-Stars**. Also expect new LPs from **Billy Preston**, featuring **Sly Stone** and **Buddy Miles**, **Carl Graves**. **LTD** and a soundtrack by **Quincy Jones** entitled "Roots." Also LPs by **Esther Satterfield**, **Charlie Hayden** and **Joan Armatrading**. The **Brothers Johnson** will be touring with Quincy when he takes his review on the road in August. Their LP "Look Out For #1" is receiving tremendous response all over the country.

A very lovely couple came up to the **Cash Box** offices last week. Their names are **Brian** and **Brenda Russell** and they have an exciting and enjoyable new LP out on **Rocket Records** entitled "Word Called Love" and a single entitled "Highly Prized Possession."

**Brian** is a **Taurus** and hails originally from **Scotland**. **Brenda** is an **Aries** and is originally from **New York City**. Both migrated from **Canada** to **L.A.** about three years ago. While in **Canada** they were in a group on **GRT** called **Dr. Music**. While with **Dr. Music** they had one #1 smash in **Canada** entitled "Gospel Rock." When not working with the group they wrote jingles. When they first came to the states they worked as background vocalists on both the **Sonny & Cher** and **Sonny** shows. Also they sang background for fellow **Rocket** recording artist **Neil Sedaka** on "Laughter In The Rain." Both **Brian** and **Brenda** said that probably the most exciting event of their lives was appearing with **Elton John** and the **Beach Boys** at **Wembley**. "It was so incredible singing before such a vast audience that I nearly fainted before I went on," **Brian** said. Both **Brian** and **Brenda** write lyrics and music and some of their tunes have been done by other artists. "Please Pardon Me" is on the new **Rufus** LP and is also going to be recorded on **Stanley Turrentine's** new LP. **Anne Murray** is another artist that has used their material. **Brenda** is into all kinds of music but hopes the musical scene will shift back to good songs with realistic words & music. When **Brian** and I work together on songs to try to play off each other with our ideas to get the most out of what we're working on. We can write any type of material. r&b, pop, country, whatever, because our musical backgrounds are diverse," she said. Besides being happy about their latest LP the two are also very happy that they are expecting their first child in the very near future ... that's soul.

jess levitt

**Don Cornelius: Mr. Soul Train** *fr pg 117*

**Sponsor Problems**

Even though the Soul Train show took off like a rocket, getting advertising was another story. "There was a tremendous reluctance by advertisers to get involved with ethnic shows. Advertisers are still not believers that you can do television programming for a specific market. So they generally wiggle out of any serious money for these types of vehicles. Unfortunately there were few companies of the caliber of Johnson products. It is only recently that black television shows have broken through and become popular with the general market. It encourages me that the networks are realizing that the black lifestyle can be entertaining. Just in acknowledging the black lifestyle is a step ahead."

"However," Don said, "even though there are black programs, there are still few blacks in the behind the scenes aspects of show business. We have visibility in the business but I feel we are still not in the business. I'm very proud of the people on black shows because I feel so close to the situations they portray. Blacks however are not the only ones discriminated against."



**JOHNNIE T. & DON** — Shown above is Johnnie Taylor when he received his gold record for "Disco Lady" on a recent appearance on Don Cornelius' Soul Train. Johnnie also has one of the hottest LPs in the country on Columbia entitled "Eargasm."

**Youth Discrimination**

Besides blacks being shut out, Don also added that so is the youth of the country. "Rock shows should be on prime time. Why should I have to wait till midnight to see something that I like. At least rock shows on late at night is a breakthrough because five years ago you couldn't get anything on the networks at all. Music has been relegated to a second class citizen. We had to struggle to get our stations in the beginning because we were one of the front runners to start a contemporary music show. Now we have 110 stations. When Don Kirshner started his show three years later he had 100 stations before he had done one show. It took me a year to get 25 stations and I was producing shows every week. Even now I think it is a breakthrough that we can even watch these kinds of shows at all."

**Networks Negative**

Don himself has ideas for prime time music shows as he says "running out of my ears." "The networks don't say anything. I just know they don't do music shows and only put on shows that appeal to middle America. I'm still trying to figure out what is middle America. How do they figure out what people are watching and what kind of audience they want to attract. The stars that usually qualify are the ones they have created. So it goes that the medium makes things happen. Things like Nielsen ratings don't bother me because our sponsors take their own surveys. They go to the people that buy their product and not the 90% the other surveys miss. I thank God I am not at the mercy of the ratings." Even though Don enjoys hosting Soul Train, he does not see himself doing Soul Train forever and really doesn't want to. "I enjoy challenges and having the opportunity of getting into new projects where I can express myself. By getting into other areas it relieves the everyday routine of things. I would like to produce some other shows. I have projects on the drawing boards already, however now I do not have the credibility with the networks. My experience and track record has no bearing with them. I admit I'm no genius but I have had some good ideas, however the criterion being I like the idea but whose idea is it. The business aspect of it is whether they want to do business with you. They usually tend to use the ideas of those who they have faith in. I do admit that the networks cannot just deal with anybody, however the only question in my mind is that I haven't done a film, but I've done 170 television shows and shouldn't that qualify me for a network show?"

**Soul Train Records**

Don and his partner Dick Griffey also have a record label now called Soul Train Records distributed by RCA. "We got into the record business because we felt that we would like to locate exceptional young talent. We have signed a few groups and hopefully in the future will sign more because I feel we have the flexibility to locate this young talent and help them along to become highly professional established performers of the future."

jess levitt

**More Soul Waves** *fr pg 116*

a chance until 1984. "Blacks have always had a loyalty toward their air personalities and really enjoy the one to one relationship they have with their jock. They enjoy the jive, the mistakes and the talk because it gives radio excitement and spontaneity. I don't think that automation will have any effect on black people. For an r&b station to go automated is a mistake."

**Mike Frisbee**, program director at **WDIA** doesn't think automation will have an effect because even though the listeners primarily listen for the music he also enjoys a certain amount of jive. "The amount of talking on top 40 black radio is decreasing all the time, but still people love to hear that 'Hey baby what's happening' from time to time. Right now I don't see any trouble from automated stations. FM is giving us more problems than automation. In our mid-day drive we're announcing every second record instead of every one to give us a FM flavor."

**Don Wilson**, music director at **WSOK** in Savannah feels that automation will kill black radio. "People are interested in lots of music but also they like their air personalities. Automation is boring to listeners because it's always the same. I'm not saying that the jock constantly has to rap, however the blending of the rap and music has uplifted black radio to a high level. Automation would kill black audiences listening to black radio."

jess levitt

**R&B New Additions** *fr pg 117*

- XSOL — SAN DIEGO**  
Could It Be Magic — Donna Summer — Casablanca  
Never Ever Do Without You — Chocolate Milk — RCA  
Livin' For The Weekend — O'Jays — Phila. Int'l.  
Wild Cherry — Gene Page — Atlantic  
You Are Beautiful — Stylistics — Avco  
Wish Love Was Magic — Street Corner Symphony — Bang  
Where You Gonna Run To Lady — Buddy Miles — Casablanca  
Give Up The Funk — Parliament — Casablanca
- KATZ — ST. LOUIS**  
Misty Blue — Dorothy Moore — Malaco  
Queen Of Clubs — KC — T.K.  
Bohannon's Beat — Bohannon — Brunswick  
Party Down — Willie Hutch — Motown  
It's Been A Long Time — Stuff 'n' Ramiett  
Mighty High — Mighty Clouds Of Joy — ABC  
Cadillac Assembly Line — Albert King — Utopia  
Spanish Hustle — Fatback Band — Event  
The Love I Never Had — Tavares — Capitol  
Does Your Momma Know — Rudy Love: Love Family — Calla  
Make It Sweet — Coke Escovedo — Mercury
- WSRF — FT. LAUDERDALE**  
Could It Be Magic — Donna Summer — Casablanca  
Movin' — Brass Construction — UA  
End Of A Love Affair — Bruce Fisher — UA  
Money — Bloodstone Soundtrack — London  
Play Me Like A Yo Y o/Thank You Mr. D.J. — Silver Convention — Midland

- KOKY — LITTLE ROCK**  
Jealousy — Major Harris — Atlantic  
Tell The World — Harold Melvin — Phila. Int'l.  
Young Hearts Run Free — Candi Staton — WB
- KGFJ — LOS ANGELES**  
Let's Groove — Archie Bell — TSOB  
It's Cool — Tymes — RCA  
Young Hearts Run Free — Candi Staton — W.B.

- KYAC — SEATTLE**  
Do You Wanna Do A Thing — Bloodstone — London  
Instant Love — Main Ingredient — RCA  
Words Are Impossible — Donny Gerrard — Greedy  
You See The Trouble With Me — Barry White — 20th
- WUFO — BUFFALO**  
Do You Wanna Do A Thing — Bloodstone — London  
Do It Good — KC — T.K.  
I Love To Love — Al Downing — Polydor  
Instant Love — Main Ingredient — RCA  
Younghearts Run Free — Candi Staton — WB

- KKDA — DALLAS**  
I'm So Glad — Jr. Walker — Motown  
Kiss & Say Goodbye — Manhattans — Columbia  
It's The Music — Natural Four — Curtom  
Can't Hide Love — E,W&F — Columbia
- KDIA — OAKLAND**  
Supersound — Jimmy Castor — Atlantic  
It's Been A Long Time — Stuff 'n' Ramiett — Chelsea  
All In The Family — General Johnson — Arista  
Unforgettable Person — Jeff Perry — Arista  
Make It Sweet — Coke Escovedo — Mercury  
Get Up And Boogie — Silver Convention — Midland  
Love Hangover — Fifth Dimension — ABC

- WTMP — TAMPA**  
Disco Hop — 3rd World Band — Abraxas  
Movin' — Brass Construction — UA  
Where Happy People Go — Trampms — Atlantic  
Grateful — Blue Magic — Atlantic  
Everybody Was Rockin' — Betty Wright — Alston  
Tell The World — Harold Melvin — Phila. Int'l.  
Younghearts Run Free — Candi Staton — WB  
Sing A Happy Funky Song — Miz Davis — Now More — Carol Williams — Salsoul  
All In The Family — General Johnson — Arista  
Keep On Doin' It — Memphis Horns — RCA  
Love Me Right — Garv Toms Empire — PIP  
Can't Hide Love — E,W&F — Columbia  
Disco Lyppo — Mandrill — UA

- KDKO — DENVER**  
Sexy Ways-Pretty Lovers — All Points Bulletin — Little City  
Do You Wanna Do A Thing — Bloodstone — London  
Spanish Hustle — Fatback Band — Event  
Heaven Only Knows — Love Committee — Ariola  
Kiss & Say Goodbye — Manhattans — Columbia  
Play Me A Love Song — Paul Kelly — WB  
4 To 2 — Misty Blue — Dorothy Moore  
Hot — Heavy Love — David Ruffin  
Hot — Partv Down — Willie Hutch

- WZTQ — HURRICANE, WEST VIRGINIA**  
Could It Be Magic — Donna Summer — Casablanca  
Where The Happy People Go — Trampms — Atlantic  
Winners Together Losers Apart — George & Gwen McCrae — T.K.  
Happy Bout The Whole Thing — Dee Dee Sharpe — Phila Int'l.  
All In The Family — General Johnson — Arista  
Disco Hop — 3rd World Band — Abraxas  
Love Hangover — Diana Ross — Motown  
Movin' Like A Superstar — Jackie Robinson — Ariola

- WVON — CHICAGO**  
It's The Music — Natural Four — Curtom  
Midnight Sunshine — Soul Children — Columbia  
Hustle On Up — Hidden Strength — UA  
Party Down — Willie Hutch — Motown  
Love Will Keep Us Together — Wilson Pickett — WR  
Night & Day — John Davis Orchestra — Sam  
Tell The World — Harold Melvin — Phila. Int'l.  
Love & Understanding — Kool & The Gang — DeLite  
Movin' — Brass Construction — UA  
Disco Boogie Momma — Jerline & Friends

- WCHB — DETROIT**  
Hitbound — Do You Wanna Do A Thing — Bloodstone — London  
Hitbound — This Is It — Melba Moore — Buddah

- WJLB — DETROIT**  
Love Makes The World Go Round — Tommy T — Intersoul  
Union Man — Cate Bros. — Asylum  
Movin' — Brass Construction — UA  
Uptown Country — Tom Scott — Ode  
Fopp — Ohio Players — Mercury  
Grateful — Blue Magic — Atco  
Have A Little Mercy — Fantastic Four — Westbound

- KQIV — PORTLAND**  
Disco Man — 3 Ounces Of Love — I Chains  
Touch & Go — Ecstasy Passion & Pain — Roulette  
Dominos — Donald Byrd — UA  
End Of A Love Affair — Bruce Fisher — UA  
Spanish Hustle — Fatback Band — Event  
In A Groove — Joneses — Mercury  
I Wish You Well — Bill Withers — Columbia  
Love Will Keep Us Together — Wilson Pickett — WR  
Make Yours A Happy Home — Gladys Knight & The Pips — Buddah  
This Can't Be Happiness — Bobby Thurston — Avco  
Kiss & Say Goodbye — Manhattans — Columbia  
Instant Love — Main Ingredient — RCA  
Can't Hide Love — E,W&F — Columbia  
Wild Cherry — Gene Page — Atlantic  
Jealousy — Major Harris — Atlantic  
This Is It — Melba Moore — Buddah  
Sing A Happy Funky Song — Miz Davis — Now  
My Ship Is Coming In — Platters — Buck Ram

- WGIV — CHARLOTTE**  
More — Andrea True — Buddah  
All In The Family — General Johnson — Arista  
That's Where The Happy People Go — Trampms — Atlantic  
Cadillac Assembly Line — Albert King — Utopia  
48 To 11 — Can't Hide Love — E,W&F  
43 To 31 — How Can I Be — R.B. Hudman  
40 To 15 — Born To Get Down — Muscle Shoals — Bang  
50 To 24 — Heavy Love — David Ruffin

- WILD — BOSTON**  
Movin' — Brass Construction — UA  
Spanish Hustle — Fatback Band — Event  
Cadillac Assembly — Albert King — Utopia  
Grateful — Blue Magic — Atco  
Street Talk — Bob Crewe Generation — 20th Century  
17 To 8 — It's Cool — Tymes  
18 To 10 — Living For The Weekend — O'Jays  
22 To 12 — Love And Understanding — Kool & The Gang  
23 To 13 — Let's Make A Baby — Billy Paul  
21 To 16 — Heavy Love — David Ruffin  
24 To 17 — I've Got A Feeling — Al Wilson

- WYLD — NEW ORLEANS**  
Let's Make A Baby — Billy Paul — Phila. Int'l.  
Cadillac Assembly Line — Albert King — Utopia  
Love And Understanding — Kool & The Gang — DeLite  
Spanish Hustle — Fatback Band — Event  
Make Yours A Happy Home — Gladys Knight & The Pips — Buddah  
Party Down — Willie Hutch — Motown  
Words — Donny Gerrard — Greedy

- WWRL — NEW YORK**  
Living For The Weekend — O'Jays — Phila. Int'l.  
That's Where The Happy People Go — Trampms — Atlantic  
Tell The World — Harold Melvin — Phila. Int'l.  
I Thought It Took A Little — Diana Ross — Motown  
Get Up — Silver Convention — Midland Int'l.  
It's Cool — Tymes — RCA  
Can't Hide Love — E,W&F — Columbia

- WCIN — CINCINNATI**  
Grateful — Blue Magic — Atco  
It's Cool — Tymes — RCA  
Tell The World — Harold Melvin — Phila. Int'l.  
I Found Love — Temprees — Epic  
Get Up — Silver Convention — Midland Int'l.  
Does Your Mama Know — Rudy Love — Calla  
Movin' — Brass Construction — UA  
30 To 21 — Mighty High — Mighty Clouds — ABC  
34 To 24 — Spanish Hustle — Fatback Band — Event  
14 To 7 — Happy Music — Blackbyrds — Bluenote  
8 To 3 — Fopp — Ohio Players

- WOL — WASHINGTON D.C.**  
I Thought It Took A Little Time — Diana Ross — Motown  
Winners Together — George & Gwen McCrae — T.K.  
Kiss And Say Goodbye — Manhattans — Columbia

