ISLEY BROTHERS/
THE 'HEAT' IS NEVER OFF

All-Platinum Buys
Chess/Janus From GRT;
Hugo & Luigi Buy Avco

Cayre Bows Salsoul,
Different Drummer Labels

Arista Festival Of Music Set
Confessions Of A Bootlegger

New York, New York,
A Hell Of A Town (Ed)
Some artists spend a lifetime making records and never come up with ten tracks as strong as these.

Presenting the Johnny Rivers album "New Lovers and Old Friends," featuring "Help Me Rhonda" On Epic Records®

It's the Same Old Song
Help Me Rhonda
Spare Me a Little
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Postcards From Hollywood
New Lovers and Old Friends
Dancin' in the Moonlight
You Better Move On
You Can Get It If You Really Want
U.F.O.
New York, New York — A Helluva Town

Clive Davis called it "the renewed vitality of the New York music scene" last week. But Al Steckler, head of the New York chapter of NARAS a couple of weeks ago thought the energy had always been there — "the work, the excitement is here in New York but psychologically people don't think it is," was his observation.

Both men, without trying to ignite a war between the coasts (or Nashville or Memphis for that matter), do agree about the basics, the depth and creativity of Manhattan's music mavens.

The Arista president wants to point it up with a one day New York Festival of Music in September (see news story). The NARAS chapter chief wants to get some bigger and better headquarters to serve as a focus for the busy studio world of Manhattan.

There is no doubt that the Big Apple is the core of the country's concert and club scene. No weekend goes by without the city supporting three or four major concert events, rock, soul, classical, jazz, whatever. The pace gets hotter in the fall and winter when they are back to back, side by side and a strain on anybody's pocket to keep up with it all.

But New York has seen labels and music businesses making an exodus towards California over the past several years which gives the false impression that there is an endless wagon train leaving Manhattan for the goldfields of the west coast.

Not so. Clive Davis terms it an "energy level" and thinks it has never been stronger in New York than right now. And he's right. There is also high energy, of course, in Los Angeles, in Nashville, in Memphis, but because New York is so diverse, from salsa to country-folk, it is not so easy to tap it, to do a public relations job on it. The term "the Nashville Sound" only helps the music but helps the city. New York, to use the old but valid cliche, is the melting pot and it's hard to get a handle on it.

But people like Davis and Steckler and others, who, being unconnected about work and creativity (because it is there in the city) are now getting concerned about image.

The image of New York as a music center.

There is much to be proud of in New York's music — it could be said that many of California's current residents are east coasters originally. And the black music scene, in terms of artists and in terms of audience, has to have its center on the east coast, right down through Philadelphia to Atlanta.
From the moment their LP was released, FM Stations across the country jumped on it, Walrus listed 22 stations out of 30 in one week, sales poured in, the LP hit the national charts, Charlie Daniels asked them to open, and Dylan fought with Michael. They start their cross country tour this week. Their new single “Coupe DeVille” is one choice of 5 from the LP, say PDs. This well-aged young band called FREE BEER won’t be playing for free beer anymore!!
It's been over ten years since the popular Canadian duo of Ian & Sylvia first hit the worldwide charts with their classic recording of "Four Strong Winds." In that time, they have constantly crossed over and embraced the country, folk, pop, and rock idioms, and have made each one their own. With their talent as a given, musical exploration thus became their long suit. And now that sense of exploration takes another step forward with the release of Sylvia Tyson's debut solo album, Woman's World.

Woman's World is a quiet album with a message that is both strong and vibrant as Sylvia reflects upon the development of the modern woman in a changing world. It is also a heartfelt and deeply personal album. "Age thirty in a woman's life," Sylvia says, "is a traumatic time. I feel I weathered it very nicely." Judging by the poignancy of the lyrics, and the strength of the music, who could doubt her. In addition to Sylvia's singular talents as a songwriter and singer, husband Ian both arranged and produced Woman's World during the Toronto recording sessions, and his craftsmanship is his own testimony to his belief in Sylvia. Sylvia's belief in herself and in all women, however, is the final testimony, and one that is beautifully fulfilled in Woman's World.
Kirshner Rock TV For Third Year
NEW YORK — The nationally syndicated television series, "Don Kirshner's Rock Concert" has been picked up for a third straight year.

Executive producer of the series, Kirshner will continue as on-camera host and commentator of the series and initial acts have already been taped at the Santa Monica Civic Auditorium.

Kirshner stated that the series is expected to be seen in more than 100 markets across the country and is syndicated by Viacom. The series is produced by DaVinci-Yarnell and Bonnae Burns associate producer and Merrill Grant executive in charge of production.

Hugo & Luigi To Buy Avco Label From Corp.
NEW YORK — Hugo and Luigi — Hugo Peretti and Luigi Brasi, co-owners of Avco Records — are buying the label from the parent company, the Avco Corporation. An announcement to purchase was announced last week, with no actual details revealed.

Hugo and Luigi announced that they would keep the same staff, distribution, location and operation of the label. They continue as co-presidents, with Bud Katz, and Jerry Taub remaining as vice presidents.

Plans are for the name Avco Records to be phased out over the next few months, as part of a desire to completely disassociate themselves from the Avco Corporation. Several name label names are being discussed.

Hugo and Luigi also plan to introduce more new artists to the label and the first one will be Greek singer, Vicky Leon- dros, winner of the Eurovision Songs Festival and a major name in the Euro-

pean music business. Hugo and Luigi have brought Ms. Leondros to Nashville, where she recorded under the supervision of Brad Shapiro. Her first album, "Across The Water" will be released mid-September and the signing to the label covers the U.S. and Canada only.

Product release will be kept at a minimum, they announced, to enable maximum concentration and promotion on each artist.

Avco Records was formed in 1969 after Hugo and Luigi sold their music publishing firm to Arvon Embassy Picture (also recently sold by the corporation to Joseph E. Levine). As a separate division of the corporation, the name was changed to Avco Records. In 1974 Hugo and Luigi, then vice-president, became co-presidents and Katzel then general manager, was named vice president.

Currently the label, in addition to the
continued on pg. 8

Arista Salute To New York — Day Long Music Festival
NEW YORK — As an added boost to what he terms the "renewed vitality of the New York music scene." Clive Davis, president of Arista Records is putting on, a New York Festival of Music, set for September 21 at Manhattan's 3000 seat City Center. The festival will consist of two concerts — afternoon and evening — and feature at least ten Arista artists.

The concert will spotlight Gil Scott-Heron, the Brecker Brothers, Larry Coryell and the Eleventh House, Ursula Dublkie and the Paul Taggart Project, with a possible appearance by Jon Hendricks. The evening bill will be Barry Manilow, Melissa Manchester, Loudon Wainwright, Patti Smith, Linda Lewis and Eric Carmen.

