FREDDY FENDER/NO 'WASTED' TIME

Epic Pacts Azoff's
Full Moon Records

MCA Reports Record
Semi-Annual Earnings

Polygram Makes Stigwood
$10 Million, 5 Yr. Offer

Stevie Wonder Re-Signs
With Motown For $13 Mil.

Salsa: A Question
Of Mass Acceptance

NARAS Seeks N.Y. HQ.

Protecting The Franchise (Ed)
C'mon, let 'em show you where it's at!

THE NAME OF THE HIT IS "I LIKE IT LIKE THAT"

YOU TAKE SALLY, I'LL TAKE SUE....

FROM THE IMMINENTLY FORTHCOMING ALBUM, "SO FINE"

LOGGINS AND MESSINA
ON COLUMBIA RECORDS
Protector The Franchise

Any good sports executive will tell you that a superstar is the cornerstone of his franchise. That is, if he’s got a superstar under contract. If not, you can bet he’s trying to land one. Interestingly, two developments of major importance in the music business this year were previewed in baseball’s off season with the signing of Catfish Hunter to the Yankees for what most people called a ridiculously high figure of $3.7 million.

The critics contend that no individual could possibly be worth that much money to any organization. We disagree entirely.

Motown’s signing of Stevie Wonder last week to a $13 million seven year deal represents the first law of corporate survival: hold on to top talent, no matter what the cost. The Wonder deal is one that should be looked upon with pride, not apprehension. Certainly MCA didn’t hesitate in giving Elton John an $8 million contract covering five years and judging from the label’s ‘fantastic’ profit picture for the first six months, it’s hard to argue against their decision.

The superstars of the music industry are worth every penny of the big contracts they sign with their labels. More than accounting for a significant percentage of their company’s overall sales, they represent the image of the label and are readily identified as musical trend setters. Figures in excess of $1 million may seem high, but not unreasonable in the context of the unit sales these artists bring home. Stevie Wonder will easily account for $13 million worldwide over the next seven years. Considering that Wonder’s last six albums in a row are all $ million sellers (three of them have sold approximately 5 million units), it’s safe to say that Motown was thinking of the franchise and acted accordingly to maintain it.

A label has to have talent to stay in business and the most successful record companies have been built around strong artist rosters. When an Elton John or a Stevie Wonder nears the end of his contract, you can bet that the competition starts thinking about the possibility of signing him. It is only natural that the label do everything in its power to keep this kind of superstar around. Either of these giants could literally ‘make’ a new company or revitalize a slumping one. It’s a pleasure to see that labels are showing the foresight to spend the kind of money that will ensure the perpetuation of the franchise. Obviously, he’s never always work and stars will, from time to time, be lured away by more lucrative offers. Suffice it to say that when the prestige and image of a record company are on the line that company will do everything in its power to protect them.
Everybody’s going downtown for it.

Thanks to all the AM stations now playing it... and to all the FM stations that launched it as an LP cut...“TUSH” is a hit!

"TUSH." It’s worth going downtown for.

And so is the hit album it comes from...
A NEW SINGLE

"Money"

FROM

Gladys Knight & The Pips

FROM THE FORTHCOMING NEW ALBUM

Gladys Knight & The Pips
2nd Anniversary

BOS 5639
MCA 6-Months: Super Profits

HOLLYWOOD — MCA Records has released its highest ever semi-annual earning report. Figures covering the first six months of 1975.

Most substantial increases occur in the areas of operating income for records and music publishing divisions. A total of $19,130,000 is reported for the six months ending June 30, 1975 compared with $16,409,000 for the same period in 1974, representing a 16.6% increase from one year ago.

Six month revenue of the same divisions ending June 30, 1975 amounted to $65,875,000, against $58,561,000 for the first half of 1974 — an increase of 12.5%. MCA Records' president Mike Malinn credits economic foresight as the key for the corporation's milestone. Citing current industry conditions, a proud Malinn commented: “Fortunately, we were able to anticipate the difficult economic times and, by making operational changes in advance, MCA was able to adjust to the marketplace.”

NARAS N.Y. Seeks New HQ; Set Awards

NEW YORK — NARAS’ New York chapter is to seek larger premises as one effort to focus attention on the local recording scene. Another is the setting up of New York awards — for the best New York record company, producer, engineer, promotion man, and anyone else who can be channeled through the NARAS New York headquarters.

Said chapter head Al Steckler: “Psychologically the studio scene in Manhattan has lost the glamour it once had. There is still a tremendous amount of recording taking place but it is our feeling that in the last two or three years New York has been snubbed by the rest of the world in favor of apparently more fashionable recording centers such as Los Angeles.

“The excitement is here in New York but psychologically people don’t think it is. NARAS New York, with some new governors and other outside and interested parties want to get the people coming back to the city.”

continued on pg. 16

$10 Million Polygram Offer To Stigwood Warners Out

NEW YORK — Negotiations between the Robert Stigwood Organization and Warner Bros. have ended — the result of an offer made to the Stigwood company by Polygram Group. The offer to Stigwood guarantees the company income from music publishing and record sales over the next five years of not less than $10 million.

Stigwood and Warners were talking following a Warners’ conditional proposal to offer to acquire the whole of the issued share capital of the Stigwood group at $1 per share. A spokesman for Stigwood stated that the group no longer considered the proposals in the best interest of their shareholders.

Polygram and Stigwood are discussing a closer working relationship in the U.S. and further joint activities. Meanwhile Atlantic Records (part of Warner Communications) will continue to distribute the Stigwood record line, RSO Record in the U.S.

Stevie Wonder And Motown Reach ‘The Highest Ground’

HOLLYWOOD — Stevie Wonder has come to terms with Motown Records over what that corporation reports to be the largest recording contract in the history of the industry.

The agreement, according to Motown, calls for guarantees to Wonder, over a seven-year period of an unprecedented $13,000,000.

Respected by fans and peers alike, Wonder is philosophic about the historic deal. “Of course I’m happy about it, but there is something perhaps even more important involved,” he said. “I’m staying at Motown because it is the only viable surviving black-owned company in the record industry.

‘Motown represents hope and opportunity for new as well as established black performers and producers. If it were not for Motown, many of us just wouldn’t have had the shot we’ve had at success and fulfillment. In the record industry we’ve all seen many cases where the big companies eat up the little ones and I didn’t want this to happen to Motown. I feel young black children should have something to look up to.”

“...It is vital that people in our business, particularly the black creative community including artists, writers, and producers — make sure that Motown stays emotionally stable, spiritually strong and economically healthy.”

Ewart Abner, president of the Motown Records division of Motown Industries was the man who commanded the negotiations for the company. “It is difficult to translate Stevie’s special kind of creative genius as an artist, producer and writer to a dollar sign,” Abner said.

Indeed, Wonder’s last six albums have all gone gold solid, as have more than seventeen of his single releases. Over the last two years he has won nine Grammy awards, and earlier this year was the recipient of the National Association of Record Merchandisers’ Presidential Award. For the new award, Wonder was the youngest and first black honoree.

Wonder is currently in the studio, working on a two-record album.

Epic Pacts Azoff’s Full Moon Records

NEW YORK — The association between Epic Records and Full Moon Productions — which handles Minnie Ripperton, Dan Fogelberg and REO Speedwagon — was taken a step further this week with the announcement of a label arrangement between Epic and CBS Custom Labels and Full Moon Records.

Full Moon Productions is the production organization that has been connected with Epic for several years. All product on the Full Moon label will have a joint Full Moon/Epic logo.

The first album under the new agreement, made between Ron Alexenburg, vice president and general manager of Epic and CBS Custom Labels and Irvin Azoff, principal of Full Moon Productions will be Dan Fogelberg’s album, “Captured Angel.” Followed by a debut album by Bonnie Koloc. Jeffrey Comanor will also be part of the Epic/Full Moon deal. Artists managed and produced by Full Moon but not part of the deal include the Eagles, Donny Henson, Tom Kelly, Joe Walsh and producer Bill Szymczyk.

Named vice president and A&R head for full moon are Joe Walsh and Dan Fogelberg. Joe was producer for Fogelberg’s earlier album, “Souvenirs.” Irwin Segelstein, president of CBS Records, stated that the label had made a “major commitment” to Full Moon Records.
AS USUAL THE UNUSUAL...
THE INCREDIBLE NEW BATTLE OF THE SEXES

2 new hit singles from 2 different new hit LPs

THE NEW HIT SINGLE:
"AIN'T NO BACKIN' UP NOW"
from their new hit LP

THE NEW HIT SINGLE:
"YOU'RE THE ONLY LIGHT ON MY HORIZON NOW"
from their new hit LP
NEW YORK — Radio stations “who are reluctant to play anything in a foreign language” are holding back the mass development of salsa music, the Latin rhythm offshoot of the hard rock music that has become identified as a particularly New York sound.

That is the opinion of Larry Harlow, for 10 years leader of the Orchestra Harlow and closely identified with the growth of the salsa sound.

“I’m very skeptical of the music getting mass acceptance in its present form in this country,” he stated. “I can sell 150,000 albums a year and so can several salsa bandleaders. We can see our product in the main department stores in the cities with a strong Spanish population, but nothing on radio apart from a very few stations catering to Spanish speaking people.

version of James Taylor’s “Sweet Baby James’ released by Warner Bros. Records. The three men were arrested last Feb., after selling tapes to undercover police involved in the investigation, police seized more than 3,000 tapes. The tapes were made in Norman, Okla.

In another development, more than 17,000 pirated 8-track tapes valued at upwards of $120,000 were seized by FBI agents in a basement storage area at 2775 Jerusalem Ave. in No. Bellmore, N.Y.

In Compton, Calif., police raided a distributorship and three retail outlets. The locations raided included: Woolford Music (in both Compton and Hollywood), where more than 200 tapes were seized and Frederick Woolford was arrested; Soul Explosion, where almost 400 tapes were seized and arrested Charles Moore and Doris Edmonds; B&B Music House, at which more than 200 pirated tapes were taken; and Brenda D. Williams was arrested, and Sights & Sounds, Unlimited, where 30 tapes were confiscated and Sandra Reid was arrested.

RCA & CBS Set For Musexpo; U.S. Travel Packages Available

NEW YORK — RCA Records and CBS Records have named their final American firms that have finalized their plans to attend Musexpo ’75 in Los Angeles this September. The companies, which include RCA Records, CBS Records and RCA/CBS Records, have arranged three alternative packages at special rates. For those making individual plane reservations, there is a special round-trip inclusive tour rate when booked in conjunction with pre-paid hotel reservations. Also available is an eight-day package, which includes hotel and airfare, and includes all hotel accommodations, transfers, parking and tickets. A similar five-day package is also available. Information about the travel packages participating in Musexpo include: Acker Music (USA), Acoustic Records (USA), Air Music Scandinavia AB (Sweden), Alfa Records Ltd. (Canada), Anmphonic Music (U.K.), Arrowtob, Ltd. (UK), Asa Musik Vertrieb (Germany), Australian Broadcasting Corporation (Australia) and Black Berry Music (USA).

Steppenwolf Makes An Epic Move

HOLLYWOOD — Steppenwolf will embark upon a U.S. tour, beginning Aug. 16 at the Boston Garden. Tour coincides with personnel reorganization and a new label.

Keyboard player Andy Chapin has joined members John Kay, George Boner, Bob Weir and the group (having formerly recorded for CBS Custom Label Mums) has begun a new association with Epic Records. The group is also rumored to have been dubbed “Hour of The Wolf,” produced by Steppenwolf and mixed by Roy Halee.

Arista Success Running Counter To Industry "Davis"

NEW YORK — With a 600 percent operating profit increase in the first quarter, Arista Records is expecting “more than a $3 million turnaround” Clive Davis is pleased with the way it is Arista Records has gone from the balance sheet he also takes pleasure in establishing Arista of which he is president, as “a new company.”

Harlow commented: “We never viewed ourselves as an outgrowth of Bell. When Arista started I had the opportunity to take over a new market. What Davis actually retained were only two artists, Melissa Manchester and Frank Zappa. Arista will retain 10 percent of the label personnel.

Davis joined Arista with a $1 million capital contribution from the parent company, Columbia Pictures, plus some lucrative foreign and tape licensing deals worldwide. “It gave us a substantial financial base to work from, he commented. “And I take a lot of pride in the number of new artists that Arista has broken — particularly at a time when artists are notoriously weak in getting broken.”

Davis views the Arista success as running counter to the industry, citing other labels laying off personnel, reporting domestic sales drops and closing offices in major cities. “I think so many people though are interested in sounding the death knell — I think Arista’s success in this economic climate shows the positive side,” he said.

As having the biggest sales impact for Arista Davis tells Melissa Manchester the “new product, Arista broke.” Barry Manilow (his first album sold 15,000 at first, now he has his third top ten single out of that lp) said Scott-Heron and the “Funky Lady” soundtrack album.

“Scott-Heron is certainly emerging as a major spokesman for black people and it’s the first big album for him,” Davis said. “I believe he’s had sales of $250,000. In this field, the signing and finding extensions for an artist’s career. Arista is going to be very strong. The continued on pg. 12

Ariola Signs Love Committee

HOLLYWOOD — Ariola America Records has announced the signing of The Love Committee, a new pop/rap group from Philadelphia led by writer-singer-producer Ronald Tyson.

Leiber-Stoller-Beinstock Buys Melanie Titles

NEW YORK — Leiber-Stoller-Beinstock Organization has acquired exclusive world rights to six songs in the American Music catalog. The songs involved are all written and composed by Melanie. The copyrights have been assigned to Leiber-Stoller-Beinstock for the U.S. and Canada, to Carlin Music Corp. for the U.K., to Imperial Music (France), to CBS Records for the other various Leiber-Steinlock foreign affiliates and licensees for the rest of the world.

THE LOVE COMMITTEE consists of the following members: John Lenine, Chuck Herzog, Larry Kase, Eddie Frazier, Arlene Schmelz, Erwin Blum, and various Leiber-Steinlock foreign affiliates and licensees for the rest of the world.

August 16, 1975
Sedaka Establishes Himself As Contemporary Not ‘Oldy’

NEW YORK — Ten months after the release of the “Sedaka’s Back” album, Neil Sedaka considers himself established as a contemporary performer. “His own words those, and part of a conscious effort by the singer-songwriter to erase his oldies image,” he says. “Of course it’s really impossible to do that completely,” he states. “But the album cost all the other artists doing songs from it established what I wanted to do — to be accepted as a contemporary performer. I feel that it is very important for me at this time to work towards this.”

“For instance I have had offers over and over and for very good money to do some of the rock revival shows but I turned them down. It’s not the direction I want. I’ve cut down the oldies portion in my act to six minutes — the rest is all new material. I love the oldies — as a listener — but I never want to get locked into that kind of thing. It was another era and although the old songs for me are an anodyne (I’m still getting songwriting royalties from them after 17 years) I want to get into the contemporary market.”

A veteran of some 700 songs — he writes four hours a day, “very disciplined,” he says as “a road on the performing — Sedaka classes the current success of his album as his biggest career thrill so far. “I retired from 1963 to 1970, just devoted myself to writing for people such as Peggy Lee, Andy Williams, the Fifth Dimension, Tom Jones, David Cassidy, and Nancy Wilson. So this is a comeback for me really,” he says.

“And for me it appears to be the right time. There seems to be some melody singers around and I write melodic songs.”

For this Sedaka should indeed be thankful. Seven of them (the Carpenters, Captain and Tennille, Bo Donaldson and the Heywoods, Maria Muldaur, Andy Williams, Helen Reddy and Bobby Sherman) have taken material from Sedaka’s Rocket Records album, which has sold 300,000 for him, according to the singer.

The album marks the initial association between Sedaka and Elton John (Rocket Records is his own label) and the first step on the comeback trail for Sedaka. It was a deliberate move on his part to launch himself from Britain into the U.S.

He comments: “There is a lot of loyalty from the public in Britain. They remember as far back as my London performances continued on pg. 18.

A&M A&R Dept.: ‘Open For Business’

HOLLYWOOD — In keeping with the label’s open-door policy toward new talent acquisition, A&M vice president Kip Cohen has lauded the promotion of Roger Birnbaum to the position of director of contemporary A&R. Broadening the scope of the staff, Cohen introduced Birnbaum as a man “at my right hand and for the last two years responsible for attracting important talent to the label as well as guiding many recording careers with foresight and intelligence.”

Birnbaum stressed his personal accessibility to independent parties seeking a listening ear for new material and talent. A constant bottleneck with many companies, the area of reviewing unknown talent is a vital one in Birnbaum’s estimation. Consistent with the A&M philosophy, he emphasizes the need to keep an “ear to the street in order to remain conscious of new musical directions, and vows to provide a fast turn around in terms of attention and feedback of reaction any tapes which reach the A&M.

While the essential purpose of the company’s A&R department will remain, as ever, to marry A&M artists with the right blend of material and the correct producers, Birnbaum elaborated on an experiment which has proven successful over recent months, that of purchasing masters of single product for release. Notable coupes for the label in this area include “Love Will Keep Us Together,” by The Captain and Tennille, and Bazuka’s “Dynamite.”

Denver, Sinatra Pairing

A Smash Success In Tahoe

HARRAH’S — John Denver distinguished himself as a major superstar, his show at Harrah’s went a long way towards making the fine composer/TV star/pop idol a premier visual talent as well. Judging by this performance, we can well expect John to make great contributions to the music industry and to the world for a long time to come.

John is a consummate artist who sings his songs like a painter uses his palette, brushes and canvases. The visual aspect of his music was underscored by vivid, beautiful scenery that served as a backdrop. Each song was keyed by a natural setting that was strikingly realistic. It is this attention to detail which provides an insight into Denver’s concern for total entertainment.

The name John Denver has become synonymous with America’s great outdoors, and the artist’s heart is every bit as big. He played “Matthew” as a dedication to his favorite uncle and made it abundantly clear that love songs aren’t always written for women. “I’m Sorry,” John’s current single is excellent and leads me to believe that his reservoir of talent is unforthmable.

By the time Denver reached his final number, we were convinced all that he is a master performer. As he sang “Thank God I’m A Country Boy,” I realized that he sang it from his heart. As if to heighten the drama of the set, John closed the show with a touching version of “This Old Guitar” which he played alone.

Few club debuts have been so memorable.

One of the stars of our industry, Jerry Weintraub of Management III, arranged the “first” in nightclub entertainment combining the talents of Denver and Sinatra in one evening. The gala at Harrah’s will doubtless be in great demand and we heartily look forward to a return engagement. We must also salute Jerry Weintraub’s imagination and creativity in bringing this concept together.

John Denver

Frank Sinatra

It’s impossible to count the cliches that have been used to describe Frank Sinatra, but it’s impossible to capture one of his performances without the use of superlatives. For me, Sinatra’s show was an event to remember — a portrait of the man who has become a living legend in popular music.

Frank has such tremendous musical talents that it becomes obvious from the moment he takes the stage that he’s in total command. This night at Harrah’s he could do no wrong. He handled standards such as the classic “I’ve Got You Under My Skin” with grace and poise and gave new dimension to Steve Wonder’s “You Are The Sunshine Of My Life.”

Sometimes referred to as “Chairman of the Board,” Sinatra probably qualifies for a new title — “Reigning King.” He has that unique ability to attract audiences who range in age from 10-100, and his magnetism as a man and ladies’ dream was evident in every movement and communicated itself constantly. It was my distinct pleasure to have been invited to this historic event.

Opening the Sinatra show, comedian Pat Henry provided a high caliber act that served as a perfect introduction to the master. Henry’s timing and current material make him one of the most competent funny men working today. His delivery was perfect and his routines clean. He kept his side-splitting patter up from the beginning of his set to the end.

Henry’s antics would make great album material and he, like those whose he’ve successfully gone before him, should be considered as a comedian with excellent potential.

Form ‘Execs Club’ Of Music Industry Div. Of UJA-Federation

NEW YORK — The action committee of the Music Industry Division of the UJA-Federation will be approaching key executives within the music industry in the coming weeks for personal donations in addition to the usual corporate contributions. To accomplish this, the committee will contact top line execs at record companies and music publishing companies and ask each for a personal donation of $100. Each contributor of the $100 sum will have his name featured under the title “The Executives Club of the Music Industry Div. of UJA-Federation” in the special journal being printed for and distributed at the industry’s UJA banquet honoring I. Martin Pompeur, president of ABC Leisure Group at Nov. 1, 1975 at the New York Hilton Hotel.

Letters from the Music Industry Division will be going out to the select group of execs because the committee feels that the cause is most worthy and warrants personal donations.

If any exec is desirous of making his $100 contribution and becoming a member of the Music Industry’s “Executives Club,” prior to the arrival of his personal letter, he can do so making his check payable to the “Israel Emergency Fund (Executives Club)” and sending it immediately to the Music Industry Division, Room 308, UJA-Federation, 220 West 58th St., New York, N.Y.
PABLO CRUISE is not a 10-day all-expense-paid trip to Mexico.
PABLO CRUISE is not a South American.
PABLO CRUISE is not a person.