# CASH BOX TOP 100 R&B

March 27, 1976

<b>1 DISCO LADY</b> Johnnie Taylor (Columbia 3-10281)	3/20	<b>36 QUALIFIED MAN</b> Latimore (Gades 1733)	3/20	<b>70 STAR BRIGHT, STAR LITE</b> Sy Johnson (Hi 5N 2304)	3/20
<b>2 MISTY BLUE</b> Dorothy Moore (Malaco 1029)	3	<b>37 I NEED YOU, YOU NEED ME</b> Joe Simon (Spring SPR 163)	28	<b>71 KISS AND SAY GOODBYE</b> Manhattans (Columbia 3-10310)	—
<b>3 SWEET THING</b> Rufus featuring Chaka Khan (ABC 12149)	4	<b>38 MAKE YOURS A HAPPY HOME</b> Gladys Knight And The Pips Buddah BDA 523)	53	<b>72 I FOUND LOVE ON A DISCO FLOOR</b> Temprees (Epic 8-50192)	76
<b>4 HE'S A FRIEND</b> Eddie Kendricks (Tamia 54266)	5	<b>39 IT'S COOL</b> The Tymes (RCA PB 105611)	49	<b>73 IT'S BEEN A LONG, LONG TIME</b> Stuff 'N Ramjet (Cheisea CH 3036)	75
<b>5 NEW ORLEANS</b> The Staple Singers (Curton 113)	6	<b>40 MERRY-GO-ROUND</b> Monday After (Buddah BDA 512)	30	<b>74 THAT'S WHERE THE HAPPY PEOPLE GO</b> Trammps (Atlantic 3306)	—
<b>6 BOOGIE FEVER</b> Sylvers (Capitol 4179)	2	<b>41 THAT OLD BLACK MAGIC</b> The Softones (Avco AV 4663)	31	<b>75 DISCO HOP</b> 3rd World Band (Abraxas 1701)	91
<b>7 HAPPY MUSIC</b> The Blackbyrds (Fantasy F762)	12	<b>42 MOVIN'</b> Brass Construction (UA XW 755-Y)	74	<b>76 JEALOUSY</b> Major Harris (Atlantic 3321)	—
<b>8 SWEET LOVE</b> Commodores (Motown 1381)	7	<b>43 TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY</b> Harold Melvin (Phila. Int'l ZS 8-3588)	69	<b>77 BOHANNON'S BEAT</b> Bohannon (Dakar 4551)	79
<b>9 KEEP HOLDING ON</b> Temptations (Gordy G7 146F)	11	<b>44 YOU'RE FOOLING YOU</b> Dramatics (ABC 12150)	33	<b>78 I CAN'T SEEM TO FORGET YOU</b> Heaven & Earth (20th Century GEC 1000)	92
<b>10 LET'S GROOVE</b> Archie Bell & The Drells (TSOP ZS 8-4775)	13	<b>45 TODAY I STARTED LOVING YOU AGAIN</b> Bobby Bland (ABC 12156)	58	<b>79 HEAVEN ONLY KNOWS</b> Love Committee (Ariola P7609)	89
<b>11 DAYLIGHT</b> Bobby Womack (United Artists)	14	<b>46 MORE MORE MORE</b> Andrea True Connection (Buddah 515)	59	<b>80 LET THE MUSIC PLAY</b> J.G. Lewis (IX Chains 7014) (Dist: Mainstream)	81
<b>12 LIVIN' FOR THE WEEKEND</b> O Jays (Phila. Int'l ZS 8-3587)	27	<b>47 CRADLE OF LOVE</b> Gwen McCrae (Cat 2000-A)	54	<b>81 HUSTLE ON UP (DO THE BUMP)</b> Hidden Strength (UA WX 733Y)	83
<b>13 FOPP</b> Ohio Players (Mercury 73775)	17	<b>48 GRATEFUL</b> Blue Magic (Atco 7046)	57	<b>82 WORDS (ARE IMPOSSIBLE)</b> Donny Gerrard (Greedy G101 AS)	94
<b>14 THE JAM (EDITED)</b> Graham Central Station (Warner Bros. WBS P175)	15	<b>49 CADILLAC ASSEMBLY LINE</b> Albert King (Utopia UB 10544)	61	<b>83 DOES YOUR MAMA KNOW</b> Rudy Love & Love Family (Calla 107)	87
<b>15 LET'S MAKE A BABY</b> Billy Paul (Phila. Int'l ZS 8-3584)	21	<b>50 I THOUGHT IT TOOK A LITTLE TIME (BUT TODAY I FELL IN LOVE)</b> Diana Ross (Motown M1387F)	62	<b>84 HOT LAVA</b> Disco Tex & The Sex-O-Lettes (Cheisea 3040)	84
<b>16 TURNING POINT</b> Tyrone Davis (Dakar DK 4550)	9	<b>51 SPANISH HUSTLE</b> Fatback Band (Event EV 229) (Dist: Polydor)	73	<b>85 STORYBOOK CHILDREN</b> Sam Dees & Betty Swan (Big Tree 16054)	85
<b>17 TANGERINE</b> Salsoul Orchestra (Salsoul SZ 2004)	18	<b>52 DAY AFTER DAY (NIGHT AFTER NIGHT)</b> Reflections (Capitol 4222)	55	<b>86 NIGHT AND DAY</b> John Davis & The Monster Orch (Sam Records 76-5002)	—
<b>18 THEME FROM S.W.A.T.</b> Rhythm Heritage (ABC 12135)	8	<b>53 YOU SEE THE TROUBLE WITH ME</b> Barry White (20th Century TC 2277)	66	<b>87 THANK YOU BABY PART I</b> Leone Thomas (Don DK 102)	97
<b>19 MIGHTY HIGH</b> Mighty Clouds of Joy (ABC 12164)	23	<b>54 GET UP AND BOOGIE</b> Silver Convention (Midland Int'l 10571)	71	<b>88 BORN TO GET DOWN</b> Muscle Shoals Horns (Bang 721)	98
<b>20 WHEN I'M WRONG</b> B B King (ABC 12158)	20	<b>55 EVERYBODY WAS ROCKIN'</b> Betty Wright (Ariston 3719)	60	<b>89 LET YOUR MIND BE FREE</b> Brother To Brother (Turbo TU 045) (Dist: All Platinum)	90
<b>21 FROM US TO YOU</b> Stairsteps (Dark Horse 1005) (Dist: A&M)	16	<b>56 PARTY HEARTY</b> Oliver Sain (Abet 9463)	35	<b>90 SEXY WAYS — PRETTY LEGS</b> All Points Bulletin Band (Little City 10102)	88
<b>22 I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN)</b> Al Wilson (Playboy P6062)	39	<b>57 TRAIN CALLED FREEDOM</b> South Shore Commission (Wand 11294)	37	<b>91 IT'S GONNA BE GOOD</b> Wilson Pickett (Wicked Records 8102)	—
<b>23 YOU ARE BEAUTIFUL</b> The Stylistics (Avco AV 4664)	25	<b>58 FEEL THE SPIRIT (IN '76)</b> Leroy Hutson & The Free Spirit Symphony (Curton CMS 0112)	41	<b>92 STREET TALK</b> Bob Crewe Generation (20th Century TC 2271)	—
<b>24 YOU'RE MY ONE WEAKNESS GIRL</b> Street People (Vigor 1728)	26	<b>59 LOVE MACHINE</b> The Miracles (Tamia T54262F)	46	<b>93 MASADA</b> Joe Thomas (Groove Merchant GM 1035)	96
<b>25 THE LOVE I NEVER HAD</b> Tavares (Capitol 4221)	29	<b>60 SING A SONG</b> Earth, Wind & Fire (Columbia 3-10251)	42	<b>94 MARRIED NOT TO EACH OTHER</b> Denise LaSalle (Westbound WT 5010)	—
<b>26 PARTY DOWN</b> Willie Hutch (Motown M1371F)	40	<b>61 SUPERSOUND</b> Jimmy Castor Bunch (Atlantic 3316)	70	<b>95 HOW CAN I BE A WITNESS</b> R B Hudmon (Atlantic 3318)	100
<b>27 QUEEN OF CLUBS</b> KC & The Sunshine Band (TK 1005-A)	32	<b>62 HOLD BACK THE NIGHT</b> The Trammps (Buddah BDA 507)	43	<b>96 THIS IS IT</b> Meiba Moore (Buddah BDA 519)	—
<b>28 INSEPARABLE</b> Natalie Cole (Capitol P4193)	10	<b>63 NURSERY RHYMES (PART I)</b> People's Choice (TSOP ZS 8-4773)	52	<b>97 YOUNG HEARTS RUN FREE</b> Candi Staton (Warner Bros. WBS 8181)	—
<b>29 LOVE AND UNDERSTANDING (COME TOGETHER)</b> Kool & The Gang (DeLite DEP 1579)	38	<b>64 ALL IN THE FAMILY</b> General Johnson (Arista AS 0177)	77	<b>98 SEARCHIN' FOR ANOTHER LOVE</b> Sou Train Gang (Sou Train 10542)	—
<b>30 YOU SEXY THING</b> Hot Chocolate (Big Tree 16047)	22	<b>65 DISCO CONNECTION</b> Isaac Hayes Movement (ABC 12171)	56	<b>99 SARA SMILE</b> Daryl Hall & John Oates (RCA JH 10530)	—
<b>31 (CALL ME) THE TRAVELING MAN</b> The Masqueraders (Hot Buttered Soul 12157) (Dist: ABC)	34	<b>66 SHE'S A DISCO QUEEN</b> Oliver Sain (Abet 9463)	65	<b>100 EASY LOVIN'/WE GOT THE RECIPE</b> Bo Kirkland & Ruth Davis (Claridge 414)	—
<b>32 HEAVY LOVE</b> David Ruffin (Motown M1388F)	45	<b>67 CAN'T HIDE LOVE</b> Earth, Wind & Fire (Columbia 3-10309)	—		
<b>33 DO IT WITH FEELING</b> Michael Zager (Bang 720)	24	<b>68 HIPIT</b> Hosanna (Calla 12078)	67		
<b>34 P. FUNK</b> Parliament (Casablanca NB 852)	44	<b>69 MORE</b> Carole Williams (Sai Soui SZ 2006)	80		
<b>35 LET THE MUSIC PLAY</b> Barry White (20th Century 2265)	19				

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

All In The Family (Music In General — BMI) .....	64	Warner Tamerlane — BMI) .....	32	Love Machine (Jobete/Grimora — ASCAP) .....	59	Supersound (Jimpire — BMI) .....	61
Bohannon's Beat (Hog/Bohannon — ASCAP) .....	77	He's A Friend (Stone Diamond/	4	Make Yours A Warner/Tamerlane — BMI) .....	36	Sweet Love (Jobete/Commodores — ASCAP) .....	8
Boogie Fever (Perren-Vibes/Bull Pen — BMI) .....	6	Mighty Three — BMI) .....	4	Married (Orand/Bridgeport — BMI) .....	94	Sweet Thing (Amer B casting — ASCAP) .....	3
Born To Get Down (Muscle Shoals — BMI) .....	88	Hipit Little Joe — BMI) .....	68	Masada (Music of the Times — ASCAP) .....	93	Tangerine (Famous Music — ASCAP) .....	17
Cadillac Assembly Line (Penumbra — BMI) .....	49	Hold Back (Golden Fleece/Mured — BMI) .....	62	Merry-Go-Round (John Davis/	40	Tell The World (Mighty Three — BMI) .....	43
(Call Me) The Traveling Man (Incense — BMI) .....	31	Hot Lava (Sounds of Noian/Cheisea — BMI) .....	84	Barbro — ASCAP) .....	40	Thank You Baby (NUWAUPE — ASCAP) .....	87
Can't Hide (Alexscar/Unichappeil — BMI) .....	67	How Can I (East Memphis/Candiestick — BMI) .....	95	Mighty High (Amer B casting/DaAnn — ASCAP) .....	19	That Old Black Magic (Famous — ASCAP) .....	41
Cradle Of Love (Sherlyn — BMI) .....	47	Hustle On Up (Dandelion — BMI) .....	81	Misty Blue (Taimont — BMI) .....	2	That's Where The Happy (Burma East — BMI) .....	74
Day After Day (Dish-A-Tunes — BMI) .....	52	I Can't Seem (20th/John Sean — ASCAP) .....	78	More (E B Marks — BMI) .....	69	The Jam (Nineteen Eighty Five — BMI) .....	14
Daylight (Unart/Bobby Womack — BMI) .....	11	I Found Love (Sy/John — BMI) .....	72	More More (Buddah/Gee Diamond — ASCAP) .....	46	The Love (ABC Dunhill/One of a Kind — BMI) .....	25
Disco Connection (Incense — BMI) .....	65	I Need You (You Need Me/Pee Wee — BMI) .....	37	Movin' (Desert Moon/Jeff Mar — BMI) .....	42	Theme From S.W.A.T. (Spellgold — BMI) .....	18
Disco Hop (For Better Or Worse/	75	Inseparable (Jay s/Chappell — ASCAP) .....	28	New Orleans (Warner/Tamerlane — BMI) .....	5	This Is It (V. McCoy/Warner Tamerlane — BMI) .....	96
Fudge Tips — BMI) .....	75	It's Been A Long (Sugar Tree — BMI) .....	73	Night And Day (Warner Bros. — ASCAP) .....	86	Today I Started Loving (Blue Book — BMI) .....	45
Disco Lady (Groovesville — BMI/	1	It's Cool (Chappell — ASCAP) .....	39	Nursery Rhymes (Mighty Three — BMI) .....	63	Train Called Freedom (Mighty Three — BMI) .....	57
Conquistador — ASCAP) .....	1	It's Gonna Be Good (Eva — BMI) .....	91	Party Down (Getra — BMI) .....	26	Turning Point (Julio-Brian/Content — BMI) .....	16
Does Your Mama Know (JAMF/Lov-Fum) .....	83	I Thought It Took (Jobete — ASCAP) .....	50	Party Hearty (Exco/orec/Saico — BMI) .....	56	When I'm Wrong (ABC/Dunhill/	20
Do It With (Web IV/Sumac Pub — BMI) .....	33	I've Got A Feeling (Irving — BMI) .....	22	P Funk (Malbiz/Rick's Music — BMI) .....	34	One of a Kind — BMI) .....	20
Easy Lovin' (Blue Book — BMI) .....	100	Jealousy (WMOT/Sacred Pen — BMI) .....	76	Qualified Man (Sherlyn — BMI) .....	36	Words (ATV — BMI) .....	82
Everybody Was Rockin' (Sherlyn — BMI) .....	55	Keep Holding On (Stone Diamond/	9	Queen Of Clubs (Sherlyn — BMI) .....	27	You Are Beautiful (Avco Embassy — ASCAP) .....	23
Fee! The Spirit (Silent Giant/Aopa — ASCAP) .....	58	Gold Forever — BMI) .....	9	Sara Smile (Unichappeil — BMI) .....	99	Young Hearts Run (DaAnn — ASCAP) .....	97
Fopp (Play One — BMI) .....	13	Kiss And Say (Nattahan/Blackwood — BMI) .....	71	Searchin' (Black Pearl/Spectrum 7 — ASCAP) .....	98	You're Foolin' You (Groovesville — BMI) .....	44
Get Up And Boogie (Midson — ASCAP) .....	54	Let's Groove (Mighty Three — BMI) .....	10	Sery Ways — Pretty Legs (Little City — BMI) .....	90	You're My One (Sister John/Vignette — BMI) .....	24
Grateful (WMOT/Friday's Child/	48	Let's Make A Baby (Mighty Three — BMI) .....	15	She's A Disco Queen (Exco/orec/Saico — BMI) .....	66	You See The Trouble (Sa-Vette/	53
Poo Poo — BMI) .....	48	Let The Music Play (Sa-Vette/January — BMI) .....	35	Sing A Song (Saggfire — BMI) .....	60	January — BMI) .....	53
Happy Music (Eigy — BMI) .....	7	Let The Music Play (Swope/Brent — BMI) .....	80	Spanish Hustle (Oitta/Sambo — BMI) .....	51	You Sexy Thing (Finchey — ASCAP) .....	30
Heaven Only Knows (U.S. Arabella — BMI) .....	79	Let Your Mind Be Free (Gambi — BMI) .....	89	Star Bright (Jec/Fi — BMI) .....	70		
Heavy Love (Interior/Van McCoy/		Livin' For The Weekend (Mighty Three — BMI) .....	12	Storybook Children (Blackwood — BMI) .....	85		
		Love And (Deightful/Gang — BMI) .....	29	Street Talk (Heart's Deight/Gooserock — BMI) .....	92		

# Pros & Cons of Conventions: A Perspective fr 12

provided for the potential employer and employee as well. Many individuals seeking employment in the industry attend conventions to develop contacts and become more familiar with its inner workings.

There are of course those who see the convention as a paid vacation or a good opportunity to get out of town for a few days. If the convention is well organized, these reasons are perfectly justifiable since conventions are, after all, designed to be an enjoyable experience.

### Fly In The Ointment

A common complaint registered by convention-going executives was that of the repetitive nature of the convention format. Many noted that the continual use of the same speakers and subjects led to "the inevitable rehashing of last year's discussion." Such a pattern, once developed, tends to lead to superficial treatment of subject matter and does not encourage an honest confrontation of vital issues.

The accessibility of executives to the industry-at-large was questioned by some of the respondents who told **CB** that conventions were prohibitively expensive for many people in the industry. Consequently it is unrealistic to assume that the program director of a radio station in Mousebreath, Minnesota, can enjoy such benefits as offered by the many conventions presently being conducted.