Tickets will be sold at $5 each show through Arista Records, who are responsible for the city of New York by Arista through an agency yet to be decided. Announcing the concerts Davis stated that although the label maintained staffs on both coasts, the majority work out of New York and "much of the year's excitement and recording activity has been generated out of the metropolitan area."

Davis added: "Los Angeles has never been an enormously hospitable place for the breaking of new artists. I always felt that there has been a special vitality to the music scene in New York. The energy level may be hard to put your finger on but I think it's never been stronger than it is right now."

"After a first year like we've had at Arista!" (Davis recently announced a $65 percent operating profit increase and more than a $3 million turnaround) "I believe it is appropriate to make a festive musical celebration and share our feelings of excitement with the city of New York."

All the Arista artists will work for free and Davis expects a $40 to $50,000 gross.

Caye Industries Forms Salsoul, Different Drummer Labels; Gregory Named Mktg. Exec.
NEW YORK — Caye Industries, a noted U.S. producer-distributor of Latin product, will attempt to penetrate the wider American market with the introduction of two new labels, Salsoul and Different Drummer.

Announcing the reorganization, company president Joe Caye said that the first single on Salsoul is "The Salsoul Hustle" by the Salsoul Orchestra, produced by Vincent Montana Jr. An album by the orchestra will follow and Salsoul product will be devoted to "greater emphasis on r&b blended with Latin vibes," Caye stated.

Future artists on Salsoul will include Tiera, a Latin rock group, Carol Williams, Plaxico, Little Chuck, and Benet and Booka.

According to Caye several of these artists will be geared to the disco market.

In addition to the Salsoul product, Caye plans to release a jazz line, Commented Caye: "This label is an artist's cooperative label which will be list priced at $6.98 and sold, along with Salsoul to and through independent distributors throughout the country. Whenever possible, the artists have been distributed through our wholly owned subsidiaries who are well versed in their particular product and market.

in the case of Salsoul and Different Drummer, our regular distribution system will not be utilized.

We have elected instead to market this product through a select and highly capable group of proven independent distributors as equally familiar with their markets and products as are our branches within the Spanish music scene.

Salsoul and Different Drummer distributors include: Tara Records and Tape, Atlanta; M.S. Morton Grove, Illinois; Pikes, Cleveland; Heinehmer Brothers, Dallas, Florida; Minneapolis; Artie Jay, Detroit; Record Merchandising, Los Angeles, San Francisco; Record Sales, Memphis; Malverne, Long Island City, Boston, Associated, Phoenix; ASC, Seattle; Roberts, St. Louis; Stan's Record Service, Shreveport; Schwartz Bros., Washington DC; Philadelphia; and Bib, Charlotte.

Both labels will operate out of Caye's
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Kass, Buddah In Negotiation
NEW YORK — Buddah president Art Kass stated — in answer to the rumor concerning Buddah purchase of the Bud- dah Group from the parent company, the Viewek Corp. — that he is currently in negotiation for the sale and lawyers are presently drawing up papers for the purchase.

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KGB (Bloomfield & Co.) Ink Long-Term MCA Pact

LOS ANGELES — MCA Records, Inc. has announced the long-term signing of KGB, a band which includes Mike Bloomfield, Barry Goldberg, Carmine Appice, Rick Grech and Ray Kennedy. The announcement, made by MCA president Mike Maltland along with managing partner Elliott Roberts, revealed that talks had taken place in early July with the actual signing taking place at MCA's LA headquarters Aug. 9.

KGB is comprised entirely of established and well-known musicians who came to mutual agreement to project earlier this year in San Francisco. Mike Bloomfield has performed with Paul Butterfield and Electric Flag, among other groups, and has also done soundtracks for feature films, "The Trip," "Medium Cool" and "Steel Yard Blues." Barry Goldberg, performed with Mitch Ryder and the Detroit Wheels, started Electric Flag with Bloomfield and performed at Woodstock with the Band. Carmine Appice, the drummer, has played with Jeff Beck and written instructional books on drumming.

Rick Grech has performed with Blind Faith, Traffic and Crickets. Ray Kennedy, is a noted session musician, working with such artists as Wilson Pickett, Otis Redding and Jerry Mulligan. He also performed with the Chambers Brothers, toured Europe with Group Therapy and sang with Jeff Beck and Dave Mason.

Initial KGB product is tentatively set for release by MCA later this year. Pictured at the signing are (l to r) Barry Goldberg, Rick Grech, Ray Kennedy, Mike Maltland and Carmine Appice.

and write music and lyrics, Emil Schult and percussionists Wolfgang Flur and Karl Bartos.

Capitol, Kraftwerk Unite

HOLLYWOOD — Kraftwerk has signed a long-term recording contract with Capitol Records, granting that label exclusive rights to the group on a worldwide basis, excluding West Germany. This information came in the form of a joint announcement by Al Coury, senior vice president of a & r at Capitol, and Kraftwerk manager In Blacker, who is also president of Mr. I. Mouse Ltd.

First product by the Germans on their new label will be "Radio Activity," an LP currently being recorded and scheduled for worldwide release in September.

Early this year, Kraftwerk’s "Auto-Bahn" album made top 10 in America and New Zealand, as well as Britain and Germany, and also entered the upper reaches of the Canadian and Australian charts.

Kraftwerk is composed of Ralph Hutter and Florianetti, who play several instruments, handle vocals

NMPA, CMF Meet At Musexpo ‘75

NEW YORK — Several music industry business associations will hold meetings during the four day International Musexpo ’75 set for Las Vegas, Sept. 23.

On the same day the Country Music Foundation is also exhibiting at the Las Vegas convention center.

Musexpo president Roddy Shashous calls the meetings "a natural outgrowth of participation in the event. With association membership already in attendance it’s both economically and logistically sensible to schedule these meetings.

Shashous stated that more executive-type meetings would be announced.

Hugo & Luigi fr 7

production and distribution of the Stylastics and Van McCoy, is also involved in music publishing through their subsidiary, Metrofile and the Arlenco Embassy Music Publishing Inc. (ASCAP). The label is based in New York with offices in Nashville.

Confessions Of Bootlegger: ‘Willing To Take My Chances’

HOLLYWOOD — “I shipped almost $4200 worth of bootleg albums in July and even though business is down, I know I’ll do almost the same volume this month.”

Anonymous bootlegger.

The above statement was made by telephone to Cash Box four days after an encounter in which a record store clerk told us he knew a bootlegger who would be willing to reveal details of his operation. After the alleged bootlegger called, we was serious and proceeded to answer questions put to him for the following four hours. At half time we did not press any indication we will. We will, in this context, call him Boots.

CB: How did you become a bootlegger?

Boots: I worked for a bootlegger myself for two years as a salesman. I made 10% commission and learned his operation from watching him. One day he told me i was quitting. I liked the money and didn’t mind the hassles, so I took it over for myself.

CB: What’s your motivation?