PABLO CRUISE is Bud Cockrell, David Jenkins, Cory Lerios, and Stephen Price; an exciting new group and album on A&M Records and Tapes.

Produced by Michael Jackson

Pablo Cruise is currently on tour with Cheech & Chong
ATV Music: Building With ‘Trust’ And ‘Love’

HOLLYWOOD — ATV Music Corpora-
tion, as it exists today, represents a con-
glomerate of publishing firms whose repu-
tation and recognition within the music
business has stemmed from one of its
most prestigious catalogs, that of
MacLennan Music, publishing firm under
which John Lennon and Paul McCartney
registered virtually all of their composi-
tions while the Beatles were in exis-
tence.

President Sam Trust and vice-presi-
dent Steve Love, however, are quick to
emphasize that although the firm is
justifiably proud of the MacLennan catal-
og, ATV is engaged in other activities and
responsibilities that they hope will be
foremost in the minds of industry people
whenever the initials “ATV” are men-
tioned.

Although MacLennan formed the basis
of ATV, the firm’s history dates back to
1969. When Dick James formed North-
ern Songs, Inc., ATV was a subsidiary
originally begun as a television produc-
tion firm. It was in ’69 that ATV became
a publishing company, joining with Don Kirshner
(ATV/Kirshner) until that relationship
terminated in 1972. In April 1973, the
decision to bring ATV to the United
States was made, and with it came the
appointment of Sam Trust as its first presi-
dent.

Although the acquisition of new catal-
ogs, such as Nat King Cole’s Sweco pub-
cation catalog, and two country-western
catalogs (Comet and Welbeck), ATV to-
day represents over a dozen publishing
firms, and is actively engaged in promo-
tion of writers and their product, as well
as alignment with ATV-branded
publishing companies, and alignment with ATV-br-
ings with it an association with an active
staff of promotion people and the op-
portunity for foreign publishing and re-
cording deals for that artist’s composi-
tions.

Steve Love emphasizes that the rela-
tionship between publishing companies
and record company-air departments is
important function of any publishing
operation. The most vital part of a suc-
cessful record is a good song.” Love
said, “I personally am in constant touch
with air departments both domestically
and internationally, as well as managers
and artists, seeking out new material. I
am always on the lookout for songwriters
who can supply tomorrow’s hits. Some-
where in L.A., I believe, there is some
one pouting out songs in a basement,
or a shabby little studio, that have the
vitality and commerciality to be hits on
the level of an Elton John. Finding those
people is another question, but we’re look-
ing.”

In terms of American originated copy-
right that belong to ATV, Love sends
one selective basis, songs that have hit
potential in Europe, and receives a great
continued on pg. 30

‘Come On Over’ Gets New Life

NEW YORK — “Come On Over,” the
theme song of the now-defunct Palis-
sides Amusement Park (now a real
estate venture in New Jersey) has been
given new life via the same tune now un-
der the title of “Cheer-Up-Syrup.” The
new title comes from the same writer-
composer, Gladys Shelley, and was re-
corded by David K & The Blue Ties on
the Spigot label, under the direction of
Harry Finfer.

NARAS Changing For Better: Wayne

HOLLYWOOD — Artie Wayne who
was recently elected vice-president of
the Los Angeles chapter of NARAS said
he sees definite improvement on the part
of the organization towards making the an-
nual Grammy awards a more representa-
tive ceremony.

Upon a nationwide tour for his
publishing company, the Artie Wayne
Organization, Wayne said he hopes to
see a more comprehensive screening pro-
cess whereby NARAS panels in dif-
ferent chapter cities would have the op-
portunity to listen to music they were
unfamiliar with. This would obviously
lead to better judgment on the part of those
taking part in the screening process.

Wayne said when on a recent unof-
ficial visits to NARAS chapters in Mem-
phis, Nashville and New York promoting
the idea and indicated that he has already re-
sponder favorably some responses from
other NARAS officials across the coun-
try. He noted that he was optimistic about
the response. “Nothing changes overnight,
especially with large or-
manizations, so what we’re contemplat-
ing is for the board of directors of
NARAS express an interest in self-
improvement. The Grammy screening
system has worked well all these years
and I think we can make it better and
more educa-
tional, but we’re no. We’re looking to get
better.”

Washington Promoter Combats Bogus
Ticket Sales

HOLLYWOOD — Counterfeit tickets for
pop groups have become a prob-
lem in the Northwest, but pro-
motor John Bauer of John Bauer
Concerts in Bellevue, Wash., took a giant
step to combat that evil for a recent sold-
out Rolling Stones show at the Seattle
Coliseum.

For several days before the show
itself, Bauer was on various radio talk
shows with police, security and staff
personnel from the coliseum, talking
about security inside and outside the
building, and warning of counterfeit
tickets.

The day of the show, Bauer brought in
six representatives from Globe Tickets,
who went through the lines with microm-
eters, reevaluating every ticket.
In all, 3000 spurious duplicates were
spotted. Some of the fans had paid up to
$30 per ticket. Those youngsters were
weeded out of the lines, and police in-
fomed to “find the guy who sold you
the ticket, and take care of him
yourself,” Bauer related.

Burlington/Felstead Pub. Closes Down

NEW YORK — Burlington/Felstead
Music Co., has closed down all creative
and professional department activities in
both New York and Los Angeles. The
company is the publishing arm of
the London Records organization.

At liberty are Mimi Trepple, long time
head of the operation and general
professional manager Eddie V. Doane.

Captain And Tennille Score Gold For ‘Love’

HOLLYWOOD — “Love Will Keep Us
Together,” the album by the Captain and
Tennille, has been certified gold by the
RIAA.

Delmark Acquires United & States

NEW YORK — Delmark Records, the
Chicago based blues and jazz label, has
purchased masters and the trademarks
of the defunct United and States labels.

United and States were a 1950s blues,
r&b and jazz line owned by the late
young Hands and Brother, currently
based in Chicago. The purchase brings Delmark blues
product by Junior Wells, Memphis Slim, Sonny Styer, and others. Jazz product by Tab Smith, Jimmy Forrest
and others as well as r&b and gospel ma-
terial.

Jazz from the United and States catalogs will appear on the Delmark line, blues will be released on Delmark’s Pearl label and r&b on the revitalized States label. The company has no plans at present to release gospel, country and pop product from the United and States labels.

Fox Pub. To J.W. Pepper

NEW YORK — J.W. Pepper and Son,
Valley Forge, Pennsylvania have been
named exclusive agents for the Sam Fox
publishing company. The Pepper firm is
the retailing and publishing of music
serving schools in a 30 state area east of
the Mississippi.

For exclusive national publications will be
stocked in Pepper’s four retail outlets and
will be warehoused at the Pepper plant in
Valley Forge.

Harry Fox, vice president, based in
Santa Barbara and running the west
coast operation will continue activities for the Fox company.

Laurie To Distribute Fraternity Single

NEW YORK — Laurie Records will dis-
tribute Fraternity Records’ current re-
lease, “Anthem” by Sonny Flaharty and
Bob Norris, Fraternity is a Cincinnati
based record label.

Arista Success fr 9

"Funny Lady," album, contrary to popular
criticism did not come to us as a matter of
form from Columbia Pictures who made
the film. There was competitive bidding
and outbid everyone for the rights.

“Every lp that we have paid for the re-
cording of, has been a chart hit,” added
David Geffen.

Other artists in the Arista fold are
designed for quick commercial success,
Davis noted. “Our product from Anthony
Braxton (the jazz saxophonist, part of
Arista’s avant garde jazz label, Freedom)
are not going to be a tremendous com-
mercial success but the other side of the
coin is that there is no economic risk in
making them either. We are going to put
quality product out, it may not make
das never is going to make money at the same
time. It’s not a question of subsidy — I’ve never
lost money on quality.”

To Patti Smith for instance we are
committed realistically to her record
career. She might not break out this
year but it is hard for her to be a major
act at some point she is not going to emerge.

With regard to the U.K. group the Bay
City Rollers, creating headlines and ex-
citing a following in Britain. Davis (who already
has a single by the group released) says:
“Whether they break or not, the break-
up will come naturally. This will be no
false hype. I will not sell them like bubblegum — there will be musical ac-
ceptance.

The Rollers are scheduled for two
Howard Cosell television shows in Sept.
EXPLODING OUT OF HER NEW ALBUM!

"AIN'T NO WAY TO TREAT A LADY"

HELEN REDDY

See Helen Reddy as the new permanent host of The Midnight Special following the Friday night Tonight Show on NBC-TV.
Haywood Named Mercury R&B Dir.

CHICAGO — Bill Haywood will become national promotion director of r&b for Mercury Records as of Aug. 25, according to Lou Simon, senior vice president and director of marketing for Phonogram, Inc./Mercury Records.

Haywood, who will work out of Chicago, comes from his own advertising, promotion and radio consulting agency, Bill Haywood Associates. Before his agency, he was program director at WOOK and WCL in Washington, D.C. as well as WLLL in Raleigh, N.C.

Haywood will be involved in several projects immediately, including The Ohio Players' new album, "Honey," and singles "Under Your Powerful Love" by Joe Tex. "When You're Young And In Love" by Ralph Carter, and the Joneses latest, "Love Inflation."

Klein Re-Forms Consultancy; Resigns Song Fest Post

LOS ANGELES — Malcolm C. Klein has left his position as American Song Festival president in order to rebuild his management consultancy firm, Malcolm C. Klein & Associates. He will remain a consultant to the Song Festival as well as producer for the televised finals of the international songwriting competition.

Klein & Associates will offer full management consultancy services to clients involved in broadcasting, film, music and concept marketing. Services offered include evaluation of station acquisition and operation, development of distribution plans for producers, assistance to CATV operators in programming and marketing, and personnel recruitment. The firm will also develop personalized public relations, promotion and merchandising programs involving the spectrum of the broadcast media for full advantage of available exposure.

Klein & Associates is available to advertising agencies as well as companies and individuals.

As an individual, Klein, a 27-year veteran of the broadcast and entertainment industries, was formerly president of National General TV Production and Distribution companies, and NBC's music subsidiaries. Subsequently, he was president of Filmways TV Presentations. A pioneer in broadcasting, Klein served as vice president and general manager of KNX-AM, NBC's flagship in Los Angeles, for eight years, where he became a national leader in independent TV station management. In New York, he was executive vice president of NTA Broadcasting, and managed WNIT-AM-FM-TV. Previously, he was sales manager of KABC-TV, Los Angeles.

Klein formed his own consultancy firm in 1972, serving such clients as The Ford Foundation, Public Broadcasting Service, Corporacion de Radio y Television Mexicanas, Filmation, Inc. and Sterling Recreation. With SRG, he expanded the broadcast holdings and assumed the reins of the international music marketing operation.

Klein will establish offices in Los Angeles and New York. Continuing as a consultant, he can be contacted at The American Song Festival, 5900 Wilshire Boulevard, Los Angeles, Ca. 90036 (213) 937-7370.

Silverman Named Mid-State Pres.

NEW YORK — Jack Silverman has been named president of Mid-State Distributing, a division of ABC Record and Tape Sales Corp. Silverman remains vice president of ABC Record and Tape Sales' midwest region.

Mid-State, which has eleven branches in Iowa, Missouri and Wisconsin, was founded by Silverman in 1949 and acquired by ABC in 1965.

Ray Pockrandt has also been named vice president of the Mid-State company. He joined the company in 1956 and has been general manager.

Rosner Named ATV's Acting Promo. Dir.

NEW YORK — Ben Rosner has been retained by ATV Records as acting national promotion director. He will be handling all aspects of national promotion for the company until the position, recently vacated by Bruce Greenberg, is filled.

FOR SERVICE ABOVE AND BEYOND . . . — At the recent CBS Records 1975 convention in Toronto, members of the CBS Records promotion and sales forces were honored for outstanding achievements over the past year. Among the many awards presented were those for regional promotion marketing managers of the year. Shown above, in the left photo Stan Monteiro (l) vice-president of national promotion for Columbia Records, presents the award for Columbia regional promotion marketing manager of the year to Gordon Anderson, from the company's midwest region (Anderson is now based in New York City). In the right pic, Mel Phillips (l), associate director of national promotion for the Epic and CBS Custom labels, presents the Epic/CBS Custom regional promotion marketing manager of the year award to Bud O'Shea from the company's western region.

Cheer-Up-Syrup Shortage!

Due to heavy demand for Gladys Shelley's CHEER-UP-SYRUP now Number 2 on the Disco Hit Parade, we ran short of our supply. Please bear with us. Your copy of this hit disk will reach you shortly. Thank you for your patience.

Sincerely,
Harry Finfer
17 West 60th St.
New York, N.Y. (212) 582-2971

- David K and the Blue Ties on the Spigot Label

A Classic Rendition,...
They've done it again.

Jive Talkin’
by the Bee Gees,
from their newest album,
“Main Course,”

No.1 Billboard, No.1 Cashbox, No.1 Record World,

Congratulations from RSO Records, The Robert Stigwood Organization
and Casserole Music

On RSO Records
Distributed by Atlantic/Atco Records.

**RCA Classical Samplers Aim At 'Familiarity'**

NEW YORK — RCA Records has reinstalled its program of preparing classical sampler LPs containing excerpts from its new releases. The first sampler has been sent to some 800 retail buyers, dealers, RCA's field sales force and promotion men. It is designed to provide advance familiarity with forthcoming product in advance of solicitation by RCA dealers.

The first sampler contains excerpts from Prokofiev's "Alexander Nevsky," Rachmaninoff's Second Symphony and Shostakovich's Fifth Symphony, all by the Philadelphia Orchestra with Eugene Ormandy conducting. Also included are excerpts from Brahms' Symphony No. 4 by Leopold Stokowski and the New Philharmonia Orchestra; Dvorak's Cello Concerto Op. 104 with conductor James Levine, cellist Lynn Harrell and the London Symphony Orchestra; Mozart's Quartet No. 19 by the Guarneri Quartet; Schubert's Quintet in C with the Guarneri Quartet and cellist Leonard Rose; and The Complete Works For Piano of Scott Joplin performed by pianist Dick Hyman.

**Uggams Signs With Motown; Album Due**

HOLLYWOOD — Leslie Uggams has signed an exclusive recording contract with Motown Records. The announcement was made this week by Herb Belkin, Motown's vice president of creative operations. Ms. Uggams' first release for the label titled "Leslie Uggams" was produced by Don Davis, and will ship in late August. The album features arrangements by David Van der Pette, Wade Marcus, and Rudy Robinson and was recorded in Detroit, Muscle Shoals, and Las Vegas.

**NARAS To Move**

N.Y. Offices fr pg 7

All monies for the "Support New York" project will come from local membership in addition to funds from a special auction to take place in November or December this year. Steckler estimates the chapter will have to raise an additional $5000 to underwrite the move to larger facilities. The New York chapter will also maintain its regular schedule of seminars, prison programs and scholarships.

(Each NARAS chapter throughout the U.S. is self-sufficient in terms of finance. In order to become a National Grammy chapter — the organization's biggest fundraiser — is being used nationally to establish the NARAS Hall of Fame, a project that Steckler says will be "an archive of recorded music, a landmark in the country and perhaps more important to NARAS than the Grammy awards in the long run.")

Plans for the New York auction are already underway at the local chapter.
IT ONLY TAKES A FEW SECONDS TO KNOW THAT THE NEW SINGLE BY TAVARES IS A HIT!

"IT ONLY TAKES A MINUTE" (4111)

from the new TAVARES album IN THE CITY (ST-1136)
Feliciano 'Rock 'N Roll' 
Campaign Planned By RCA

NEW YORK — RCA Records has begun a long-range advertising-promotion-personal appearance campaign in support of Jose Feliciano's new LP, "Just Wanna Rock 'N Roll." The tour-support has included appearances at New York's Bottom Line and other U.S. dates, as well as tours of Canada, Australia and New Zealand. For his recent appearance at L.A.'s Roxy, in addition to normal press and radio coverage, RCA invited motion picture producers and buyers of talent for TV variety shows in light of Feliciano's score-writing ability which has included music for the TV series, "Chico And The Man," which won him an Emmy nomination, and for the forthcoming Columbia Pictures feature, "Aurora Loves Angela." RCA is also supporting the LP with trade advertising, radio spots and in-store materials. The artist has recently taped such TV shows as the Midnight Special, David Steinberg Show, Bruce Morrow and the Tonight Show, and he will be taping the Jerry Lewis Muscular Dystrophy Telethon, as well as syndicated shows.

Graham Central/IES 
Link Up For Concerts

NEW YORK — Graham Central Station, who have just released their third Warner Bros. LP, "Ain't No Reason To Doubt," have embarked on a 17-city U.S. tour during which they will be using a custom-tailed sound system designed by IES (International Event Services, Inc.). The group first became familiar with IES systems during the Warner Bros. music show tour of Europe earlier this year. IES has done numerous European tours with such groups as ELP, Led Zeppelin, Yes and The Who, and the company opened a New York office two years ago.

CBS, RCA, Musexpo

Restaurant (Sweden), M7 Records Pty. Ltd. (Australia), Disques Motors (France), Odyssey Productions (USA), Pinpin Publishing (France), Rondor Music, Inc. (USA), Record Trading AB (Sweden), RPM Group (S. Africa), September Music (USA), Shadybrook Records (USA), Sloane & Painter (USA), Shapiro & Stern (USA), Scorpio Music Dist. Inc. (USA), Skyyhill Publishing (USA), Shape, Symmetry & Sun (USA), RCA Records (USA), Siegel-Musicon (Germany), Sonet Grammaton AB (Sweden), Sutton Miller, Ltd. (USA), Springboard Int'l. Records, Inc. (USA), Sound Records (USA), 20th Century Music (USA), Vector Music (USA), World Music Group (Belgium), United European Publishers: Durium (Italy), Polar Music AB/Sweden Music AB (Scandinavia), Grupo Editorial Armonicas-Clipsin (Spain & Portugal), Dewon, Jel Records (UK), Martin Coulter Music/Mews Music (UK), Audio Arts Publishing Co. (USA), Hispanic Reporters (USA), Lee Magi/LMI Records (USA), Nettwerk. (USA), Apex-Martin Record Sales (USA), Veronica Music Editions CV (Holland), ABC Dunhill Music (USA), Harrison Music Corp. (USA), Hurricane Enterprises (USA), I.H.P. (France). Record Shack Corp. (USA), Surplus Record & Tape Dist. (USA), Eva-Tone, Eavailte, Inc. (USA), GNP Crescendo Records (USA), GRT Corp. (USA), Automatic Music Corp. (USA), Hans Gerig Musikverlage (Germany), Schlesinger & Dave (USA), Stereophonic Music (USA), Sugar Records (UK), Era Records Ltd. of Calif. (USA), Folkways Records (USA), Michael Sukin Esq. (USA).

'Flying Woman' Contest 
Planned For Nightshade

NEW YORK — In support of the current single, "Flying Woman," by the Deadly Nightshade, Phantom Records (dist. by RCA) has launched a contest with grand prizes of an expenses-paid weekend in New York, including airfare, plus tickets to the U.S. Woman's Tennis Open at Forest Hills. Radio stations will encourage phone-in responses from female listeners by asking them to describe a personal experience or realization that has changed their lives and made them a "High Flying Woman." Phantom/RCA will provide up to seven produced contest spots or scripts to the stations with space for local modifications. Over two dozen examples of "High Flying Woman" will be offered, from well-known women such as Billie Jean King, Amelia Earhart and Grandman Moses to relatively unknown women of accomplishment. A Deadly Nightshade LP and t-shirt imprinted with the song title and the station call letters will be offered to each caller whose story is aired. On the final day of the promotion, one of the callers at each station will be selected at random to receive a weekend in New York and tickets to the tennis tournament.

Capitol Daniels Not Today's Band — Charlie

NEW YORK — Kama Sutra artist Charlie Daniels has denied that the Daniels' album currently released on Capitol represents "The Charlie Daniels Band as it is today." Daniels stated that the Capitol album is five years old, the only product of a two album deal he had with the company, then, "Capitol paid me $7500 not to make a second album," he commented.

NARAS To Move

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has already received some 60 contributions from artists such as Alice Cooper, John Lennon, Ringo Starr, David Bowie, Paul McCartney and others. The Beacon Theater was offered their facility to hold the auction and the NARAS chapter is looking for another 60 items to auction off to the general public. Stecker hopes that the auction will become an annual fund raiser for the chapter.

Stecker intends for the proposed new headquarters to be a hub of New York recording activities, somewhere "which is desperately needed" for members to come between sessions, with listening rooms and other work places. "available actually for "anyone in the business."