Stan Gortikov, president of the RIAA, contended that the industry conventions do a good job overall, but that there are too many of them. "There are so many conventions that serve the same segment of the industry — whether it be radio, promotion or whatever — that you frequently find a high degree of duplicate attendance," said Gortikov. He continued, "I feel that this poses a major problem as it is the cause of a serious drain on the executive's time."

Many executives voiced similar sentiments regarding the number of conventions presently in operation and added that conventions too often become "pay-off parties" for wholesalers and key program directors to encourage product hype. Many also shunned the extensive employment of awards calling them

"meaningless and time consuming, in short, a farce."

Conventions were referred to by some as having become "too large and unwieldy to facilitate effective group interaction." This line of thought led to suggestions calling for an increased emphasis on smaller regional conferences to help alleviate the problems associated with over-attendance.

### Herculean Task

Bud O'Shea, co-chairman of the R&R convention, outlined some of the logistical considerations of staging a convention for **CB**. "Making it come off as planned is a herculean task," he said.

"There are so many seemingly insignificant considerations: can the hotel handle having all of their phones used day and night, do they have sufficient staff, will there be enough food on hand at all times — I could go on and on." The success of a convention depends on meticulous planning and total cooperation from the hotel, according to O'Shea. He said, "You can plan every detail — you've got plenty of space, great speakers, and a good agenda but something still goes wrong — it's crazy. Some guy gets out of a meeting and goes back to get his gin and tonic, so he makes some lewd remark to the waitress. She gets hopping mad and tells him to shove it. She quits on the spot and the guy goes home thinking, 'What a lousy convention.'"

"Worse yet," said O'Shea, "let's say you've got too few cocktail waitresses serving a large lounge. Some guy gets upset because it's taking him an hour to get his gin and tonic, so he makes some lewd remark to the waitress. She gets hopping mad and tells him to shove it. She quits on the spot and the guy goes home thinking, 'What a lousy convention.'"

"So, who's to blame?" speculated O'Shea. "It's really not the fault of either of the people involved," he said, "yet it's these little things that can make or break a convention. It's really the people that make it happen."

### Major Problems

The massive logistical problems of staging a major convention were reiterated by Bill Gavin, publisher of the Gavin Report, whose convention col-

lapsed under the weight of the logistics burden two years ago.

Gavin told **CB** that the convention had grown so consistently over the years that "to continue staging it would have meant retaining two additional employees for three or four months a year to work exclusively with the convention. It's an enormous job and I just didn't want to get into it that extensively."

Turning his attention to a low-keyed operation, Gavin said he will be starting a series of regional meetings next month whose purpose will be to "get back to basics."

It is Gavin's contention that the smaller, informal sessions will encourage constructive dialogue, a goal he feels most major conventions have become too large to accomplish.

He is not providing any accommodations or luncheons and he isn't charging a registration fee. Gavin feels this approach will finally make the industry giants accessible to the "street people" in a very constructive atmosphere.

**CB** asked Gavin what he felt to be the largest problems facing the conventions. "Executive domination," said Gavin, "can become a real problem. It is best not to use the same speakers year after year, as this becomes routine."

The problem will never be completely surmounted, according to Gavin, because, "No matter how hard you try to rotate your speakers, some begin to stand out as your best bets. Leaders are leaders, you can't get away from that."

Thus one has the conventions: some are good for the industry, some are good for the drinks. With careful consideration in planning, there's no reason why business can't be successfully mixed with pleasure in such cases. Yet the effectiveness of future conventions really depends on those who attend them. Because after all, one only gets out of a situation what one has put into it.

### Girl For Riccobonos

LOS ANGELES — West Coast BMI director Rick Riccobono and his wife Margo announce the birth of a daughter, Alycia, on March 8 at St. Joseph's Hospital.

# RIAA Vs AGAC fr 10

have been singing their songs and discussing these issues in the halls of congress to increasingly sympathetic ears.

As for the artist who said that he received only 5,000 dollars for a record, that was Marvin Hamlisch, who testified before the senate committee considering the copyright revision. What he failed to mention was that he shares half with the publisher, so that really \$10,000 was paid on that side, and that also the same amount was paid for the B-side, something that essentially nobody cared for. Also there was an album and a soundtrack album of "The Way We Were" and with that and all the other versions of that song CBS paid out \$80,805.25 in mechanicals.

Between '63 and '73 the cost of living went up 45% while the amount of mechanical royalties paid to composers rose more than 100%. When the law was enacted in 1909 there was only one side on a record. Also, since an average of 22¢ is paid on the ten to twelve cuts on an album, the income of publishers and composers has zoomed. Their income has risen more rapidly than any other third party payment.

The idea of having a ceiling and a floor on the mechanicals is a myth. With the exception of record club sales, budget sales and combination sales, where a publisher or composer will say "put 4 or 5 of my songs on an album and I'll only charge 1½ cents," or where an artist-composer working for a record company will settle for 20¢ on an album instead of 22¢, everyone pays that 2½¢.

# RCA Pressing Consolidation

LOS ANGELES — RCA Records is consolidating its domestic record pressing operations at its primary facility in Indianapolis and will close its satellite pressing operation in Hollywood, California during the month of April. Fewer than 200 persons are affected by the closing period.

The Indianapolis facility is currently undergoing a modernization program and adequately meets RCA Records' present manufacturing requirements.

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**KINGFISH HOOKS LOS ANGELES** — It was a big week for rock group Kingfish, as the band appeared at Los Angeles' Roxy and also visited with local radio, retail and press heavies. Shown backstage after opening night at the Roxy are (from left) Kingfish's Dave Torbert, Matthew Keily and Bob Weir; Al Teiler, president, United Artists Records; Kingfish's Chris Herold; and Ray Anderson, UA vice president, promotion.

**'Monty Python Live!' Makes U.S. Debut**

NEW YORK — The British comedy show "Monty Python Live!" will make their only live U.S. appearance a three-week run at New York City Center, Wednesday, April 14, through Sunday, May 2. The show will feature the six original Python team members: Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones and Michael Palin — as well as Carol Cleveland and Neil Innes. The group's U.S. label, Arista Records, plans promotional tie-ins with the event throughout the country. Tickets are available through New York City Center Box Office, 131 W. 55 St., N.Y., N.Y. 10019.

**Hot Streak For Warner Bros.**

LOS ANGELES — Warner Bros. Records has lately been enjoying a hit singles streak which Warners director of tape operations and national singles sales manager Lou Dennis describes as "one of the best periods for singles in the company's history."

Leading the pack have been the best-selling chart-toppers "December 1963 (Oh What A Night)" by the Four Seasons on Warner-Curb and Gary Wright's "Dream Weaver" on Warners, followed in short order by Larry Groce's "Junkfood Junkie" (Warner-Curb), Foghat's long-running "Slow Ride" (Bearsville) and the Bellamy Bros.' "Let Your Love Flow" (Warner-Curb). Directly behind them are charting records by Capricorn's Elvin Bishop ("Fooled Around And Fell In Love"), Reprise's Fleetwood Mac ("Rhiannon-Will You Ever Win") and Reprise's returning hero, John Sebastian whose "Welcome Back, Kotter" theme is one of the country's most added active sides.

The label is well represented on both the country and r&b charts as well by such country hits as Emmylou Harris' "Together Again," the Groce and Bellamy Bros. records, and the George Baker Selection's "Paioma Bianca," plus Donna Fargo's first Warners entry, "Mr. Doodles." Highly active on r&b charts are the Staple Singers' "New Orleans" and LeRoy Hutson's "Feel The Spirit (In '76)" (both Curtom) and Candi Staton's (Warners) "Young Hearts Run Free."

Released and ready to take their place chartside are such efforts as the Doobie Brothers' "Takin' It To The Streets," Seals & Crofts' "Get Closer" and the new "Happy Days" theme by Pratt & McClain, Steve Barri and Michael Omartian's first co-production for Warners. Coupled with a spate of gold albums, the label's spring singles success compares more than favorably with the same period last year and indicates prospects for a profitable 1976 are more than slightly justified.

**Cap. Exec. Myers Dies**

HOLLYWOOD — Robert Myers, an employee with Capitol/Angel Records more than a quarter of a century, died Friday, (March 12) after a prolonged illness. Funeral services were held in Los Angeles Monday followed by interment Tuesday.

Survivors include his widow, Lucille, and two daughters, Micaela and Teresa.

In lieu of flowers the family requests donations to the Robert E. Myers Fund, Immaculate Heart High School, 5515 Franklin Ave., Hollywood, Calif. 90038.

**BNB: Direction**

were dealing with the same individuals — buyers, programming executives — they'd known all their lives. Having produced "Get Smart" and the "Jose Jimenez Show" as well as a number of other films, specials and series, television turned out to be the same people Neufeld and Bash and Bernard had "grown up" with.

**New Dimensions**

Paths just keep crossing for BNB. Situations keep stretching into new, different dimensions.

"One of our clients is Gabriel Kaplan," resumes Neufeld. "We met Gabe three years ago and he appeared on a number of talk shows. Eventually we got him an album through ABC/Dunhill. One of the cuts was 'The Ranking Contest,' which became the basis for his television show, 'Welcome Back Kotter.' His record, then, was the genesis of the TV show."

John Davidson is also the subject of a variety series through the auspices of BNB. Davidson's package will debut May 24 on NBC.

"Here's a guy that's got a personality" interjects Alan Bernard. "No hit record, no TV show. Just a huge following on the basis of personal appearances and shots on the 'Tonight Show' and 'Hollywood Squares.' But what a following. He's selling out concert dates where he hasn't appeared in four years. Mill Run in Chicago and Starlight Theatre in Minneapolis. Just his personality."

**Broderick Is A Bulldog**

Although no firm air date has been set as of this writing, the first of six one-hour Captain & Tennille variety shows has finished taping under the production/direction of Bob Henry. Special guests include Roy Clark and Art Carney. Running guests include Elizabeth and Broderick, the two bulldogs which appear on The Captain & Tennille's first album.

"They're great," says Bernard. "Elizabeth stays right on her mark like a trouper. Broderick apparently doesn't want to be in show biz, though. He just wanders around the studio. We're going to use them."

Now, if they can just teach those dogs to sing...

**KHJ — Solid Program Concept**

how many questions a pd wants to ask and try to understand the sales point of view in making the station work.

"And we're not without cooperation from our other stations in the chain. We trade everything ... as far as music is concerned ... all stations ... ours included and the feeder stations share a multi-page memo each week on lots of information. We employ 2 full time people here at KHJ alone to do the work for our part in the memo. It helps a great deal."

CB asked Van Dyke about specific competition in the city. The question came up about a black oriented station playing a song that could possibly be picked up later by KHJ. "Well, the complexion between KDAY and KHJ does not really exist that much ... but yes KDAY can influence us on a song ... it's just that they have their own method ... they were a large influence on Taylor's 'Disco Lady,' and the Chaka Kahn record for instance. But we don't sit with our ear to the radio and listen to them, but in the same respect we do consider other rockers in the city and stations jumping on black records first viable competition. They can't be ignored, certainly."

**Latest ARB**

"And we came up with some great results in the last ARB," Van Dyke told CB. "We're up from a 5.4 in the last rating to a solid 6.0 for the total persons in the survey week. We were elated."

A station like KHJ also is committed to their FCC license for public affairs and other categories. And being in the second largest market in the country that commitment is of much importance, both in the way and style it's met.

"One of the announced goals of KHJ is to break up the old-fashioned block programmed public affairs approach and put these into useable and identifiable entities on the air that more people will turn on than off. Couple of examples are the job line, a series on special careers we do, career counseling if you will, then of course our own editorials and editorial response. We even have a sixty second 'free speech' quickies where a listener airs any beef they might have. We find ways to package the material in our license agreement ... it requires only a little thought and oddly enough not the huge staff some people might think it takes. A project like our High School Forum program where one student we use moderates a program each week

with different topics related to today's society and problems/solutions. The concept is that these things ... to be listened to and absorbed in the right way ... could be shortened and then they work for the audience and the station.

**Station Programmer**

A station programmer is the key cog in the wheel to making things go and guiding people in the right direction to achieve success with the public and listeners as far as image of the station is concerned.

But one more man that guides it all ... literally guides it all is the station manager. Tim Sullivan is personable, intelligent, very sharp and very on top of KHJ. He knows the background of all aspects of the business and applies them with the same accuracy that Charley Van Dyke applies to making the station one of the cleanest, sharpest air sounds of any station in America.

**Sophisticated Approach**

"Ten years ago ... the salesmen took a client out for a drink and made a sale on that basis ... but like programming it's become so much more sophisticated. The salesmen have to interpret research and convey that research result when they approach a client. We have a staff of sales people who are excellent. And with the bucks we command for our positions ... we're sold out. That says something for our staff."

"Local sales are very important to us also. When you got local sales ... it's the same old story ... tried and true ... you got the cash registers ringing in the client's business ... they can see the results and it works all the way round. When I first came to KHJ, the local/national sales ratio was about 50-50 ... now we're geared to about 75-25 local."

**Success Concept**

When you look at the success of KHJ, check the station's concept of community involvement, their concept of sales, their concept of public affairs and license commitment, their jocks phenomenal success and identification with the audience, their programming format and philosophy. But don't forget to check two individuals who singularly and collectively make KHJ move. Who make KHJ the plateau many jocks hope to achieve someday. It's something to work for ... and with the work and dedication that the names Sullivan and Van Dyke connote at KHJ ... it can be achieved.



**QUEEN HONORED IN LOS ANGELES** — Following the first of three SRO appearances by Queen at Santa Monica Civic Auditorium, Elektra/Asylum Records feted the group at The Mandarin Restaurant in Beverly Hills, where the industry, press and radio joined with music and film personalities in celebrating the band's highly successful world tour. During the reception, label executives presented the band with gold record awards for their most recent Elektra album, "A Night At The Opera." Seen at the presentation are, from left: (standing) Steve Wax, executive vice president, Elektra/Asylum Records; George Albert, president and publisher, Cash Box; Joe Smith, chairman, Elektra/Asylum Records; Mei Posner, president, Elektra/Asylum Records, and Jerry Sharell, vice president, international division, advertising and artist relations, Elektra/Asylum Records. Seated are the members of Queen, from left: Brian May, Freddie Mercury, John Deacon and Roger Taylor.



AND A ONE, AND A TWO . . . — RCA recording artists Aztec Two-Step, breaking out of their northeastern roots journeyed to Los Angeles recently where they received incredible response at the Troubadour. Seen here congratulating them backstage are (l. to r.); Steve Harris of Harris-Feigin Management, Mike Berniker, RCA's division vice president, popular a&r, Rex Fowler (Aztec), Ted Feigin, of Harris Feigin, and Neil Shuman (Two-Step).

### RCA Releases Elvis Sun Cuts

LOS ANGELES — Set for release this month by RCA Records is an album of the first recordings ever made by Elvis Presley, titled "The Sun Sessions." The album contains tracks set down by the singer in 1954-55 for Sam Phillips of Sun Records. Contained in the album are pure, untampered-with original Sun Records tapes cut by Elvis with guitarist Scotty Moore and bassist Bill Black, including D.J. Fontana on later takes. The 16 cuts, never before available on a single RCA album, are: "That's All Right," "Blue Moon of Kentucky," "I Don't Care If The Sun Don't Shine," "Good Rockin' Tonight," "Milkcow Blues Boogie," "You're A Heartbreaker," "I'm Left, You're Right, She's Gone," "Baby, Let's Play House," "Mystery Train," "I Forgot To Remember To Forget," "I'll Never Let You Go," "I Love You Because" (first version), "Trying To Get

To You," "Blue Moon," "Just Because" and "I Love You Because" (second version).

### WFO Dispute Settled

LOS ANGELES — Laurel Canyon Music/Bruce Springsteen and Every Little Tune/Pocket Full Of Tunes, the publishing division of the Wes Farrell Organization, have amicably settled their dispute without the necessity for legal action, announced Steve Bedell, president of the WFO Music Group. Effective immediately, the WFO Music Group will be representing major portions of the Bruce Springsteen catalogue.

Other writers whose interests are represented by the WFO Music Group, are Kenny Nolan, The Rascals, Ray Thomas/Nicky James, Jeff Cook/Tommy Bolin/Deep Purple, Levine/Brown, and Tony Romeo.

### 1st U.S. LP For Sayer

LOS ANGELES — Adam Faith, Leo Sayer's manager and producer of his first three albums, has revealed that Sayer has begun work on an album for Warner Bros. which will be produced by Richard Perry at his Studio 55 facility. In addition to working with Perry, Sayer is recording with premier American musicians such as Earl Slick and Willie Weeks as well as collaborating with American writers. Sayer has a history of international hits including "Long Tall Glasses," "The Show Must Go On," "Moonlighting," "One Man Band."



**WILLIAM'S NIGHT** — Wm. B. Williams will be the recipient of the 5th annual "Humanitarian Award" of the conference of personal managers east and will be honored with a cocktail party and luncheon at the St. Regis Roof, 5th Avenue and 55th Street, New York, beginning at noon on Friday, April 30.