Boots: Yeah, I guess you could say the money was the deciding factor, but I also did it because I like it. Know product I produce people will like and that’s what record companies refuse to do. My product isn’t polished but it does have spontaneity and feeling.

CB: If you’re into music as much as you claim, why didn’t you get into the record business on a legitimate level, say as an a & m man?

Boots: Record companies pretend to be super hip, but they operate just like any big business. They look at the bottom line and don’t really care what happens to the artist as long as they turn a profit. My albums mean more to me than just bread. It’s sort of a metaphysical thing.

CB: How much do you make?

Boots: I shipped almost $4200 worth of bootleg albums in July and even though business is down, I know I’ll do almost the same volume this month. In 1974, I made about $64,000. This year, I figure to make close to $75,000. The average bootlegger nets about $4,000 a month.

The big guys will double that easy. My overhead is about 40%, but I know people who have 50%-60% overhead because they’re sloppy. I’d have to say that I run my business smartly. That’s why I make money.

CB: Why did you want to talk to Cash Box in the first place?

Boots: Every time I look at a trade magazine I see stories about pirates being arrested or bootleggers getting fined and losing their merchandise. It’s too onerous. Bootleg records shouldn’t be outlawed, just pirated recordings continued on pg. 13

Rock-Ola Exec Extolls Exposure/ Sales Power Of Jukebox

CHICAGO — “With the introduction of the new ‘Princess’ compact console, Rock-Ola has opened up an entirely new market for jukebox operators, and has expanded the exposure of recording artists to a new audience.” Rock-Ola’s executive vice president Edward G. Doris said.

Rock-Ola Manufacturing Corporation is one of the country’s leading producers of coin-operated phonographs. The firm is currently celebrating its 40th year of production of jukeboxes, and has recently unveiled its new compact console model "Princess".

“ Phonograph operators found they had an entirely new market to develop when they placed Rock-Ola’s new Princess coin-operated furniture-styled console phonograph in 1971,” Doris added. “Smart, sophisticated artists realize they no longer have to think of only a standard jukebox immediately accepted the new Rock-Ola console. Recording artists programmed on the consoles were, in turn, exposed to an entirely new audience. The standard size Rock-Ola console is offset by a physical advantage. Doris continued, “It is too wide for the thousands of smart, intimate locations that desire a console but can’t afford a standard Rock-Ola. The Princess is the perfect answer for these locations, thus opening up a large new market for jukebox operators.”

In describing the dimensions and design of the new unit Doris noted, “The new petite little ‘Princess’ has the sophisticated styling and elegance of a standard Rock-Ola console, but it requires less than three feet of floor space. If desired, it can be adapted for a full stereo sound playing both 45 rpm and LP records.”

Doris further stressed, in pointing out the jukebox’s high potential for exposing recorded product, “There are an estimated 750,000 jukeboxes in the U.S., and every one is a potential sales tool for a recording artist. In addition to the operator’s original quantity purchase of records, the recording artist has the added advantage of attracting jukebox audience sales; and now, with the ‘Princess’ going into locations which had never before had jukeboxes, the potential is expanded even further.”

Doris advised that the new model will be shown at the Music Operators of America exhibition in the Conrad Hilton Hotel, Chicago, October 17, 18 and 19.

Airali Becomes Dark Horse Mgr.

HOLLYWOOD Dino Airali has been appointed to the new position of managing director of Dark Horse Records, where he will oversee operations at the direction of George Harrison.

Airali, joined A&M Records in 1969 as national promotion director. During his stay with A&M he helped establish such artists as Cat Stevens and the group Free. He then joined Denny Cordell and Leon Russell at Shelter, where he was involved in overall label promotion and produced the Pheadoe Snow album.

In his announcement, Harrison said Airali is the “ideal person to represent the label from a creative and administrative standpoint. He has a wonderful attitude.”
Tina Turner, Acid Queen.
Guaranteed to tear your soul apart.

Tina Turner
Acid Queen

On United Artists LP & 45 Records & Tapes
HOLLYWOOD — ABKO Industries, Inc. has revealed an earnings turnaround for the nine months ending June 30, 1975. These revenues, $18,131,302, and net income of $1,266,950, can be attributed to the company’s results for the six months ended March 31, 1975.

Profit Up
NEW YORK — The Robert Stigwood Group Ltd. have announced the company’s results for the six months ended March 31, 1975. Profit before taxation was $727,950 compared to $1,068,770 in the same period of 1974. Taxation was $379,800 ($593,700) and the group attributable to shareholders was $348,156 ($500,070). Dividends for both periods were $126,600.

Stigwood Buys 'Stg. Pepper'
HOLLYWOOD — The Robert Stigwood Group, Ltd. has acquired the rights to film "Stg. Pepper, " a new film of the Beatles' Lonely Hearts Club Band. "The film, with music by Lennon/McCartney," will be based on the stage presentation presented last year in New York by the Stigwood Group. Chairman of the board Stigwood said he regards "Stg. Pepper" as "the most important musical work of our time" and that it is "the most exciting film undertaking, to date."

Goody Announces Sales, Income
NEW YORK — The Sam Goody chain of retail home entertainment centers announced improved sales for the six month period ended June 30 were approximately $18,131,302 compared to $16,266,950 for the same period in 1974.

Net income for the six month period was $164,373, or .25 cents per share, as against $136,260 for the prior period, also 25 cents a share.

For the quarter ended June 30, 1975 sales and net income were $9,337,131, and $70,574, 11 cents a share, respectively. For the same three month period in 1974 the sales and net income figures were $8,138,980, $137,641, 21 cents a share respectively.

Sam Goody Inc. operates 26 retail stores in the metropolitan areas of New York, Philadelphia, Connecticut, and North Carolina including six in the Philadelphia area in 1974. The company is a wholly owned Chinese purchased from the Franklin Music Company.

ASCAP Challenges Wyoming Music Statute
CHEYENNE — Five publisher members of ASCAP have filed the first lawsuits against Wyoming music users since the passage of the state's statute aimed at regulating recordings and entertainment activities.

The Wyoming law insists that performing rights societies offer music users only a blanket license but licenses for parts of their repertory, such as country music and classical music, are required.

According to an ASCAP spokesman these provisions are "in direct conflict with ASCAP'S Consent Decree." The ASCAP statement says the statute is an attempt to issue licenses in Wyoming without being in violation of that decree. The federal courts have stated the state's statute is not in violation of the ASCAP Decree, in agreement and has relieved ASCAP of its obligation to license users in Wyoming.

Continues the statement: "This leaves users in Wyoming in the position of having to deal directly with ASCAP's members — which is likely to result in the sale of those music rights to users of music such as night clubs and restaurants — or risking wide exposure to these suits. It also invites suits by ASCAP members for alleged copyright violations."