While paying tribute to the new governors elected Stecker also stressed the role currently being played within the NARAS organization in New York by such New York-based producers as Jim Hall, Paul Mark and studio owner Ed Kramer. "They are dedicated, as we are, in making New York the way it should Stecker. Whereas their heavy work schedules prevent them helping NARAS on a full time basis by attending every meeting, they are concerned about the situation and they — plus others — will help on special projects.

ON HIS NEW CROSSOVER
SINGLE #981 from the HIT L.P. RENAISSANCE #9005

NEW KEYS ON HIS RING — Bobby Keys has signed a long-term exclusive recording contract with Ring O Records. The announcement came from Al Coury, senior vice president, a&r, Capital Records, Inc. and Ringo Starr. The saxophone player makes his solo recording debut with the single titled "Gimmie The Keys." B side is "Honky Tonk (Parts 1 & 2)." Scheduled for release Aug. 25 on the Ring O record label (dist. by Capitol).

FROM COUNTRY TO CITY — RCA recently honored new country artist Gary Stewart with a press cocktail reception at New York's St. Regis Hotel. Stewart later performed at the Waterloo Festival. Above, RCA Records president Ken Gianscy chats with Mr. Stewart.

Jazz Artists To 
Edu-Tainment

NEW YORK — Nathan Davis, jazz saxophonist and currently professor of jazz music at the University of Pittsburgh, has signed with the Indiana publishing firm Armstrong/Edu-Tainment who will administer all of Davis' past works in the U.S. and abroad.

Davis has recorded an album, in association with Royal Music, the Armstrong/Edu-Tainment A/E publishing, produced by Herb Cont and Gene Frank. A label deal is at present being negotiated.

In a distribution agreement with Hulawes Publishing A/E has been named sole agents for the Hubert Laws Flute Improvisations book, retailing at $30.

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Palladium debut in 1961 so it makes for a comfortable place to work. I don't think I could have achieved the same degree of comfort if I had started the tradition in America, it would have been much harder without Elton John's assistance, plus the promotion job MCA did (Sedaka is distributed through Polydor for the rest of the world).

Sedaka currently has a new album, the Hungry Years' ready for September (reissued in Britain, he has already been hit to the tune of 30,000 by import copies and plans to have simultaneous releases in the future). There is also a live album, from the Royal Festival Hall and some RCA re-packaged releases in Britain.

Sedaka himself will work on a new album during November, and December this year as soon as he completes a touring schedule that includes visits to Japan and Australia.

Meanwhile he has also filmed a television commercial for a 'Greatest Hits' package to be released in this country.

RCA recently honored new country artist Gary Stewart with a press cocktail reception at New York's St. Regis Hotel. Stewart later performed at the Waterloo Festival. Above, RCA Records president Ken Gianscy chats with Mr. Stewart.
SUMMER NEVER SOUNDED SO GOOD!

Featuring Their Current Single

"Hot Summer Girls"
b/w "Time Will Tell"

SONS OF THE BEACHES

Produced by Toxey French for The Great American Amusement Co.

RAGING CROSS-COUNTRY!

"ROCKY"

Produced by Bob Montgomery

"ROCKY" is the raging cross-country hit that defies all patterns! It bubbled initially in the secondary markets where programmers like Scott Christenson of WEAQ, Eau Claire, Wisconsin, called it "the biggest request record since we began our compilations!" Scott was so right—and now, the rest of the country is right too! "ROCKY" is zooming in all markets—EVERYWHERE!
Gregg Walter’s “Jaws” and Laff Records of L.A. released their Hawk Sound label “Jaws” disk by Johnny Otis. It appears as though these little disks are aimed towards the disco market, as they all have taken an R&B approach to the original score from the success of the film. Jaws is by John Williams. Novelty product still can be chart product when it’s timely and well-produced, as evidenced by the MCA disk breaking onto our charts this week at #84 with a bullet. As you can see by the photo below, the sharkínks at Atlantic managed to humiliate me publicly this week — so I’ll share my scuba scuba with all my readers.

THANK YOU — To Don Kirshner Productions and the CBS Television Network for providing one of the most interesting alternatives to the morass of awards shows with their first annual Rock Music Awards which aired Sat, nite (9). L.A. turned out in this funky finery to watch the awards ceremony at the Santa Monica Civic, co-hosted by Elton John and Diana Ross. Look for further details and results of the awards in next week’s Cash Box... and while I’ve gotten myself on the subject of Captain Fantastic, negotiations are underway for a second Elton John date, probably October 26 at Dodger Stadium. Whereas that’s settled, it would appear that after Elton personally asked that the seats not affording a clear view of the stage not be sold at all. Meanwhile, the drawing for his Troubador benefit has taken place, and arrangements have been made for Santa Monica Blvd. to be blocked off completely for security. Repottedly, Elton has sat in with the police, sheriff’s officials and other committees in ensuring that the event come off with style.

The Flo & Eddie LP, “Illegal, Immoral and Fattening,” has been delayed from August 6 release to the third week of the month due to legal hassles in accruing certain recording rights. Contained in the album are takeoffs on the Stones, Marc Bolan, George Harrison, and Jerry Lewis’ “Tebetan Memory Trick.” It took Harrison a week to make up his mind to let it go. Alan Klein gave them a rate as did Bolan, and Lewis who gave them the material for free. But the hangup that no one expected was that living in IN THE SWIM OF THINGS — My office was “flooded” by the sharks from Atlantic Records this past week, who presented me with my personal gift of a real crossed sword — yes, the “goldshark” is only found in waters where the concentration of vinyl offers just the right conditions for a “hit.” The new single, “Jaws,” by Atlantic Ocean, should be a big hole in the water. Peter Fonda’s line about sharks are yours truly. Bob Mer- ritt, west coast manager of publicity for Atlantic, Barry Freeman, L.A. promotion, and Jay Butler, west coast r&b promotion and artist relations.

Berlin would refuse Columbia the rights to reprint the lyrics to “There’s No Business Like Show Business,” which closes the album. This little monkey wrench forced the redesign of the inner sleeve and a two-day delay.

We here at Cash Box all express our sorrow at the news of the passing of one of jazz’s finest, Julian “Cannonball” Adderley, who passed away last Thursday night (7) after being in intensive care for a stroke suffered in July. The world of music has lost an eloquent spokesman; yet we can be thankful that the “Cannonball” has left a legacy of great recordings and memories for the years to come.

NEWS IN BRIEF — The cover of the new Eric Burdon LP, a facsimile of a stop sign, violates Calif. Vehicle Code Section 21465. The LP is entitled, “Stop!” You’re under arrest, Eric... Atlantic has signed the Ginger Baker Band, and The Sensational Alex Harvey Band.... A new Eric Clapton LP on Atlantic, to be entitled, “E.C. Was Here,” recorded live, is due for release in two weeks. That’s on Robert Stigwood’s label, of course, distributed by Atlantic. A tentative Led Zeppelin date for September 6 has been set for the Pasadena Rose Bowl. A close attorney-friend of mine says the deal is definitely on... Unh! Heap’s lead guitarist Mick Box fractured his right wrist in three places when he fell from the stage of the Louisiana Pavilion Center on Aug. 2, the third date of their 45-city U.S. tour. Ouch! He is expected to be able to continue the gulling performance schedule... Hoyt Axton will be included in the 38th edition of “Who’s Who in America.” The lineup of the band at the Universal Amphitheatre has been extended. The run is now from Aug. 29-Sept. 2... Johnny Mathis opens a month-long Pacific Coast tour on Aug. 26 at the Univ. of Utah... Claidge Records group Citizen’s Band has members hailng from an assortment of foreign countries... Eric Clapton’s recording from the exotic locale of Denver CBS will re-broadcast the Cher special starring Flip Wilson, Bette Midler and Elton John on Monday, Aug. 25. The spec was served as a kickoff for the following series... The Hollywood Bowl broke its own record for a two-night symphonic event at the two Tchaikovsky spectacular concerts on Aug. 1 and 2. The b.o. gross for the two dates was $141,208, breaking the previous high of $131,545 set at last summer’s Tchaikovsky concerts. Bowl general director Ernest Fleischmann has been vocal in his contention that since summer travelling to Europe has become so expensive, more and more people are taking advantage of the fine classical music offered by our great symphony orchestra here at home. Heartily agree! I’m a fifteen year veteran of the seasons, and it’s an integral part of my life in L.A. We’re very fortunate... Gregg Allman taped an appearance (Aug. 7) on the Gerald Rivera show “Good Night America” to air Aug. 14... LMI Records proxy Lee Magid is now working on a TV sitcom entitled “The Greasy Spoons,” now that he has completed recording projects with Yvonne Gray and DeAnne McKinstry... Mercury/Phonogram wanted spot ads on KXTK-TV in Texas, a member of the Christian Broadcasting Network for their group 10 cc, but were refused because of the “narcotic and phallic implications” of the group’s name. KXTK cited “heavy negative viewer reaction” to an alleged reference to the devil. What... Walter Scharf’s “Legend Of The Living Sea” LP, on the Ocean Records label, will go on sale in stores on Aug. 6 and in San Francisco Aug. 8... The last movement symphony composed by Scharf, and recorded by the Munich Symphony, was written on commission by the Jacques Cousteau Society in 1971... More “Jaws” music!... Art Webb of Talent Word Productions is now representing The Spencer Davis Group, who have a new re-released LP on United Artists entitled, “The Very Best Of Spencer Davis...” the idea for the LP series came from Spencer Proffer and Denny Diante. Dennis Lam- bert and Brian Potter are hot on the charts with Gen Campbell’s “Rhinestone Cowboy,” “Evie Sands’” “I Love Making Love To You,” Tavares’ “It Only Takes A Minute,” and Grass Roots’ “Mamajama.” and Dennis is singing again. The writer-producer told me that a new Haven Records/Capitol single, “I Didn’t Sing In The New York Subway,” should be released next week. Rightly so, Lenny Will appear with John Sebastian at the Wolfman Rink, Central Park, Schuster Music Festival in New York on Sept. 13... John Morrison of John Bauer Concerts in Bellevue, Washington, was married to Nina Georgopolous, a Tacoma schoolteacher, on July 19 in Tacoma. Mazei Tov! Until next week, that’s what’s happening! phil alexander

Paul Kossoff	Island Records artist

EAST COASTINGS — Atlantic Records has signed a worldwide deal with Paul Kossoff’s new group, Back Street Crawler. Kossoff, formerly the power guitarist behind Free, had his 1973 album, also titled, “Back Street Crawler” released by Island Records a couple of weeks ago. The lp, which is essentially a series of studio jams features people like Paul Rodgers, Jess Roden, Andy Fraser, Simon Kirke, Trevor Burton, and Alan White. His new group, which has received rave notices for their recent U.K. tour, is comprised of young musicians which Kossoff has “sought out.” Rumors are that Kraftwerk will be going to Capitol. Meanwhile, Mercury will be issuing an old album, “Roll and Floater.” The album is completely instrumental and was recorded two years ago for the German market.

Klausu, the Canadian group who had an excellent, albeit overlooked single on Island a while back called “California Jam,” have released the follow-up, “True Life Hero” on the Daladoll label out of Toronto. The song is a spirited rocker with an infectious beat and brisk vocals. A great record. Speaking of Island, the label has just re- released a single by Arthur Lewis, “Knocking On Heaven’s Door.” If you think that it’s a coincidence that another reggae version of the song should be released a week after Eric Clapton’s cover of the Dylan tune, try this one on for size — Clapton is playing guitar for Louie. An interesting cover battle should result, but one thing is sure, Clapton can’t lose.

From Columbia/Epic, we hear that Michael Murphy is recording his next at Caribou Studios with Bob Johnston producing. Mott, the group formed when Ian Hunter and Mick Ronson formed their own band, will have their lp, entitled “Drive On,” ready for September release. Dave Mason will likewise have his next album out in Sept. It’s to be called “Split Cocnut.” Also in September will be the first release on James William Guercio’s “Caribou” label. It will be an lp from the group, Gerard, with horn arrangements by Chicago’s own James Pankow. All in all, there will be more than 40 albums released on Columbia Records during the month of September and October!... The group who was once guitarist with the Amboy Dukes likewise has a debut Epic release forthcoming. Nugent, we are told, kills all his own meat with this trusty bow and arrow.

KC & the Sunshine Band did their first U.S. concert last week before a hometown crowd in Virginia Key after returning from a successful tour of England. The group, considered to be one of the forefathers behind the TK sound is led by H.W. Casey and Rick Finch, who wrote, produced, arranged, and played on George McClure’s “Rock Your Baby.” The Atlanta Rhythm Section played an overflowing crowd of more than 6,000 at Atlanta’s Chastain Park when they teamed up with a 90-piece symphony orchestra. The show, which was opened by the orchestra, was followed by a portion where the group joined in to play “Can’t Leave Well Enough Alone” from the new album. The tour continues.

barry taylor
After two gold and platinum albums, the Ohio Players' new album "Honey" is a natural.

Spread it around.

Mercury SRM-1-1038  Musicassettes MCH4-1-1038  8 Track MC8-1-1038  Quad 8 MQ8-1-1038

products of phonogram, inc., one IBM plaza, chicago, ill.
a polygram company
Fox: An Open-Minded Animal

How do you go about putting a band together? Now I'm not talking about your original run for Gil Scott-Heron's band, which wouldn't have benefited from no further than the experience of picking up bars. It's the kind of thing that's about what it's doing.

A band that you can put together

Fox: What initial recording effort centers around the exotic vocals of Noosha Fox, has taken a high level of detail at what it takes to create in a field that is all too often known for its derivative.

I mean, to me, the band is very open-minded," stated Noosha. "It's very easy for a band, especially in the beginning, to get into one particular kind of style and not be able to get away from it. There's a whole lot of different styles and influences in the mix with the rest of the band. And, according to Noosha, there is a loose dexterity that allows for a less stringent outlook.

"We've got a laid-back approach to our music. It can get difficult if you think about the music too long. When we create, things just kind of fall into place, and as a result the music is much more enjoyable. The music is freer when you don't think about it."

While Noosha's voice (with more than a hint of the forties influence) took center stage on Fox's debut album, she was more than admiring in stating that the band was a group in more ways than one.

"Fox isn't just a bunch of pickup musicians. All members are skilled musicians with talents in the areas of playing and songwriting. When it comes to deciding what material the band will do, it becomes a decision of the band and not just one or two players."

Fox is a band with a pedigree; displaying the talents of former members of Them (Karen Mansfield's blast from the past), Slade's Wheel, The Herd and Ronnie Lane's band, the band has managed to transcend the mundane, keeping a foot in the imaginative production and an all-out campaign to bring back the potential of imaginative and progressive music in this land.

There are tales of experience in every musical fiber of the band that transcend the temporary success to something lasting that will go on for a whole short bit. Obviously, Fox has a tremendous advantage with Arelia Orlando. The new. Lasker/Stark run label distributed through Capitol has decided to work each piece of product released by Fox. Towards this end the Fox LP is already taking off around the country and some markets, like the Atlanta area, are showing remarkably strong order patterns on the group's simple.

"My gig isn't just banging on my drum kit. If I were I wouldn't be in this band." "I'm just doing what I have to do and I'm doing it just to get by," said Fox's drummer who is almost without limits. Anybody that would pass a chance to play with this band would have to be crazy."

The fact that the nucleus of Fox has a lot of session years would seem to dictate a faceless back-up unit. Frank was quick to comment that nothing could be further from the truth.

"You're dealing with professionals. When professional musicians get together there is a creative give and take. Ideas flow and in the resultant give and take a definite music is formed. Given a bit more time Fox will be a tight working band with every member showing their skills at particular points in a performance.

In that inevitable search for style and acceptability a good many groups fall into the chuckhole of predictability, powerlessness to break the mold of an audience's desires. In describing the band's future musical bent Fox went into detail as to how Fox would avoid this kind of fate.

"The band is not afraid of becoming predictable. If you're into a particular sound you have to do it. I don't think we have to worry about becoming slaves to our audience. They won't dictate the direction of our music."

Fox: Could we do it? We're already doing a lot of things that will ensure the music of staying fresh. Instrumentally the music is developing a much better feel to it. We're also starting to experiment with Noosha's vocals as they relate to the music. In certain instances her voice can be used as an effect or on some songs as another instrument.

Proving a more effective guiding light for Fox's initial forays is producer Kenny Young. Young, who also dabbles in the songwriting trade (as witness his composition "Under The Boardwalk") pens musical pictures and lyrical tales. A dimension most attuned to this Fox."

Ken describes his founding Fox efforts in the same tones that spark his compositions.

"My idea was to get some established musicians, try to break in a group and then build a show around them."

"We want girls with big boobs in the band. Or better still guys with big tits. Instead Noosha floated in from down under and as fair enough as you'd like to have to meet on stage."

Young's enthusiasm might seem a bit overboard but when the belief is there can success be far behind?

Fox is getting what you need.
**Alice Cooper’s Dept. Of Youth To Clean Up N.Y.C. Parks**

NEW YORK — Atlantic Records last week reported the start of the “Department Of Youth” parks clean-up campaign for the city of New York. Named after Alice Cooper’s current single, the program has been organized in conjunction with the city of New York’s V.P. (Volunteers In The Parks) organization. The clean-up activity will commence on Tues., Aug. 12, at noon in lower Riverside Park.

The V.I.P. program, run by New York’s CBS Album Covers Cited For Design

NEW YORK — Nine CBS record covers have been selected for display by the American Institute of Graphic Arts. The covers will be included in the AIGA’s “Cover 75/Catch The Eye” show to be shown at the institute in New York on Nov. 16. The designs chosen were: Beecham Conducts Delius Paris Eventyr/Koanga (Columbia Masterworks), “The Dreigroschenoper/The Threepenny Opera” (Columbia Masterworks), “Stan Getz/ Captain Marvel” (Columbia), Santanta’s “Greatest Hits” (Columbia), Sky King “Secret Sauce” (Columbia), Sly & The Family Stone: “Frosh” (Epic), Stravinsky’s “Les Noces/2 Premiere Recordings” (Columbia Masterworks), and Badger: “White Lady” (Epic).

In addition, the CBS Records art department was honored recently by the New York Art Directors Club at their awards ceremony. Five CBS LP covers were given certificates of merit and put on display, and of these, one was given the highest award by the club. The gold medal winner was Charles Ives 100th Anniversary” (Columbia Masterworks). The other four covers on display were: “Chicago VII” (Columbia), “Handel Water Music” (Columbia Masterworks), “Honk” (Epic), and “Chicago VII” (Columbia).

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**Mogull Sets Magnet, Extends Chrysalis**

NEW YORK — Ivan Mogull Music Associates has obtained sub-publishing rights for South and Central America, including Mexico, for the U.K. record company, Magnet Records’ publishing wing Magnet Music. Ivan Mogull, head of Mogull Music, also gained an extension of the basic agreement (for the same territories) his company has with the publishing wing of the Chrysalis group of labels. He has represented this catalog for several years.

**Fly By Night Records Formed**

HOLLYWOOD — Fly By Night Records and Someday Tapes is a new record company formed by Don Jackson, Brandy Burton and Ron Dundee. The company, whose offices are located at 8941 Hollywood Hills Rd., Los Angeles 90046, will release their first single “Ain’t Nothin’ New” b/w “Ashes To Ashes” shortly.

**WHAT A SHOW!** — Well deserved congratulations are shown being given to Helen Reddy by Senator John Tunney, Minnie Riperton and Valerie Harper (far right) at the Capitol recording artist’s sell-out engagement at the Universal Amphitheatre in Los Angeles. Ms. Reddy’s new single is “Ain’t No Way To Treat A Lady,” the title of her current Capitol album.

**Dream Come True** — Several years ago, during a routine listener phone call to L.A.’s KMPC radio personality Geoff Edwards, housewife and beginning songwriter Gloria Sklerov revealed her biggest thrill would be to have a song recorded by Frank Sinatra. When Edwards recently discovered that Sinatra’s new single “I Believe I’m Gonna Love You,” (produced by Snuff Garrett) was a Gloria Sklerov-Harry Lloyd collaboration, he set up a phone interview with Ms. Sklerov.

As the two finally met at KMPC last week, Edwards, Ms. Sklerov (now a Garrett Music Enterprises staff writer along with Harry Lloyd) and G.M.E. executive vice president Don Blocker posed for a commemorative photo.

**Stewart And Faces Set For World Tour**

HOLLYWOOD — Rod Stewart and the Faces will undertake their second stateside tour this year commencing on Aug. 19 in Asheville, N. Carolina. The forthcoming tour is the opening leg of a projected world tour which will take the group to Hawaii, Hong Kong and Japan in November, and New Zealand, Australia, Europe and Great Britain in the spring of 1976.

On the American leg of the world tour, Stewart and the Faces will be backed by a fifteen-piece string section, under the direction of Jimmy Horowitz. Of the west coast dates, they will be joined by the horn section of Tower of Power, with surprise guests being announced for other dates as well. The American tour extends through Oct. 25, including outdoor dates at Roosevelt Stadium in New Jersey on Aug. 22, Cleveland Stadium on Aug. 23, Anaheim Stadium in California on Aug. 30 and Balboa Stadium in San Diego on Aug. 31.