The dais includes Ahmet Ertegun, chairman of the board, Atlantic Records; Clive Davis, president Arista Records; Morris Levy, president Roulette Records; Art Kass, Buddah Records; Don Kirshner, president and chairman of the board, Kirshner Entertainment Corp.; Varner Paulsen, vice-president and general manager WNEW-radio; The Spinners, Ted Brown and Eddy Arnold.

A portion of the proceeds will be donated to the national Tay-Sachs and Allied Diseases Association. Conference president is George Scheck, and luncheon chairman, Buddy Allen.

### FM Analysis fr 38

#### WYDD-FM — PITTSBURGH Steve Downs

- Jailbreak — Thin Lizzy — A&M
- Love And Understanding — Kool And The Gang — DeLite
- Rockin' Chair — Jonathan Edwards — Reprise
- Do You Feel — Peter Frampton — A&M
- Robin Trower Live (entire LP) — Chrysalis
- Lowdown — Boz Scaggs — Columbia
- Popsicle Toes — Michael Franks — WB

#### WHFS-FM — WASHINGTON, D.C. Dave Einstein

- Rockin' Chair — Jonathan Edwards — Reprise
- Cry Tough — Nils Lofgren — A&M
- Light Of The Night — Randall Bramlett — Polydor
- Longhaired Rednecks — David Allan Coe — Columbia
- Jailbreak — Thin Lizzy — Vertigo
- Beware Of The Dog — Hound Dog Taylor — Alligator
- On The Road — Jesse Colin Young — Reprise
- Number Two — R. Crumb And His Cheap Suit Serenaders — Blue Goose
- Life And Times — Billy Cobham — Atlantic
- Smokey's Family Robinson — Smokey Robinson — Tamla
- Robin Trower Live — Chrysalis
- Wings Of Love — Temptations — Gordy
- Lee Oskar — UA
- \* — (None)
- † I'll Be Good To You — Brothers Johnson — A&M

### Country Playlist fr 110

**Randy Tyler** on drums with Little David's newest MCA single release. **Chuck Morris**, owner of Ebbets Field, has signed **Hugh Moffatt** for exclusive management representation. Hugh Moffatt wrote **Ronnie Milsap's** number one single "Just In Case." Moffatt is the brother of newly-signed Columbia country recording artist **Katy Moffatt**. **Mickey Gilley** and the **Red Rose Express** have logged well over 100,000 miles in the past years. They have been to nearly every state with stops in Canada. Gilley will stay close to home the latter part of March and will appear in Ft. Worth, El Paso, Abilene, Odessa, Austin and of course Gilley's in Pasadena. **Crystal Gayle**, U.A. recording artist, will appear at Gilley's in Pasadena, Texas on March 27.

**Jimmy Dean**, after three years of retirement will be in a recording session with Casino Records in early March for his first single to be distributed by GRT.

**Freddy Fender** broke the Astrodome attendance record for a country show when 47,000 turned out for his Feb. 27 performance at the Houston Livestock and Rodeo. It also seems this is Freddy's year to go international. Early in the year he began a northern tour in Alaska which carried him across Canada. Next he went to Mexico City in Feb. to do a benefit concert with **Racquel Welch** and **Vikki Carr** for DAR, which Freddy explains is a Mexican organization similar to CARE or HOPE which helps crippled children. Freddy got a standing ovation after his show, which included his Spanish-language version of "Roses Are Red." While in Mexico, Freddy spent quite a lot of time "on the air" on live radio shows, including one seven-hour television show. Freddy is currently on a month-long concert tour of Australia and New Zealand.

Effective immediately **Tandy Rice, Jr.** will assume management of **Jim Ed Brown**, **Jim Ed Brown Enterprises**, **Starsong Music, Inc.** and **Jimsue Music, Inc.** All correspondence should be directed to Tandy's address which is P.O. Box 12514, Nashville, Tennessee 37212.

**Mike Lloyd**, in conjunction with **Sam Anoff** of Action Distributing Corporation has announced the formation of **ARC Records**. The company will be headquartered in Nashville with a branch of-

office located in Baltimore, Maryland. Artists signed to the label are **Bonnie Edwards**, **Maria Rose** and **Dick Bray**. The label's first scheduled single release is "The Ballad Of Billy Rio" by Dick Bray.

Songwriter legend **Harlan Howard** is recording at Jack's Tracks with independent writer/producer **Allen Reynolds**. Howard, writer of hits in country, pop and soul fields, has penned such classics as "I Fall To Pieces," "Busted," "The Choking Kind," "Too Many Rivers," "No Charge," "Pick Me Up On Your Way Down," "She Called Me Baby," "Heartaches By The Number" and "The Streets Of Baltimore." Reynolds' previous production credits include **Don Williams**, **Crystal Gayle**, **Larry Kingston** and **Mary Kay James**. The songs recorded included a number of new **Harlan Howard** tunes.

**Don** and **Phil Everly** have split their highly successful **Everly Brothers** team of the '60s and each have started single careers. Phil has a single on Pye Records titled "Words In Your Eyes" while Don, who now lives in Nashville, has gone back to his country roots with his first recent single on Hickory Records titled "Yesterday Just Passed My Way Again," written by **Whitey Shafer**.

**The Marshall Tucker Band**, who has had three albums certified gold in six months has their fifth Capricorn album, "Long Hard Ride" scheduled for release in May.

Epic recording artist **Bob Luman** has returned to Nashville from Dallas, Texas where he has been hospitalized since Feb. 28. Sources close to Luman said the singer will be admitted to St. Thomas Hospital immediately upon his arrival in Nashville, and surgery will be performed on his damaged esophagus as soon as doctors judge him physically able. Luman was admitted to Parkland Hospital in Dallas after he was stricken by a ruptured blood vessel in his esophagus while traveling between performances in Texas. He remained on the critical list and in the surgical intensive care unit for several days.

**The Statler Bros.** just completed their mid-west tour playing to sold out audiences and receiving recognition and honors from radio stations along the way. **juanita jones**

### country playlist fr 110

- WYQK — TAMPA**  
Mr. Doodles — Donna Fargo — Warner Bros.  
What I've Got In Mind — Billie Jo Spears — United Artists  
To Show You That I Love You — Brian Collins — ABC/Dot  
Sentimental Journey — Dave Dudley — United Artists  
Walk Softly — Billy "Crash" Craddock — ABC/Dot
- WHN — NEW YORK**  
The Prisoner Song — Sonny James — Columbia  
Together Again — Emmylou Harris — Reprise  
That's What Made Me Love You — Bill Anderson & Mary Lou Turner — MCA  
Paloma Blanca — George Baker Selection — Warner Brothers
- KIKK — HOUSTON**  
A Mansion On The Hill — Michael Murphey — Epic  
Don't Pull Your Love — Glen Campbell — Capitol  
For The Heart — Elvis Presley — RCA  
Let Me Be Your Friend — Mack White — Commercial  
I'll Get Over You — Crystal Gayle — United Artists  
After All The Good Is Gone — Conway Twitty — MCA
- WITL — LANSING**  
Lonely Teardrops — Narvel Felts — ABC/Dot  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
I'll Get Over You — Crystal Gayle — UA  
Mental Revenge — Mei Tiliis — MGM  
Nothing Takes The Place Of You — Asieep At The Wheel — Capitol  
After All The Good Is Gone — Conway Twitty — MCA
- KBIS — BAKERSFIELD**  
Together Again — Emmylou Harris — Reprise  
Mental Revenge — Mei Tiliis — MGM  
That's What Made Me Love You — Bill Anderson & Mary Lou Turner — MCA  
12 To 5 — Broken Lady — Larry Gatlin  
14 To 7 — You Are The Song — Freddie Hart
- WHK — CLEVELAND**  
I'll Get Over You — Crystal Gayle — U.A.  
Lonely Teardrops — Narvel Felts — ABC/Dot  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
Someone's With Your Wife Tonight, Mister — Bobby Borchers — Playboy  
Don't Pull Your Love — Glen Campbell — Capitol

- KCKC — SAN BERNARDINO**  
After All The Good Is Gone — Conway Twitty — MCA  
Don't Pull Your Love — Glen Campbell — Capitol  
For The Heart — Elvis Presley — RCA  
One Piece At A Time — Johnny Cash — Columbia  
Ashes Of Love — Jocy Miller — Epic
- WIRE — INDIANAPOLIS**  
Let Your Love Flow — Bellamy Brothers — Warner Brothers  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
Mr. Doodles — Donna Fargo — Warner Brothers  
Lonely Teardrops — Narvel Felts — ABC/Dot  
I'll Get Over You — Crystal Gayle — United Artists  
After All The Good Is Gone — Conway Twitty — MCA
- WINN — LOUISVILLE**  
Living Proof — Hank Williams Jr. — MGM  
Forever Lovers — Mac Davis — Columbia  
Ask Any Cheater Who Knows — Freddy Weller — Columbia  
I'll Get Over You — Crystal Gayle — United Artists  
Walk Softly — Billy "Crash" Craddock — ABC/Dot
- WBAP — FT. WORTH**  
After All The Good Is Gone — Conway Twitty — MCA  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
That's What Made Me Love You — Bill Anderson & Mary Lou Turner — MCA  
I'm A Trucker — Johnny Russell — RCA  
Let Me Be Your Friend — Mack White — Commercial  
Stranger — Johnny Duncan — Columbia  
Pins And Needles — Darrell McCall — Columbia
- KRMD — SHREVEPORT**  
After All The Good Is Gone — Conway Twitty — MCA  
Mr. Doodles — Donna Fargo — Warner Brothers  
The Winner — Bobby Bare — RCA  
I'll Get Over Loving You — Crystal Gayle — United Artists  
Yesterday Just Passed My Way Again — Don Everly — Hickory
- WKDA — NASHVILLE**  
Living Proof — Hank Williams, Jr. — MGM  
Mercy — Jean Sheppard — United Artists  
You've Got To Stop Hurting Me — Don Gibson — Hickory  
I'll Get Over You — Crystal Gayle — United Artists  
After All The Good Is Gone — Conway Twitty — MCA  
For The Heart — Elvis Presley — RCA

**United's 'Seville' 6-Pl. Shuffle Offers Choice of 5 Ways To Play**

CHICAGO — A brand new United 6-player shuffle alley called "Seville" is



currently on the delivery schedule at Williams Electronics Inc.

The model offers five choices of play. "Flash," "Strike 90," "Regulation," "6th Frame" and "Red Strike" to appeal to the ever broadening shuffle alley player market. The "6th Frame" choice is especially outstanding as a competitive play, skill feature for the patron with limited playing time. It's a fast play, six frame game with increasing strike and spare score values as the game progresses.

Seville's cabinet, in all its colorful glory, was designed with stability, serviceability and appearance in mind. The model, shipped in three pieces — back box, playfield and front cabinet — can easily be assembled on location.

Suggested pricing, as indicated by Williams' sales manager Bill DeSeim, is 25¢ per game each player.

Seville may be purchased through Williams' distributors.

**Record Number Of Exhibits To Show At NAMA Western Convention**

CHICAGO — A total of 103 exhibitors have reserved space for the 1976 Western Convention-Exhibit of Vending and Foodservice Management to be held at San Francisco's Civic Center from April 2-4, according to Jack Rielley, NAMA director of sales.

The number of exhibits surpasses the previous record of 96 set in 1973, Rielley said, with 19 of the companies participating for the first time. Some 3,000 persons are expected to register for the convention.

Exhibit hours will be in the afternoon each day, with morning programs covering marketing, the importance of nutrition, training for vending machine mechanics, the prospect of new foods for vending machines, a report on federal regulation and industry security practices.

NAME chairman Charles E. Bertsch will make the keynote address, according to G.H. Tansey, NAMA director of conventions and education. The St. Francis Hotel will serve as convention

**Rock-Ola Intro's New Wallbox**

CHICAGO — The new Rock-Ola model 507 wallbox introduces three exclusive features which can add to operator and location owner profits, according to executive vice president Edward G. Doris.

"The model 507 wallbox includes a new, simplified circuit system, an improved 'Tri-Vue' record selection system, and a unique arrangement of components that facilitates installation, maintenance and servicing," Doris said.

Rock-Ola engineers simplified the electronic circuitry through the use of recently introduced components and, at the same time, relocated other parts and circuits to simplify installation and servicing of the wallbox.

The wallbox cable terminal is now readily accessible. All printed circuit boards are consolidated in the most serviceable area of the wallbox. Each P.C. board slides in and out of a deck for fast, easy inspection and servicing.

"Refinements in the Tri-Vue program selection system result in new greater dependability," Doris commented. "The use of recently introduced materials has enabled Rock-Ola engineers to increase the efficiency of the program system drive belt and the positive action clutch that keeps the title holders in perfect alignment."

headquarters, as well as the site of the annual banquet and of a reception sponsored by the exhibitors.

All program meetings will take place at the Civic Center's Poik Hall.

Tansey said there is no registration fee for NAMA members, with a \$15 registration charge for non-member operators and \$75 for non-member manufacturers.

Rock-Ola's model 507 Tri-Vue wallbox displays 160 record selections with two turns of the selector knob. One-third of the selections are always on display. Changing title strips is fast and simple since the entire holder assembly snaps out of the wallbox.

Super slim (5¾" x 17¾" wide), the model 507 can be mounted on a wall, bar



or in a booth. It will handle 100 or 160 selections, 33⅓ or 45 rpm records, and will accept nickels, dimes, quarters and halves. An extra-large cash box minimizes collection frequency.

Additional information on the new model may be obtained by contacting Rock-Ola's sales promotion department, 800 North Kedzie Avenue, Chicago, Illinois 60651.

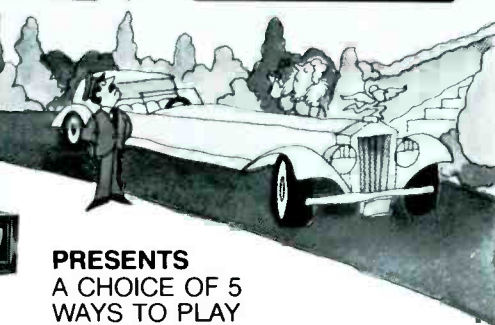
C. Joseph La Bonte, president of ARA Food Service Company in El Segundo, California, has been named convention chairman and Mrs. Nathan Keyes of Saratoga, California, will be in charge of the ladies' program and committee.

**Convention Program**

Exhibit hours on Friday, April 2, will be

*continued on pg. 124*

**UNITED'S NEW SIX-PLAYER SHUFFLE ALLEY**



**PRESENTS A CHOICE OF 5 WAYS TO PLAY**  
 "FLASH" — "STRIKE 90"  
 "REGULATION" — "6TH FRAME"  
 "RED STRIKE"

**TODAY'S PRICING**  
 25¢ Per Game Each Player

**BUY UNITED'S "SEVILLE" SHUFFLE ALLEY TODAY. SEE YOUR WILLIAMS' DISTRIBUTOR NOW.**



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**NEW FROM MIDWAY**

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 Bearing-Mark!...Range-Mark!...Torpedo!



What the operator sees looking through periscope

- Flashing Lights
- Realistic Sounds
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- Adjustable Time Control
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- Revolutionary Micro-Processor Controls
- 23" Solid State TV Monitor
- Multiple Scoring
- Double 25c Doors
- High Score Feature
- Cabinet Dimensions: 26½" Wide, 31¾" Deep, and 74" High
- 57.53 cmW x 80.32 cmD x 187.96 cmH
- 4 Torpedo Salvos

## World Series II, A Hit For Century; Firm Expands Its Service Operation

BLUE BELL, PA — The extensively modified World Series II, all electronic baseball game produced by Century Industries, has been enjoying widespread acceptance since its introduction at MOA Expo '75, according to the firm's sales manager Emii Rotar who said Century is heavily backlogged with orders from all over the country. He made special note of the fact that the unit is a waii game and cited its special appeal to the average operator whose route consists mainly of neighborhood type bars and locations with limited space.

"Some bars do not have enough room for video games," he said, "and with the prohibitive costs of many of today's machines it is conceivable that an operator would prefer installing more than one high earning World Series II waii game, for an investment which is considerably less than the price of a single machine occupying twice as much space without necessarily bringing in twice the earnings."

"As we see it, the inventive operator by diversifying his equipment line and not limiting product strictly to pins and videos, runs a more profitable route. The World Series II has proven its appeal," he added. "All of the excitement of the game is in full view of the player. The bat action has been extensively modified and in the event a short ball is thrown the bat will swing early and the 'strike out' light will come on. Other exciting play features include randomly varied speed pitching, rebounded ball paths to keep the player in suspense and, for realism, the crowd cheers and whistling which conveys the feeling of actually being at the ballpark and observing the base runners in action."

Rotar indicated that "another new waii game development" will be announced by Century sometime in April.