Richard Pryor Files Injunction Action Against ALA Enterprises
NEW YORK — Attorneys for comedian Richard Pryor filed an action for injunction last week against ALA Enterprises, Inc. (Laff Records). Pryor's former record company, "Apple Records," entered into an agreement whereby Pryor's material was to be released by ALA.

Richard Pryor has been sued by R.K.O entertainment partners for the alleged use of the phrase "Craps" on a record with the entire content from the recording "Craps," and "Down And Dirty". The latter allegedly contained a composition that was recorded from the record label "Apple." A suit against the record label has been ordered by Judge Yeagle of the federal court. All three LPs, with the exception of "Craps After Hours," were originally released in 1971 while Pryor was under contract to "ANA." Pryor's record contract with "Laff Records" was terminated shortly after his contract was renewed by the record company.

"Our main point is the clear illegality of theUnauthorized repackaged albums," noted David Franklin, Pryor's manager and personal attorney. "These albums were deliberately repackaged and renamed, without Pryor's knowledge, and in an attempt to appear as new Richard Pryor material. "That Nigger's Crazy," a 1974 Pryor album, was released on Stax Records, and is now under contract to Warner Bros. Records, who recently released a new album, "Is It Something I Said."

The complaint before the L.A. Superior Court further alleges that Pryor is due substantial royalties on the "Craps" disk, and that he has received no royalties for the other two LPs, nor a statement of record sales from ALA or Laff.

Famous Inks Ragavoy
NEW YORK — The Famous Music Publishing Company has announced a publishing agreement with songwriter Jerry Ragavoy. Famous will henceforth administer all existing songwriting and publishing all new material through Ragavoy's two publishing divisions, "Society Hill Music" and "Ragmor Music." Some of the copyrights included in the deal are: "Peece Of My Heart," "Cry Baby," "Try Just A Little Bit Harder," and "Get It While You Can," all recorded by the late Janis Joplin, as well as "Stay With Me," and "Time Is On Your Side."

Ragavoy, who recently sold his recording studio, The Hit Factory, has taken new offices at 200 W. 57th Street, New York, New York 10019. "I sold the studio," he explains, "so I can spend 100% of my time involved with creative projects. This is why I have decided to have my publishing administered through a major publishing house."

Heileberger Brothers New Alligator Distributors
CHICAGO — The blues label, Alligator Records has named two new distributors for the South Eastern region — Heinleberger Brothers and Alberi & Heinleberger in Atlanta.

The label is currently preparing a new album by Hound Dog Taylor and the HouseRockers.
SUNSET BLVD. CARAVAN — Gathered in front of Chess/Janus Records’ Sunset Strip offices, ready for a busy day are the label’s executive staff, all wearing t-shirts that denote Chess/Janus’ major push behind British group Caravan, whose latest LP “Cunning Shunit’s” is moving up Cash Box’s Top 200 Album listings this week. Appearing here (top row l to r) are: Chuck Young, national r&b promotion, John Antoon, national promotion director, Howard Silvers, national accounts manager and Ed Benson. (Bottom row l to r) Allan Mason, v-p, president of ad/Arifack (Atlantic), west coast, regional LP promotion, Chuck Reichenbach, local promotion, Dick Wingate, regional album promotion (east coast), Steve Bogor, southern regional promotion, and Ed De Joy, v-p and general manager of Chess/Janus Records.

Illinois Passes Tougher Pirate Law

SPRINGFIELD — Illinois becomes the 32nd state with an anti-piracy statute as Governor Dan Walker, given the choice of two anti-piracy bills, signed the stronger measure into law last week. Both bills had been passed by the state legislature.

Illinois law makes it a felony to manufacture and sell unauthorized duplications of sound recordings and also calls for procedures to confiscate

Cayre’s Labels fr 7

Madison Avenue headquarters in Manhattan.

First albums on the Different Drummer label include “From Russia With Jazz” by Prince Igor’s Czar; “Children Of All Ages” by the group of the same name; “The Joys Of Dolls” by Oddy Fins; “Live At The Maisonette” by Jackie Paris and Manne Marie Moss and “A Day In The Life” by Billie Holiday.

Marketing plans for the label include double size blow-up of album covers, ease back copies of the covers for win- dow, counter and in-store display. At the local level radio spots and dealer co-op advertisements will be planned.

Cayre, an eight-year-old company, has previously been, through its own distributors, a Latin producer and dis- tributor, with distribution pacts with both CBS and RCA, licensing deals with other Latin and South American labels and its own self-generated Latin product.

Says Cayre: “With the ever-increasing popularity of disco and jazz clubs, the time is right for us to cross over beyond the specialized ethnic bag we have been in, without, of course, forgetting our roots. We will also expose some of our already existing talents to the broader music oriented audience and the general record buying public.”

Cayre has also named Chuck Gregory as vice president of marketing for both the Salsoul and Different Drummer labels.

and destroy the equipment used to make the pirate recordings. Any recording not identifying its manufacturer by name and address and also stating the perform- er’s name is a misdemeanor.

The Recording Industry of America (RIAA) sponsored a bill introduced this spring in the Illinois Senate and sub- sequently approved by both houses of the legislature. At the same time a second bill incorporating the confiscation and destruction provisions was introduced by the Chicago Bar Association. The RIAA endorsed this second bill and asked the governor to sign the tougher measure.

NATRA Confab Gives ‘Golden Mike’ Awards; Gee Named Exec. Dir.

NEW YORK — The 20th anniversary convention of the National Association of Television and Radio Announcers (NATRA) featured a special awards ban- quet at which various “Golden Mike” awards were given. Included among this year’s winners are: Best Female Vocalist — Minnie Riperton (Epic); also named Main, crossing Female Vocalist; Most Promising Male Vocalist — Morris (Atlantic); Best Female Group — Labelle (Epic), Best Male Group — a tie between the Spinners (Atlantic) and The O’Jays (Phila. Intl.); Best Jazz Artist — Ramsey Lewis (Col.); Best Female Jazz Artist — Dee (Atlantic); Best Male Jazz Vocalist — LesMcCann; and Best Produc- ers — Kenny Gamble and Leon Huff (Phila. Intl.).

Atlas-Coooper: ‘Bee Anything’

HOLLYWOOD — Alice Cooper and personal manager Shep Gordon have joined forces with Barbara Atlas, creator and merchandising chief for the nationally syndicated children’s show “The New Zoo Revue” in a joint venture entitled Bee Anything, Inc. The new business will function as exclusive merchandising and licensing agent for Cooper. This represents the rock star’s first entrance into retail stores, T-shirts, posters, key chains, pendants, etc., will be on the stands shortly.

Roger Daltrey: Utilizing Friction To Create Energy

NEW YORK — “The Who are really not close at all at this point,” Roger Daltrey told an assembly of press at an MCA con- ference room last week. “We don’t feel socially and we only get together when we’re playing music. In fact, if I had to choose the two things I really can’t stand, it’s probably the last three, but I guess the same is true for them. We use that kind of friction to create,” Daltrey said. “That’s what has kept us together as a group for so long.”