**Flower Hour Sets Harrison Special**

HOLLYWOOD — The King Biscuit Flower Hour” will present a new special audio-documentary on its 176 station outlets on Aug. 17. The program, “A Conversation with George Harrison,” is a two-hour long study in-depth of Harrison in both words and music. New York air personality Dave Herman (of WNEW-FM) spent several hours interviewing Harrison in Los Angeles, and the results of that conversation together with actualities and music make up the heart of the program.

**Rod Taylor Signs With UA** — Shown celebrating the signing of Rod Taylor to an exclusive recording contract with United Artists Records are (from left) Denny Dante, UA director of artist acquisition and development, s.r. Taylor; Taylor’s manager Steve Binder of Steve Binder Productions; and Al Teller, president, United Artists Records. Actor-composer-writer-singer-poet Taylor has completed a role as Clyde Barrow for a CBS-TV film on the Post Office slated for viewing during CBS’ Centennial programming in 1976. Taylor will begin recording his debut UA album in September at England’s Trident Studios.
**Paul Anka**

LOS ANGELES — He’s never really been out of circulation. He’s certainly not hurting for money. You figure the guy could just hole up in that untarnished aura until Las Vegas freezes over.

So the question nagged me all the way to the Greek Theatre — Why would Paul Anka go out on the road... even for a week?

"Because he loves it," you say? He does?

Yes, he enjoys the return, but love is a reciprocal arrangement. Give the man the respect or not the least of which Anka is a seasoned performer who can and does sing from his heart. He’s got the punch, and I’ll be damned if I can find anything wrong with what he laid out the other night in that
capacity.

But that’s only part of what impressed me. You see, it’s not just that he knows what the audience wants. He pays the people a high compliment by refusing to separate himself as "star" from what he knows is an equal responsibility — that of being a person, like everybody else.

This attitude solidly permeates Anka’s approach. From his highly inspirational lyrics to his melodies to his performance rapport with the crowd — a kind of all-inclusive confidence that makes everybody else confident, that’s Paul Anka.

Of course, it goes without saying that this kind of artist surrounds himself with particularly talented people. And what a line-up appeared with him on the bill in the very formidable form of Odia Coates. After

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**Bob Seger**

WOLFGANG

THE STARRWOOD, L.A. — Before the advent of big bands, overt electronics, and an often unnecessary aura of serious-ness, rock and roll used to be fun. The basic drive of the music was a catalyst to move things. The thrill of a rock and roll evening was whether or not your deodorant was doing its job.

Bob Seger’s recent Starrwood gig was a muscle memory workout to just such uncomplicated times.

Seger’s (Captorul’s musical rush) made

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**Dolly Parton**

Gary Stewart

WATERTOWN, VILLAGE, STANHOPE, N.J. — There has been much talk in the New York area about Dolly Parton’s crossing over — several of the media people and her fans were worried that the image of a rock star was negatively affecting Miss Parton’s emotions. A test of whether or not the image of Dolly is spreading.

So that as it may, the RCA artist’s appearance in this 230 year old village was paid for the hot weather the country has been experiencing.

Parton’s voice has been sung in RCA. It was a pure country show, pure Parton and basically a parade of the country’s hottest hits, self-written. It showed Miss Parton off for what she is, a major country talent which in the final analysis also means a major American music talent. The Parton’s songs are simplicity and root emotion and even when the stickiness sets in ("Me And Little Joe") Miss Parton remains unchanged (which is as it should be) and possibly it is the media people who are doing the crossing.

She must also be a joy to promote — apart from the string of releases performed recently there were some top-notch autograph seekers and handshakers, each a potential buyer, were tended to. The Parton show included as a second act of rock and roll, croon, Ms. Parton has the authority to override it and the honesty that such a gift be suspended.

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**Loretta Lynn**

Conway Twitty

LONG BEACH ARENA — Loretta Lynn and Conway Twitty, two skilled performer's roles of more technical shows.

The high points of the set were "Choo Choo Mamma" and "Rock And Roll Music To The World" as Lee and his axe mate powerfully reeled off riffs that reeked of the muscle, blood and fiber of a musician in charge.

"Goin’ Home" proved the night’s showstopper as the culmination of a whole lot of chops was brought to bear on a number of other songs by some of the finest musicians that have crossed the stage in any genre and for any length of time.

Two skilled artists, the musical energy, the precision, the purity of the sound, all worked to make an unforgettable night of music. The sound was anything but limp, the audience was seated, and the "let’s party" aura blending well the precise musical representation.

**Helen Reddy**

GOLDEN BEACH BOWL, L.A. — A near sellout crowd that filled the bowl last Sunday evening to kick back and listen to Warner Bros. recording artists America, and to welcome George Martin’s first live appearance here in the states.

America is probably best known and respected for his scoring arrangements and production work with the Beatles. He most recently produced America’s latest album, “Hearts.” The Hollywood Bowl had actually been allowed to use a set of great performances. The stereo phonic rendition of "Live And Let Die" (Martin produced and scored the orchestral arrangements for Wings) was also included with various pop and classical interpretations.

After a brief intermission, Dewey Bunnell, Dan Peek, and Gerry Beckley, who collectively compose America, made their stage entrance to the orchestra in traditional miniatures. America is strictly a top notch commercial band with an impressive track record of single hits.

**Gil Scott-Heron**

Roy Ayers

ROXY, L.A. — Once again Gil Scott-Heron and Brian Jackson and the Midnight Band, on tenor and reeds deserve mention as they, along with the rest of the Midnight Band, are accomplished and very fine musicians. The Scott-Heron/Roy Ayers rhythm jazz that

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**Bill Graham's Day On The Green 3 — Oakland Coliseum, CA.**

The day of the large outdoor concert venue has not ended, that is in fact just beginning. With the dollars pouring in and the sound equipment, it is a remarkable figure who has bought a ticket for a day of concert music under his aegis, they get their money’s worth with a minimum of music and hassle. In addition to medical spotseners positioned around the arena to spot sun- stroke victims (the temperature for the concert was in the nineties) the staging for the 60,000 fans was a treat — designed by the San Francisco Opera Co., the motif was that of an old English castle, concealing nearly the sound and stage equipment from the audience’s view. Unnecessary trees were cut down, and upon Robin Trower’s entrance, a drawbridge was lowered over the moat, and the royal entrance has reported the Chrysalis Records’ guitarist to stage center.

The theme of the concert, “The British Are Coming,” was carried through successfully beginning at 9:30 a.m., when the already-heavy-crowd grew in with the entrance to Gail Wright whose Warner Bros. album is gaining strong response. From his synthesizer-laced, punctuation-themed, Warner Bros.; Fleetwood Mac delivered one of their strongest performances in recent memory. Fleetwood Mac swarmed their latest lp for Warners, simply entitled, “Fleetwood Mac.” Strong songs in the set, in addition to their hit single, “Sara,” "Woman Mad" and "Spare Me A Little" included "Sugar Daddy," "Say You Love Me," and “World Turning,” which all delighted the partisan San Francisco audience.

Columbia Records’ Dave Mason, whose current tour is not geared towards the promotion of any product, nevertheless always presents a fine show, drawing on his Blue Thumb material "Shoul’d I Leave Thee, My Love?" and his latest lp, "Your Love." "World In Changes" and "Can’t Stop Loving," in addition to material from his "Fingerprints." the crowd melted into wax.

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**Gary Wright**

Fleetwood Mac

Pete Frampton

Robin Trower

August 16, 1975
The Wells Fargo Band.

Show business has changed in the last 100 years. So has Wells Fargo.

These fellows in the Wells Fargo band of Virginia City, 1869, didn't need a checking account, Master Charge, major loans or investment advice. The needs of musicians have changed over the years, and Wells Fargo has grown and changed alongside the entertainment industry.

We at Wells Fargo have a unique concept. A team of banking pros whose sole responsibility is serving people (and companies) in show business.

You've got the showmanship. We've got more than 100 years business experience as the oldest bank in the West. We'd like to put them together.

Entertainment Industries Division Wells Fargo Bank

Joe Lipsher/Executive Director, Vice President, Bob O'Connell/Director, 9600 Santa Monica Boulevard, Beverly Hills, California 90210 • (213) 550-2295
GLADYS KNIGHT AND THE PIPS (Buddah BDA 487) Money (3:50) (Sky Forest/Westside/McKie). Written and produced by Eugene McDaniels, this track features terrific, funky guitar work and orchestration to set off Gladys and the guys’ voices perfectly. Everybody loves money — everybody will dig this disk! Money is the root of all evil, ‘cause Pips can go to it! Flip: No info. available.

JEFFERSON STARSHIP (Grunt/RCA-JH 10367) Miracles (3:25) (Diamondback/BMI — Marty Balin) From their top ten lp “Red Octopus,” the Starship has produced some of their most appealing, well-produced rock with a big sound, and this song is out — and back! A fine well-orchestrated love ballad in the Airplane tradition. Grace Stick’s “baby babies” are an incredible counterpart to the production. Will go top ten — it’s one of several strong singles on the lp. Go with it. Flip: No info. available.

SEALS & CROFTS (Warner Bros. WB 8130) Castles In The Sand (3:46) (Dynahawk/Barclay/BMI — J. Seals — D. Crofts) This is Seals and Crofts’ strongest song since “Summer Breeze,” a well-produced, ethereal and harmonious track that should send the duo back into the top ten. Castanets and percussion tracks give it the atmosphere of Arabian Nights, and Jim and Denice’s voices sound terrific. Flip: No info. available.

THE GUESS WHO (RCA-JH 10360) Rosanne (3:15) (Cummings-Troiano & Assoc./Citrus/Septima/BMI — B. Cummings — D. Troiano). Produced by Jack Richardson for Nimbus Nine Productions, this uptempo, country-flavored track features fine lyrics, driving rhythm and fine vocal work. Cummings and Troiano have done themselves on this — a highly commercial, hit-bound track with super guitar and piano lick! Get on it. Flip: No info. available.

SLY STONE (Columbia 8-50135) I Got High On You (3:14) (Stone Flower/BMI — S. Stewart). Funky all the way! High Stone’s organ work, and rhythm tracks all combine behind Sly’s voice to make this track be included among his classic themes. Happy sounds from an r & b funk master! Flip: No info. available.

TANYA TUCKER (MCA 40444) San Antonio Stroll (2:48) (Unichappell/BMI — Peter Noah). Tanya ranks as the quintessential country girl in charm and the sophisticated songwriting that she is fast becoming in this Snuff Garrett production. A happy, hummable arrangement by Al Capps, and a lyric that will go over big &w or MOR. Big MCA promotional effort behind this to go top. Watch out. Flip: The Serenade That We Played by (2:55)

TROOPER (MCA 44547) Baby Woncha Please Come Home (3:09) (Little Legend/Legendary/BMI — BMI/Smith — McGuire) Produced by Randy Bachman, recorded and mixed in Canada, this is the first release from the third “Voice of the People” LP to be signed with MCA recently. The track is an uptempo, rocker in the BTO tradition of top 40 excellence, and should rocket to a hot chart position. Fine lead vocal and guitar work — a real rock and roll delight. Flip: No info. available.

ART GAFUNKEL (Columbia 3-10190) I Only Have Eyes For You (3:30) (Warner Bros. ASCAP — A. Dubin — H. Warren). A punchy, well orchestrated love ballad produced by H.W. Casey and Richard Finch. This shows off George’s superb vocal talents totally. We can’t win when we say that this disk, out of Henry Stone’s Shalah hideaway is destined for a top r & b and pop chart spot. Get on it! Flip: No info. available.

SHA NA NA (Kama Sutra KA 603) You’re The Only Light On My Horizon Now (3:07) (Cam-USA/BMI — Stephens — Macaulay) Produced by Tony Camillo with exec. produced Jimmy leenner. Sha Na Na takes a radical departure from their special brand of mix-it-up funky riffs and roll and for a sensitive seventies ballad with fine lyrics and vocal harmonies. Could be a top forty smash for the kids from the streets of New York. Flip: No info. available.

GEORGE MCCRAE (IK Records 1014) Ain’t Lynin’ (3:55) (Shelvin/BMI — H.W. Casey — R. Finch). A punched, well orchestrated love ballad produced by H.W. Casey and Richard Finch. This shows off George’s superb vocal talents totally. We can’t win when we say that this disk, out of Henry Stone’s Shalay hideaway is destined for a top r & b and pop chart spot. Get on it! Flip: No info. available.

JETHRO TULL (Chrysalis CRS 2166) Minstrel In The Gallery (4:12) (Five Star Pub. Ltd./ASCAP — Ian Anderson). It is a far better thing that Ian Anderson has done with “Minstrel In The Gallery” as this 4:12 is a deff return to the density and mucky substance that characterized earlier works. Lots are the key of soul—guitarist Anderson’s vocal posture while his unobtrusive flute runs stb at the periphery. Tull is this time out. Flip: No info. available.

BARRITT STRONG (Capitol 4120) Surrender (3:30) (Beachwood/Barclay/BMI — B. Strong — B. Alway). Complete with sensitive lyrics and fine backup vocals, this arrangement by Paul Riser is sure to produce a hit for Barritt. Bouncy rhythm tracks, sax work and tasy orchestration from his “Stronghold” lp should send this all the way. Flip: No info. available.

JESSE COLIN YOUNG (Warner Bros. WB 8129) Motherhome (2:58) (Fifgacap/BMI — L. Young). Jesse has penned a campy, upbeat tempo tune with high pop and MOR appeal in a jugband idiom. Definitely delightful, with piano tracks, horns, banjo and Jesse’s voice soaring above it all. Produced by Jesse, taken from his Songbird lp should be a success for the Youngblood yodeler. Flip: No info. available.

LONNIE MACK (Roulette RDJ-7175) Highway 56 (2:49) (Darlin — Dadgum/BMI — Mike Durham). Troy Seats and Lonnie produced this rocking track in cooperation with Bill Skill and American Mutual. It’s an irresistible rock and roller with fine piano work, lead guitar track and catchy lyrics that pull it all together. Get on this — it’s hot and nasty! Flip: All We Need Is Love, You And Me (3:45) IMPRESSIONS (Curtom CMS 0106) Same Thing It Took (3:20) (Chappell & Co./ASCAP — E. Townsend — C. Jackson — M. Yanov). A soulful, tightly-harmonized ballad that pulls no punches in telling it the way it is about married life, love, and the pains of romance! The same thing it takes to make hits records — pure talent and brilliant production — are written all over this piece of vinyl so get on it. Fine sax solo — produced by Ed Townsend, arranged in a pretty way by Rich Tuf. Flip: No info. available.

PETER SKELLERN (Private Stock PSR 45028) Hold On To Love (2:57) (Warner Bros. ASCAP — P. Skellern). Produced by Meyer Shagaloff in cooperation with Johnny Sterling for Pendulum Ltd. Peter Skellern has signed an impressive artist in Peter. A fine, bouncy ballad with superb vocal and rhythm tracks. Lovely lyrics and production all around, should be a winner. Flip: No info. available.

THE DISCO KID (Casablanca NB 842) The Disco Kid (3:15) (We’ve Got Rhythm/International/BMI — Masekela — Ekelide — Todd — Otoku — Goxyega — Warren — Halslo). Hugh Masekela and “Stewy” Stuart Levine have produced a highly rhythmic disco dance track that is heavily rooted in traditional African drums and percussion instruments. Lyrics that bring it all up-to-date, whistles and background voices make this a certain high chart contender. Feels like you’re in the streets of Kinshasha! Great

DEDE WARWICK (Private Stock PSR 45003) This Time May Be The Last Time (3:20) (Music Of The Times/ASCAP — P. Vance — J. Pecoraro). Dede delivers the most stunning love ballad to come our way in weeks! Luscious, tasteful use of string tracks supplement this talented lady’s voice. Lyrics that stand out strong and lovely. A terrific production. Must go with this. Flip: No info. available.

WILLIE WILSON (Haven — Capitol 7016) Counterfeit (3:02) (Touch Of Gold/BMI — W.H. Wilson). Willie’s debut on Haven, produced by Dennis Lambert and Brian Peter, is an up-tempo r & b disk with high disco appeal. Synthesizer and fine guitar work compliment Willie’s inspired voice. Willie has also penned the recent Righteous Bros. single “Substitute” and two songs on the new Tavares In. Go with this — it’s dynamite! Flip: No info. available.

ATLANTIC OCEAN (ATCO 7032) Jaws (4:09) (Walden/Jambitt/ASCAP — Kreiner & Mironov). A novel approach to selachilophia (fear of sharks) is this offering from Atlantic Records. It’s a disco smash that should have ‘em staying out of the water and by their radios in droves! Must be an addition to any playlist — with its Funky synthesizer, guitar, rhythm and vocal tracks. Hilary, novelty at its best — get on it, I’ll bite you in a good spot! Flip: No info. available.

JOHNNY OTIS (Hawk Sound HS-1003-A) (Dist. Laf/ALA Ent.) Jaws (3:06) (Off Th Wall/BMI — Otis — Otis — Wintz — Sletten — Elson). Johnny Otis has come up with a disco swimmer with “Jaws” as the spirit of the dance floor and his jazz-tinged big band approach to soul to weave a palatable web and move around the feet. The overall sound is wide open and has the musical bite of the big fish down the block. Munch this record. Flip: Good To The Last Drop (2:53)

CRYSTAL MOTION (Sound Gems SGR 105) You’re My Main Squeeze (Part One) (3:08) (Melogram/ASCAP — Phileoma/BMI — Frank Fioravanti — Pat Rakes). Following up to his brilliant version of Tom Waits’ “Old 55,’ Eric has penned an classy love ballad with superb orchestra produced by Tom Sellers. Eric’s voice is one of the most exciting in the business today. Fine piano, background, strings and vocals make this an impressive entry. Flip: No info. available.

SOUTH SIDE COALITION (Brown Dog BD 9007) Get Off Your Seats And Jam (6:30) (Mr. Tinley’s/Brent/BMI — L. Tinley). This version of a dynamite tune penned by Larry Tinley and arranged with hot horns by Tommy Stewart comes to us from New York, where it is apparently burin' up the discos. Mixed with a magic touch by Barney Conway. It features strong vocal work and an irresistible beat. A super choice for the coming weeks. Flip: No info. available.

MARLENA SHAW (Blue Note/UA BN-XW691-Y) You Taught Me How To Speak In Love (3:19) (Almo/ASCAP — M.A. Lekin — A. Munroe). Both horns and guitar is a joy to behold when they don’t beat you over the head with their message. That’s why Marlena Shaw’s latest is a listening pleasure. Her strong, yet laidback singing sets the proper tone of playoff with the music and the end result conducive to good listening vibes. “You Taught Me How To Speak In Love” will make you think about being that way. Flip: No info. available.
HYLA PARKER (Vanguard VSD 35187)
My Baby Loves Lovin' (2:30) (Cookaway/ASCAP — Roger Cook — Roger Greenaway)
It's a far, far more professional cover that Hyla Parker's done than has ever been done before. The boundless uptempo surge of the instrumental backing goes only to enhance the spirited vocals. Production is sound as a dollar with the overall aura predicting a bright top forty future. Get it now. Flip: No info. available.

GOLD RUSH (Arista AS 0140)
Can She Do It Like She Dances (2:59) (Amer. Broadcasting/ASCAP — S. Duboff — G. Robinson)
This song, "Can She Do It Like She Dances" is a bounce track that manages to incorporate the better lines of pop and rock without bringing to light the overbearing nature of each. The raucous vocals add just the right amount of voice weight to the instrumental backing. Like the title indicates, this disk is suitable for moving your body. Flip: No info. available.

MIKE & BILL (Arista AS 0139)
Somebody's Gotta Go (4:15) (Moving Up/ASCAP — M. Felder — B. Daniels)
The primitive rhythms of the bush meet the uptempo stylistic vocals of the 70's and this meeting of the musical minds benefits from the best of both worlds. A good singing record as dual lyrical interpretations dance the spinal chord of believability leaving no musical nerve unturned. "Somebody's Gotta Go" is pure enjoyment on any level. Flip: No info. available.

THE RHINESTONES (20th Century TC 22224)
Party Music (2:38) (Rumtecian Pickle Works/SCI — M. Manchester — D. Woffert)
Produced by Jan Mason, written by Melissa Manchester and David Wolfert, this shining ballad is masterfully orchestrated by Gene Page. Fine vocal work, lyrics, and production. A super, hit-bound track behind a heavy Twentieth promotional effort. Flip: No info. available.

THE JAMES BOYS (Pye 71029)
Wake Up Little Suzie (2:36) (House Of Bryant/ASCAP — F. Bryant — B. Bryant)
This English recording of The Everly Brothers' hit is slower in tempo, but completely accessible as produced by Larry Page. Should be a refreshing addition to any playlist, with strong hit potential. Flip: No info. available.