Addressing himself to the emergence of the micro processor in some of the current games equipment Rotar said, "The majority of our technical staff, and myself, are experienced in the computer field with some of us previously associated, in various capacities, with the Sperry Univac Blue Bell, Pa. Computer Division and, seeing the handwriting on the waii, we are prepared for the new concept with a two-fold approach. Century patents its games and when we decide to

enter the micro processor field we will use field programmable ROM's, which will be made available to operators for the asking. Secondly, our expert engineering department will offer immediate assistance to operators who require help in servicing."

Subsequent to the successful launching of its 24-hour repair service, Century has considerably expanded and specialized its activities within the realm of service. As the firm's director of engineering Peter Feuer stated, "Now that the video game industry has matured and solidly established itself as a major force in the coin operated amusement field, operators are becoming increasingly aware of a most important factor in their profitability — service! Machines can only bring in money if they are working properly and every day of down time means unrecoverable losses."

"In some instances distributors try to maintain a stock of replacement logic boards to assist operators but," as Feuer pointed out, "with the almost weekly video games proliferation the practice not only becomes costly but time consuming as well, since it is very difficult for a distributor to maintain a complete, well stocked inventory backed up by efficient repair capacity."

"Recognizing this, Century has built an organization from the ground up to fill the industry's tremendous need for a professional service organization, the key word being 'professional'. Our staff of highly expert technicians with years of experience in the computer field are well qualified and more than sufficiently knowledgeable to dig in and tackle the complex systems being turned out by the manufacturers. The very latest and best in test equipment and custom fixtures are used to make board repair a smooth and efficient operation. In addition, because of our tremendous purchasing volume we are able to get the lowest possible price on parts to further benefit the operator."

"Speed is another very appealing facet of our operation, as discovered by distributors and operators from around the country whose experience proved that when we say fast service we mean it. We are at present making arrangements with several games manufacturers to be authorized service arms for them."

## Gottlieb Debuts One Player 'Sure Shot'

CHICAGO — D. Gottlieb & Co. announced delivery this week of its newest single player, pinball machine called "Sure Shot."

The game's theme is pool, as depicted in the colorful backglass illustrations and cabinet design; and further reflected in the exciting playfield activity which offers the fascinating attraction of a 15 number pool ball sequence.

Skill and challenge prevail as players try for special scoring by making all 15 balls light up the top center rollover and the two kick-out holes. For each lit ball in the rack, a 1000 bonus is scored. After making balls 1 through 9, the three "pop" bumpers light up for 100 points each. Kick-out holes score up to 5000 points.



"Sure Shot" has tested out very successfully, according to Gottlieb executive Aivin Gottlieb, and sample models have been shipped to the firm's network of distributors.

The new unit is currently in production at the Gottlieb factory.

## Tornado Damages Midway Plant

CHICAGO — The Midway Manufacturing Company factory complex in suburban Franklin Park, Illinois was damaged as a result of a tornado which swept through several Chicago suburban areas on Friday, March 12, causing extensive property damage and some injuries.

It was learned, at presstime last week, that a number of Midway employees were injured, one quite seriously; and that Larry Berke, firm's director of sales, suffered rib and shoulder injuries and was confined to a hospital for treatment. Berke reportedly had gone into the factory area to assist with the injured when he was hurt.

Midway's secretary-treasurer Hank Ross said much of the damage was centered in the area of the factory's west waii. About a third of the waii had caved in when the roof toppled to compound the damage.

By Wednesday of last week (17) Midway resumed about 50% of its normal level of production, however, and Ross indicated that by week's end they would be at almost 100% capacity. An additional facility was rented by the firm for temporary use while the damaged property is being restored.

Midway has been housed in the Franklin Park facilities for just about one year, after moving from their former plant in Schiller Park.

## Atari To Host Distributions

LOS GATOS, CALIF. — Atari Inc. will hold its second annual distributor conference at the Hyatt Regency Hotel in San Francisco, March 31 and April 1.

Frank Baiouz, national sales manager for Atari indicated that "the primary purpose of the meeting as always is to enhance communication between ourselves and our distributors, as well as to introduce them to some very exciting new products."

The business meeting will be divided into discussion groups. Joe Keenan, president, and Nolan Bushnell, chairman, will be discussing company plans and Atari's view of the video amusement business. Financing will be handled by vice-president Bill White, marketing strategy discussion will be led by Gene Lipkin, general manager, and Baiouz. A question and answer period will follow.

"A variety of new video products will be presented in the afternoon including some potential high earners for the upcoming arcade season," the company stated. Distributors will be invited to play the new games and compete for prizes.

### PIN BALLS, FOR SALE

We are the MAJOR SUPPLIERS of GOOD LATE MODEL PINBALLS. We have machines on hand for immediate disposal. Come down or call us!

BALLY	WILLIAMS	GOTTLIEB	CHICAGO COIN
FIREBALLS	DIPSY DOODLES	HOT SHOTS	SHOWTIMES
NIPITS	JACKPOTS	JACK IN THE BOX	CASINOS
SPACETIMES	GOLD RUSH	NOW	DOLPHINS
4 MILLION BC	FANTASTICS	POLO	HEE HAWS
SEE SAWS	JUBILEE	COLLEGE QUEENS	RIVIERAS
MARINERS	STARDUSTS	4 SEASONS	
CAPERSVILLES	GAY 90	GROOVYS	
ROCKMAKERS	ACES KINGS	JUNGLES	
ZIPADOOS	SHANGRILAS	KING ROCKS	
MONTECARLOS	FUN FESTS	SHERIFFS	
		SNOW QUEENS	

Also, we have ARCADES, BINGOS, JUKEBOXES, RIFLES, TV GAMES. WE WILL SEND YOU OUR MAILING LIST UPON REQUEST.

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## NAMA Western fr 123

from noon until 5:30 p.m., prior to which two discussion programs will take place between the hours of 10:30 a.m. and noon, on the subjects "What Does The Client Want From Us?" (featuring three client-manager interviews by chairman Joseph La Bonte); and "The Right And Wrong Way To Approach School Vending And Nutrition" (a panel discussion moderated by NAMA's Walter W. Reed).

Convention exhibitors will host an opening day reception at the St. Francis Hotel from 6:30-7:30 p.m.

Saturday's agenda will commence with an early bird session on "New Developments In The Training Of Mechanics" (9:30-10:20 a.m.); followed by sessions on "The Future Of Foods Dispensed Through Machines," an address on "Pinpointing Patterns For Profit" by NAMA chairman Charles E. Bertsch and a "Washington Update" featuring live interviews with two congressional leaders. The NAMA banquet and show will be held in the evening at the St. Francis Hotel.

"Examining The Relationship Of Security And Employee Selection" will be the prime topic of discussion on Sunday, April 4, following which exhibits will be open between the hours of noon and 4:30 p.m.

**Would you like to establish yourself in the German Amusement Arcade Trade? And make "Deutsche Mark?" Then a favorable opportunity presents itself by taking over three long-established arcades in Hamburg; one of them including freehold ground on the "Reeperbahn." Present English speaking owner retiring but will assist for a while. Good office and staff available. Capital required abt. \$175,000. Write Skriver Brothers, Eichenstr. 53, D. 200 Hamburg 19, W. Germany.**

# 5a

## WHAT CAN 5 VITAL ADVANTAGES DO FOR YOU?

### ANSWER:

American coin-operated phonographs have always kept pace with the design and manufacturing technology of the times.

What more could you want?

The R-80 line from Rowe-AMI answers this question with at least five vital advantages over any other jukebox:

### INCREASE CUSTOMER GOOD WILL

Customers respond with money when they have the opportunity to hear more tunes. Although a relatively few records get most of the play, extra selections produce "golden profits". Profits over and above the basic costs of the route operation.

The R-80 line pleases more customers and invites more play because of its exclusive 200-selection capability.

### IMPROVE LOCATION SATISFACTION

Rowe-AMI offers your locations a styling choice with both the Fleetwood and Imperial models. A choice which will suit the taste of the particular environment.

Important because when the location really likes the looks of the phonograph, you won't have to replace it as soon.

### DISTRIBUTE FULL SOUND THROUGHOUT

Where high volume level is required, no other phonograph plays more loudly than the R-80. That's because of the exceptionally high efficiency transfer of the power from the output of the amplifiers through the dual 3-way crossover networks into the six speakers. Plus the exact positioning of the mid and high range speakers and the tuned bass reflex sound chamber. No hot spots or dull areas.

Each element in the stereo sound system is precision matched for efficiency and true reproduction.

Of course, for quadraphonic locations, Rowe-AMI exclusively provides true SQ Quad as an option.

### ASSURE DEPENDABILITY

Dependability of the R-80 is backed up all the way with an exclusive full five-year warranty on all moving parts.

Built-in 5-year lubrication contributes to this, and the warranty record speaks eloquently for itself: a rate of only one replacement for every 50,000 items on location.

### PREVENT LOSS

The R-80 can be ordered with the proven gas-powered Monitor burglar alarm system. But more than that, the phonograph and its contents can be insured against loss due to theft, fire, and vandalism at a very low, affordable cost.

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**IN REVIEW:** Following is a photographic lineup of some of the new amusement machines recently introduced by the various games manufacturers and dated according to their exposure in Cash Box.



**ALLIED LEISURE "Ace"** 2-player video gun game. Total player control provides challenge, and this exciting airplane attack game offers many ways to play and score. Reduced number of components, using only one small printed circuit board, is a plus for operators in terms of ease of service. (3/6/76)



**UBI, INC. "Omicron"** new video cocktail table featuring both Attack and Tennis games. Players are offered the option of selecting the ball size as well as the speed before play begins. The game may be played by one, two or four players who are allowed to compete against the "Omicron" computer or each other. (3/6/76)



**MEADOWS GAMES "CKIDZO"** video cocktail table described as a "hocker-soccey" game featuring multi-directional paddies with built-in inertia factors, speed buttons and attract mode with visual indicator that changes from dark to light. It can be played by two or four players. (1/31/76)



**U.S. BILLIARDS "Jai-Alai"** 2-player air hockey game. Conveniently sized for economizing on space; play is made off lighted backboard. The unit measures 70" long by 50" wide and takes up little more space than an average pinball game. Adjustable timer allows play to be run by time or scoring. (1/24/76)



**MEADOWS GAMES "Bombs Away"** single player upright game offering the excitement of pursuing and hitting moving ships. Two exciting ways of play are offered either by scoring a maximum or a minimum amount of points. Simulated sound effects include explosions and a splash in the ocean. (1/31/76)



**PLAYMATIC "Fairy"** single player pinball machine. This European model is distributed in the U.S. by Universe Affiliated International. Game offers standard pinball play excitement for the player, and numerous coin box safety features for the op. Parts interchangeable with U.S. models for ease of repair. (1/24/76)



**INNOVATIVE COIN CORP. "Spitfire"** two player video game. Featuring a 23" screen and micro processor with 68 chips. "Spitfire" offers the realism of flying a jet fighter loaded with target bombs that explode on impact. Game also comes with a six-month guarantee. (2/7/76)



**D. GOTTLIEB & CO. "Spirit Of '76"** 4-player pinball machine. Historic bicentennial theme is seen in the stars and stripes design and red, white and blue coloring of the cabinet. Numerous bonus, double bonus, and double/double bonus features make this a high scoring must for pinball enthusiasts. (1/17/76)



**ALLIED LEISURE "Dynamite"** 2-player solid state pinball machine. Many unique features, including digital scoring are incorporated in this exciting game along with rollovers and eight bulls-eye targets. Easy serviceability is provided by "Dynamite's" modular assemblies and fewer moving parts make the machine more reliable. (3/6/76)



**PLAYMATIC "Fantasy"** 4-player flipper. Universe Affiliated International will be exclusive rep in U.S. and Canada for Playmatic of Barcelona, Spain. Units are electrical mechanical and operate on standard 110 volts. Parts utilized in Playmatic flippers are completely interchangeable with U.S. models. (1/24/76)



**BALLY "Flip Flop"** 4-player pinball machine. Special flipper design ensures extra powerful ball-swatting force. Features include twin rollover buttons, twin extra ball kickout holes and a build-up out-hole bonus. "Double bonus" lights automatically and makes this an exciting, challenging game. (2/28/76)



**CHICAGO DYNAMIC INDUSTRIES "Demolition Derby"** (1 or 2-player) unique new game that never plays the same way twice. Unit features steering wheels, forward and reverse gear shift levers and accelerator pedals for each player. Two, individually adjustable sound systems add realism. (1/24/76)

## CHICAGO CHATTER

Talk of the trade these days is the approaching NAMA Western Convention-Exhibit which many from the industry will be attending and, in some cases, exhibiting product. Show dates are April 2-4 at the San Francisco Civic Center. Convention headquarters hotel is the St. Francis.

STAN LEVIN IS BACK on the Chicago coinbiz scene — and we welcome him, of course. Stan is now with Empire Dist. in the capacity of director of the arcade sales division. He and his wife are already settled in their suburban Deerfield, Ill. residence.

THE RECENT CDI HOSTED distributor trip to Las Vegas was quite a gala event, we understand — with even the weather man cooperating. Firm's Paul Jacobs said the weather took a definite turn for the better when the CDI group arrived and reverted to chillier temperatures upon their departure. Ken Anderson, Paul Jacobs and Harry Glick and their wives escorted the 52-member group — and a great time was had by all. At present, Paul said CDI is planning to sample ship its brand new "Cinema" 4-player pin within the next week or so; and "Demolition Derby" continues to be a heck of a big seller out there!

SEE THE NEW United "Seville" shuffle alley in release by Williams Electronics Inc. this week. Also, the exciting new "Sea Wolfe" being introduced by Midway Mfg. Co., not to mention the "Gun Fight" cocktail table. Also, the new model 507 waitbox which Rock-Ola Mfg. Corp. is currently premiering. There's a new season upon us and, needless to say, with it comes an abundance of new and exciting amusement equipment!

STEPHEN KAUFMAN, SALES MANAGER-GAMING DEVICES at Williams Electronics Inc., gave us a first hand account of the recently held Blackpool Exhibition in Blackpool, England, March 2-3-4. Steve attended the show and co-manned the Alca Electronics display, which housed the Seeburg slot machine line, along with other products. He noted the show's similarity to MOA, in both size and substance, but pointed out that the Blackpool event was definitely a "sales" show with much business being written up right on the spot. The Equipment displayed was not predominantly gaming (as at the ATE) but included quite an assortment of arcade pieces, some music equipment, various giveaway type products and other amusement machines. Show is aimed at the English and Irish market and exhibitors, for the most part, are English distributors showing their individual product lines composed of domestic and U.S. produced machines and, as Steve pointed out, although American-made product is shown the exhibition does not attract many people from here. Most visitors and exhibitors are from England and Ireland and many attending are arcade owners buying equipment for their new season which begins right after Easter and runs until early October. The exhibition itself is held in an actual arcade and product displays are housed on two levels.

ANDY DUCAV OF Midway Mfg. Co. is currently preparing for a week-long service school, to be hosted sometime in mid-April by Advance Automatic Sales in San Francisco. He and Bernie Powers of Bally will both conduct sessions and Andy indicated that Advance is negotiating with several other firms to participate in the series.

## MILWAUKEE MENTIONS

Plans are now underway for scheduling entertainment at the annual WMMA convention being held April 9-11, according to Red Jacomet of Red's Novelty in Milw. Although nothing definite has been decided upon, the entertainment committee, which consists of Irv Beck, Walter Bohrer and Red Jacomet, hope to have at least one name group or individual to head the entertainment list for the occasion. Red spoke of collections briefly, saying they were fair for this time of the season. He also mentioned that although his business suffered no real damage from the recent ice storm, a drive through the surrounding countryside proved the opposite to be true for many others.

ENJOYED CHATTING WITH Jack Hastings of Hastings Dist. in Milw., who told us of upcoming plans to exhibit at the Milwaukee Bicentennial Exposition and Conference that's being held at the MECCA Center in Milw. The Hastings' booth will follow a Bicentennial theme, using a very early Rock-Ola phonograph model and along side, the new Rock-Ola model 464. This serves to show how the coin machine industry has changed over the past several decades. Hastings will also be exhibiting an older and a newer model of their "Air-Janitor" air purifier unit. And, Jack reports the Valley Pool Tables are moving extremely well, as are the Rock-Ola phonographs.

ON THE SINGLES SCENE: John Jankowski, our man-in-the-know at Radio Doctors, tells us the following singles are receiving good operator response in the area: "Right Back Where We Started" by Maxine Nightingale (United Artists), "Without Your Love (Mr. Jordan)" by Charlie Ross (Big Tree), "Broken Lady" by Larry Gatlin (Monument), "We Can't Hide It Anymore" by Larry Santos (Casablanca), "Just You And I" by Melissa Manchester (Arista), "Good Hearted Woman" by Waylon Jennings & Willie Nelson (RCA), and "Tryin' To Get The Feeling Again" by Barry Manilow (Arista).

## CALIFORNIA CLIPPINGS

Obie Alvarez, president of Fun Games, Inc., traveling again to Miami??? "Bi-Plane 4" still picking up tremendous action in the L.A. area. There will be a personnel addition to the Fun Games staff to be announced in a couple of weeks.

