CASHBOX

March 15, 1975

NEWSPAPER

$1.50

FORT WAYNE & A
RECORDING

HAYWARD & LODGE/
SOARING ON A SOLO FLIGHT

Wonder Wins 5 Grammies,
Hamlisch, Newton-John
Each Win A Pair

Record Industry's Top Execs
Attend '75 NARM Confab En Masse;
Awards Banquet Highlight

Bttal Looks To Indie Strength
For Needed Burst Of Creativity

Option Suspension Clause
Denied By Judge In Coryell Case

Bearsville Re-Signs
WB Distribution Pact

Is Industry Committing Suicide
By Writing Off Adult Market?

Leslie West LP 1st
Phantom Disk Via RCA

RIAA Names New Officers

Krasnow Joins Warner Staff

'The Day Radio Died' (Ed)

"Bad Luck" has struck!

ZS8-3562

We're strokin' "Bad Luck" and, like any Gamble & Huff production, when it's performed by Harold Melvin & The Blue Notes, it's a winner.

Twenty-eight key tracking stations are on the song even before it's been released as a single. And how fast does it move? It's #1 on KQIV. It's on KDAY, WBLS, we could go on.

Plus it's the Number One disco record as shown on Billboard's Audience Response Chart. "Bad Luck." From the album "To Be True" KZ 33148 from Harold Melvin & The Blue Notes, featuring Theodore Pendergrass.

On Philadelphia International Records and Tapes.

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THE INTERNATIONAL MUSIC-RECORD WEEKLY

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cash box editorial

'The Day Radio Died'

If the record industry is to prosper in the coming decade and make the gains it did in the '60's in the next ten year period, the industry will have to find new methods to promote and merchandise its product and stop depending on radio as it does today. The industry must begin to look at the benefit of radio play as a bonus and not its lifeline to the consumer.

This was the philosophy expounded upon by Stan Cornyn, senior vice-president of Warner Bros. Records whose address titled "The Day Radio Died" was considered by NARM Conventioneers as the highpoint of the Convention held in Los Angeles last week.

Delivered in the clever, witty and most humorous Cornyn manner, the address recognized the difference in interests and goals of radio and the record business and was most stimulating to the conventioneers in that it not only posed the problems confronting the record industry if it expects to grow, but also offered potential solutions and suggestions to circumvent the dependence on radio.

Because conventioneers pointed to Cornyn's inventive thinking as a necessary guideline the industry should use in its future approach to reaching new heights, we have chosen to outline his sixteen suggestions in this space for the industry to consider and expand upon. Following are Cornyn's sixteen suggestions:

"First, let's take a page from the book business. Can we find some way to get a whole record review section in our newspapers? How come the book business gets the "New York Times Book Review," and records end up behind gardening tools? Second: like the book business again. How come every kook doctor with a new diet book is interviewed on every TV show but **our** authors end up on FM radio, if we're lucky. We should be before the adult public, and it's only because we're lazy or crazy that we're not. Third: like the movie business, we might be advertising on a persistent daily basis in newspaper entertainment sections, telling people where they can buy their entertainment today (like where you'll find a movie listed) — and not saving our ad budget just for the big Sunday pop, behind gardening tools.

Fourth: like the milk business, we might have an industry-wide ad fund for TV, with some horny, housewifey actress telling us how a record break just improved her life.

Fifth: like the sports business, we might engender national interest in what record makes number one next week. Nick the Greek could give the odds. Fantasy-land? It happened once: I used to mess my pants each week, waiting till Snookey and Giselle told me what the real #1 was on My Hit Parade.

Sixth: a **real** industry organization. Why not toss together RIAA, NARAS, NARM, and the rest. Half the money we spend in convention hotel rooms could make the sky light up for a national industry awareness campaign for records and tapes . . . now that radio's died.

Seventh: like promoting records as a gift item, taking a leaf from the floral industry's book. Records fit the psychological criterion of the gift-giving drive: they say something flattering about both the giver and the receiver. How about packaging albums to lend a little prestige to them. The book industry can sell 200,000 deluxe Christmas books at $25, $40, and $100 a shot. Eighth: more record companies might seriously go after the $4.98 market. Some are, now, basically using fairly weak or tired albums. But we could do a lot better at it. Not everything we put out is worth $6.98.