ARTHUR LOUIS (Island IS-033)
Knockin' On Heaven's Door (2:45) (Ram's Horn/ASCAP — Bob Dylan)
There's a cover battle brewing now that Island has released this excellent version of Dylan's "Knockin'" following close to the heels of that English lead guitarist's version. What's his latest version, this disk could easily rocket into the hot chart spot. Flip: No info. available.

JOHN MYATT (Ariola America — GTO 7602)
Young Young Love (2:55) (M&B/WA/ASCAP — Meyers — Worsley — Myatt)
Produced and arranged by John Worsley, this highly-commercial, harmony-laden disk is heavily laced with brilliant studio and musical artistry in a top 40 bubblegum vein. Strings, high lead vocal by John, and superb rhythm tracks make this sure to soar as Ariola's second U.S. single release. Flip: No info. available.

THE JAN DAVIS GUITAR (Ramwood R-1023)
Gypsy Fox (2:11) (Laurabob/Ramwood/SCI — J. Davis)
With a highly dissonic-driven bottom and rhythm tracks, Jan Davis delivers a melodic tune that reminds one of Mason Williams' "Classical Gas" of a few years ago. Could be as huge a hit for Jan. Flip: Child Of Judi (Danny's Theme).

COASTERS TWO PLUS TWO (Chelian CH-2000)
Searchin' 75 (3:04) (Tiger/SCI — Jerry Leiber — Mike Stoller)
Taken from their upcoming LP on Chelian, "Reunion," this Leiber-Stoller classic got a fresh updating as produced by the trio of Bump Blackwell, Dan Howard and Greg Niemann. Should be a hot influence in reviving a fine group. Get it on immediately. Flip: Young Blood.

CHARLIE KULIS (Playboy 6044-A)
Save A Rose For Me (2:45) (Midsong Intl. Ltd./ASCAP — Groscolas — Robbins)
Produced by John Miller and Neil Portnow, Charlie delivers a fine vocal delivery of the ballad trend. A top 40 ballad that could bring a top ten position to the rabbit hutch! Must go strong MGR, top 40. Flip: No info. available.

PHIL NEW HMY (Phil New HMY Stock PS 45034)
Learnin' The Good Life (5:05) (Desert Moon/Weslaive/SCI — A. Darling)
Produced by George Kerr, arranged by Bert Keyes, and mixed by Tom Moulton, this hot uptempo soul ballad can't help but hit behind fine orchestration, background vocals and rhythm tracks that set it all off with class. A fine production. Flip: No info. available.

MAGIC DISCO MACHINE (Motown M 1362F A)
Control Tower (3:18) (Jobete/ASCAP — D. Daniels — T. McDaddin)
A monster disco smash comes to us courtesy of a tremendous production effort by Frank Wilson. Eerie, tight, and hot between the grooves, watch for this to be a special success for the Motown folks. Flip: No info. available.

ANTHONY WHITE (Philco. Intl. CBS ZS 3574)
Never Repay Your Love (3:49) (Rhino Three/SCI — B. Hawkins)
Produced by Bruce Hawes and arranged by Jack Faith, this soul ballad is beautifully produced. Anthony's voice is sensitive, inspired, and should be responsible for sending this disk zooming up the r&b charts. Good feeling to this, go with it. Flip: No info. available.

SABOTAGE — Black Sabbath — Warner Bros. BS 2822 — Producers: Black Sabbath and Butcher
This is the musical history of Black Sabbath, one that goes beyond heavy metal guitar. The earliest ruminings of downer rock give way to a new maturity that embalishes the basic blast furnace riffs with new concept and identity. "Sabotage" is a creative combination of the heavy metal — as cranium shaking riffs and lyrics combine with subtle acoustic and keyboard shadings for an intellectual go at this new hard edged music. "Sabotage" is proof positive that dinosaurs still rule the earth.

HONEY — Ohio Players — Mercury 5RM-1-1038 — Producers: Ohio Players
The Players are back 'in the bedroom of the world' with this provocative collection. The group has distinguished itself with hit singles from each of its last three LPS and odds are that "Fopp" will be first out of the gate off this disk. Initial radio releases have been strong, though predictable. Mellow ballads combine with the raw funk that is the group's trademark for a dynamite follow-up. The artwork on this LP should have been banned in Boston in the old days, but, like the music on the record, it's designed to get the juices flowing. This album is in heat.

PROCOL'S NINTH — Procol Harum — Chrysalis CHR 1080 — Producers: Jerry Leiber and Mike Stoller
This album isEMPTY HARMON. This music of Procol Harum has always been likened to a majestic pedestal; accessible but seemingly, at times, just out of reach of mortal man. With "Procol's Ninth" the band has dropped the highbrow facade and has musically joined the man. The pop rock and soulful influences are more discernible and the economy of each composition is for further exploration of these venues. Top cuts include "Fool's Gold," "I Keep Forgetting" and "The Final Thrust." "Procol's Ninth" finds Procol Harum becoming one of the boys.

The soulful sound of the Fifth Dimension is a marketable precision instrument. You can pair it with any kind of musical accompaniment and the result will always be satisfying to the human ear. On "Earthbound" the backing is rooted deep in the soil of funk and high in the layers of the clouds. This liaison of sound and music gives the group a chance to vocally stretch out and this they do style. Top cuts include "Suspicion," "With My Heart," and "Walk Your Feet In The Sunshine." "Earthbound" has a feeling that is strictly life.

CHAIN REACTION — the Crusaders — Blue Thumb BSTD 6022 — Producers: Crusaders and Steve Levine — List: 6.98
The middle ground of soul borrows from many a musical influence; with particular emphasis on the closely aligned segment of jazz. Of this blend the Crusaders are most potent and on "Chain Reaction" the best of these musical worlds is brought to the forefront and runs are cross-matched with precision movement as the strains weave an enticing web of sound. Top cuts include "I Fell In Love," "Give It Up," and "Sugar Cane." The Crusaders' "Chain Reaction" is anything but a weak musical link.

LAND OF MONEY — Hydra — Capricorn CP 0157 — Producer: Johnny Sans — List: 5.98
Ten seconds into "Little Miss Rock 'n Roll" it's going to dawn on you that Hydra isn't your normal Capricorn stablernote. The band that rocks with a savage fire that goes well into the area of aggressive while dancing the precipice of hostile. The likes of "The Pistol" and "Land Of Money" are muscle rock in the finest sense of the word. Hydra is deep south rock and roll that's cruising for a bruising. Be warned though; Hydra is the kind of band that doesn't stop for pedestrians.
pop picks

7-6-5-4-3-2-1 BLOW YOUR WHISTLE — Gary Toms Empire — Pop PIP-6814 — Producers: Rick Bleiweiss and Bill Stahl — List: 6.98

With the glut of disco music making the rounds it's nice to know that there's more to the music than merely doing the bump and, in the case of Gary Toms' Empire, there is definitely more. This disk takes just enough bump and adds to it a mixture of pop and soul that makes it a two way street for listen or body mover. Top cuts include "7-6-5-4-3-2-1 Blow Your Whistle," "Feel The Funky Groove" and "You Are The One For Me." The Gary Toms' Empire is a blow against the musical lethargy that lurks within.


It's a strong voice that carries Marcia Waldorf on this album in a most literal sense. Marcia's vocals straddle the McGovern style of singing in fine style with the result being a polished cross between pop and the Las Vegas mold. Instrumentals remain subdued and thus provide the proper support for Ms. Waldorf's treatment of pop and ballad material. Top cuts include "The Wonderful World," "Glorious," "Have It Yours" and "Why Can't We Both Try At The Same Time." Savor this album like a fine old wine.

COMEDY PICKS

LOOKING GOOD — Freddie Prinz — Columbia PC 33562 — Producer: Ron De Blasio — List: 6.98

Comedy, with an emphasis on the ethnic, has rapidly become a major programming and merchandising ploy. But is it a real treat to find somebody like Freddie Prinz who can handle the genre so well. On "Looking Good," he captures a number of states of mind, ethnic and otherwise, with ragged barbs of laughter andTop yocks include "They Never Tell It Like It Is," "We're All The Same" and "Have A Laugh" about tickling your funny bone. Freddie Prinz gives your laughing tibia the once over in spades.
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During the course of the "Artist of the Month" contest, regional reps came up with some highly innovative ideas providing high visibility for the aforementioned artists via airplay, radio station promotions and contests, window and in-store product displays, and intensive servicing of racked accounts and normal accounts.

After carefully considering the entire situation, the WEA sales division announced the following winners: Grand prize was taken home by Philadelphia's Ron DeMarino and Joe Fiorentino, who scored $1,000 apiece; first prize winners were Bob Murphy and Rick Cohen of the Los Angeles branch, winning $250 each; second prize was won by Bruce Tesman and George Sadowski from the New York office, $200 each; third place winners Terry Cox and Mike Drags from Cincinnati each took home $150.

Recent consolidations, the contest/promotion "a re-sounding success" aside from the personal financial gain on the parts of the reps, WEA accomplished its goal of eliciting creative ideas to successfully market a large quantity of product.

Pictured above is a sampling of packaging and promotional concepts that were manifest during the contest/promotion.

In an effort to kick off her first album with Tom Cat Records, singer-songwriter Nancy Nevins, accompanied by the label's vp and marketing director Sal Forlenza, took to the road recently to visit with key disk jockies, reviewers, and dealers in Milwaukee, Chicago, Detroit and Cleveland. In each market, their arrival was tied in with Tom Cat's national Nancy Nevins in-store promotion contest. And in each of the cities, Ms. Nevins was introduced at a private party at which she sang and accompanied herself on the piano. The reaction to her was extremely encouraging, according to Forlenza, and created additional excitement for the artist and her music.

Shown above are Nancy Nevins, Tom Cat Records artist, and Jerry Adams, general manager of Harmony House stores in Detroit, during Nevins' recent promotion tour.

Last week the Tubes toured Los Angeles record stores to promote their newest A&M album titled "The Tubes." The "rock & roll" sensations gigged recently at the Roxy and received very positive reviews from press on hand, including by Cash Box cohort Marc Shapiro. At the Music Plus store in Glendale, leader Queen Lewis (center) gathered up his band for a photo. That'll give the folks in Glendale something to think about!

AVT Builds fr pg. 12

deal of foreign copyrighted material as well. "It is difficult to judge what material will sell in the European market," Love said. "There must be a constant communications flow from a publisher to foreign markets. A foreign representative of an American song can often yield tremendous rewards. We are grateful for the relationships we have established with foreign companies, through MDEM and other representatives. Out of those relationships have come first options on much material, which is an important part of what we do." AVT also has a "promotion desk" to promote new songs and to see that the recording of songs with lyrics is within their catalogs to writers who wish to quote a lyric in a book, report, or other publication.

AVT Music is actively involved with some innovative experiments in the recording field, among them the following:

- The "Recall" series takes the ideas of pop music's great popularity and extends it to performing groups, and will continue to sell sheet arrangements because of the succeeding generations of musicians that enter the performing age group.

- "Trusted" continued. "Because of mechanical rights, the success of a recording is of crucial importance to any publisher. AVT, however, has developed its own staff of promotional people, and actively pursues covers for its copyrights.

- "If I believe in a particular song," stated Love, "and it doesn't hit the first time around, we'll stick with it until it does. Since we are actively pursuing songs for foreign covers, and in some cases for purchase of publishing it becomes vital to us that we receive as much help as possible from the international companies in terms of receiving product. In my opinion, the strength of the a&r-publisher relations by AVT is due to our sustained efforts through a constant exchange of material."

- Recent acquisitions by AVT include the catalog of the legendary Bill Pahal. His material has been recorded by Johnny Cash, The Allman Brothers and Johnny Rodriguez. AVT administers the catalog of John Lennon, who has offices in AVT's New York headquarters. AVT additionally has acquired the Bobby Bare catalog, and has Vicki Lawless' next single on Private Stock Records. "The Other Woman." "Acquisitions are another important part of publishing. Very often one cannot see any financial income from a publishing deal until 12-24 months after it's been signed. Acquisitions of existing catalogs ensure a quicker return, enabling a publisher to concentrate on a long range projects," said Love.

- Love emphasized that listening is one of his most important activities, as well as keeping abreast of developments within the industry through the reading of catalogs, etc. "If a particular cut of music on an LP appeals to us, we'll go after it. Quality recordings are made by publishers at all levels of work. Additionally, sheet music in music stores create additional demand for recorded product, and their interest upon us is of importance to the material of developing our relationship to the fullest extent possible."
BREAKS FROM BOB IN NEW YORK — Some personnel changes this week: Dr. Sarzynsky is the new nighttime dj at 130 in Pittsburgh. Michael O’Shea, operations manager for WFLR in Ft. Lauderdale has been named pd of WLW in Cincinnati. Chris Jey, former Breakfast announcer at WDCO in Chicago, is now at WRC in Washington. Ron O’Brien, who, years ago, was a dj for WCFL, Chicago, is back. He’s now the station’s pd as well as a dj. KIMM, Denver, has named Jim Davis its new pd. Doug Schramm of Steamboat Springs, Colo., now has his own ajj in KKMX at Twin Falls. He’s John Hook, formerly with WLC in Baton Rouge. WKLQ in Louisville is going through quite a few personnel changes. Melanie Smith is off to WHS-AM, all-news stations and Los Angeles. New news director Ray Rent is now at WRK in Cincinnati as news man and Robin Walker, recently accepted a switch over to WLR, Louisville, where she keeps her job. WEDO in Pittsburgh has thired Calvin Smiley as operations manager. Smiley comes from WTAI in Cleveland where he’s spent the past 18 months. The station’s new city manager is Bob Brown. Chuck Bolland has been appointed head of radio’s news department in Cleveland. Bolland formerly was news director at WRK in Cincinnati. Veteran afternoon announcer Steve Noyes is promotion manager at WRK. Tomorrow, he will have his own ajj in that slot. Jerry S. James, formerly with WPL, Baltimore, has joined U-100 in Minneapolis. Charlie Saldwa, Chicago’s “Driving Thru” show, has announced his resignation. This week’s most requested song at WZFC in Birmingham is far from run of the mill. This past weekend there were 365 requests for “transcription” by Abbott and Costello from their movie “Who’s On First.” And this week’s prediction from 900 m and Dj Bob Hall is “Only You Can” by Fox. Hall calls it “an out of the box smash.”

Cashbox Radio News

RCA Subs Kinks ‘Soap Opera’ Film As Radio Promotion

NEW YORK — Currently being shown around the U.S. is a one hour black and white film version of the Kinks concept musical “Soap Opera,” made available to radio stations by the Kinks’ label, RCA Records. The film was produced by RCA product manager Steve Kahn when the British group played at the Beacon Theatre in New York. The film features the Kinks in a “soap opera” format. Explained Kahn: “We had some problems with bookings for the Kinks that made it difficult for them to put together a real tour. So we had to get them exposed in other ways because the ‘Soap Opera’ album was being released. So we threw in a special minute and one and I explained it to Ray Davies (leader of the Kinks) who went along with it.”

“It was videotaped using four cameras and a switchboard and we blew it up to 16 mm for cinema showing. It’s no Otto Preminger production but it gives you an idea of what went on onstage. We had a little trouble at times with the sound because the crowd outside — it was a sellout performance — pulled out the cables a few times but that was cleaned up.”

The next step was to get the radio stations used to promoting the Kinks sale of copies. Currently, the stations are using for promotion — KSHK- FM in St. Louis was the first one to go with it and so far about 15 stations around the country have used it. We get our bonus in the airplay of the album, of course.”

Mark Rumpf, RCA’s promo director, explained that the reaction has been good although there has occasionally been a bad reaction. But as I say this is no major production, just what went on onstage. All the performances of the film are free.

“On some occasions we have thrown in Harry Nilsson’s film, The Point to make it even more interesting.”

“I’m sure there are more uses for film in this way — it helps the group and it helps the records.”

And the cost? Said Kahn: “You wouldn’t believe it. Pennies. Videotaping with the four cameras cost us about 1200 and then there was the cost of transferring it to 16 mm and making five or six copies that we ferry around the country.”

N.Y.C.’s WRVR Jazz To R&B Format Switch Being Fought

NEW YORK — The decision to sell New York’s only jazz radio station, WRVR, to the Sonderling Broadcasting Corp. is being met with opposition from the city’s jazz community.

WRVR was sold recently, subject to FCC sanction, and the Sonderling Corp. is expected to begin a format change that would force WRVR to adopt a “some jazz combined with black pop music.” The earliest date for a WRVR format change would be Jan. 1, 1976, according to WRVR.

Meanwhile Don Friedman, New York jazz promoter who co-promotes concerts with the station’s WVR, is against the changeover. He told Cash Box: “We have no specific tactics — we just refuse to cooperate with this people against our change. We don’t think the station’s return to the old management or if the new management can be influenced. We are gone all-jazz radio station at least the city.”

Friedman’s organization has been collecting signatures for a petition to be presented to the FCC and will be conducting surveys. According to heads of record companies involved in jazz and musicians to fight the Sonderling move.

At a Friedman-WRVR Latin music function on Monday last week Friedman collected 700 signatures in support of his position. One promoter, heads of record companies involved in jazz and musicians to fight the Sonderling move.

Friedman stated that he was employing attorney Chris Glenn to act for them. Glenn, a partner at the law firm of Thomas, was involved in the case of New York’s classical station, WRCN which was sold and changed format. A successful plea to the FCC reversed the original decision and won.

Financial watch

The cash box radio news
the big three

1. I'm Sorry — John Denver — RCA
2. Solitaire — Carpenters — A&M
3. Ain't No Way To Treat A Lady — Helen Reddy — Capitol

profile of the giants

Get Down Tonight — KC & Sunshine Band — T.K.

At Seventeen — Janis Ian — Columbia

Fellin' In Love — Hamilton, Joe Frank & Reynolds — Playback

WWF — NEW YORK
Doo Wah, Diddy — Various Artists — RCA

KEITH — BRINGHAM
Walter Murphy — Various Artists — Atlantic

WEO — BALTIMORE
Wiggy — Frank Zappa — A&M

WOC — COLUMBUS
I'm Sorry — John Denver — RCA

WOF — CHICAGO
I'm Sorry — John Denver — RCA

WOL — DALLAS
I'm Sorry — John Denver — RCA

WOD — LOS ANGELES
I'm Sorry — John Denver — RCA

WOT — NEW ORLEANS
I'm Sorry — John Denver — RCA

WPS — WASHINGTON
I'm Sorry — John Denver — RCA

WQC — OTTAWA
I'm Sorry — John Denver — RCA

WQK — CLEVELAND
I'm Sorry — John Denver — RCA

WQW — HOUSTON
I'm Sorry — John Denver — RCA

WQX — BALTIMORE
I'm Sorry — John Denver — RCA

WQX — CLEVELAND
I'm Sorry — John Denver — RCA

WQX — COLUMBUS
I'm Sorry — John Denver — RCA

WQY — BALTIMORE
I'm Sorry — John Denver — RCA

WQX — DALLAS
I'm Sorry — John Denver — RCA

WQX — LOS ANGELES
I'm Sorry — John Denver — RCA

WQX — PITTSBURGH
I'm Sorry — John Denver — RCA

WQX — ATLANTA
I'm Sorry — John Denver — RCA

WQX — CHICAGO
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WQX — ATLANTA
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Daltrey Touring On ‘Rock Horse’

LOS ANGELES — Roger Daltrey has begun a two-week American tour in support of his new MCA album, “Ride A Rock Horse” and to talk about his performance in the title role in the Ken Russell film, “Tommy.” The tour will encompass Los Angeles, Dallas, Atlanta, Chicago, Philadelphia, Boston, and New York.

Daltrey has been lead singer with The Who since the group was formed ten years ago. His first solo album, “Daltrey,” was released in 1973 on the Track record label, distributed in the United States and Canada by MCA Records, Inc., Goldhawke Productions, Ltd., which has exclusive rights to all Roger Daltrey’s material as a solo recording artist, recently signed a long term agreement with the United States and Canada. “Ride A Rock Horse” is the first album to be released under this agreement.

In addition to working with The Who and pursuing a career as a solo recording artist, Roger Daltrey recently embarked on a career as an actor, making his film bow in Ken Russell’s “Tommy.” He has just completed his second film, appearing in the starring role in Russell’s “Listomania.”

Charlie Daniels Band Turns ‘Fire’ To Gold

NEW YORK — “Fire On The Mountain,” by The Charlie Daniels Band on Kama Sutra, has been certified a gold album by the RIAA, this announcement by Bud- dah Group president ‘Fire’ represents first gold to the band. Daniels joined the label three years ago and has sailed one of its most rare acts. Kama Sutra reports that the group has been selling “Fire” albums at a rate of 5,000 copies a day for the last few weeks.