Jim Schwabe appointed sales manager for Digital Games. Nice talking with William Prast, president of Digital, who told us that "Air Combat" sales are good and the "Combo" cocktail table is showing exceptional results.

New shipments are in at Circle International Co. for Atari's "Stunt Cycle" and "Outlaw," a single player game. Among the other deliveries are "Gun Smoke," and United "Seville" Shuffle Alley. Don Edwards, general manager of Circle, also indicated that the Seeburg phonograph line continues to do well.

Atari will be hosting its distributors at their second annual conference in San Francisco on March 31 and April 1. "Stunt Cycle" is back ordered until April and according to Frank Ballouz, national sales manager, collection results are nothing short of sensational!!

Chris Loumakis' lovely wife Linda is expecting a child in the next couple of weeks. Fingers are crossed for a baby girl. Pins are moving very well at Pico Indoor Sports and Chris tells us the company is preparing for total expansion in all departments around April 15.

## HOUSTON HAPPENINGS

G. (Sonny) Lomberg joined the Houston Rowe International Distributor Operations (91 Dennis St.) early in March, as sales representative. Lomberg has a long and excellent employment record with Rowe, having served as branch manager in New Orleans and later, in the same capacity, in Miami. He resigned from the Rowe organization in 1975 to join another company, but rejoined Rowe in 1976 and was assigned to his present position as sales representative for the Houston Rowe Office. We wish him bundles of success in his new job. Out of town operator, Jack Berry (Edna, Tex.) was in the city shopping for operating equipment. Jack's father was an operator, then he and his mother took over and now he's handling things all by himself. Little Microwave Oven service school at H.A. Franz & Co. was well enough received to justify a re-run in the near future. Two other out of town operators, Austin Bros., were sighted buying stuff in the Seeburg distributorship here. Harry Jones, sales manager at LE Corporation (2700 Milam St.) reported excellent sales of the new model Rock-Ola phonograph and other coin operated equipment. Don Siegel, owner of the distributing firm, seconded the statement. B&H Amusement Co. (6414 Calder St.) apparently doing okay businesswise. The bevy of beauty, brains and efficiency that keeps business affairs shipshape in the Houston Rowe office is composed of: Eileen Gatlin, executive secretary; Linda Archer, bookkeeper; Darlene Schaffer, bookkeeper; Esther Waggoner, accounting and Debbie Plumley, accounting. Extensive improvements on Gulf Coast Freeway feeder lane, smack in front of Big State Vending Co. (6201 Gulf Fwy.) are quite a nuisance presently but will be an asset in future years. Ben Wells, head of parts department at Gulf Coast Dist. is a grandfather for the second time and still gets a thrill from the title. Second grandchild is a girl, eight months old, named Margaret Jean Wells. First one, a boy, two years old, named Matthew H. Wells. Reports from reliable sources, coupled with recent happenings, indicate that Mrs. Lina M. Morris, widow of the late, highly esteemed operator C.D. (Salty) Morris, does not plan to continue in coinmatic operations. Reports from Manning Music Co. Inc. (1918 Taft St.) indicate booming business.

## EASTERN FLASHES

Barry Feinblatt of Universe Affiliated in Union, N.J. will be departing for Barcelona, Spain to visit the Playmatic factory and view some of their new pin game prototypes. As expected, the recent grand opening celebration hosted by Shaffer Distg. at the new Columbus, Ohio quarters was truly a gala event in every respect. Dick Gilger said about 400 people attended from four surrounding states and just about every major factory had representatives in attendance. Guests were wined and dined in grand style and the Shaffer crew really went all out to see to everyone's needs and assure one and all a really great time! Jack Shawcross of Robert Jones International in Syracuse is all excited about the new Midway "Gun Fight" cocktail table and is anxiously awaiting another shipment, since he has so many requests for the new piece.



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WANT — all makes new and used phonographs, wall boxes, TV games, Air Hockey, pool tables, bumper pool tables, electronic baseball games, electronic games, Kee games, floor models. ST THOMAS COIN SALES INC., 669 Talbot St., St. Thomas, Ontario, Canada N5P 1C9. Canada's oldest established distributor since 1927. Phone Vince Barrie, (519) 631-9550. Mail current price list if equipment now available.

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.

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RECONDITIONED BARGAINS: Midway Basketball \$495. Winner IV \$395. Winner \$195. Dart Champ \$95. MICKEY ANDERSON, INC., P.O. Box 6369, Erie, Pa. 16512. Phone (814) 452-3207.

FOR SALE: Bingos for export only. County Fairs \$800, Roller Derby \$800, Silver Sails \$800, Border Beautys \$800, Can Can \$800, Big Wheels \$700, Magic Rings \$900, Sega Gran National \$600, Chicago Rifle Gallery \$750, Super Shifters \$700, Gran Trak 10s \$900, Sega Moto Champ \$700, Key Twin Racers \$1250, TV Basketball \$700, D&P MUSIC, 1237 Mt. Rose Ave., P.O. Box 243, York, PA 17403. Phone (717) 848-1846.

50 SEEBURG 100 selection wall boxes \$5.00 each. 50 Seeburg 160 selection wall boxes \$37.50 each. 10,000 used 45 rpm records 15¢ each. CENTRAL MUSIC CO., P.O. Box 284, 407 E. Ave., D. Killeen, Texas 76541.

SEEBURG LPC 150, AMI 200, N 150, Johnson coin sorter & counter 295, Tennis Tourney 200, Electro Dart 100, BROWSER, 2009 Mott Ave., Far Rockaway N.Y.

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

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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.

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FOR SALE — One of the largest selections of new & used add-a-balls & arcade machines in the northeast. Call or write for our list. COIN MACHINE DISTRIBUTORS, INC., 213 N. Division St., Peekskill, N.Y. (Westchester Co.) (914) 737-5050.

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Make sure your check is enclosed



# WEA Holland: 'Highest Ratio' BOTB Supports MUSEXPO Of Dutch Hit Record Releases

HILVERSUM, HOLLAND — WEA Holland, one of the new WEA International companies formed less than a year ago, has demonstrated, according to a survey of the Dutch record industry, the highest success ratio of releases that have become hits.

WEA-Holland, located in Hilversum, the radio/television city of the Netherlands, is headed by managing director Ben Bunders, former a&r director of Phonogram International. Under his aegis WEA-Holland has concentrated on acquiring major Dutch artists and releasing their records in addition to recordings by internationally known artists on the WEA label. These Dutch artists include Maggie MacNeal, Corrie Van Gorp, Cariesberg, The Knack, Dream Orchestra and Vitesse.

Label manager Peter de Vos pointed out that single record successes on Holland's Top 30 charts to date included Rod Stewart's "Sailing"; Eagles' "One Of These Nights," and "Lyn' Eyes"; Trammps' "Hooked For Life"; Maggie MacNeal's "Nothing Else To Do" and "When You're Gone"; and Frank Sinatra's "I Believe I'm Gonna Love You."

Album hits for WEA-Holland include LPs by Neil Young, Eagles, Zap-2, Beefheart, Steve Howe, Little Feat, Van Dyke Parks, Gary Wright, Rod Stewart, and Fleetwood Mac.

Two American artists broke in Holland before anywhere else in Europe due to heavy promotional campaigns by WEA. Paul Kelly was brought to Holland to do TV for AVRO's program Toppop, and WEA's radio/TV promotion man Jan Buit pushed his record of "Get Sexy" in the country's discotheques. This twin promotion helped the disc reach the Top 10 on the charts. Chip Taylor was given an eight-day promotion tour, with a string of one nighters throughout the country, with Taylor accompanied by two bands, Wild Wood Flower and The House Band. VPRO radio taped his entire show in Amsterdam with Emmylou Harris and members of the Hotband.

Bunders has covered almost all of Holland's 300 discotheques in his campaign to get WEA records exposed ev-

erywhere. Discos receive a bulletin monthly with information on WEA releases and artists. "The Trammps were successful because of our knowledge of the disco scene," says Bunders. Lady Bird, the highly successful Richard de Bois and Peter van Asten production firm, produces WEA-Holland's group The Knack and Maggie MacNeal. WEA-Holland has formed its own publishing firm, "Behind The Dikes Music," with the first songs to be published by the company featured on the new album by Vitesse.

NEW YORK — As a result of the considerable interest shown by the British music industry in MUSEXPO '76, the British Overseas Trade Board has agreed to provide financial support for music publishers, record labels and other active music companies that wish to exhibit at the U.S.A.'s International Record and Music Industry Market at the Fairmont Hotel in New Orleans from Sept. 8 to 11.

Over a dozen British firms have already confirmed their participation with booths through the BOTB subsidy program for MUSEXPO '76. Both the Music Publishers Association, Ltd. and the British Phonograph Industries, Ltd.

will soon be circulating the appropriate notice to their member companies advising them formally of the availability and terms of the BOTB support program, which should result in many more participants.

In addition to the British Overseas Trade Board, which is subsidizing MUSEXPO delegates for the first time this year, MUSEXPO has received the support of the Ministry of Cultural Affairs, Quebec, Canada, which is taking four booths themselves and will subsidize companies from Quebec for the second year. Several other government subsidies are expected to be announced very shortly.

## Why Is France Different? . . . 'It's French'

PARIS — Jean-Marc Bel is a graduate of Sorbonne University and was export manager for French Decca Records from 1971 until October, 1972. After having dealt the African hit single, "Soul Makossa," with Atlantic Records, he resigned his Decca position to manage Manu Dibango. Then, after a tour which took him from the Apollo to Yankee Stadium, Puerto Rico, Cameroon and the MIDEEM Gala, he formed his own publishing and production company in Paris and has kept on travelling between Paris and the United States. An international consultant for two years, Bel has been instrumental in deals made by Sussex and Shelter in France and has been involved in many other negotiations. As European representative for Fania and Vaya, Bel promoted the Fania All Stars at MIDEEM this year. Frequent trips to New York, Nashville and Los Angeles and meetings with such individuals as Ahmet Ertegun, Chris Blockwell, Larry Uttal, and Steve Diener, as well as solid friendships with Clarence Avant, Mike Mayer, Denny Cordell, Don Williams and Jerry Masucci, have enabled Bel to develop a unique "American look" at the French market — from a French standpoint.

This two-part series is written for producers, distributors, publishers, international executives and lawyers — record-oriented people who wish to gain a closer understanding of France. Information explored here will help, hopefully, to fill a gap in the knowledge necessary to develop successful relationships between the French and American markets.

**CASH BOX:** What makes the French market "different"?

**BEL:** Because it's French. French records and artists very seldom sell outside France and French-speaking territories (Belgium, Switzerland, French Canada), with some noticeable exceptions. But studio costs and musician fees are as expensive as anywhere else so French producers and distributors are forced to concentrate on their own market. Little money remains for promotion and sale of foreign product. American and English music share approximately 20% of the market. Across the board, however, from Carrere to WEA, this share is not the same in the turnover of each company. Basically, if you want to be big in France, you have to have big French names on your artist roster. That's why companies like CBS, EMI, RCA and, more recently, WEA are giving more and more attention to their French-produced catalogs. Within these companies — the exception being WEA — the French image has long overshadowed music of American and English origin. Yet, "French power" can benefit American and English line distribution. Retailers visited by reps are still very important; having one or more French hits by big stars is still the best way for a rep to start an order. To work the French market one must speak French. Nevertheless, French distribution and record companies have always been in tough competition to acquire distribution rights to American and English labels. In the past, as today, huge guarantees have been paid.

**CASH BOX:** It sounds as if American and English companies have a tough market to crack in France.

**BEL:** Well, inflation and manufacturing costs increase every day. Some American companies, having completely rebuilt their international network, have found it hard to make a decision for France; others can't find distributors at all; still others, big here or in the U.K., have found themselves stuck with long-

term agreements involving a lot of front money but also a disappointment as to the promotion of their artists.

**CASH BOX:** Yet, advances are recouped and contracts keep going. Why?

**BEL:** Mostly because there are two French markets: the high-profit "hot" market, very singles-oriented, and a back-catalog/LP market which has its own ethic. Of course, some American acts belong to both of them, but they constitute a minority.

**CASH BOX:** Let's talk about singles.

**BEL:** Artists, companies and writers who have enjoyed a hit single in France know what a hit can mean. A single here retails for more than \$2 in U.S. currency with the copyright earning roughly 14¢ per single. Let's say a hit single grosses \$250,000 for the distributor, which means roughly \$50,000 for the American or English company (figures based on a quarter-million seller with a license royalty of 15%). On their sides, publishers, sub-publishers and writers will gross more than \$30,000 from mechanical and performing rights.

**CASH BOX:** A million seller can gross a million dollars; by American standards it takes about 400,000 singles to reach this figure. Any short cuts to getting there in France?

**BEL:** No more than six to ten American or English singles reach those figures each year. But the ones that do are gimmicky with a catchy melody combined with an act commanding a strong television presence. Example? "Best Achievement of 1975" — "Shame, Shame, Shame," by Shirley & Co. La perfecta combinacion plus one of the best distributors in France — Phonogram.

**CASH BOX:** Where does radio fit into the singles scene?

**BEL:** Radio action breaks singles in France as anywhere else. But, there are only four radio stations. One — the national radio with its local FM station, does

not credit songs aired, does not "plug" records, especially of foreign origin. This is, however, the only national network. A second, R.M.C., is located in the south of France and is really at its peak only in the summer. R.M.C. is also very difficult to get in Paris. That leaves two key stations, Europe 1 and R.T.L. Besides these, there are a few TV shows, a promotional disco network of sorts and a few trades aimed at very specialized clientele. Both R.T.L. and Europe 1 are AM and work on a format similar to the Top 40 stations in the U.S. Both print charts based on their playlists, both are commercial stations trying to catch "every public" and consequently are strongly MOR/easy-listening oriented. Best programming hours for both are 6 to 9 a.m. and 6 to 7:30 p.m. And both program news and games at noontime. Such is their influence on the singles market that to get a record aired on these stations is as significant as breaking an American record on KHJ in Los Angeles. A pr campaign in France has to gear itself for a climax at those stations. Furthermore, the most popular television show (Channel A2, Sunday night, host Guy Lux), "Ring Parade," is directly programmed from the radio charts. Other music shows reflect radio action as well. If your record or artist is not on the radio you can forget about getting on TV. And if you're not on TV, don't look for press reviews, except for the trades — but trades don't sell singles in France. So, with the well-known faithfulness of the French public to its favorite performers and with the continued release of new domestic acts, only one or two English or American singles may get aired each week. And there's often no addition to playlists, even on the basis of "experimentation." Foreign singles that do receive airplay are then promoted in competition — even within their company — against French releases which have to sell in France (and are subject to the same problems).

**CASH BOX:** Playlists are tight all over the world, then.

**BEL:** French playlists are not even printed. A record might be deleted after only a week on the air — and it usually takes three weeks to establish a single from a new act. Station executives don't care about the record business. Stations claim their right to be totally independent from the record business, considering themselves "consumers" and in no way "promoters" of popular music. Most recently, a top French radio personality appeared on TV saying radio gives exposure to records in the same way other products have paid to advertise; therefore record companies should pay for the music which is played.

**TO BE CONTINUED NEXT ISSUE**

## John Denver SRO For Palladium

LOS ANGELES — John Denver's British debut — eight performances at London's Palladium Theatre from March 29 to April 3 — has sold out in a swift ten hours.

According to Lew Benjamin, director of the 2300-seat Palladium, over 2,500 people lined up at one point around the theatre to purchase tickets, many arriving at the hall's entrance as early as 9:00 p.m. the night before tickets went on sale — 13 hours before the 10:00 a.m. opening of the box office.

The Palladium's telephone exchange was similarly taken by storm. The theatre's switchboard was so overwhelmed with phone calls upon the announcement of the Denver concerts that calls were misrouted to other phone numbers and, at one point, the entire system became blocked and no calls could get through at all.

Denver is being presented in London in conjunction with Jerry Weintraub through MAM. The March 29 to April 3 stay at the Palladium is part of the artist's European tour which includes Amsterdam on March 25, Glasgow on March 26 and Manchester on March 27.

## BTO, 'Homecoming' Sweep Canadian Juno Awards

TORONTO: As expected, Bachman-Turner Overdrive walked away from the nationally-televised Canadian Juno Awards March 15 with more prizes than anyone else — except Hagood Hardy's record, "The Homecoming," which commanded three awards to tie BTO. While a more complete story will be filed next week, a quick glance at the winners follows:

### JPra Figures '75 Japanese Output

TOKYO — Japan Phonograph Record Association (JPRA) has calculated the total output of disk and music tape for 1975 in terms of both volume and revenue. According to the survey, disk showed a slight decrease in volume while gaining a small portion on profits of the previous year. At the same time, tape output increased in both volume and income.