When asked about his burgeoning commitments as a solo artist, Daltrey didn’t hesitate to point out that his “main function is to be the singer with The Who” but at the same time he’d like to get more in- volved with films after two starring roles in Ken Russell’s “Tommy” and his upcoming “Lisztomania,” which pre- views here on Oct. 11.

Daltrey describes the biographical film of the Hungarian composer and study as “very gaudy.” “It’s very ex- travagant and totally bizarre — true to the Russell standards. He also mentioned that his percentage of the royalties from the “Tommy” film would be put back into the British film in- dustry which is currently “dying on its feet.”

“Well we made ‘Lisztomania’ last February, it was the only movie being shot,” he said.

Unlike the numerous English musi- cians who come to America to escape the U.K. tax structure which swallows 83% of their income, Daltrey said that he has no intentions of moving. “If people are going to leave, who’s go- ing to change it?” he asked. “I don’t mind the taxes as much as it’s being spent on.”

Daltrey, who is visiting the U.S. to pro- mote his second solo album, “Ride A Rock Horse” (bulleted at #35 this week on the Cash Box charts) also attended the Rock Music Awards where he pre- sented one award and picked up another for the “Tommy” movie. When ques- tioned about it, he commented, “There should have been an award show for the ‘Tommy’ movie, and we should’ve gone. It’s a bureaucracy gone mad and rock and roll this year. The Rocky show would have won it.”

Daltrey mentioned that the next Who album, “The Who By Numbers,” should be released during the first week of October. A tour of Europe has been scheduled to accommodate the group’s’eight shows in the U.S. in Oct. The album has been engineered by Glynn Johns, the pro- ducer of “Tommy’s Next” and will not in- clude any synthesizers or gimmicks of any kind which cannot be reproduced on stage with the band.

When asked why the group has only produced eight albums in eleven years, Daltrey admitted that “The Who could have had more product out,” but added, “Every album we’ve put out has been strong — which is more than a group like the Stones could say.”

“When you hear the sound on the new album, you’ll agree it was worth waiting two years for.”

Wings Ruffling For World Tour

HOLLYWOOD — Paul McCartney and Wings will take a thirteen-day tour of England and Scotland beginning Sept. 9 as the kickoff to a worldwide tour. Following the U.K. Wings will make their debut in Australia, go on to Japan, and is expected to perform in the United States in the spring of 1976. Beyond the American stint, the ex-Beatle and company will tour the European continent.

Highlighting the initial leg of the tour will be two performances at London’s Hammersmith-Odeon on Sept. 17-18.

Wings members for the tour include McCartney and wife, Linda Denny Lane, and new members Jimmy McCulloch and Joe English. Currently in rehearsal, the group is said to be building a two-hour set including Wings album cuts as well as other songs strongly associated with McCartney.

A new Wings’ single, “Letting Go” coupled with “You Gave Me The Answer,” lifted from the chart-topping “Venus And Mars” album, will be re- leased simultaneously worldwide on Sept. 5.

An estimated 30,000 people will at- tend the first 13 shows in the United Kingdom, dates which will feature no supporting act.

THE NIGHTBIRDS RELEASE A PHENOMENON — Epic Records recently held a special party at the Columbia Recording Studios on 52nd St. in New York to introduce the new album by Labelle. Entitled “Phoenix,” the group’s second Epic LP is scheduled for re- lease this week. Labelle’s first Epic LP, “Nightbirds,” and the single “Lady Marmalade” both went gold. Both LPs were produced in New Orleans by Allen Toussaint. Shown above at the album presentation party are (l. to r.): Patti LaBelle; Delia LaBelle; CBS Records’ Communications Manager of “Nightbirds” and “Phoenix,” Joe Senkiewicz; local promotion manager of CBS Records’ New York branch; Diane Hyatt, manager of Epic a&r; Ron Alexenburg, vice-president and general manager of Epic and CBS Custom labels; Dan Yarbro, manager of Epic Records New York; Sara Dash of Labelle; John Kotecki, branch manager of CBS Records New York; Nonn Hendryx of Labelle; Gregg Geller, director of Epic a&r on the west coast; and Ray Plo. local promotion manager for Epic and CBS Custom labels at the New York branch.

August 30, 1975
picks of the week

LINDA RONSTADT (Asylum E-45271-A) Love Is A Rose (2:44) (Silver Fiddle/BMI — N. Young) Another Hospital hits the mark, with Neil Young as writer and Peter Asher as producer, featuring banjo, fiddle, harmonica. If you can almost hear bagpipes in the distant past, you can almost see gold in the immediate future. Give yourself a hug. Love is a Ronstadt. Flip. No info. available.

LABELLE ( Epic B-51040) Messin' With My Mind (3:03) (Gospel Birds/BMI — N. Hendryx) Zany, frenetic Labelle delivers some vocal that sounds like tongues possessed by the phantom of the tent revival. Coming on nice and strong like they do, who'd want to mess with their minds anyway? (Produced and arranged by Allen Toussaint). Flip. No info. available.

CHICAGO ( Columbia 3-10200) Brand New Love Affair (2:30) (Make Me Smiley/Big Elk/ASCAP — J. Pankow) From the "Chicago VIII" LP, this sounds like a brand new standard. Low key... . J. Carlos style smooth/painful/emotional vocal. Wish these were seven minutes long instead of two-and-a-half. Flip. No info. available.


TONY ORLANDO & DAWN (Elektra E-45275-A) You're All I Need To Get By (4:08) (Jobete/ASCAP — N. Ashford, V. Simpson) Written by a dynamite team, this is probably the most soulful thing out of Tony's mouth yet. Breathy tones and use of his lower register. This may be the hit that "proves" them to the more critical faction. Flip. No info. available.


BOBBY KEYS (Ring O'Records 4129) (Dist: Capitol) Gimme The Key (2:34) (TIRA/BMI — Bobby Keys, Trevor Lawrence) This record's got it from the first groove — funky lead guitar work, clean production and sex sax from one of rockdom's most respected purveyors of jazz-sax. Must be super big in disco market, watch for it to break out like crazy AM pop. Fine work. Flip. No info. available. Note: First release on Ringo Starr's label. Big Capitol push.

THE SUNSHINE BAND (TK 1010) Shotgun Shuffle (2:45) (Shirely/BMI — H.W. Casey, R. Finch) With the release of "Shotgun Shuffle" the TK disco machine literally shifts into high gear as that patented danceable beat gets played off against professional background vocals. This is the type of body-moving dance starred feet have been praying for. Flip. No info. available.