The next Charlie Daniels Band album, “Nightbird,” is due for an Aug. 20 re-release.

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**r&b ingredients**

Hey, what's happening? Well, I guess all the rumors flying around the music business of late regarding Stevie Wonder and Motown have been squelched. Stevie has signed a whooping $15 million contract over the next seven years. The deal is unprecedented in the music business, and makes the Elton John and Paul McCartney deals look like peanuts. Congratulations to Stevie and Motown for even greater success in the future.

Some people have "bad luck" but for David Gest & Associates it was all the more when Harold Melvin and the Blue Notes, Sharon Paige and Melvin's Million Dollar Management firm inked an exclusive contract for worldwide press representation . . . Motown Records and CTI are celebrating a birthday this week. It's their first, and Tommy Noonan over at Motown called in to say that in the first year of the relationship over 2 million units had been moved . . . Natalie Cole will be making her east coast debut this week when she performs songs from her first Capitol lp release, "Inseparable," at Buddy's Place in New York.

Mary Wilson threw a birthday party for her husband Pedro Ferrar at My Place last week which was dyn-o-mite. Everybody had a ball. Burnin' on hand to help Pedro celebrate were Cindy Birdsong and Scherrie Payne of the Supremes, Eddie Kendricks, Diahann Carroll, Leslie Uggams, Geoffrey Holder and his family. They looked very cute, with the entire family dressed in white from head to toe. Also present were: Jim Brown, Gail Fisher, Dionne Warwick and her husband Bill Elliott, Robert Gordy, Hal Davis, Peter Lawford and the Temptations . . . Bob Brock of the Edward Windsor Wright Agency rushed over last week and showed yours truly the latest handshake. It's called "live on the black side," and it's a dilly.

Heard from a reliable source that Lonnie Jordan of War was beaten by a horse after a carriage ride in New York. The funny thing was that Lonnie had just given the horse the "Why Can't We Be Friends:" tip before the incident. . . . The previously mentioned Jamaican Music Festival is now firm ed up. It will be called the "Dream Concert," and will be held in the 35,000-seat outdoor National Stadium in Kingston, Jamaica Oct. 4. Artists set to appear are: Stevie Wonder, Bob Marley and the Wailers, and Harold Melvin & the Blue Notes, with more to be added soon to the bill.

Kenny Gamble is now in the studios recording an lp with his wife, Dee Gamble, aka Dee Dee Sharp, the "Mashed Potato" girl. As yet, no release date has been set. KGB-FM, Los Angeles, will debut its new Jazz Disco Show this coming Wednesday. The show airs from 10 p.m. to 2 a.m. every Wednesday evening, and will feature the latest progressive jazz for the perennial night owls.

JESS'S INGREDIENTS Pick or LEWITT LOVES IT: Get on board with these: "Mozart," "Evening & the Pips (Buddah);" "Jaws," Atlantic Ocean (Aco); "Surrender," Barnett Strong (Capitol); "No Questions," Roy Ayers (Polydor); "Love Me, Baby," Viola Edwards (Renfort); "I Ain't Lyin'," George McCrae (TK); "Party Music," The Rhinestones (20th); and "Get Off Your Seats And Jam," South Side Coalition (Brown Dog).

Now lips that seem headed in the right direction are: "Honey," The Ohio Players (Mercury); "Heaven Right Here On Earth," Natural Four (Curtom); "Saturday Night Special," Norman Connors (Buddah).

Happened to leave out one of my favorite artists in my Ebony Awards story. Billy Paul received an award for best male jazz singer in the Ebony Poll. Hooray for Billy!

Mindless Riperton will not be appearing with the O'Jays when they come to California, as previously reported.

Spent a very enjoyable afternoon in the office last Fri., when Roy Ayers came by to chat. Roy is a very beautiful and talented guy, and we spent a couple of hours exchanging thoughts about his music, life, astrology, nutrition, pollution, etc., etc. Roy feels "A Tear To A Smile" is his best effort to date because he produced the lp. He was in town last week to open for the Gil Scott- Heron show at the Roxy, and his act was very hot. I never saw the man sweat, and every track was a gem. I closed that evening. He will be back in L.A. in a week or so, doing a gig at Concerts At The Grove with Mandrell.

Leslie Uggams was recently signed to Motown Records. Her new album, produced by Don Davis, will be entitled simply, "Leslie Uggams," and will be released shortly . . . Yamashiro, the striking Japanese restaurant on a Hollywood hillyop, was really rockin' last week when TK Productions threw a beautiful luncheon in the tranquil gardens for Caius and Lois Quarles. Both artists received awards, with Gwen taking home a gold "Rockin' Chair" as a tribute to her enormously successful single. They make such a cute couple, with both of them in town taping a Midnight Special, and then whisking off for numerous dates all over the country . . . that's all.

JESS LEVITT

**SHOWTIME AT CASH BOX** — The KGs and Jess Levitt celebrate together. Pictured (l to r standing): Dennis White (toner), Kevin "Ice" Lassiter (keyboards), Peter Duarte (alto sax), Jess Levitt, Cash Box, Michael Cheek (bass), Ray Wright (trumpet), Kevin Bell (guitar), seated: Cathe Cheek (trumpet), Wilson Beckett (percussion).

**Al Green Day In Memphis**

MEMPHIS — Al Green was honored July 26 by the city of Memphis for his many humanitarian as well as musical achievements.

In addition to a full day's activities, a luncheon was held in the Veranda Room of the Hilton Inn. At the luncheon Al was cited for his activities in doing free concerts to help in prison reform and in raising money for the mentally retarded and sickle cell anemia foundations. Recently Al made a generous contribution to the St. Jude's Hospital in Memphis.

Among the many celebrities who attended the luncheon were Willilce Mitchell, Al's producer, Chaka Khan and Rufus, Carla Thomas, Ann Peebles, Denise La Salle, Rufus Thomas, Senator Ford, Congressman Ford and Phyllis Diller.

Miss Diller presented Al with a gold and platinum album for his "Explores Your Mind." Ip. Willie Mitchell then presented Al with a platinum for his "I'm Still In Love With You." Ip and a gold single for "Sha-la-la.

**Lofaro & Levine To Produce Jazz Films**

Hollywood — Ray Lofaro, president of Raymond Lofaro, Inc. and Stewart Levine, president of Outside Productions, Inc. will jointly produce two major feature films.

"Road Rat" is the story of a young jazz musician growing up during the forties who leaves home for life on the road with a traveling dance band and is subsequently initiated into a nightlife of women, drugs, and music by an older veteran musician. Albert Goldman will be doing the screenplay and novel. Goldman is the former "Life" magazine music critic who authored "Freaks," a collection of his commentaries on the pop music scene, and the smash best seller "Ladies and Gentlemen."

"Road Rat" will be directed by Paul Russell and will be produced by Lofaro and Levine.

Lofaro and Levine have also acquired the rights to a book by Ross Russell entitled "Bird Lives." The book is the biography of Charlie Parker, the legendary saxophonist. The movie will be entitled "The Rise and Fall of Charlie Parker."

**SHOW Biz Royalty** — The third annual Ebony Music Awards were for the first time taped on the Berry Griffin Show. Shown above celebrating the event and evening are Nancy Wilson, Merv, Aretha Franklin, winner of the best female r&b vocalist and Stevie Wonder who nabbed five awards during the evening.
soul waves

In continuing with Jerry Boulding and the "Black Cue Format," another area Jerry touched upon was eliminating the negatives in radio. Jerry said, "For example, it's not good to say it's "partly sunny" or "partly cloudy." In other words, in high energy radio, the cup is never half full or half empty. What the jocks have to do is present a positive image. I'm broadening my positive music." Jerry added this to the station noontime news and programming.

"Sometimes DJs do not understand radio has to serve the client (advertiser) as well as the listener. DJs sometimes treat commercials as nuisances, and throw away tag lines or mumble words together. Jocks sometimes don't realize how hard sales people fight to get these acts at night; and if not, the people in the radio business must understand that commercials are as equal or important as the music."

Another problem Jerry found through his studies was in the area of music rotation. He noted that the way to help radio was to look at the trade papers, for example, "Sometimes the trades aren't the bible, at least the program people should get a clear picture of what records are doing in other markets. The trades also show what kinds of records are coming across and to tell the programmers ways of evaluating records. They can make sure that when they get a record, it won't turn out to be a stink." He said.

Jerry also delved into ways black radio can market records. "One thing black radio has done to improve itself, and be viable competition with top 40 radio, is to know the marketplace better." He said there's a different audience between 10 a.m. and 3 p.m. than between 3 and 6. "Housewives who listen to the radio during the day run on a different metabolism than kids after school. Your nocturnal audience is also different. Radio should understand this difference, and can usually communicate in longer periods of time. Also, stations have to be geared for the use of radio outdoors. On the weekends, people are usually in cars or at the beach; so there are technical aspects you have to know."

Jerry also noted that even the news has to be programmed in this manner. "The people who listen to music also want to be informed about. Let's say, what's happening to Sty Stone, for example. The hot stuff will be in the papers and on tv. I'm not saying that radio should be right there, or in the news, but if there is anything happening, the listeners should know about it."

For years, Jerry "added, "black people were sometimes embarrassed by their own stations, but now the situation is reversed. Black stations are becoming the talk leaders and popular stations."

Jerry also noted that "Crossover product still is a sticky question because there are different kinds of music on what black radio should do and not do. However, integral music has caused many black DJs to look into other kinds. The audience themselves are now going to rock shows, which also changes their record-buying habits. In terms of radio, the trick is learning to program this music, so that it blends in with the other kinds. If a black station can get into this, it can hold not only its black listeners but probably pick up a great many white listeners."

"There has been much talk the last few years about the 360 degrees of music, but I really don't see 360 degrees as a good format. When you get into that approach, you lose the fewest.Nobody is happy. I'm sticking to Gil Scott-Heron doesn't really want him followed by a Jackson Five record, or vice versa. The 360-degree format could work, but only if you were the one black station in your market. If you are in a multi-station town, though, you really have to take in on your audience to get the maximum."

"Radio has really changed since I started in the business, but one thing I found out through my studies is that black radio is improving every week. The people going into the field today are brighter, more knowledgeable and doing more research in black music."

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LOVE AT FIRST SIGHT — "It Only Took A Minute," for Dinah Shore and Capitol recording artists Tavares to fall in love. The group recently taped Dinah's show and performed their latest hit, "It Only Takes A Minute." The show will air nationwide Aug. 27 on CBS (and 21 others). Tiny Tavares, Chubby Tavares, Dinah, Ralph Tavares, Pooch Tavares and Butch Tavares.

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THOSE HANDSOME DEVILS — Disneyland was indeed the magical setting for the Blue Magic and Main Harris party and opening. Before the show Atlantic Records threw a pre-concert dinner at Club 33 in the New Orleans Square. Shown above on the left enjoying the festivities was the party before the show were Vernon and Wendell Sawyer, Blue Magic; Jess Levitt, Cash Box; Richard Pratt, Blue Magic; Bob Greenberg, Atlantic west coast general manager; Ted Mills and Keith Beaton of Blue Magic. On the right Jay Butler, Atlantic's west coast director of promotion and Bob Greenberg greet Major Harris.

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Atoka Festival
Set For Labor Day

NASHVILLE - A 48-hour country music festival will take place near Atoka, Oklahoma over the Labor Day weekend (Aug. 30-31). Headliners Jerry Jeff Walker, Waylon Jennings, Jessi Colter, Willie Nelson, Freddy Fender, Don Williams and Larry Gatlin are expected to draw between 20,000-50,000 to the site in a meadow near Oklahoma state road 41.

A group of Dallas-based investors headed by attorney Jerry Nix had contracted the Jim Halsey Organization for booking. Terry Cline is the agent directly involved with procuring talent for the festival. "This festival has been three years in the making," said Nix.

The Atoka Chamber of Commerce has endorsed the festival; Emmy-award-winning producer Ray Clevenger has been engaged as the festival’s technical director in charge of sound, staging, lighting, and on-site specifications.

The festival will include a Sunday morning gospel sing, and a 100-ft. long hickory-smoked barbecue pit will be set up for concert-goers. Camping facilities will also be provided at the site, according to the sponsors.

Country Artist Of The Week
Ronnie Dove

Things — Like Hits — It began in 1964 when Ronnie Dove released his first national hit “Say You.” This was followed by twenty-two consecutive chart songs such as “Right Or Wrong,” “One Kiss For Old Times Sake,” “Little Bit Of Heaven,” “One More Mountain To Climb” and “Mountain Of Love.”

Ronnie’s latest release, “Things,” recorded on the Melodyland label, is proof that the same formula which produced hits in the sixties is still a chartmaker in the seventies.

The big showrooms and hit records are a long way from the sixth grade glee club in Ronnie’s hometown of Herndon, Virginia. His school years were devoted to the study of music and also athletics. He joined the U.S. Coast Guard after high school and following his hitch with the service, Ronnie formed a group and began to play waterfront bars in Baltimore.

Ronnie Dove has developed into the performer’s performer. He writes much of his own material. With manager Bill Sizemore behind him, Ronnie retains his enthusiasm for his profession. "I love to sing and have love and compassion for people — I suppose this gives me whatever I have." In recent nightclub engagement one reviewer wrote, “The red colored musical world of Ronnie Dove is as soothing as a glass of mellow wine; it tantalized you, but softens your emotions until you’ve become intoxicated with its enchantment.”

Statlers Included In ‘Who’s Who’

NASHVILLE — The Statler Brothers, country music’s most awarded vocal group, have been notified of their inclusion in the 1975 Who’s Who In America.

The Statlers, Harold Reid, Don Reid, Phil Balsley and Lew Dewitt, will appear individually in the 39th edition, now in compilation.

Oak Ridge Boys
Headline In Vegas

NASHVILLE — The Oak Ridge Boys are the hosts and headliners at the main showroom in Las Vegas’ Landmark Hotel, through Aug. 24. This marks the first time any gospel group has headlined a Vegas showroom.

The Oaks have three times previously worked Las Vegas as a supporting act for Johnny Cash. Response to the Oak Ridge Boys’ portion of the Cash show was so exceptional that they were asked to return for a headline of their own.

The Oaks’ music ranges from traditional gospel to country music to even some “soft” rock. Their concert appearances cover the same kind of range. In the last seven years, their work has won them 14 major awards, including 12 Dove Awards for excellence from the Gospel Music Association. They have also won two Grammy Awards for best gospel performace in 1970 for “Talk About The Good Times” and in 1974 for “The Baptism of Jesse Taylor.”

The Oaks’ Las Vegas engagement comes on the heels of a successful tour with Roy Clark.

Billie Jo Spears says "Stay Away From The Apple Tree". . . Sympathy to MGM national promotion director Dave Mack, whose father recently died in Bradenton, Fla. The senior Mack's death was attributed to a sudden heart attack. . . Sam Durenne, an artist and a frequent visitor, has been in Nashville recording a self-produced session at MCA Studio B. The young man, who had recently released a single at RCA, was spotted in Nashville recently. Bubba Power, manager of the popular country music club "The Midnight Special" in Nashville, was killed in a car crash on his way to a performance. Bubba Power was a well-known figure in the Nashville music scene. . . Cash McCall, the well-known country music manager, has been transferred to RCA Studio B in Nashville. Cash McCall is a respected figure in the Nashville music industry. . . Hank Harris is the new head of A&R at RCA Nashville. Hank Harris is a respected figure in the Nashville music industry. . . 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Benton Purrs While Country Stirs!

“Movie Magazine Stars in Her Eyes” P6645

Barbi Benton’s new single on Playboy Records.
THE ORGAN GRINDER’S PARADE — The Magic Organ — Ranwood R-8144

The Magic Organ and the name Jerry Smith go together like bread and butter — or is it more like “you can’t have one without the other”? The Organ Grinders’ Parade is filled with music to fit the mood with tunes such as the LP’s title song, followed by standards like “Love Is Blue,” “Harbor Lights,” “If You Go Away,” “Red Sails In The Sunset” “Sweet Georgia Brown,” “Now Is The Hour,” plus others. This one is indeed a parade of tunes set to the organ grider’s swing.

TRACES OF LIFE — Lonzo & Oscar — GRC GA 10014

With thirty-five years of traveling, sharing their musical talents with the people of the world, who are better able to record an LP of this title than Grand Ole Opry veterans, Lonzo and Oscar? Good country at its best, the cuts include the album title “Traces Of Life.” “Lubbock,” “I Hear Your Railroad Whistle.” “Then They Can Come And Get Me,” “God Is The Color Of Love,” “Mississippi Fever,” “Any Old Wind That Blows,” and others. Produced by Bill Walker, this is the first Lonzo and Oscar LP for GRC.

COUNTRY PLAYLISTS continued from pg. 39

WAC — MEMPHIS

Why’d You Do It — Bill Anderson — MCA

I’m A Believer — Jean Shepard — Uni

Anything To Keep — Joey Martin — Frutone

WRAL — RALEIGH

Whatcha Gonna Do — Sonny James — Columbia

Turn The Light — Don Williams — Dot

Another Woman — T.G. Sheppard — Melodyland

Whatcha Keep Sayin’ — Bobbie Hawkins — Warner Bros.

Help Yourself To Me — Roy Head — Shannon

If You Ever Change — Ray Price — Columbia

WHAM — MONTGOMERY

Everybody’s The Same — Billy Swan — Monument

Thank You — Bill Anderson — MCA

We’re Learning How — Stoney Edwards — Capitol

Ron And His Band — Tommy Roe — Monument

I May Never Be Your Lover — Bobby G. Rice — GRT

Indian Giver — Billy Larkin — Rhino

KMAK — FRESNO

San Antonio Stride — Tanya Tucker — MCA

Blue Eyes — Willie Nelson — Columbia

What Is This World — Sonny James — Columbia

22 To 13 — Third Rate Romance — Acies

27 To 16 — Don’t Go Near The — Billie Jo Spears

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TANYA TUCKER (MCA 40444)

San Antonio Stroll (2:48) (Unichappell — BMI) (Peter Noah)

Tanya comes through with a fast moving, uptempo delivery reminiscent of the sound of the ’20s. With a tantalizing banjo tinkling throughout, it is a whole new sound for Tanya and was taken from her LP “Tanya Tucker,” produced by Snuff Garrett. Flip: No info. available.

BILL ANDERSON (MCA 40443)

Thanks (2:56) (Famous — ASCAP) (Bill Martin, Phil Coulter)

It’s a happy song that Bill sings to a bouncy, fast moving tempo. It is not in the gospel bag but is a song of thanks for what makes for a happy life. A good bet for charting. Flip: No info. available.

JEAN SHEPPARD (United Artists UA XW701-Y)

I’m A Believer (In A Whole Lot Of Lovin’) (2:59) (Birchfield — BMI) (K. Jones)

Jean Shepard has set a pattern of top chart action and this one is destined for a quick climb, along with a lot of box plays. It’s a fast happy song produced by Larry Butler and the title tells the story. Flip: No info. available.

MELBA MONTGOMERY (Elektra E-45272)

He Loved You Right Out Of My Mind (2:01) (Brushape — BMI) (Gary S. Paxton)

There is no doubt about it — when Melba sings, Pete Drake produces and Gary Paxton writes, it’ll be one hell of a good country record, and this is one that will get plenty of plays. The title tells the story. Flip: No info. available.

BOBBY G. RICE (GRT 028)

I May Never Be Your Lover (But I’ll Always Be Your Friend) (2:49) (Red Ribbon — BMI) (Ted Gentry)

Along with a good cross-over arrangement using strings plus sophisticated harmonica, Bobby G. sings a heartfelt song designed for good charting. Sounds like another good one for Bobby. Flip: No info. available.

TONY BOOTH (Capitol P-4123)

Fanny Lee (2:20) (Blue Book — BMI) (D. Frizzell, D. K牛市)

Tony tells the story of Fanny’s short reign as a burlesque queen. Recorded at Buck Owens Studio and produced by Jim Shaw, it carries a hard driving commercial sound making for a bet for healthy chart action. Flip: No info. available.

STONEY EDWARDS (Capitol P-4124)

We’re Going How To Smile Again (2:42) (Central Songs — BMI) (Stoney Edwards)

It is just a question of time until Stoney hits the top of the charts and this could very well be the one that will do just that. From his LP “Mississippi On My Mind,” it is recommended for immediate listening. Flip: No info. available.

EDDIE RABBITT (Elektra E 45269)

I Should Have Married You (3:10) (Blaire Patch/DebDave — BMI) (Eddie Rabbitt, Even Stevens)

Eddie sings about a marriage that is not right, but this strong self-penned (along with Even Stevens) lyric is just right, together with the fine production of David Malloy. Watch for it to climb the charts. Flip: No info. available.

BILLY LARKIN (Bryan B-1026)

Indian Giver (2:25) (Blue Moon — ASCAP) (Earl Conely)

Produced by Nelson Larkin, this one moves right along with an infectious bright rhythm. Billy delivers what sounds like another hot charting record. Flip: No info. available.