Ninth: we might think of merchandising as something more than a branch of the America T-Shirt Co. I believe, at latest count, that record companies have printed enough posters to gift wrap the state of Texas. Merchandising must be something else, something more. Tenth: promotion men might promote records, in addition to radio. I grew up in an industry where it was once one of my greatest ambitions to meet a thing called a Juggy Gayles. It was Damon Runyon; I loved it. Promotion then was adventure, romance. Today, it is statistics.

But what, on the day radio died, will all these promotion men do? Where will they go? They can't hope for another kind of radio; we've used up AM and FM, and underground. But there is more to promotion than disc jockeys. For promotion men, radio should not be the only game in town. Records should be. Eleventh: on the day radio died, what of the salesmen? Trained since infancy to respond to a hitbound on CKLW with 6,000 pieces, what if there is no CK, Mr. Salesman? Perhaps . . . selling. Perhaps, on the Day Radio Died, thousands of salesmen's cars all across the U.S. will tilt forward, as in-store displays dating back to Russ Columbo are finally lifted from their trunks. Twelfth: wake up to the psychology of records: why they're bought. And it isn't, half the time, because the buyers want to hear the records. It's because of what the record does for them. People buy albums because they give the buyer identity. Albums, like other purchases, say something about the buyer. We buy and possess to be thought highly of. To be envied. To be loved. And we could understand more about the psychology of **collecting** records, and why people collect anything. When I was a kid, I was a record collector, but I don't hear that term used much anymore. And that vanished psychology is costing us. What I'm suggesting is this: record merchandisers might spend a little more time with the psychology of record purchasing, and a little less with how to return albums before the cartons are opened. For the ones who do, who think of their business as providing psychological value satisfaction to buyers, not just selling records, there's an incredible, untapped world out there. I hope it will be pursued by **all** of us. Thirteenth: packaging to appeal to customers. When I spoke here four years ago about "The Rock Revolution," at a time when that was about to become, as they say in Poland, big potatoes, I talked about the need for us to bend toward the will of our artists. And now, four years later, I feel things may have gotten a little out of hand. In the early '70's, the artists, as

continued on pg. 57

NUMBER ONE SINGLE OF THE WEEK
MY EYES ADORED YOU
FRANKIE VALLI
Writers: Bob Crewe, Kenny Nolan
Pub: Stone Diamond/Tanny Boy (BMI)/ Kenny Nolan/ASCAP

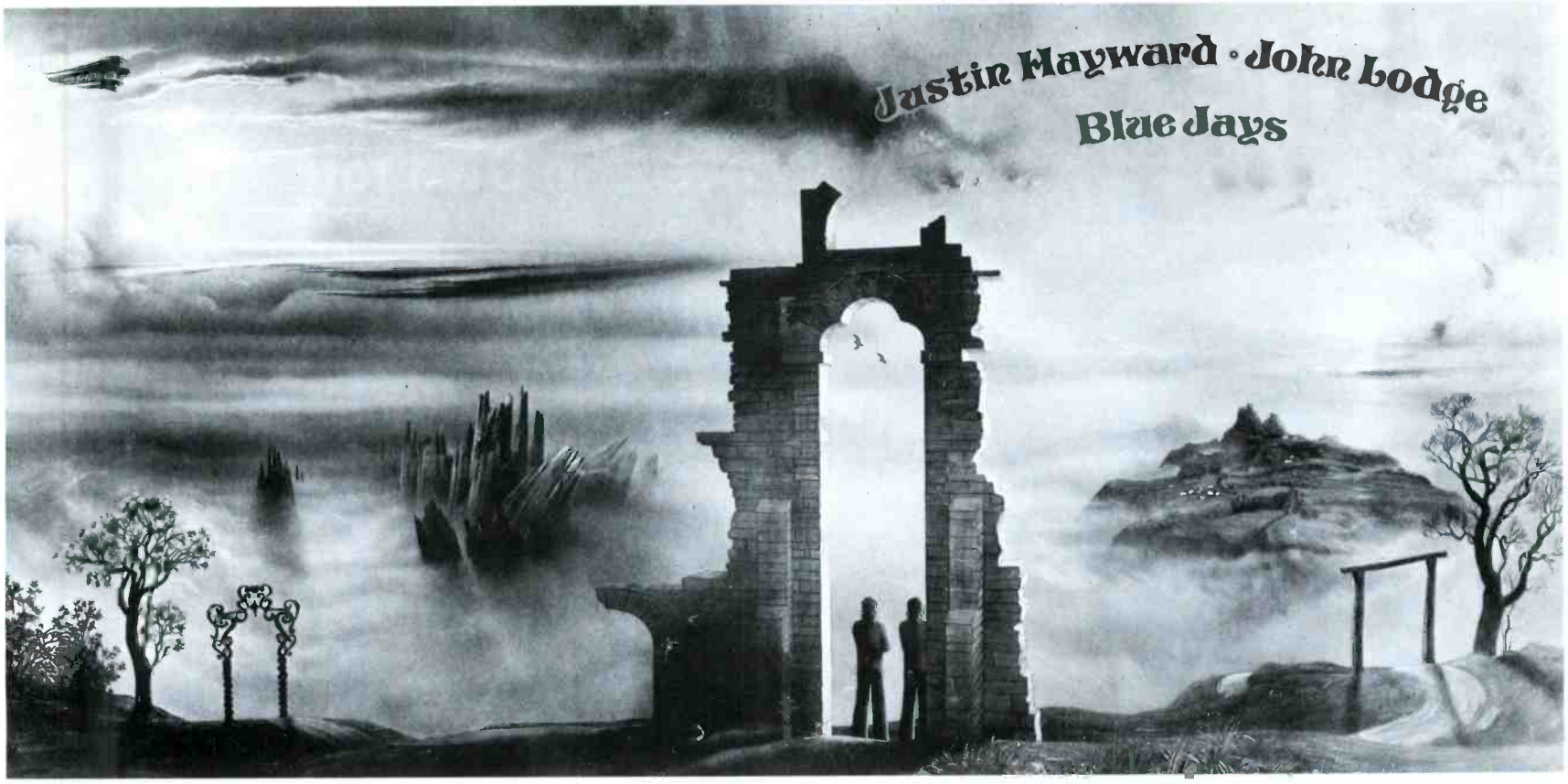
NUMBER ONE ALBUM OF THE WEEK
HAVE YOU NEVER BEEN MELLOW
OLIVIA NEWTON-JOHN
MCA 2133