WAYLON JENNINGS (RCA PB-10379) Are You Sure Hank Done It This Way (2:53) (Baron/BMI — W. Jennings) For some time now, the name of Waylon Jennings has been growing larger in pop circles. Perhaps because his sound is such a refreshing change from a constantly growing noise level, more probably because of his take-it-or-leave it, guts-up approach, whatever, this could be the song to establish him firmly as a pop crossover from country-ville. Bob Williams is Still The King (C&W) (3:29)

POCO (ABC 12126) Keep On Tryin' (2:51) (Foots Gold/ASCAP — T. Schmitt) Poco gives much vocal via beautiful layered choral effort. Attacks could be a little bolder, but this is very tight. Only light acoustic guitar and distant bass, otherwise Poco diaphragms do all the work. Very deserving. Pop, country, mor. Flip. No info. available.

TRAVIS WAMMACK (Capricorn CPS 0242) Easy Evil (2:58) (Zapata/Ewun H. Morrison/ASCAP — A. O'Day) An even tempo effort that crams into 2:59 all the elements that have made Travis Wammack the successful musician he is. Taut vocals and short, pungent instrumentation make "Easy Evil" a candidate for top forty status. Flip. No info. available.

SLADE (Warner Bros. 8134) How Does It Feel? (3:15) (Tommy/BMI — Lee and Holder) It's a change of pace for Slade as the English thrashers have come up with an effective, almost ballad-like, single that contains the band's smoke without all the fire. Effective vocals and tight licks make this a record that's up on all fours. Flip. No info. available.

JOHN FOGERTY (Asylum E-45272-A) Rockin' All Over The World (3:25) (Gosney King/ASCAP — J.C. Fogerty) Back from his Ranger gig, the Green River boy lets us know who is in command from the opening crash. Every kid in town should sit up and take note of the simple drive, and cut out all that complicated crud. Fogerty should teach a course in rock and roll basics. Hang on tight, it looks like another wild ride. Flip. No info. available.

MELBA MOORE (Buddah 496) Must Be Dues (3:33) (Skyforest/BMI — E. McDaniels, D.C. Johnson) "Must Be Dues" is a music mother! That pile-driving bass and Ms. Moore's haunting vocals add up to 3:33 of exotic funk of the highest order. The light orchestrated backing makes for a highly dimensional sound that makes this record most suitable for playing. Flip. No info. available.

SYL JOHNSON (Hi SN-2295) I Only Have Love (3:00) (Joc/BMI — W. Mitchell, E. Randle, M. Hodges, L. Seymour) A funky effort in the Al Green mold as Johnson's blues flavored stab at mellowed vocals jell with a classic rhythmic coo sound. Again production is the key on this forty-five as the record is slick on all counts. It's a hit. You heard it here first. Flip. No info. available.

JOHNNY NASH ( Epic B-51038) Tears On My Pillow (I Can't Take It) (2:56) (Cayman/ASCAP — E. Smith) How sweet it is to hear this sweeten summer food. "Tears on my pillow/pain in my heart/you on my mind," a little rap in the middle. Hardly anybody bends melodies or interprets lyrics the way this sure-shot artist does. Flip. No info. available.

TINA CHARLES ( Columbia 3-10202) You Set My Heart On Fire (3:08) (Chappell/ASCAP — Biddle) On so soulful vocals and a catchy discoip track continue to make this an instant forty-five success. The rhythmic base this outing is a tight one that adds much in the way of body to the original musical concept. Get it before it gets you. Flip. No info. available.

PHILLY DEVOtIONS (Columbia 3-10191) I Just Can't Make It (Without You) (3:05) (John Davis Music/Bry-Weck Music Corp./ASCAP — J. Davis) Full-scale production as simple for these pros to handle as if they were tying their shoes. If they hadn't done it first, the Spinners would have — that's the overall calque of this disk. Flip. No info. available.

BIDDY ORCHESTRA ( Epic B-51039) Summer Of '42 (3:08) (WB Music Corp./ASCAP — M. Legrand) Sounds like the summer of '42 from the Japanese point of view. Takes off like kaleidoscope. Lots of piano lines. Down this bopper, and doesn't bother to stop for any peace treaty. Hit the deck... and dance. Flip. No info. available.

LATIMORE (Glades 1729) There's A Red-Neck In The Soul Band (4:30) (Sherryl/BMI — Latimore, Alaimo, Clarke) Need a shot of that down home funky stuff to cure the blues? Well, Latimore's "There's A Red-Neck In The Soul Band" is strong musical medicine. Heavy on the rhythm and Latimore's practiced vocals make this a two-fold shot in the musical arm. Get down! Flip. No info. available.

ROGER McGUINN & BAND ( Columbia 3-10201) Lover Of The Bayou (3:22) (Patin/Blackwood/Jackelope/BMI — R. McGuinn, J. Leon) Roger has caught an eerie feeling in this vocal. Sounds like Indian Joe's answer to Mark Twain's ghost story about the golden arm. Very chilly assault. Don't go out on a full moon if this cut crosses your path first; it's evil. Flip. No info. available.


RAY THOMAS (Threshold SN-67020) Love Is The Key (4:32) (Tomo's Tunes/ASCAP/Pocket Full Of Tunes, Inc./Common Good /BMI — Thomas, James) Out of Thomas: "From Mighty Oaks" LP, this is already getting FM airplay. His association as a Moody Blue is obvious; the classical trappings behind his vocals identify in a good way. Proud and honest, "... and that's a lovely start." Flip. No info. available.

HARLEM RIVER DRIVE (Arista AS 0142) Need You (2:43) (Laster /BMI — S. Vincent) Arista strikes again with a nonstop shooop shooop mover. The singers are smooth as vaseline and seem to have telepathic communication with all the trading off between lead and background. R&Big. Flip. No info. available.


RAY STEVENS ( Epic B-616-A) Indian Love Call (3:26) (Barnaby Records/ASCAP — R. Fain, O. Harbach, O. Hammerstein II) Okay... a bit esoteric; didn't Nelson Eddy do this last year? Nevertheless, if you think Ray Stevens is locked into novelty because he can't sing, you're wrong. This tune certainly offers a choice display of his vocal ability. Flip. No info. available.

CAROL DOUGLAS (Midland International JH-10372) Headline News (3:29) (Cowway/BASCAP — Geneaway, Macaulay) Singing, singing, ringing out that news. Carol is sweet and bright against a twangin' bass and a growing brass section. Telegraphic pulse beat. voice right out in front where it belongs. Ed ("Doctor's Orders") O'Laughlin, producer. Flip. No info. available.

CANYON (Magnaglide SN-327-DJ) Overloaded (2:22) (Kasapt/BMI — E. Chase, B. Haberman) Rock and roll sounding through the veins. The sound is comparable to filling an octopus outlet, one plug at a time, until it explodes. Let this mad dog anywhere near the charts and it may just chew its way to the top. Flip. No info. available.
Perotti Named Westbound Pop Promo Director

HOLLYWOOD — Vic Perotti, formerly in charge of special projects for promotion at 20th Century, Westbound has been named national director of pop promotion for the label.