The JPRA announcement, the only official statistics having to do with the music industry in Japan, disclosed the total output of disk during the twelve months Jan.-Dec., 1975, to be 177,370,000 copies, two percent less than the previous year. On the other hand, this output generated 137,100,000,000 yen (\$456,666,666), for a four percent increase over profits of the previous year. However, this was still the lowest rate of increase during the past twenty years. The industry slowdown in terms of disk is still believed due to the economic recession of three years past.

Still, music tape sold 26,290,000 units, nine percent more than the previous year, bringing down 47,700,000,000 yen (\$159,000,000), ten percent more than the previous year.

Further breakdown of 1975 Japanese tape output showed cartridges accounting for 12,160,000 units, five percent less than the previous year, earning 26,700,000,000 yen or for a seven percent decrease. Cassettes sold 14,090,000 units (twenty-six percent more) for 21,000,000,000 yen representing a forty-four percent increase over the previous year.

### British Profile

## Magnet Holds Up Market Well

LONDON — England is in bad financial shape. As reflected last week on this page, the pound has lost trading value to an all-time low. As this issue goes to print national elections are being held to sort the situation out. People on the streets are uneasy. In times like these, the one stable commodity is music.

Over the last two years Magnet Records has managed to grab hold of 9% of the popular music charts. In fact, according to the British Market Research Bureau (BMRB), 40% of all Magnet's single releases and 50% of their albums have charted in the U.K. This is noteworthy because Magnet is only now starting its third year of operation.

Eight of a roster of fifteen artists have generated enough of a following to have made Magnet the Arista of Great Britain. Proportionately, however, Magnet looms even larger in this comparison. In its first year Magnet retained \$3 million. Second year figures reflected \$5 million. If Magnet achieves anywhere near a comparative breakthrough in the U.S. this year, they will do very very well. Figure the U.K. to represent about 8% of the

**Best Selling Album:** Bachman-Turner Overdrive, "Four Wheel Drive"; **Best Selling Single:** Bachman-Turner Overdrive, "You Ain't Seen Nothin' Yet"; **Group of the Year:** Bachman-Turner Overdrive; **Female Artist of the Year:** Joni Mitchell; **Male Artist of the Year:** Gino Vannelli; **Composer of the Year:** Hagood Hardy, "The Homecoming"; **Instrumental Artist of the Year:** Hagood Hardy, "The Homecoming"; **Producer of the Year:** Peter Anastasoff, "The Homecoming"; **Country Female Artist of the Year:** Anne Murray; **Country Male Artist of the Year:** Murray McLauchlan; **Country Group of the Year:** Mercey Brothers; **Folk Singer of the Year:** Gordon Lightfoot; **Best New Female Artist:** Patricia Dahiquist; **Best New Male Artist:** Dan Hill; **Best New Group:** Myles & Lenny; **Best Selling International Album:** Eiton John, "Greatest Hits"; **Best Selling International Single:** Captain & Tennille, "Love Will Keep Us Together"; **Recording Engineer of the Year:** Don Geppert, for work on "Dom-pierre"; **Best Album Graphics:** Bart Schoales, "Joy Will Find A Way."

### TK RVC Best Seller

NEW YORK — RVC Corp., RCA Records' Japanese affiliate has named T.K. Productions, KC and The Sunshine Band and George McRae among its Best Seller Awards this year.

## ABC Hookup Boosts GRT Long-Term Aim: 'Really Get Out And Push'

TORONTO — The signing of the ABC deal for GRT is but a part of a long-term strengthening of the label's image here. Already responsible for a number of labels including Sire, Chess, Janus and 20th Century, GRT-Canada in the past year has been aggressive in seeking out a number of other labels which are looking for Canadian representation. Results have been the acquisition of Island Records distribution and exclusive distribution of the British Charisma line.

National promotion director for GRT-Canada, Jeff Burns, believes the success of the label here has been due to a small but positive-minded sales and promotion

staff that are willing to "really get out and push."

GRT distributes over 20 labels from around the world in Canada at present and sells direct to about 80 percent of the Canadian market, encompassing Ontario, Quebec and the Maritimes.

Beyond the international level, GRT-Canada has been a builder of Canadian talent and the only label operating here to take serious notice of the jazz scene which is particularly virile in Toronto.

The first expedition with jazz came with flautist Moe Koffman and, later on, an exploratory body of musicians who went under the banner of Dr. Music. That group showed promise but suffered internal problems, forcing its demise.

## Pato C — South American Album Sales Phenomenon

BUENOS AIRES — One of the most interesting aspects of the Argentine market during the past two years is that the strongest album seller has not been an artist but a blend of disk jockey, sound engineer and discotheque owner named Pato C. Under several labels, Pato C has released approximately thirty LPs in Argentina, Uruguay and Latin American countries using soul, rock and MOR music. In October, 1975, he signed an exclusive pact with RCA which has already released two of his albums under the Pato C Special title and is planning more for this year. Pictured here (left to right) are Pato C; RCA artistic director Ulises Granito; and Fabian Ross, who produces Pato C.



After the success of MIDEM '76, several local labels are preparing for

MIDEM '77. Jacques Subileau, international a&r director of Cabal Records, reports chances are good that the label will be able to present a local artist at the '77 gaia at the French convention, and that the amount of Argentine recordings released by European licensees has increased sharply in recent weeks. Subileau foresees an "excellent '77 for local productions in the European market, mainly in France, Italy, Germany and Spain. Also returning from MIDEM and a long tour of the United States and Europe is Carlos Garber, in charge of a&r at Trova Records. Garber's work is strongly oriented toward the international markets, with music aimed at pop and non-folk South American melodic markets.

Several new South American labels which began releasing product in 1975 are expanding their operation. TK's Hugo Piombi (TK is unrelated to the Florida company) and Ricardo Cabrera expect to have their own pressing plant in a couple of months. Cabrera has traveled to the Caribbean, Miami, Mexico and other South American countries to get in touch with labels interested in releasing TK product in their countries and licensing their catalogs in Argentina.

Vaiven's Everardo Maris, who also has a distribution outfit in the northern part of Argentina, in the province of Tucuman, has recently visited Peru in order to contact labels in Lima.

Jose Soldano, owner of Soldis, is expanding that label's headquarters building and his sales force.

Chanter Fernando de Madariaga had a successful opening night in Mar del Plata, with a show at the Hermitage Hotel. Besides the SRO crowd, reviewers from the summer resort in Argentina were obviously impressed by Madariaga's showmanship. His records are released here by RCA; his personal manager is Cacho Amendola.

Producer Luis Hasse will soon travel to the states and several Latin American countries to negotiate rights to the tapes of Los Linceos, a local teen group that has received five gold records in two years from RCA and is considered the top selling group (singles) of 1975 in Argentina. Los Linceos records are marketed by RCA.

Nelida Lopez French of Korn Publishers reported the printing of a book with the music and words of children's songs written by the late Catulo Castillo. The edition is part of a series which includes works by several top local composers.

## Phonodisc Ltd. Formed Through Japanese Merger

TOKYO — A new joint record company will soon begin operations in Japan under the title of Phonodisc Co. Ltd., licensed through the financial ministry. Van Amstel, vice president of Polygram, is expected to be named president of the new venture with Seichiro Koo, president of Polydor of Japan, to act as vice president.

The new company is a joint enterprise between Polygram, Phonogram International and Polydor of Japan and has set capital at 200,000 yen (\$666,666) to be divided between the three parent companies at 10%, 45% and 45% respectively.

Site for a manufacturing plant has been secured in Yamanashi prefecture; construction will commence shortly.

## Coco Creates Gala Label

NEW YORK — Harvey Averde and Sam Goff of Coco Records have announced the formation of Gaia Records, a new Latin label in association with Eydie Gorme and Steve Lawrence. Coco will manufacture and distribute the Gaia label on an international basis. The first Gaia release, by Ms. Gorme, will be produced by Don Costa. "Tomame O De-jame" will be out at the end of March to be followed shortly by the album in which it appears, "La Gorme."

**Great Britain**

- 1 I Love To Love — Tina Charles — CBS
- 2 December 63 — Four Seasons — Warner Bros.
- 3 Convoy — C.W. McCall — MGM
- 4 Rodrigo's Guitar Concerto — Manuel & The Music of The Mountains — EMI
- 5 It Should Have Been Me — Yvonne Fair — Tamla Motown
- 6 Rain — Status Quo — Vertigo
- 7 Dat — Pluto Shervington — Opal
- 8 Forever & Ever — Slik — Bell
- 9 Squeeze Box — Who — Polydor
- 10 Funky Weekend — The Stylistics — Avco
- 11 Love Really Hurts Without You — Billy Ocean — GTO
- 12 Let's Call It Quits — Slade — Polydor
- 13 Something's Been Making Me Blue — Smokie — Rak
- 14 You Don't Have To Say You Love Me — Guys 'N' Dolls — Magnet
- 15 I Love Music — O'Jays — Philadelphia
- 16 (Do The) Spanish Hustle — Fatback Band — Polydor
- 17 No Regrets — Walker Brothers — GTO
- 18 Moonlight Serenade — Glenn Miller — RCA
- 19 People Like You People Like Me — Gary Glitter — Bell
- 20 Mama Mia — Abba — Epic

**TOP TWENTY LPs**

- 1 The Very Best Of Slim Whitman — United Artists
- 2 The Best Of Roy Orbison — Arcade
- 3 Carnival — Manuel & The Music of The Mountains — Studiaaato
- 4 Trick Of My Tail — Genesis — Charisma
- 5 Run With The Pack — Bad Company — Island
- 6 Desire — Bob Dylan — CBS
- 7 Ommadawn — Mike Oldfield — Virgin
- 8 A Night At The Opera — Queen — EMI
- 9 How Dare You — 10cc — Mercury
- 10 The Best Of Helen Reddy — Capitol
- 11 Abba — Epic
- 12 Station To Station — David Bowie — RCA
- 13 Music Express — K-Tel
- 14 Perry Como's 40 Greatest Hits — K-Tel
- 15 24 Original Hits — Drifters — Atlantic
- 16 Timeless Flight — Steve Harley & Cockney Rebel — EMI
- 17 Sunburst Finish — Be-Bop DeLuxe — Harvest
- 18 Motown Gold — Various Artists — Tamla Motown
- 19 Best Of Gladys Knight & The Pips — Buddah
- 20 Sheer Heart Attack — Queen — EMI

**Argentina**

- 1 La Nina — Quique Villanueva — RCA
- 2 Jamas — Camilo Sesto — RCA
- 3 Dama Del Amanecer — Mario Echeverria — EMI
- 4 Chau Chau Adios — Rauí Abramzon — CBS
- 5 Hermana De Cabellos Dorados — America — Music Hall
- 6 Hoy Tengo Ganas De Ti — Miguel Gallardo — EMI
- 7 Campesino — Georgie Dann — CBS
- 8 Volvere — Diego Verdaguier, Nini Rosso — Music Hall
- 9 Escuchame — Tony Ronald — Music Hall
- 10 Acariciame Acariciame — Binzi — Music Hall
- 11 Por Amor Se De La Vida A Veces — Daniel Toro — Microfon
- 12 Aire Libre — Lucien Beimond — TK
- 13 Cara De Tramposo — Cacho Castana — Polydor
- 14 Que Tiene La Otra — Elianna — Microfon
- 15 Estoy Ardiendo — Flash — CBS
- 16 Cuando Quieras Donde Quieras — Dyango — SMI
- 17 Solitario — Carpenters — EMI
- 18 En La Soledad De Mi Departamento — Luciana — EMI
- 19 Cuando Un Amigo Se Va — Aiberto Cortez — Microfon
- 20 Rompan Todo — Shakers — EMI

**TOP TEN LPs**

- 1 Para Piel De Manzana — Joan Manuel Serrat — RCA
- 2 Roberto — Roberto Carlos — CBS
- 3 Amor Libre — Camilo Sesto — RCA
- 4 Para Bailar En Jeans — Selection — EMI
- 5 Contata Criolla — Luis Landriscina — Philips
- 6 Pato C Special Vol. 2 — Selection — RCA
- 7 Festival De Exitos '76 — Selection — CBS
- 8 Entre Gauchos Y Mariachis — Cantores del Alba — Polydor
- 9 Horizonte — Carpenters — EMI
- 10 Hagan El Pasito — Carlitos Roian — RCA

**Australia**

- 1 Convoy — C.W. McCall — MGM
- 2 Bohemian Rhapsody — Queen — Elektra
- 3 Child's Play — Sherbert — Infinity
- 4 Slipping Away — Max Merritt — Arista
- 5 Love Hurts — Jim Capaldi — Island
- 6 Jump In My Car — Ted Muivey — Aibert
- 7 That's The Way I Like It — KC & The Sunshine Band — RCA
- 8 S.O.S. — Abba — RCA
- 9 Emma — Little River Band — EMI
- 10 The Way I Want To Touch You — Capt. & Tennite — Dot

**TOP FIVE LPs**

- 1 Abba — Abba — RCA
- 2 T.N.T. — AC/DC — Aibert
- 3 A Night At The Opera — Queen — Elektra
- 4 Desire — Bob Dylan — CBS
- 5 Their Greatest Hits — Eagles — Asylum

**Japan**

- 1 Oyoge Tayiyakikun — Masato Shimom — Canyon
- 2 Momen No Handkerchief — Hiromi Oota — CBS-Sony
- 3 Nagori Yuki — Iruka — Panamu/Crown
- 4 Fantasy — Hiromi Iwazaki — Victor
- 5 Onna Tomadachi — Goro Noguchi — Polydor
- 6 Kimiyo Dakarete Atsukunare — Hideki Saijoo — RVC
- 7 Oretachino Tabi — Masatoshi Nakamura — Columbia
- 8 Nakanayawa — Junko Sakurada — Victor
- 9 Oototoyo — Yasuko Nayitoo — Columbia
- 10 Ai No Shihatsu — Hiroshi Itsuki — Minoruphone/Tokuma
- 11 Memayi — Keyi Ogura — Polydor
- 12 Koyi No Yowami — Hiromi Goo — CBS-Sony
- 13 Hariu Ichiban — Candies — CBS-Sony
- 14 Muenzaka — Grape — Elektra/Warner-Pioneer
- 15 20 Saii No Meguriayi — Signal — Polydor
- 16 Anohini Kaweritayi — Yumi Arayi — Express/Toshiba
- 17 Onna No Juujiro — Takashi Hosokawa — Columbia
- 18 That's The Way — KC & Sunshine Band — RVC
- 19 Shiroyi Yakusoku — Momoe Yamaguchi — CBS-Sony
- 20 Tachidomaruna Furimukuna — Kenji Sawada — Polydor

**TOP TEN LPs**

- 1 Sannenzaka — ggrape Live
- 2 Oyoge Tayiyakikun
- 3 Cobalt Hour — Yumi Arayi
- 4 Tokiwa Nagarete — Kaze Second Aibum
- 5 Fantasy — Hiromi Iwazaki
- 6 Hookoo — Keyi Ogura
- 7 Kokoro Ga Kazewo Hiyitahi — Hiromi Oota
- 8 Adro Saba No Jowoo — Grachella Susurna
- 9 Mythrim — Yumi Arayi
- 10 Akira Fuse Best Album — Katamuyita Michishirube

**France**

- 1 Michele — Gerard Lenorman
- 2 Requiem Pour Un Fou — Johnny Hallyday
- 3 Qu'est-ce Qui Fait Pleurer Les Blondes — Sylvie Vartan
- 4 Kiss Me, Kiss Your Baby — Brotherhood Of Man
- 5 Le Bougalou Du Loup-Garou — Carlos
- 6 Malheur A Celui Qui Blesse Un Enfant — Enrico Macias
- 7 Let The Music Play — Barry White
- 8 J'Attendrai — Dalida
- 9 Viens Faire Un Tour Sous La Pluie — Il Etait Une Fois
- 10 Lady Bump — Penny McLean
- 11 Telephone-Moi — Nicoie Croisiite
- 12 Mlle. Angele — Jacques Martin
- 13 A Quoi Sert De Vivre Libre — Nicoletta
- 14 Island Girl — Elton John
- 15 Fly Robin Fly — Silver Convention
- 16 Big Jim Sullivan — Pop Concerto Orchestra
- 17 Bye Bye Cherry — Martin Circus
- 18 Faire Un Pont — Dick Rivers
- 19 Hafanana — Afric Simone
- 20 That's The Way — KC & Sunshine Band
- 21 Nagazaki — Alain Dayan
- 22 Prete-Moi Une Chanson — Adamo
- 23 Je Suis De Toutes Les Couleurs — Krikorian
- 24 Frida Oum Papa — Annie Cordy
- 25 La Ballade Du Bon Et Des Mechants — Jacques Dutronc
- 26 How High The Moon — Gloria Gaynor
- 27 Love Is All — Roger Glover
- 28 Volare — Al Martino
- 29 Qui Dit Qui Rit — Alain Souchon
- 30 Ca Me Rappelle Les Vacances — Jean-Noel Dupre