PEGGY SUE (4 Star S-107)

Proud To Be A Housewife (2:14) (Four Tay — BMI) (Linda Cassidy)

Peggy Sue sings a country song that sounds like a country song in this Joe Johnson-produced tune. The title tells the story and it’s bound to see chart action. Flip: No info. available.

VERNON OXFORD (RCA PB 10348)

A Country Singer (2:21) (Buttercreek — BMI) (Jimmy Lee Morris)

Since RCA decided that Vernon was not to give the pill to his boyfriends, his only aspiration is to be a country singer, and that he is this Bob Ferguson produced tune. The jukeboxes will get a lot of quarters on this one and we will see it in the charts. Flip: No info. available.

PRICE MITCHELL & JERRI KELLY (GRT 029)

Savin’ It All For You (2:22) (Blue Moon — ASCAP) (E. Conely, M. L. Larkin)

A trucker’s record, set for the Jungle of jukebox quarters. Price Mitchell and Jerri Kelly are coming down the road at it 90 per. It can’t miss as it rolls along. Flip: No info. available.

WILMA BURGESS (Shannon SH 935)

Baby’s Not Forgotten (2:28) (Ma-Re/Porter-Jones — ASCAP) (Royce Porter, Buckey E. Jones)

Wilma Burgess comes up with a slow-swinging sorta laid-back crossover sound produced by Mary Reeves and Bud Logan. A strong sleeper. Flip: No info. available.

GUY & RALNA (Ranwood R-1037)

Lovebird (2:30) (All-American — BMI) (B. C. Graham, G. Castleberry)

Guy & Ralna, husband and wife team of Laurence Weik fame, have come up with this powerful, fast-moving tune with a slight feel, here and there, of gospel. Produced by Glenn Sutton it could get the action this duo is looking for. Flip: No info. available.

August 16, 1975
ICMOA Annual Mtg. Sept. 19-21
Stimulating Program Planned!

CHICAGO — The Illinois Coin Machine Operators Association has arranged an outstanding and very informative business program to highlight its annual meeting, Sept. 19-21 at the new Lincolnshire Marriott, in addition to scheduling a round of social and recreational activities to brighten the resort atmosphere of the meeting site.

The business session, commencing at 9 a.m. on Sat., morning (20) will be presented in three-part form, with the opening discussion centering on the impending ICMOA-sponsored pool tournament. Association’s new appointed Tournament administrator Ward Brown, president of the Pocket Billiards Association of Illinois, will preside over the discussion, offering operator guidelines and promotional suggestions for conducting an area tournament.

Several manufacturer representatives have been invited to participate in the second phase of the business meeting, which will focus on amusement equipment and feature a round table discussion of the technical and service aspects of the various machines. Each factory will be allotted individual time segments for “forum” discussions of technical specifics.

Local licensing and gaming regulations is the subject to be discussed by the honorable Zeke Giorgi (D-Rockford), Illinois state representative. He will participate in association meetings. Giorgi will address his remarks to local and municipal regulations and inform the membership of recent licensing tax and game legislation.

In formulating the business meeting agenda ICMOA considered the subject matter very seriously and arranged at what are felt to be topics that cover some of the major areas of concern for operator members. The association is confident this year’s business meeting will be one of the most pertinent and stimulating it has ever presented.

Among the recreational activities slated during the three day conclave are the annual ICMOA Golf Tournament at 1:30 p.m. on Fri., Sept. 19 and an opening day reception that evening. Members are invited to take advantage of the fine tennis, sailing, golf and other facilities available at the Lincolnshire. On Sat., a “ladies tour to Long Grove” will be a featured event, along with the customary reception and dinner Sat., evening, following which members will attend a theater performance at the renowned Drury Lane Theater, which is one of the Metropole’s popular attractions. Event will conclude with a breakfast on Sun. morning.

Seeburg To CleCoin
In Southern Ohio

CLEVELAND — Seeburg Corp. and Cleveland Coin International jointly announced the appointment of Cleveland Coin as Seeburg distributor for the southern Ohio area, succeeding the former Seeburg Distributing of Ohio. Cleveland Coin acquired the building formerly occupied by the Seeburg firm at 457 Neilston, Columbus, Ohio. The signing took place in Columbus on July 30, less than one year after Cleveland Coin’s acquisition of Martin & Snyder of Ohio, also a Seeburg Distributing firm.

This has been a period of expansion for the internationally prominent Cleveland Coin firm long recognized as a major distributing force in the United States. Its Cleveland quarters are being relocated on September 1 to a 40,000 square foot plant located 10 minutes from downtown Cleveland with freeway accessibility with addition to distribution of the Seeburg and Williams lines, Cleveland Coin represents many major game and vending manufacturers throughout Ohio.

Ron Gold, president of Cleveland Coin, said: “We are delighted with our continuing relationship with Seeburg. Despite the difficult economy with which we have contended this past year, we have had record earnings and look with great confidence towards the future. Our management team is committed to expand the role of Cleveland Coin within the framework of our industry. We are also confident of the dynamics and viability of a coin machine industry that has gained stature and prestige within the greatest context of the American and international scene.”

Gold also announced the appointment of Stanley Knoll as manager of its new southern Ohio branch.

Coin Machine Distributor Opens in Peekskill, NY

PEEKSKILL, N.Y. — Al Kress, prominent operator and association leader, has opened a distributing/jobbing outlet here on Sat. morning. The facility includes a showroom, office, and service dept. officially opened last Monday (4) and according to Kress, began doing business immediately.

In an announcement mailed to territorial operators, Kress stated:

“Peekskill was a long time coming in the service that you as an operator are receiving in today’s market. Our intention is to fill that need by being a full service distributor. By that I mean supplying you with quality service and parts immediately.”

“Presently on display in our showroom and warehouse are new and used phonographs, national cigarette and candy machines and all types of games including the new Gottlieb 2-player “Quick Draw” converted to add-a-ball and the new Gottlieb “Spin Out.” Ebonite, Valley and American Shuffleboard pool tables plus cocktail tables, shuffles, and many others are also on display.

“Almos machines, new or used, are thoroughly checked out before we deliver them. Trades are more than welcome.”

Kress is jobbing many of the machines from local distributors, while seeking additional lines which he will handle on an exclusive basis. Photos above show (from left) the exterior of the building: Kress; son Al and father Al, Sr.; a general view of the showroom.

Gottlieb Intro’s ‘Spin Out’ Single Player

NCMOA’s Tenth Annual Convention

MONTANA — The tenth annual convention of the Montana Coin Machine Operators Association was in session July 25, 26 and 27 at the Outlaw Inn in Kalispell, Montana. Business meetings were slated for 3:00 p.m., Friday and 2:00 p.m. Sat., with an informal session following the closing breakfast on Sun. morning. Principal speakers at the Sat. afternoon general membership meeting were MOA president Fred Collins and executive vice president Fred Granger.

NCMOA’s immediate past president, Elmer Boyce (Montana Music Rentals, Missoula) was honored by the membership for his long, distinguished tenure in office, and presented with a commemorative plaque. Boyce had held the office of the presidency since the group’s inception and was instrumental in inaugurating many of the association’s policies.

Kalispell operator members, assigned the task of providing fun and entertainment for members and guests, arranged to have several boats available for an evening of boating and cocktails Fri. night climaxd by a dinner party at the very scenic Elk’s club. Sightseeing excursions were also arranged and guests were invited to use the fine golf course facilities in the area.

Dorothy Christensen, the association’s executive secretary, noted that the NCMOA invitation list also included operators and distributors from the four-state area of Washington, Oregon, Idaho and Wyoming and she indicated that a joint meeting of the five-state group is being planned for sometime in Sept.
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Make sure your check is enclosed

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Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted 25¢ CASH OR CHECK. No responsibility for classified advertising, if cash or check is not enclosed with your classified ad will be held for following issue pending receipt of your check or cash. NOTICE: Class ads are accepted only from ADVERTISERS (Due to insufficient space $75 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of One Full Year, 52 consecutive weeks. You are allowed to change your Classified ad each week if you desire. All words over 40 words are charged at 25¢ per word. Advertisements not accepted unless consideration is enclosed. Be sure your Classified ad is sent to New York office by Wednesday, 15 noon, of preceding week to appear in the following week's issue.
CHICAGO CHATTER

Bally Manufacturing Corporation and Columbia Films sponsored a "Pinball Wizard" party at the Continental Plaza Hotel on Fri., Aug. 1, as a benefit for the American Cancer Society. All proceeds from the admission charge, the cash bar set-up, and game play on the fifteen or more amusement machines (including the Bally "Wizard," of course) provided for the affair were donated to A.C.S. As we learned from Bally's promotional sales manager Tom Nieman, the entire games lineup, which included a good mix of Bally and Gottlieb pingames, Midway's "Wheels," Atari's "Grand Trak," Fun Games "Tankers" and others, as well as a Rock-Ola phonograph (set on free play) was coordinated through Empire Dist. The affair was expected to gross a tidy sum for the cancer society... Tom also mentioned that on Aug. 14, "Tommy" star Roger Daltrey of The Who was scheduled to perform at the newly opened Midway's at the Continental Plaza Hotel to promote his new LP Columbia Films and MCA Records planned a press party in his honor on that day and requested the use of two of the three "Wizard" machines for the occasion.

ELECTRA GAMES' busy marketing manager Hal Howard returned to home base after spending quite a bit of time on the road familiarizing the trade with the firm's current product line and visiting with various distributors along the way, including Joe Siegel, Frank Ash of Active Amusement in Philly, Bert and Peter Bett, and Jerry Gordon, of Beton Enterprises in New Jersey, Harold Kaufman of Musical Sales in Brooklyn (Elec's "fun city" district), and Jack Sheppard of Universal Opera in Wisconsin, to name a few. The signal model was scheduled to be sampled shipped to distributors and is most likely on display now — so, stop in and see it! Chatted briefly with Alvin Gottlieb, who managed a short few days of vacation while the action was going on in Chicago before closing in on the long-planned venture with a smile.

ON THE SINGLES SCENE: Chet Kojak of Martin and Snyder One-Stop in Detroit tells us the following singles, listed categorically, are among the top favorites in his area: pop — "I Believe I'm Going to Love You." Frank Sinatra (Reprise), "I've Got the World on a String," Bob Dylan (Columbia); rock & roll — "I'm Gonna Git You Sucka," Otis Redding (Stax); country — "I'm Gonna Git You Sucka," Otis Redding (Stax); rhythm & blues — "I'm Gonna Git You Sucka," Otis Redding (Stax); R&B — "I'm Gonna Git You Sucka," Otis Redding (Stax); soul — "I'm Gonna Git You Sucka," Otis Redding (Stax).

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August 16, 1975
Tokyo Shake-up: Disco Co. Born

TOKYO — Tokyo Record Co., by order of a special shareholders conference, has rescinded the name of Disco Co., LTD. as of July 18.

Changes include a reported reduction of capital (figures unavailable) and a complete turnover of officers. Takeya Yoshikawa has been elected new president of the firm, replacing Susumu Satoh. The company location has also been changed to the Makabe Bldg., Akasaka, Minato-Ku, Tokyo, Japan. Tel: (03) 585-8890.

Discos forecasts initial product release sometime before the end of the year.

Gallo Ltd. — MCA Licensee Of Year

HOLLYWOOD — Gallo (Africa) Ltd. is the winner of MCA’s unique Licensee of the Year Award for 1974. This award is based on a licensee’s efforts to expand sale of product by new MCA artists in each territory. Gallo was selected as the winner by MCA Records president Mike Maitland, and vice presidents Lou Cook and Lee Armstrong.

The sales and marketing team at Gallo, headed by managing director David Fine, made some interesting turns in the way of promotion this past year. One unusual campaign involved distribution of Dobie Gray’s “Loving Arms” to taxi drivers. Passengers riding in the taxi at the time the tape was played received a coupon entitling them to a discount if they bought the record, and the cab driver would also receive a cash reward. “Loving Arms” went on to become a hot single in South Africa.

London Report

Sydney Bron, head of the Bron Organization, has announced the appointment of Lilian Bron as managing director of Bronze Records. She will take sole charge of the label working closely with general manager John Cokell and promotion manager Selwyn Turnbull. Gail Clark has been appointed product coordinator and Bill McCollister press and public relations officer. Gerry Bron will continue to run Hit Record Productions which also owns the new quadrophonic Roundhouse recording studio which opened June 1. Bronze has just signed Colosseum II, the group formed by Jon Hiseman and Gary Moore. They record their first album in October and will undertake extensive U.K. and European dates.

The BMT group of companies, in association with Europe’s top promoters, RCA, MCA, CBS and EMI Records, have prepared a “festival oriented” package featuring major British and American acts for their first “Startruckin’” European festival tour. “Startruckin’ ’75” will visit twelve European countries throughout August, and play some sixteen concerts.

Wishbone Ash headline the tour with other acts including Lou Reed, The Mahavishnu Orchestra, Soft Machine, The Brains, Renaissance and the Climax Blues Band.

Pye Records has a new record label, Right Of Way, conceived by blues and soul specialist Dave Godin. Initial release comprises two singles by Crow “Your Autumn Of Tomorrow” and Jelly Beans “You Don’t Make Me No Good”. The label which Pye has worldwide is also registered in the states and Bill Downs will be responsible for selecting new product.

Still with Pye Petula Clark has signed with Pye Records after a gap of thirteen years. She was with the Label in the ’60s as The Petula Clark records. A new American song, “What I Did For Love” is her new single. Said Louis Bernstein, chairman of Pye Records, “I think it’s unique that an artist of Pet’s stature should return to a company. We always had a great relationship in the past and some of her biggest hits were on Pye.” Pet first signed with Pye in the mid-fifties and her hits have included “The Lady In The Street”, “You’re My World”, “Call Me” and, of course “Downtown”.

Noel Gay artist Gary Benson’s “Don’t Take It All Away” single, originally on the B&C label before the label went into liquidation, has been assigned to the State label and the artist is now under a five-year contract to State. “Don’t Take It All Away” is currently breaking in the U.K. charts and an album is expected in November.

Price To Manage Wessex Studios

LONDON — Bill Price, former chief engineer at Air Studios London, will assume the role of manager of Wessex Studios as of the first of September.

Price will replace bassist Leo Lyons (Ten Years After) who leaves Wessex to become an independent producer at the end of his group’s current American tour.

Price was involved with Air from its inception in 1970, in a planning and design capacity. Earlier, he had worked with producer/director Peter Sullivan on Tom Jones and Engelbert Humperdinck product. Since then, Price has connected with chart albums from Kokomo and Ian and Traveler and has been associated with a string of artists including Robin Trower, Ron Wood, Sparks, Ciao Laine, Chris Jagger and most recently Nectar, among others.

Daredevils Gig United Kingdom

HOLLYWOOD — The Ozark Mountain Daredevils travel through Great Britain this fall on a promotional Wessex tour including three concerts and a television gig.

Manager Stan Plesser of Good Karma Productions in Kansas City said the country musicians will guest either top of the pops or hard rock TV shows in Manchester on Aug. 20. The Daredevils will then perform at the Festival Hall in Liverpool on the 21st, Glasgow Music Hall on the 22nd, and the Reading Festival on the 23rd.

This represents the first playing dates in the United Kingdom for the A&M group since they cut their first album in England two summers ago.

The latest Daredevil single, “Southern Cross,” is scheduled for release concurrent with the tour.

Sanctuary For Pride Down Under — During Charley Pride’s recent successful concert tour of Australia, RCA in that country took the artist on a visit to the Lone Pine Koala Sanctuary in Brisbane. Shown are Colin Dunn, RCA Australia director for RCA; Pride holding a new friend; Peter Harding, promotion director for RCA Australia; and Frank Mancini, division vice president of artist relations for RCA Records, who accompanied Pride on his journey.

U.K.’s Magnet Music Pub. To Ivan Mogull In Latin America

NEW YORK — Ivan Mogull Music Associates has been signed to represent the sub-publishing rights of the publishing arm of Magnet Records Ltd. (Magnet Music Ltd.,) for South & Central America and Mexico. Magnet Records is a new English company headed by president Michael Levy.

Mogull’s agreement to represent the publishing wing of the Chrysalis family in those same territories was recently extended.

Dutch Piracy Paraphernalia

BELGIUM — Evidence of a bootleg operation has been discovered by Phonogram in the Dutch municipality of Beverwijk. Rumors of cheap offers of the Phonogram Philips label to shoppers were traced to a building where an illegal press was found along with thirteen records. These disks were the same that have been flooding the Dutch market in recent weeks. The false copies are said to be deceptively real.

Nippon Gold To Spain

TOKYO — Takami Shobuchi, president of Nippon-Columbia Ltd., made a visit to Madrid in order to present a gold record to Hispanic Records Co. president Luis Vidal. The disk, “Victoria Oficial Hebdomadae Sactae,” took a prize at the 1974 Japanese Arts Festival.

Hispano, dealing in traditional Spanish music and more recently popular sounds, has indulged in cultural exchange with Nippon-Columbia over the past one years. In the classics field, “The Collection of Spanish Classic Musics” has received wide support from Japanese fans.


Tatsuya Yamashita New Tokuma Co. VP

TOKYO — Tatsuya Yamashita, former managing director of Tokuma Music Industries Co., Ltd., has been promoted to vice president of that company. Yamashita replaces Kichi Takahara who has become managing director of Ishiyi Music.

The Ink Is Dry — Independent producer Miki Dallion, left, is shown here with Polydor managing director Freddy Haayen after consolidating their recent agreement whereby Dallion’s Pilot Productions will be producing ten records for Polydor this year. Dallion has complete freedom of artistic selection, recording and production. He will also be producing Scandinavian group Popal Ace during Sept., for an international release by Polydor. First recording under the new Pilot Productions-Polydor deal takes place this week with a single for Denny Dell. Dallion is currently having discussions with other majors on similar deals.
Great Britain

TW | LW
---|---
1 | Give A Little Love --- Bay City Rollers --- Bell --- Utopia/DJM
2 | Barbados --- Typically Tropical --- Gull --- Gull
3 | Misty --- Ray Stevens --- Janus --- Bregman, Voco & Conn
4 | Tears On My Pillow --- Johnny Nash --- CBS --- ATV
5 | Jive Talking --- Bee Gees --- RSO --- Abigial/Slam
6 | It's In His Kiss --- Linda Lovisa --- Arista --- Carlin
7 | The Hustle --- Van McCoy --- Avco --- Warner Bros.
8 | Sealed With A Kiss --- Brian Hyland --- ABC --- UA
9 | Rolling Stone --- David Essex --- CBS --- April/Rock On
10 | If You Think You Know How To Love Me --- Smokey --- Rak --- Chinnis/Rak
11 | Je T'Aime --- Judge Dread --- Cactus --- Shapiro --- Bernstein
12 | Have You Seen Her --- Chillsies --- Brunswick --- Burlington
13 | Eighteen With A Bullet --- Pete Wingfield --- Island --- Island/Uncle
14 | I Can't Give You Anything But My Love --- Stylistics --- Avco --- Avco
15 | Cyril Street
16 | Action --- Sweet --- RCA --- Sweet/Essex
17 | Delilah --- Sensational Harvey Band --- Vertigo --- Donna
18 | I Write The Songs --- David Cassidy --- RCA --- Sunbury/WB
19 | D.I.V.O.R.C.E. --- Tammy Wynette --- Epic --- London Tree
20 | New York City --- T.Rex --- EMI --- Wizzard
21 | Sherry --- Adrian Baker --- Magnet --- KPM

TOP TWENTY LPs
1 | Venus & Mars --- Wings --- Apple
2 | Horizon --- Carpenters --- A&M
3 | Captain Fantastic --- Elton John --- D.J.M
4 | Original Soundtrack --- Who's That Girl --- Epic
5 | Mud Rock II --- Mud --- Rak
6 | Once Upon A Star --- Bay City Rollers --- Bell
7 | One Of Those Nights --- Eagles --- Asylum
8 | Best Of Stylistics --- Avco
9 | Tubular Bells --- Mike Oldfield --- Virgin
10 | Step Two --- Showaddywaddy --- Bell
11 | Elton John's Greatest Hits --- D.J.M
12 | Cat Stevens Greatest Hits --- Island
13 | Basement Tapes --- Bob Dylan --- CBS
14 | Dark Side Of The Moon --- Pink Floyd --- Harvest
15 | Thank You Baby --- Stylistics --- Avco
16 | Rolling' --- Bay City Rollers --- Bell
17 | Made In The Shade --- Rolling Stones --- Atlantic
18 | The Singles 1969-73 --- Carpenters --- A&M
19 | Best Of Tommy Wynette --- Epic
20 | Greatest Hits Of 1965 --- UK