Perotti, who began his career in 1967 as a buyer for Northern Records in Cleveland, joined Liberty the following year, doing local promotion in Cleveland. Later, he spent two years with MGM Records as midwest representative, followed by three years with Polydor first as a midwest regional representative and later as west regional manager in Los Angeles. Just prior to joining 20th in early 1975, he was with U.A. Records in Cleveland for two years, covering the midwest.

From the Westbound home base in Detroit, label president Armen Boladian who made the appointment, added that he plans to name a national rb promotion director in the near future to work under the direction of rb vp Hosea Wilson.

Perotti will be based out of 20th Century’s new home offices located at 8544 107th St. N.W., Los Angeles 37, the company’s first step to Wilson and coordinate projects with national promotion vp Paul Lowelice in addition to the current pop promotion team on behalf of Westbound product.

Cohen Resigns Nehi

LOS ANGELES — Sherman Cohen has retired from his post as single buyer for Nehi Distributors, a position he has occupied over the last three years. Cohen, who has served in a number of radio and record distribution functions including work for Wolfman Jack, XPRS, KGBS and KSTN, will announce his future plans at a meeting to be held at 213-876-7587.

Abramson Named RCA Merch. Dir.

NEW YORK — Michael G. Abramson has been appointed director of product merchandising for RCA Records, Abramson, who was most recently national album promotion manager, joined RCA in 1972 as the company’s local promotion representative working out of the Cleveland branch. In 1975, he moved to New York, where he was appointed manager of product merchandising. Abramson got into the music business as lead singer of the group the Young Ideas, who were signed to ABC Records. He was also producer, arranger and manager for the group.

Winter Moves PR Hq

HOLLYWOOD — Norm Winter’s Associates Public Relations has established a new home offices address. The agency is now located at 8532 Sunset Blvd., Los Angeles, Calif. 90069. (Telephone 213-659-5034).

Private Stock Adds Promo, Ad Staffers

NEW YORK — Louis Lewow has been named national promotion manager, secondary markets, and Sandy Jones director of advertising for Private Stock Records. Lewow formerly handled regional promotion for A&M, Ode, Dark Horse Records in the New York-New Jersey area. Reason for the appointment, said Noel Love, the label’s vice president, is that secondary markets have become such a crucial factor in breaking records.

Johansen has joined A&M and also with WOR-TV in New York handling the publicity and promotion.

Bootleggers Say Who, Elton, Dylan And Stones Dominate Market

CB: Why do you make the distinction? 

Boots: It’s mostly the editions of existing recordings while bootleggers record and release material not available anywhere else. We’re not ripping records companies off like people, we’re just bootlegging them. We should have the right to do our thing independently.

CB: Wouldn’t it be easier and safer to work within the established copyright laws?

Boots: I feel that all those laws are designed to protect the fat cats. They’re restrictive.

CB: What does this all mean to the casual buyer?

Boots: He can go out and buy a bootleg package at a fraction of the price of the original.

CB: At one time it was a big deal to walk into a concert with a tape recorder and tape the whole thing. Now people are searching for drugs, cameras and boozes when they enter a show and it’s become a hell of a lot harder to get new material.

CB: What can you do with a bootleg product?

Boots: The tapes that manufacturers use don’t care what we’re selling — they just want to get paid. The same is true of our suppliers. When I have a tape mastered and pressed into an album, I don’t go through a cloak and dagger routine. It’s all pretty straight. On an initial order, we press 500 pieces. In 1972 it would have been ten times that. Second pressing is usually 2,000 units. A good bootleg sells at between 10,000 to 20,000 copies over a few years.

CB: What can you do with a bootleg product?

Boots: Initially, I sold my catalog through printed flyers, word of mouth from retailer to distributor, and contacts of my former boss. Now I’m distributed as far east as St. Louis and as far north as Fairbanks, Alaska.

CB: What do you do with your major market?

Boots: Mostly locally here in California though I do a good deal of business in Arizona, Colorado and Nevada. The biggest markets in the U.S. are here and in N.Y. and college campuses everywhere are good. Some bootleggers know a lot more of these businesses and in Japan.

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CB: What are the differences between the two?

Boots: The differences between the two are in the quality and quantity of the product. The bootlegger product is usually of higher quality than the original and the bootleggers have a greater variety of material.

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Eric Clapton

THE FORUM, L.A. — We shall dispense with the aspect of the Second Coming, and get down to the meat and potatoes of the matter.

On a human level, Eric Clapton is a superb guitar player with finesse as well as a particularly inventive imagination. This man can write a tune, and feel all about the Forum where a sizable audience turned out to enjoy an artist at work. The air was especially thick in this respect around the edge of the stage, where one could observe Clapton's hands as they came out loose and of a mind to play — that is all he wanted to do.

Backed by a fine band, Jamie Oldaker on drums, Carl Radle on bass, Dick Sims on the keyboard, George Terry on rhythm guitar, and various outstanding female vocalists, Marcia Levoy and Yvonne Elliman, Clapton played stream-of-consciousness, "Layla, Tell The Truth," "Stormy Monday, "Why Does Love Have To Be So Sad?" "Badge," and his latest single, "Knockin' On Heaven's Door," all moving through fluid, building, sensitive, blue-when-need-be, raunchy-when-called-for, otherwise a most delightful evening.

It was a party. The man had a good time, and his good humor showed as a couple of other members of the industry, Keith Moon and Motorhead's Lemmy Kilmister, began to move from the backstage portion of the proceedings to party along in the spotlight. A lot of the audience were still weary as their cameo roles strained at the bit a bit, the host reserved commentary and opened himself up to the crowd in religious and friendly duet with bons fide guest star Carlos Santana. The title of the tune was "Eyesight To The Blind."

They could have followed with "Ears To The Dead:" Unfortunately, despite all the happiness, abilities and genius emanating from the stage tonight, my personal enjoyment was impaired by struggle with the sheer force of volume and lack of definition, especially on vocals, in terms of balanced sound.

I hope Clapton's next incantation materializes in a less complex room. He came to play, but I came to listen.

Barbi Benton

HILTON HOTEL, LAS VEGAS — When the blistering Vegas sun does blow the horizon, bringing relief from incredibly 109-degree oven-like temperatures of town, "inhabit "sin city" during the summer months shed their swank apparel and get into leisure suits and evening gowns. The former was榜首, the latter lacked contrast sharply with felt green of craps tables and casino red decor, but once seated at a dinner show in one of Vegas' new hotels, filet mignon and cabaret gives way to dimmed houselights, drum rolls and the stage is set for a night where the extraordinary happens.

Orchestra leader-manager Tommy Amato raises the baton, a fine band swings into gear, and 26-year-old Barbi Benton opens up her vocal chords for "Never Can Say Goodbye." The temperature increased.