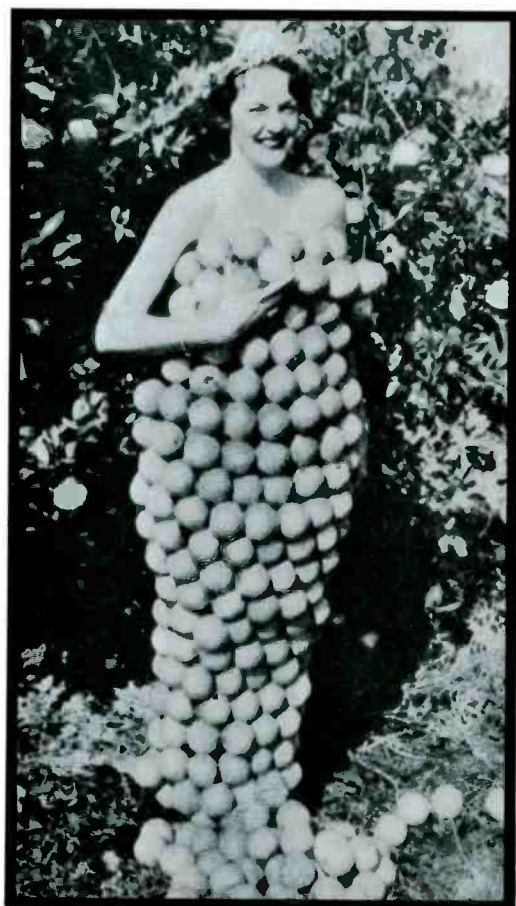
**Italy**

- 1 Sandokan — Oliver Onions — RCA
- 2 La Tartaruga — B. Lauzi — Numero 1
- 3 Tu Ca Nun Chiagne — Giardino dei Semplici — CBS
- 4 Come Pioveva — Beans — CBS
- 5 Lilly — A. Venditti — IT
- 6 Ancora Tu — L. Battisti — Numero 1
- 7 Tre Campane — Schola Cantorum — RCA
- 8 S.O.S. — Abba — Dig It
- 9 Un Angelo — Santo California — Yep
- 10 Il Maestro Di Violino — D. Modugno — Carosello

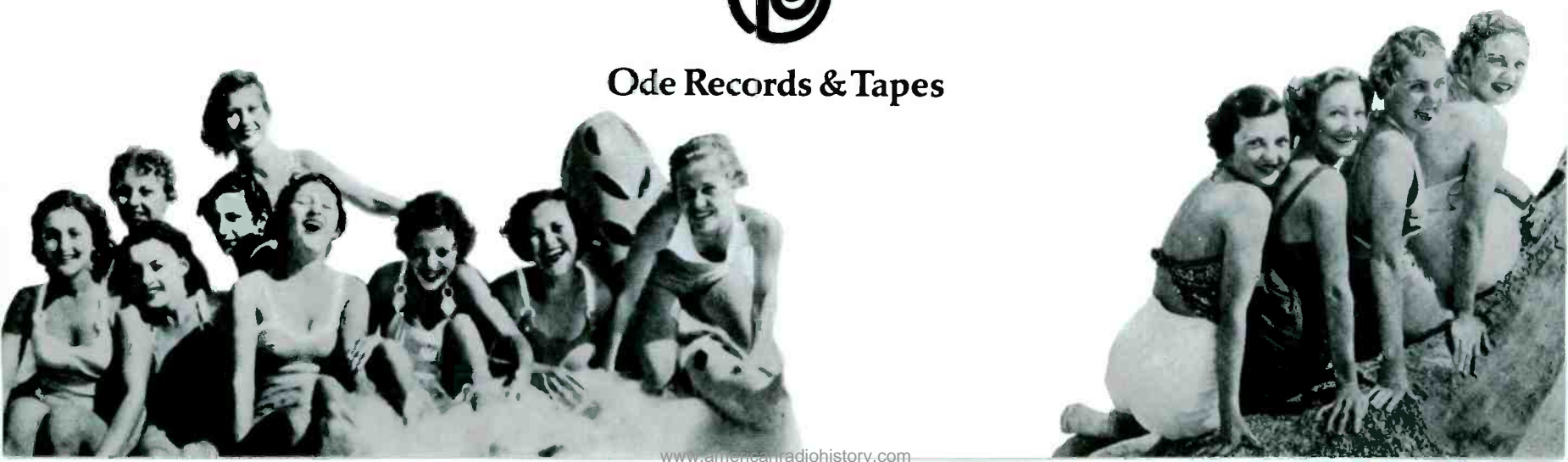
**TOP TEN LPs**

- 1 Lilly — A. Venditti — IT
- 2 Wish You Were Here — Pink Floyd — EMI
- 3 XXI Raccolta — F. Papetti — Durium
- 4 Rimmel — F. De Gregori — RCA
- 5 Mina Canta Lucio — Mina — PDU
- 6 Profondo Rosso — Gobiin — Cinevox
- 7 Forse Ancora Poesia — Pooh — CBS
- 8 Sandokan — Oliver Onions — RCA
- 9 Chocolate King — PFM — RCA
- 10 La Mina — Mina — PDU

# Enjoy Yourself!



Ode Records & Tapes



# CASH BOX TOP 100 ALBUMS

March 27, 1976

1	<b>THEIR GREATEST HITS</b> EAGLES (Asylum 7E-1052)	3/20	1	<b>NATIVE SONS</b> LOGGINS & MESSINA (Columbia PC 33578)	3/20	67	<b>A TRICK OF THE TAIL</b> GENESIS (Atco SD 36129)	89
2	<b>FRAMPTON COMES ALIVE</b> PETER FRAMPTON (A&M SP 3703)	2	35	<b>SONGS FOR THE NEW DEPRESSION</b> BETTE MIDLER (Atlantic SD 18155)	32	68	<b>CLASSICAL BARBRA</b> BARBRA STREISAND (Columbia M33452)	80
3	<b>RUN WITH THE PACK</b> BAD COMPANY (Swan Song SS 8415)	4	36	<b>BETTER DAYS AND HAPPY ENDINGS</b> MELISSA MANCHESTER (Arista AL 4067)	43	69	<b>ROCK OF THE WESTIES</b> ELTON JOHN (MCA 2163)	48
4	<b>STILL CRAZY AFTER ALL THESE YEARS</b> PAUL SIMON (Columbia PC 33540)	3	37	<b>ROCK 'N' ROLL LOVE LETTER</b> BAY CITY ROLLERS (Arista AL 4071)	49	70	<b>REFLECTIONS</b> JERRY GARCIA (Round RX LA 565G/RX 107) (Dist. UA)	79
5	<b>STATION TO STATION</b> DAVID BOWIE (RCA APL 11327)	5	38	<b>GIVE US A WINK</b> SWEET (Capitol ST 11496)	45	71	<b>ROCKIN' COUNTRY</b> FREDDY FENDER (ABC DOSD 2050)	72
6	<b>DESIRE</b> BOB DYLAN (Columbia PC 33893)	6	39	<b>LET THE MUSIC PLAY</b> BARRY WHITE (20th Century T502)	42	72	<b>RED OCTOPUS</b> JEFFERSON STARSHIP (Grunt BFL 1-099) (Dist. RCA)	55
7	<b>FLEETWOOD MAC</b> (Warner Bros. MS 2225)	9	40	<b>ELITE HOTEL</b> EMMYLOU HARRIS (Warner Bros. MS 2236)	41	73	<b>TED NUGENT</b> (Epic PE 33692)	82
8	<b>GRATITUDE</b> EARTH, WIND & FIRE (Columbia PG 33694)	7	41	<b>COME ON OVER</b> OLIVIA NEWTON-JOHN (MCA 2186)	52	74	<b>BAY CITY ROLLERS</b> (Arista AL 4049)	71
9	<b>THOROUGHbred</b> CAROLE KING (Ode SP 77034)	10	42	<b>LOVE WILL KEEP US TOGETHER</b> THE CAPTAIN & TENNILLE (A&M 3505)	44	75	<b>RELEASE</b> HENRY GROSS (Lifesong LS 6002)	83
10	<b>A NIGHT AT THE OPERA</b> QUEEN (Elektra 7E-1053)	12	43	<b>EARGASM</b> JOHNNIE TAYLOR (Columbia PC 33951)	64	76	<b>SIREN</b> ROXY MUSIC (Atco 36-127)	77
11	<b>THE DREAM WEAVER</b> GARY WRIGHT (Warner Bros. 2868)	16	44	<b>IF THE SHOE FITS</b> PURE PRAIRIE LEAGUE (RCA APL 11247)	46	77	<b>EQUINOX</b> STYX (A&M SP 4559)	76
12	<b>HISTORY - AMERICA'S GREATEST HITS</b> AMERICA (Warner Bros. BS 2894)	8	45	<b>FAMILY REUNION</b> THE O JAYS (Phila. Int'l. PZ 33807)	34	78	<b>SMILE</b> LAURA NYRO (Columbia PC 33912)	85
13	<b>CHICAGO'S GREATEST HITS</b> (Columbia PC 33900)	11	46	<b>TIMES OF YOUR LIFE</b> PAUL ANKA (UA LA 569G)	39	79	<b>MASQUE</b> KANSAS (Kirshner PZ 33806) (Dist. Epic)	81
14	<b>RUFUS FEATURING CHAKA KHAN</b> (ABC ABCD 909)	15	47	<b>WAKE UP EVERYBODY</b> HAROLD MELVIN & THE BLUENOTES (Phila. Int'l. PZ 33808)	37	80	<b>THE LEPRECHAUN</b> CHICK COREA (Polydor PD 6062)	87
15	<b>THE OUTLAWS</b> WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER & TOMPALL GLASER (RCA APL 11321)	19	48	<b>WINDSONG</b> JOHN DENVER (RCA APL 1-1183)	38	81	<b>THE BEST OF CARLY SIMON</b> (Elektra 7E-1048)	67
16	<b>ONE OF THESE NIGHTS</b> EAGLES (Asylum 7E-1039)	17	49	<b>BLACK BEAR ROAD</b> C.W. McCALL (MGM 5008)	40	82	<b>SILK DEGREES</b> BOZ SCAGGS (Columbia PC 33920)	109
17	<b>SECOND CHILDHOOD</b> PHOEBE SNOW (Columbia PC 33952)	18	50	<b>THE BEST OF GLADYS KNIGHT AND THE PIPS</b> (Buddah BDS 5653)	47	83	<b>MOTHERSHIP CONNECTION</b> PARLIAMENT (Casablanca NBLP 7022)	90
18	<b>SONG OF JOY</b> CAPTAIN & TENNILLE (A&M SP 4570)	25	51	<b>KC AND THE SUNSHINE BAND</b> (T.K. 603)	54	84	<b>BREAKAWAY</b> ART GARFUNKEL (Columbia PC 33700)	63
19	<b>ERIC CARMEN</b> (Arista AL 4057)	20	52	<b>SEALS &amp; CROFTS' GREATEST HITS</b> (Warner Bros. BS 2886)	50	85	<b>SMOKEY'S FAMILY ROBINSON</b> SMOKEY ROBINSON (Tamia T6-341S1)	92
20	<b>MAIN COURSE</b> BEE GEES (RSO SO 4807)	21	53	<b>HOW DARE YOU!</b> 10cc (Mercury SRM 11061)	56	86	<b>DISCO-FIED</b> RHYTHM HERITAGE (ABC ABCD 934)	101
21	<b>HAIR OF THE DOG</b> NAZARETH (A&M SP 4511)	24	54	<b>HAVANA DAYDREAMIN'</b> JIMMY BUFFETT (ABC ABCD 914)	58	87	<b>CITY OF ANGELS</b> THE MIRACLES (Tamia T6-339S1)	74
22	<b>M.U. THE BEST OF JETHRO TULL</b> (Chrysalis CHR 1074)	13	55	<b>GROOVE-A-THON</b> ISAAC HAYES (Hot Buttered Soul ABCD 925)	59	88	<b>INSEPARABLE</b> NATALIE COLE (Capitol 11429)	91
23	<b>FOOL FOR THE CITY</b> FOGHAT (Bearsville 6959)	27	56	<b>HEAD ON</b> BACHMAN-TURNER OVERDRIVE (Mercury SRM 11067)	53	89	<b>CAPTURED LIVE</b> JOHNNY WINTER (Blue Sky PZ 33944)	98
24	<b>GIMME BACK MY BULLETS</b> LYNYRD SKYNYRD (MCA 2170)	29	57	<b>BORN TO DIE</b> GRAND FUNK RAILROAD (Capitol ST 11482)	51	90	<b>BABY FACE</b> WING & A PRAYER FIFE & DRUM CORP (Wing & A Prayer HS 3025) (Dist. Atlantic)	95
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27	<b>BRASS CONSTRUCTION</b> (UA LA 545G)	33	60	<b>THE SALSOUL ORCHESTRA</b> (Salsoul SZS 5501)	61	93	<b>FULL OF FIRE</b> AL GREEN (Hi SHL 32097)	103
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29	<b>AEROSMITH</b> (Columbia PC 32005)	31	62	<b>ELTON JOHN'S GREATEST HITS</b> (MCA 2128)	57	95	<b>LOOK OUT FOR NUMBER ONE</b> BROTHERS JOHNSON (A&M 4567)	138
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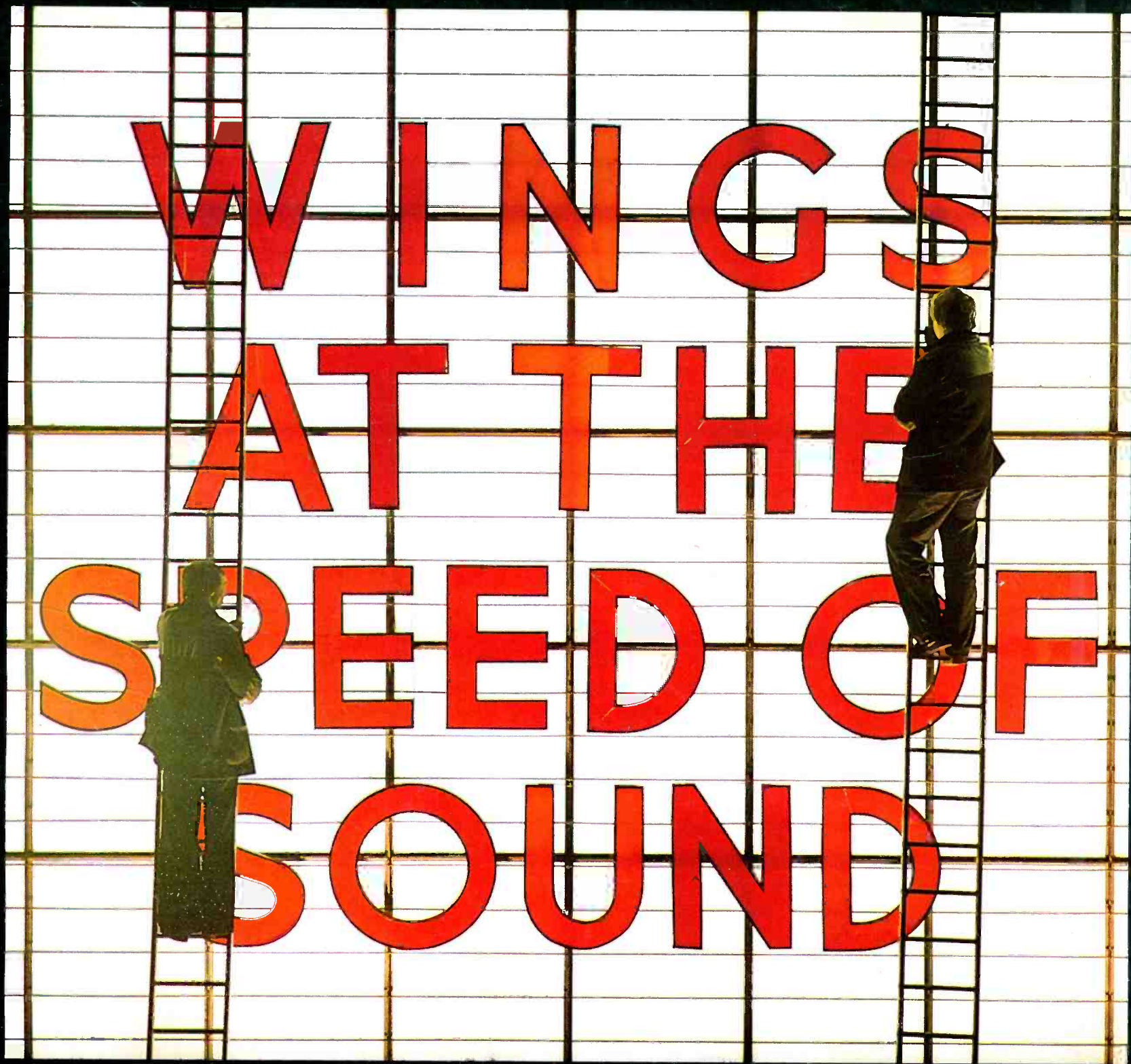
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