Japan

TW | LW
---|---
1 | Kokoro Nokori --- Takashi Hosokawa --- Columbia --- Pub --- JCM
2 | Yuudachi No Atode --- Goro Noguchi --- Polydor --- Pub --- Fuji
3 | Shiraramen No Kaori --- Akira Fuse --- King --- Pub --- Watanabe
4 | Kakkomun Bugi Minatonoyoko Yokahama Yosokusa --- Downtown Bugiwugi Band --- Express/Toshiba --- Pub --- PMP
5 | Yasuragi --- Toshio Kurosawa --- Columbia --- Pub --- Nichon
6 | Junna No Natu --- Junko Sakurada --- Victor --- Pub --- Sun Music
7 | Sasanwarete Framenco --- Hiromi Goh --- CBS-SONY --- Pub --- Nichon
8 | Chikumagawa --- Hiroshi Itsuki --- Minorphone/Tokuma --- Pub --- Noguchi
9 | Omoidake Makura --- Kyoko Kosaka --- Aark Vark/Canyon --- Pub --- Yamaha Music
10 | Natsuhiru Keishun --- Moomo Yamaguchi --- CBS-Sony --- Pub --- Toku Music
11 | Itsuka Machide Attanata --- Masatoshi Nakamura --- Columbia --- Pub --- NTV Music
12 | Koi No Hito No --- Hideki Saiko --- RCA/Victor --- Pub --- Geisei Music
13 | Tomoshibi --- Aki Yashiro --- Teichiku --- Pub --- Roppongi Music
14 | Uppaiunpikuni Music Hall --- Tsunokuro Shofukutei --- Warner Brothers/Warner-Pioneer --- Pub --- PMP
15 | Showa Karesuisu --- Sakurato Ichiro --- Polydor --- Pub --- Diamond Music
16 | Bokuni Makasete Kudasyfi --- Craft --- Elektra/Warner-Pioneer --- Pub --- NTV Music, PMP
17 | Tolyo No Hiro Joe --- Zuoturibi --- Al/Elec. --- Pub --- Nichon, NTV Music
18 | Hostie --- V.M & Stylistics --- Abso/Victor --- Sub Pub --- Victor Music
19 | Omakoge --- Yuri Shimazaki --- Columbia --- Pub --- Nichon
20 | Wakare No Kuchizuke --- Shinichi Mori --- Victor --- Pub --- Watanabe

TOP TEN LPs
1 | Midori No Chiyeisen --- Carpenters --- King
2 | Keiimuhito/Koosetsu Minamibi 1 --- Crown
3 | Good Pages --- Polydor
4 | For Ever --- Kaguyahime --- Crown
5 | Hooooko --- Keyi Ogura --- Polydor
6 | Koorino --- Tomioka --- Sony
7 | Kaze --- First Album --- Crown
8 | Datsu Donocho --- Downtown Bugiwugi Band --- Toshiba
9 | Venus & Mars --- Paul McCartney & Wings --- Toshiba
10 | Cobalt Hour --- Yumi Araya --- Toshiba

Belgium

TW | LW
---|---
1 | Stand By Your Man --- Tammy Wynette --- Epic
2 | S.O.S. --- Abba --- Vogue --- RKM
3 | If You Go --- Barry & Eileen --- Omega
4 | Dolannes Melody --- Paul de Senneville & Olivier Toussaint --- Depline --- Editions Moderny
5 | I'm Not In Love --- 10 cc --- Mercury
6 | Moonshine Sally --- Mud --- Rak --- Universal
7 | Five-O-E-Dee --- The Rubettes --- State
8 | Mon Amour A Moi --- Wil Tura --- Toskapi --- Jean Kluger
9 | The Opera --- Diyke Man's Band --- EMI
10 | Brasilia Carnaval --- Chocolate Boys --- Omega

Italy

TW | LW
---|---
1 | Amore Grande Amore Libero --- Guardiani del Faro --- RCA --- RCA/FMA
2 | Buonsassero Dottore --- C. Mori --- Clan --- Clan
3 | Torrione --- Sanlorenzo --- Yet --- Cabric
4 | Yuppy Du --- A. Celentano --- Clan --- Clan
5 | Parliami D'Amore Mariu --- Mal --- Ricordi --- Bixio
6 | Plange Il Telefono --- D. Modugno --- Carosello --- Curci
7 | Dialogo --- Al Bano & Romina Power --- Libra --- Decca Music
8 | Piccola Venere --- Camaleonti --- RCA --- Successo
9 | Sabato Pomeriggio --- S. Baglioni --- RCA --- RCA

TOP TEN LPs
1 | Yuppy Du --- A. Celentano --- Clan
2 | Just Another Way To Say --- B. White --- Philips
3 | Rimmel --- F. De Gregorio --- Los Visconti --- Philips
4 | Profondo Rosso ---oblin --- Cinevox
5 | Del Molino No. 3 --- Mina --- PDU
6 | Never Can Say Goodbye --- G. Gaynor --- MGM
7 | 70/74 --- Pooh --- CBS
8 | XIX Racolta --- F. Pipetti --- Durium
9 | Il Giardino Proibito --- S. Gigliotti --- CBS --- Di Lazzaro
10 | F. De Andre', Vol. 8 --- F. De Andre' --- Prod. Ass.

Japan

TOP TEN LPs
1 | Musica Joven --- Selection --- RCA
2 | Top Boliche's Music --- Selection --- CBS
3 | Los M H Postivos --- Selection --- Music Hall
4 | El Pueblo En Su Embarazo --- Los Visconti --- Philips
5 | Yo Te Recuerdo --- Robertito Carlos --- CBS
6 | Contata Criolla Vol. 2 --- Luis Landriscina --- Philips
7 | Bailando De Noche --- Cuarteto Imperial --- CBS
8 | Beatles 1966/70 --- Beatles --- EMI
9 | No Tengo Lo Suficiente --- Barry White --- Microfon
10 | Afrosoul Pato C --- Famous

Argentina

TOP TEN LPs
1 | Tomate De Jaime --- 4 --- Luciana --- EMI --- Mocedades --- RCA/Lupe Solis --- Mocoa
2 | La Vida Se Va Y No Vuelve --- Ansa --- Carlos Torres Vila --- Microfon
3 | Tomarle O De Jaime --- MAI --- Luciana --- EMI --- Mocedades --- RCA/Lupe Solis --- Mocoa
4 | Yo Solo Quiero --- Melograno --- Roberto Carlos --- CBS
5 | No Es Que Me Arrepiento --- Korn --- Los Viaches --- Philips
6 | No Debemos Separarnos --- Clan --- Los Linecos --- RCA
7 | Una Solsona Una Lagrima --- Relaxy --- Fernando de Madariaga --- RCA
8 | Adios Amor Adios --- Dyno --- EMI
9 | Tu Seras Mi Companera --- Malagofar --- Laura Brizuela --- CBS
10 | La Vida Se Va Y No Vuelve --- Ansa --- Carlos Torres Vila --- Microfon
11 | Tomarle O De Jaime --- MAI --- Luciana --- EMI --- Mocedades --- RCA/Lupe Solis --- Mocoa
12 | La Vida Se Va Y No Vuelve --- Ansa --- Carlos Torres Vila --- Microfon
13 | Tomarle O De Jaime --- MAI --- Luciana --- EMI --- Mocedades --- RCA/Lupe Solis --- Mocoa
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16 | La Vida Se Va Y No Vuelve --- Ansa --- Carlos Torres Vila --- Microfon
17 | Tomarle O De Jaime --- MAI --- Luciana --- EMI --- Mocedades --- RCA/Lupe Solis --- Mocoa
18 | Tomarle O De Jaime --- MAI --- Luciana --- EMI --- Mocedades --- RCA/Lupe Solis --- Mocoa
19 | Tomarle O De Jaime --- MAI --- Luciana --- EMI --- Mocedades --- RCA/Lupe Solis --- Mocoa
20 | Tomarle O De Jaime --- MAI --- Luciana --- EMI --- Mocedades --- RCA/Lupe Solis --- Mocoa
A Crusadynmic
New Disco Sound!
AVAILABLE ON "CHAIN REACTION"
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<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Year</th>
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<td>STAMPEDE</td>
<td>DOOBIE BROTHERS (Warner Bros. 2835)</td>
<td>RCA</td>
<td>1972</td>
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<td>35</td>
<td>AMBROSIA</td>
<td>(Epic)</td>
<td>Columbia</td>
<td>1971</td>
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<td>36</td>
<td>AIN'T NO WAY TO TREAT A LADY</td>
<td>H.E. Reddy</td>
<td>Capitol</td>
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<td>THE JOHNSON SISTERS (Blum Thumb BTSD 6021)</td>
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<td>1967</td>
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<td>SPIRIT OF AMERICA</td>
<td>THE BEACH BOYS (Capitol SVBB 11384)</td>
<td>RCA</td>
<td>1967</td>
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<td>WELCOME TO MY NIGHTMARE</td>
<td>ALLIE COOPER (Atlantic SD 18130)</td>
<td>RCA</td>
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<td>GOOD VIBRATIONS</td>
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<td>Non-Stop</td>
<td>B.T. EXPRESS (Readsow RS 4-1001)</td>
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<td>44</td>
<td>COMING DOWN YOUR WAY</td>
<td>THREE DOG NIGHT (ABC 889)</td>
<td>ABC</td>
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<td>45</td>
<td>CALLED IN THE ACT</td>
<td>THE COMMODORES (Motown M6-80251)</td>
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<td>1970</td>
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<td>46</td>
<td>ELTON JOHN'S GREATEST HITS</td>
<td>MELISSA (MCA 2134)</td>
<td>MCA</td>
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<td>47</td>
<td>BEFORE THE NEXT TEARDROP FALLS</td>
<td>FREDDIE FENDER (ABC/Dot 2020)</td>
<td>ABC/Dot</td>
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<td>MR. JAMES</td>
<td>GROVER WASHINGTON JR. (Kudu KU 22)</td>
<td>Kudu</td>
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<td>49</td>
<td>ADVENTURES IN PARADISE</td>
<td>MINNIE RERUPTON (Epic EP 33454)</td>
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<td>JACKSON FIVE (Motown M6-8251)</td>
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<td>TO BE TRUE</td>
<td>HAROLD MELVIN &amp; THE BLUESNOTES (Phila. Int., KA 3314)</td>
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<td>RIDE A ROCK HORSE</td>
<td>ROGER DALTREY (MC A 2147)</td>
<td>RCA</td>
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<td>53</td>
<td>BLUE SKY NIGHT THUNDER</td>
<td>MICHAEL MURPHY (Epic 33260)</td>
<td>Epic</td>
<td>1970</td>
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<td>54</td>
<td>EVERY TIME YOU TOUCH ME (I GET HIGH)</td>
<td>CHARLIE RICH (Epic EP 33455)</td>
<td>Epic</td>
<td>1970</td>
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<td>55</td>
<td>BLOW BY BLOW</td>
<td>JEFF BECK (Epic EP 33409)</td>
<td>Epic</td>
<td>1970</td>
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<td>CLOSEUP</td>
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<td>1969</td>
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<td>57</td>
<td>Ain't No 'Bout A Doubt It</td>
<td>T.W.A. RECORDS (Warner Bros. BS 2676)</td>
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<td>JOHN DENVER'S GREATEST HITS</td>
<td>IRON MAIDEN (Epic EP 33690)</td>
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<td>59</td>
<td>TWO LANE HIGHWAY</td>
<td>PURE TRASH LEAGUE (RCA APL-1-0939)</td>
<td>RCA</td>
<td>1971</td>
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<td>60</td>
<td>JUDITH</td>
<td>JULY COLLINS (Elektra 7E 1032)</td>
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<td>ENDLESS SUMMER</td>
<td>BEACH BOYS (Capitol SWBB 11307)</td>
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<td>SPARTACUS</td>
<td>TRUMAN (Capitol ST 1392)</td>
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<td>63</td>
<td>FLEETWOOD MAC</td>
<td>BILL PLYMOUTH (A&amp;M SP 4532)</td>
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<td>64</td>
<td>IT'S MY PLEASURE</td>
<td>THE MANHATTAN TRANSFER</td>
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<td>65</td>
<td>PICK OF THE LITTER</td>
<td>SPINNERS (Atlantic SD 18141)</td>
<td>Atlantic</td>
<td>1971</td>
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<tr>
<td>66</td>
<td>HEARTS</td>
<td>AMERICA (Warner Bros. BS 2667)</td>
<td>Warner Bros.</td>
<td>1970</td>
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<tr>
<td>67</td>
<td>RETURN TO FANTASY</td>
<td>URIAH HEEP (Warner Bros. BS 2669)</td>
<td>Warner Bros.</td>
<td>1971</td>
</tr>
<tr>
<td>68</td>
<td>JAWS</td>
<td>ORIGINAL SOUNDTRACK (MCA 2087)</td>
<td>MCA</td>
<td>1971</td>
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<tr>
<td>69</td>
<td>DREAMING MY DREAMS</td>
<td>WAYLON JENNINGS (RCA APL-1-1062)</td>
<td>RCA</td>
<td>1972</td>
</tr>
<tr>
<td>70</td>
<td>SNEAKIN' SALLY THROUGH THE ALLEY</td>
<td>ROBERT PALMER (Island LP 1294)</td>
<td>Island</td>
<td>1972</td>
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<tr>
<td>71</td>
<td>OUTLAW'S</td>
<td>(Arista 4042)</td>
<td>Arista</td>
<td>1970</td>
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<tr>
<td>72</td>
<td>PHYSICAL GRAFFITI</td>
<td>LED ZEPPELIN (Island LP 4025)</td>
<td>Island</td>
<td>1970</td>
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<tr>
<td>73</td>
<td>THE CHICAGO THEME</td>
<td>HUBERT LAW (CTI 40568)</td>
<td>CTI</td>
<td>1970</td>
</tr>
<tr>
<td>74</td>
<td>BACK TO EARTH</td>
<td>(A&amp;M RS 54851)</td>
<td>A&amp;M</td>
<td>1971</td>
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<tr>
<td>76</td>
<td>BLIND BABY</td>
<td>NEW BIRTH (Buddah BDS 5056)</td>
<td>Buddah</td>
<td>1971</td>
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<tr>
<td>77</td>
<td>CHICAGO VII</td>
<td>(Columbia PC 33100)</td>
<td>Columbia</td>
<td>1971</td>
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<tr>
<td>78</td>
<td>THE HIT MAN</td>
<td>EDDIE KENDRICKS (Tamla TD 33651)</td>
<td>Tamla</td>
<td>1970</td>
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<tr>
<td>79</td>
<td>UNIVERSAL LOVE</td>
<td>(RCA APL-1-0955)</td>
<td>RCA</td>
<td>1970</td>
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<tr>
<td>80</td>
<td>I FEEL A SONG IN MY HEART</td>
<td>(Mercury A 4525)</td>
<td>Mercury</td>
<td>1971</td>
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<tr>
<td>81</td>
<td>A QUIET STORM</td>
<td>SMOKY ROBINSON Tamla TD 33781</td>
<td>Tamla</td>
<td>1970</td>
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<tr>
<td>82</td>
<td>HEART LIKE A WHEEL</td>
<td>LINDA RONSTADT (Capitol ST 11538)</td>
<td>Capitol</td>
<td>1970</td>
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<tr>
<td>83</td>
<td>NO STAYS OVER THE BORDERS</td>
<td>EAGLES (Asylum 7E-1004)</td>
<td>Asylum</td>
<td>1971</td>
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<td>84</td>
<td>BURNIN' THING</td>
<td>MAC DAVIS (Columbia PC 33501)</td>
<td>Columbia</td>
<td>1971</td>
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<tr>
<td>85</td>
<td>LET'S TAKE IT TO THE STAGE</td>
<td>(A&amp;M RS 54851)</td>
<td>A&amp;M</td>
<td>1971</td>
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<tr>
<td>86</td>
<td>AN EVENING WITH JOHN DENVER</td>
<td>(RCA CEP 2-0764)</td>
<td>RCA</td>
<td>1971</td>
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<tr>
<td>87</td>
<td>STRAIGHT SHOOTER</td>
<td>BAD COMPANY (Selan Song SS 9413)</td>
<td>Bell</td>
<td>1972</td>
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<td>88</td>
<td>TODAY</td>
<td>ELVIS PRESLEY (RCA APL-1-1298)</td>
<td>RCA</td>
<td>1970</td>
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<td>89</td>
<td>DARK SIDE OF THE MOON</td>
<td>PINK FLOYD (Capitol 11168)</td>
<td>Capitol</td>
<td>1971</td>
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<tr>
<td>90</td>
<td>WHAT A DIFF'RENCE A DAY MAKES</td>
<td>EDITH PHILLIPS/BECK (Kudu KU-8253)</td>
<td>Kudu</td>
<td>1967</td>
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<tr>
<td>91</td>
<td>THE LAST FAREWELL &amp; OTHER HITS</td>
<td>ROGER WHITTAKER (RCA APL-1-0855)</td>
<td>RCA</td>
<td>1970</td>
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<td>92</td>
<td>FUNNY LADY</td>
<td>ORIGINAL SOUNDTRACK RECORDING (Arista A 1004)</td>
<td>Arista</td>
<td>1970</td>
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<tr>
<td>93</td>
<td>STRANGE UNIVERSE</td>
<td>MANNY HANSHARR (25th Century T 492)</td>
<td>25th Century</td>
<td>1971</td>
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<td>94</td>
<td>IN THE CITY</td>
<td>TAVARES (Capitol ST 11398)</td>
<td>Capitol</td>
<td>1970</td>
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<td>95</td>
<td>TROUBLE IN PARADISE</td>
<td>THE SOUTHER HILLMANN &amp; RAY BAND (Asylum YE 1038)</td>
<td>Asylum</td>
<td>1971</td>
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<td>96</td>
<td>POWER IN THE MUSIC</td>
<td>THE GUESS WHO (RCA APL-1-0995)</td>
<td>RCA</td>
<td>1970</td>
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<td>97</td>
<td>FROM MIGHTY OAKS</td>
<td>NAT THOMAS (Precedes THE 16 (Dist. London)</td>
<td>Precedes THE 16</td>
<td>1970</td>
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<tr>
<td>98</td>
<td>THIS TIME WE MEAN IT</td>
<td>(R.E.O. SPEEDWAGON Ep 33330)</td>
<td>Ep</td>
<td>1970</td>
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<tr>
<td>99</td>
<td>NATTY DREAD</td>
<td>ROM MAREY &amp; THE WAILERS (Island 9281)</td>
<td>Island</td>
<td>1971</td>
</tr>
</tbody>
</table>
"Jesse delivers a tender interpretation from a film that has become a family fave. Should break big c&w, mor — go with it — a great tune."

CASHBOX, July 19, 1975

AIR PLAY INCLUDES:

WNEW NEW YORK
WGN CHICAGO
KLVE LOS ANGELES
KSON SAN DIEGO
KSFO SAN FRANCISCO
KMOX ST. LOUIS
WMNI COLUMBUS, OHIO
WCCO MINNEAPOLIS
WJW CLEVELAND
WWSW PITTSBURGH
WTOP WASHINGTON D.C.
KTCR MINNEAPOLIS
WBAL BALTIMORE
KOGO SAN DIEGO
WSMB NEW ORLEANS
KEX PORTLAND

AND OVER 700 MORE

JESSE DAVIS
BENJI'S THEME
I FEEL LOVE

a single from the upcoming album on mulberry square records
The return of the perfect wave.

The Beach Boys sound forever. And with their music now in its fourteenth summer, it’s very evident it will be forever. When a song can be around that long and still sound new, you know you’ve really caught a wave.

CATCH A WAVE 1963
THE WARMTH OF THE SUN 1964
BE TRUE TO YOUR SCHOOL 1963
LITTLE DEUCE COUPE 1963
IN MY ROOM 1964
SHUT DOWN 1963
FUN, FUN, FUN 1964
I GET AROUND 1964
THE GIRLS ON THE BEACH 1964
WENDY 1964
DON’T WORRY BABY 1964
CALIFORNIA GIRLS 1965
HELP ME, RHONDA 1965
ALL SUMMER LONG 1964
YOU’RE SO GOOD TO ME 1965
DANCE, DANCE, DANCE 1964
409 1962
SPIRIT OF AMERICA 1963
LITTLE HONDA 1964
HAWAII 1964
DRIVE-IN 1964
GOOD TO MY BABY 1965
DO YOU REMEMBER? 1964
PLEASE LET ME WONDER 1965
CUSTOM MACHINE 1963
DON’T BACK DOWN 1964
WHEN I GROW UP (TO BE A MAN) 1964
GOD ONLY KNOWS 1966
DARLIN’ 1968
WOULDN’T IT BE NICE 1966
GOOD VIBRATIONS 1966
DO IT AGAIN 1968
CAROLINE, NO 1966
FRIENDS 1968
HEROES AND VILLAINS 1967

SONGS OF THE BEACH BOYS FROM THE IRVING MUSIC CATALOG