CASH BOX TOP 100 SINGLES

●	**MY EYES ADORED YOU** Frankie Valli (Private Stock 45.003)	3/1 2	3/8 3
2	**HAVE YOU NEVER BEEN MELLOW** Olivia Newton-John (MCA 40349)	1	2
● 3	**LADY MARMALADE** Labelle (Epic 8-50048)	4	7
● 4	**BLACK WATER** Doobie Bros. (Warner Bros. 8062)	5	5
● 5	**LOVIN' YOU** Minnie Riperton (Epic 8-50057)	6	11
● 6	**LADY** Styx (Wooden Nickel/RCA 10102)	7	8
7	**PICK UP THE PIECES** Average White Band (Atlantic 3229)	3	1
● 8	**NO NO SONG** Ringo Starr (Capitol P-8060)	12	29
● 9	**YOU ARE SO BEAUTIFUL** Joe Cocker (A&M 1641)	14	22
● 10	**SHAME, SHAME, SHAME** Shirley and Company (Vibration VI-532 B)	11	13
● 11	**POETRY MAN** Phoebe Snow (Shelter OK-45353)	13	17
12	**ROLL ON DOWN THE HIGHWAY** Bachman-Turner Overdrive (Mercury 73656)	8	9
● 13	**EXPRESS** B. T. Express (Road Show 7001)(Dist: Scepter)	20	26
● 14	**DON'T CALL US** Sugarloaf (Claridge 402)	18	20
15	**CAN'T GET IT OUT OF MY HEAD** Electric Light Orchestra (United Artists UAXW 573)	16	18
16	**UP IN A PUFF OF SMOKE** Polly Brown (GTO 1002)	17	19
● 17	**MY BOY** Elvis Presley (RCA 10191)	21	23
18	**I AM LOVE** Jackson 5 (Motown 1310F)	19	21
19	**BEST OF MY LOVE** Eagles (Asylum 45218)	9	4
● 20	**ONCE YOU GET STARTED** Rufus (ABC 12066)	33	42
● 21	**EMMA** Hot Chocolate (Big Tree 16031)	29	36
22	**TO THE DOOR OF THE SUN** Al Martino (Capitol 3987)	24	27
23	**MOVIN' ON** Bad Company (Swan Song SS-70101)	23	25
● 24	**EMOTION** Helen Reddy (Capitol 4021)	28	32
25	**PART OF THE PLAN** Dan Fogelberg (Epic 8-50055)	27	33
26	**NEVER LET HER GO** David Gates (Elektra 4523)	26	28
● 27	**SAD SWEET DREAMER** Sweet Sensations (Pye 7-1002)	32	38
● 28	**THE SOUTH'S GONNA DO IT** The Charlie Daniels Band (Buddah KA 598)	31	39
● 29	**CHEVY VAN** Sammy Johns (GRC 2046)	34	43
● 30	**HARRY TRUMAN** Chicago (Columbia ZS 1-59649)	36	44
● 31	**SOMEBODY DONE SOMEBODY WRONG SONG** B. J. Thomas (ABC 12054)	37	45
32	**LONELY PEOPLE** America (Warner Bros. 8048)	10	10
● 33	**SUPERNATURAL THING — PART 1** Ben E. King (Atlantic 3241)	40	50
34	**FIRE** Ohio Players (Mercury 73643)	15	6
● 35	**PHILA. FREEDOM** Elton John (MCA 40364)	50	
● 36	**SHINING STAR** Earth, Wind & Fire (Columbia 3-10090)	3/1 48	3/8 64
● 37	**L-O-V-E (LOVE)** Al Green (Hi 2282)	55	74
● 38	**BUTTER BOY** Fanny (Casablanca 814)	42	51
● 39	**SATIN SOUL** The Love Unlimited Orch. (20th Century 2162)	43	54
● 40	**LOVE FINDS ITS OWN WAY** Gladys Knight & The Pips (Buddah BDA 453-H)	46	57
● 41	**WHAT AM I GONNA DO WITH YOU** Barry White (20th Century TC 2177)	56	—
42	**NIGHTINGALE** Carole King (Ode OD-66106)	22	16
43	**I'VE BEEN THIS WAY BEFORE** Neil Diamond (Columbia 10084)	44	47
44	**I'M A WOMAN** Maria Muldaur (Warner Bros. 1319)	25	24
45	**YOU'RE NO GOOD** Linda Ronstadt (Capitol 3990)	30	15
● 46	**DANCE THE KUNG FU** Carl Douglas (20th Century 2168)	51	60
● 47	**THE BERTHA BUTT BOOGIE** Jimmy Castor (Atlantic 3232)	52	62
● 48	**JACKIE BLUE** Ozark Mountain Daredevils (A&M 1654-S)	59	68
49	**MY ELUSIVE DREAMS** Charlie Rich (Epic 50064)	49	56
50	**LOVE CORPORATION** Hues Corp. (RCA PB 10200)	53	63
● 51	**I WANNA LEARN A LOVE SONG** Harry Chapin (Elektra 45236)	57	66
● 52	**SHOESHINE BOY** Eddie Kendricks (Tamla T-54257F-A)	62	71
● 53	**LINDA ON MY MIND** Conway Twitty (MCA 40339)	65	76
● 54	**IT'S A MIRACLE** Barry Manilow (Arista 0108)	72	84
● 55	**I HAVE A DREAM** Donny Osmond (MGM M-14781)	58	67
● 56	**BEFORE THE NEXT TEARDROP FALLS** Freddy Fender (Dot 17540)	67	77
● 57	**LIVING A LITTLE, LAUGHING A LITTLE** Spinners (Atlantic 45-3252)	71	81
● 58	**KILLER QUEEN** Queen (Elektra E-45226)	68	79
● 59	**LONG TALL GLASSES (I CAN DANCE)** Leo Sayer (WBS 8043)	69	80
60	**WALKING IN RHYTHM** Blackbyrds (Fantasy 736)	61	72
61	**HUSH! I'M ALIVE** Blue Swede (EMI P-4029)	63	73
● 62	**WHO'S SORRY NOW** Marie Osmond (MGM 14786)	75	88
● 63	**DON'T LET GO** Commander Cody (Warner Bros. S8073)	77	92
64	**TURN TO STONE** Joe Walsh (ABC/Dunhill D-15026)	66	70
● 65	**WE'RE ALMOST THERE** Michael Jackson (Motown 1314FA)	74	89
66	**GOOD TIMES ROCK & ROLL** Flash Cadillac & The Continental Kids (Private Stock 45006)	45	46
67	**I GET LIFTED** George McCrae (T.K. 1007)	54	59
● 68	**HE DON'T LOVE YOU (LIKE I LOVE YOU)** Tony Orlando & Dawn (Elektra 45-240A)	88	
69	**DEVIL IN THE BOTTLE** T G Shepard (Motown 6002F)	3/1 70	3/8 75
● 70	**TANGLED UP IN BLUE** Bob Dylan (Columbia 3-10106)	80	—
● 71	**MY LITTLE LADY** Bloodstone (London 5H-1061)	87	—
72	**I'LL BE HOLDING ON** Al Downing (Chess 2158)	76	82
73	**SHOWDOWN** Odia Coates (UA XW601-X)	78	83
74	**LEONA** Wet Willie (Capricorn 0224)	79	98
● 75	**BEER BARREL POLKA** Bobby Vinton (ABC 12056)	85	—
76	**AMIE** Pure Prairie League (RCA 10184)	82	89
77	**REALITY** James Brown (Polydor 14268)	81	85
78	**SKATING AWAY ON THE THIN ICE OF THE NEW DAY** Jethro Tull (Chrysalis CRS 2103)	83	—
79	**ANGEL** Atlanta Rhythm Section (Polydor PD 14262)	84	90
● 80	**STAND BY ME** John Lennon (Apple T 1881)	—	—
81	**LIVE LIFE BEFORE YOU DIE** Pointer Sisters (Blue Thumb 262)	86	93
82	**SWING YOUR DADDY** Jim Gilstrap (Roxbury 2005)	89	—
● 83	**I DON'T LIKE TO SLEEP ALONE** Paul Anka (United Artists UA-XW615-X)	—	—
● 84	**THE PILL** Loretta Lynn (MCA 40338)	99	
85	**STEP BY STEP** Kiki Dee (MCA 40355)	91	97
86	**SHAVING CREAM** Bennie Bell (Vanguard 35183)	90	94
● 87	**HOW LONG** Ace (ANC 2100)	—	—
● 88	**SUN GODDESS** Ramsey Lewis & Earth Wind & Fire (Columbia 3-10103)	—	—
● 89	**REACH OUT I'LL BE THERE** Gloria Gaynor (MGM 14790)	—	—
90	**BUMP ME BABY** Dooley Silverspoon (Cotton 636)	92	—
91	**LIKE A SUNDAY MORNING** Lana Cantrell (Polydor 14621)	95	100
92	**ONLY ONE WOMAN** Nigel Olsson (MCA 40337)	96	—
93	**SORRY DOESN'T ALWAYS MAKE IT RIGHT** Diana Ross (Motown M1335P-A)	98	—
94	**THEME FROM PROPHET** Richard Harris (Atlantic 3238-A)	97	—
95	**RUNAWAY** Charlie Kulis (Playboy P-6023)	—	—
96	**YOUNG AMERICANS (SHORT VERSION)** David Bowie (RCA JB 10152)	—	—
97	**TOUCH ME BABY** Tamiko Jones (Arista 0110)	—	—
98	**YOU'RE A PART OF ME** Susan Jacks (Mercury 73649)	—	—
99	**EVERYBODY WANTS TO FIND A BLUEBIRD** Randy Edelman (20th Cent. TC 2155)	—	—
100	**BLACK SUPERMAN** Johnny Wakelin & The Kirshasa Band (Pye 71012)	—	—

(ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Amie (McKenzie/Dunbar— BMI) 76
Angel (Low Sal— BMI) 79
Beer Barrel (Shapiro Berstein — ASCAP) 75
Before The Next (Fingerlak— BMI) 56
Bertha Butt Boogie (Jimtime — BMI) 47
Best Of My Love (Kicking Bear — ASCAP) 19
Black Superman (Drummer Boy — BMI) 100
Black Water (Lansdowne— ASCAP) 4
Bump Me Baby (Springfield — ASCAP) 90
Butter Boy (Tinkle Tunes/Braintree — BMI) 38
Can't Get It Out (Yellow Dog Music —ASCAP) 15
Chevy Van (Act I — BMI) 29
Dance (Carleen/Woolf Songs — ASCAP) 46
Devil In The Bottle (Soundbar — SESAC) 69
Don't Call Us (Claridge/Corbetta —ASCAP) 14
Don't Let Go (Screen Gems/Col. — BMI) 63
Emma (Buddah — ASCAP) 21
Emotion (WB — ASCAP) 24
Everybody Want (Irving/Piano Picken — BMI) 99
Express (Triple O/Jeff Mar — BMI) 13
Fire (Ohio Players/Unichappell—BMI) 34
Good Times Rock & Roll (Dunbar— BMI) 66
Harry Truman (Laminations/Big Elk — ASCAP) 30
Have You Never Been (A.T.V — BMI) 2
He Don't Love You (Conrad— BMI 68
How Long (American Broadcasting — ASCAP) 87
Hush (Lowery/Big Seven — BMI) 61
I Am Love (Jobete —ASCAP) 18
I Don't Like To (Spanka — BMI) 83
I Get Lifted (Sherlyn —BMI) 67
I Have (First Central/The Kids — BMI) 55
I'll Be Holding (Heavy/Ebono/Diagonal — BMI) 72
I'm A Woman (Yellow Dog— ASCAP) 44
It's A Miracle (Kamikazi — BMI) 54
I've Been This Way (Stone Bridge — ASCAP) 43
I Wanna Learn (Story Songs — ASCAP) 51
Jackie Blue (Lost Cabin — ASCAP) 48
Killer Queen (Feldman/Trident — ASCAP) 58
Lady (Wooden Nickel — ASCAP) 6
Lady Marmalade (Stone Diamond/ Tammy Boy — BMI) 3
Leona (No Exit — BMI) 74
Like A Sunday Morning (Silverblue — ASCAP) 91
Linda On My Mind (Twitty Bird — BMI) 53
Living A Little (Mighty Three — BMI) 57
Lonely People (Warner Bros. — ASCAP) 32
Long Tall Glasses (Chyrsallis — ASCAP) 59
L-O-V-E (Jac / Al Green — BMI) 37
Love Corp. (J.M.I. Lane/Ensign — BMI) 50
Love Finds Its Own (Keca — ASCAP) 40
Lovin' You (Dickie Bird — BMI) 5
Movin' On (Badco — ASCAP) 23
My Boy (Colgems — ASCAP) 17
My Elusive Dreams (Tree — BMI) 49
My Eyes (Stone Diamond/Tammy Boy/ Kenny Nolan — BMI) 1
My Little Lady (Crystal Jukebox — BMI) 71
Never Let (David Gates/Kapahulu — ASCAP) 26
Nightingale (Colgems — ASCAP) 42
No No Song (Lady Jane — BMI) 8
Once You Get Started (Sulfur — ASCAP) 20
Only One Woman (Casserole — BMI) 92
Part Of The Plan (Hickory Groove — ASCAP) 25
Philadelphia (Big Pig/Leeds — ASCAP) 35
Pick Up Pieces (AWB — BMI) 7
Poetry Man (Shelter — ASCAP) 11
Reach Out I'll (Stone Agate — BMI) 89
Reality (Unichappell/Belinda — BMI) 77
Roll On Down (Eventide — CAPAC/ Ranbach/Top Soil — BMI) 12
Runaway (Vicki — BMI) 95
Sad Sweet (Leeds/Jacktone — ASCAP) 27
Satin Soul (Sa-vette/January — BMI) 39
Shame, Shame (Gambi — BMI) 10
Shaving Cream (Madison — BMI) 86
Shining Star (Saggiflame — ASCAP) 36
Shoeshine (Stone Diamond — BMI) 52
Showdown (Anne-Rachel/Yellow Dog — ASCAP) 73
Skating (Maison Rouge/Chrysalis — ASCAP) 78
Somebody Done (Press & Tree — BMI) 31
Sorry Doesn't (Jobete — ASCAP) 93
South's Gonna (Kama Sutra/Rada Dara — BMI) 28
Stand By Me (Hill & Range/Tri — BMI) 80
Step By Step (Yellow Dog — ASCAP) 85
Sun Goddess (Saggpike — BMI) 88
Supernatural Thing (Montage — BMI) 33
Swing Your (Heart Delight/Kenny Mullan — BMI) 82
Tangled (Ram's Horn — ASCAP) 70
Theme from Prophet (Kahlil — BMI) 94
Touch Me Baby (Bushka — ASCAP) 97
To The Door (April — ASCAP) 22
Turn To (ABC/Dunhill/Barnstorm — BMI) 64
Up In A Puff (Almo — ASCAP) 16
Walking In Rhythm (Blackbyrd — BMI) 60
We're Almost (Gold Forever/Stone Diamond — BMI) 65
What Am I (Sa-Vette/January — BMI) 41
Who's Sorry Now (Millie — ASCAP) 62
You Are So (Almo/Preston Songs — ASCAP) 9
Young American (Main Man — ASCAP) 96
You're A Part (Chappell/Brownshos — ASCAP) 98
You're No Good (Morris/JAC/Blue Seas/U.S. Songs — ASCAP) 45



From the Moody Blues
comes
Justin Hayward and John Lodge
comes
"BlueJays."

The album of 1975

THS-14

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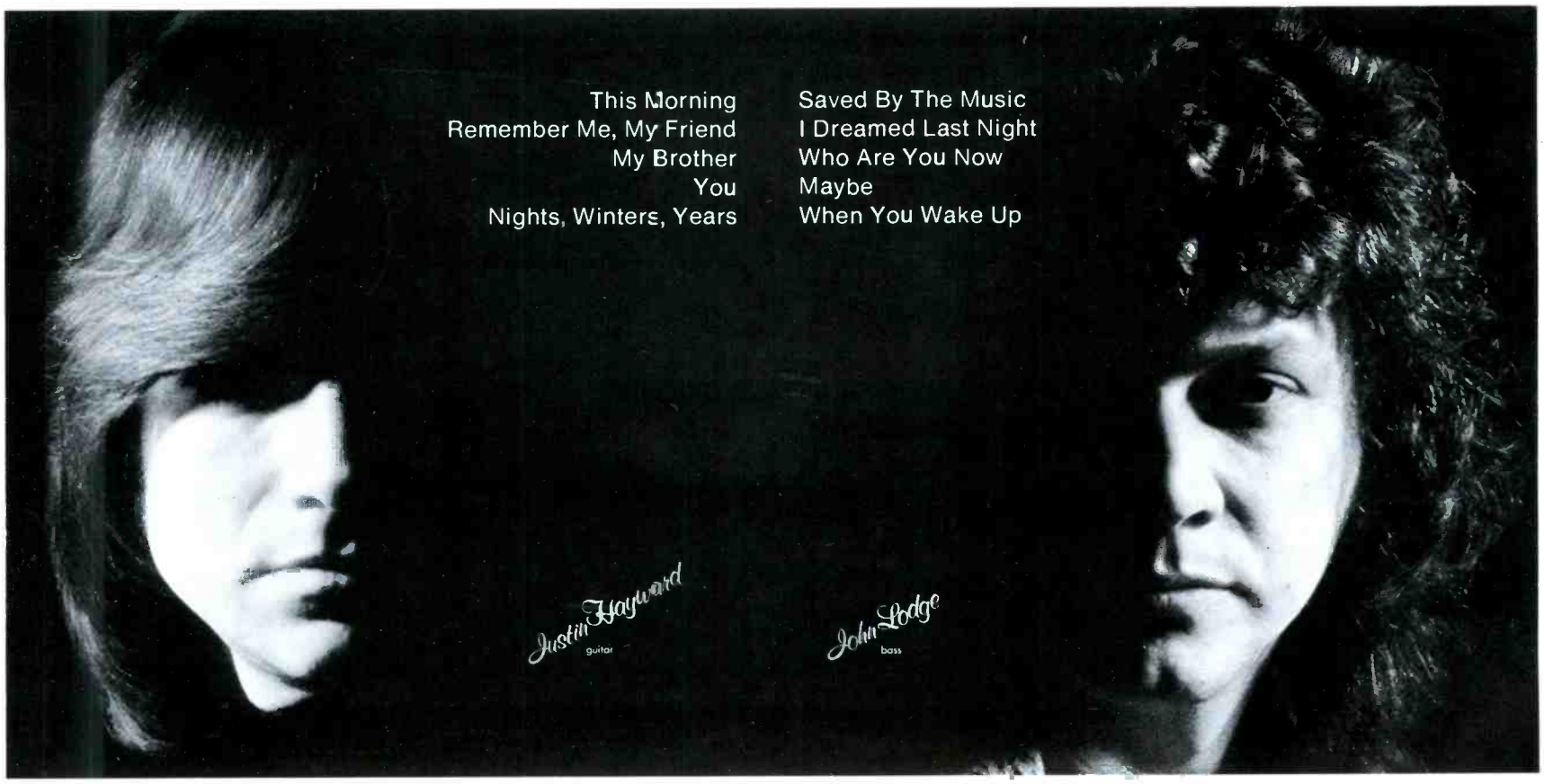
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Jerry Weintraub, Management III