Barbi Benton's most commendable talents are her simple grace and elegance in dealing with her audience. Costs of Vegas shows are perhaps the highest of any concert venue imaginable, and when people book a reservation for a show they expect to get their money's worth. A performance by Miss Benton is probably one of the more investments on one's money in this city where the dollar has taken on a strange, almost twilight zone value.

Dressed in a subdued, elegant gown rimmed tastefully in white fringe that suggests the country flavor that enhances her home, Benton showed off her ability. Her renditions on "Lonely Night," "Barbi moved into the audience, vesting with some rather fortunate young and not so young men — bringing an ovation keen to the faces of every virile male in the house! Mention must be made, however, that the sex-symbol aspect of Barbi is almost forgotten when she steps on stage to sing — she has attained a level of greatness and beauty that transcends the centerfold. At the centerfold of this concert she accompanied her entrance into the music business several years ago. When Barbi sings, what one hears, or anything else, is a definite, delicate blend of city sophistication and country simplicity. With her current song "Movie Magazine, Stars In Her Eyes" bulleting up the Cash Box charts, one realizes that Barbi Benton has arrived. How deightful!

Jose Feliciano

HODGES JAMES & SMITH

ROXY, L.A. — Jose Feliciano lit everyone's fire in a set that contained blues, acoustic folk, rock & roll, classical Spanish hard rock, and pop. Not many music people display the versatility on the guitar like Jose. If anybody had any doubts before they went away in swarms ("Buckuck, I've Got The Music In Me and When Will I Be Loved") (the old Everly Brothers tune recently revived by Linda Ronstadt), they were gone.

Jose, who records for RCA, opened his show playing the acoustic guitar which was highlighted by his hit single from the new album "Chico and the Man." The two then went into a heavy electric jam which featured him and his 4-piece group doing a rousing version of "Papers." The crowd really went wild with screams and shouts when Jose did Chuck Berry's classic "Hail, Hall, Rock & Roll." Moving away from the pop arena, continued on pg. 41

David Crosby & Graham Nash

UNIVERSAL AMPHITHEATRE, L.A. — Opening night for their week-long engagement at the Amphitheatre proved to be another sellout for the duo of Crosby, Stills and Nash to try out material which the duo are currently reconsidering for their upcoming Crosby, Stills and Nash album. Some left over from the early days of Woodstock nation, and some freshly-washed fourteen year old material was to hook into the mellowness and harmonious quality that has always characterized the style of these great artists.

Although the accepted critical opinion has been that Crosby and Nash were the least of the talented members of the CSNY collaboration, the pair completely once the duo warmed up on that became an unusually chilly night for outdoor performance. "Frozen fingers" or not, Graham Nash provided an essential vocal piano instrumental assistance to Crosby-seeming more than ever a part of the performance. Nash's "Southbound Train," and Nash reciprocated equally on Crosby's lucubrious, sensitive "Lady Of The Island." Each member took the spotlight for a solo portion of the program, joining together for the new material, much of which was fresh to the audience, for that positive response of the crowd, should produce an exciting new LP. Crosby and Nash are about to enter a stage, unpretentious aggrandizement that represent a continuing, important force in pop music today. Even David Croosy has been finding a place at the piano these days, and although he's no Van Gliburn, the result is a pleasing, concentrated effort at substantial, emotionally satisfying songs. And the spirit of Crosby Nash music has been all along.

War, Parliament, Rare Earth, Eddie Palmieri

MADISON SQUARE GARDEN, NYC. — Promoter Howard Stein certainly gave value to his money and into a testament for the audience. Headlined by War, now part of the way through a major tour, the band staggered tighter and tighter as a unit, the whole affair left some five hours and featured everything from salsa, to funk, to Latin music. The show is part of the "Cico Kid" television series. This last was part of War's presentation and an effective introduction to their old hit, "Dance." Apart from laying down some tough soul, War were very much into visuals this trip. The TV film was only a part of — the audience got some home movies, the design on their current LP "Why Can't We Be Friends?" was animated and they understood it all with a flashing light display, the old spot dance crystal ball gimmick.

Flashily dressed, Parliament set themselves apart from their peers, distracting attention from "Chocolate City (And Its Vanilla Survivor)" but while Eddie Palmieri was an old-fashioned, simple, swingy big band sax, which is also finding its way into the disco these days. Rare Earth, built around Jerry Latimer's vocals, was in the right kind of concert's pattern and perhaps could have been dispensed with in view of the lengthy, indeed inevitable, delays in setting up for four bands.

Amazing Rhythm Aces

TROUBADOUR, L.A. — I must confess I thought "Amazing Rhythm Aces" a little presumptuous as a name for a band, but I'll be the first to admit I was mistaken, they are Aces, they do have rhythm, and they are amazing. These truths became self-evident within the first 16 bars of their opening number, "Boom Boom, Turn Out The Light," which was done in the finest style of oldies. The rhythm of the song was flowing but very tightly through some really nice changes, and Barry Burton's manipulation of his Les Paul guitar was something that was almost clearly in definition during the break.

But this band is not limited in style, their next tune was a very clean south- ern-style reggae, followed by a Command Cody western swing number titled "Should I Been With That Real Fine Chick," featuring Burton's expertise on steel. Russell Smith's lead vocals, and the backups by the other band members, was neat. The Aces' musical ability, time, excellent meter and delivery which was one reason the not-so-traditional band cloaked with the aplause we would expect from a packed house.

With several tunes (most then were from the soon to be released debut LP for ABC) and whatever the style, the cohesiveness of their 16 bars of opening number time, excellent meter and delivery which was one reason the not-so-traditional band cloaked with the aplause we would expect from a packed house.

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Ed Cassidy's drumming, likewise, showcased a ton of influences as his hard to staggered movements performed. The guys were spiced with a steady and solo took into consideration jazz and rock strobos with the result a satisfactory coupling of the two.

Spirit at Santa Monica shows clearly the result of setting your mind to it. show. With their stringent adherence to the black man's burden (a facet most akin to The Average White Band) a step further by continued on pg. 41
POUNTS WEST — Hello again! Elvis Presley opened his engagement at the Las Vegas Hilton last week to fanatical SRO crowds. Elvis’ show, from all reports, is one of his most unusual in a career that spans the beginnings of rock and roll through motion pictures, and a superstardom that defies the ravages of time. The performer held no rehearsals for the engagement. A container set up at the entrance to the showroom was put into use, and patrons dropped names of songs they wanted Elvis to sing on stage. The container was on stage and Elvis picked the songs out at random, often conversing with the donors in the audience. Obviously no show can be the same under this arrangement, and Elvis’ attitude and on-stage responsiveness are at the most positive point in years, as he joked freely with the crowd and reached back for some incredible high notes. The “pelvis” will come to L.A. to record his new RCA album in September. Rocket Records artist Neil Sedaka was on hand at the opening night show and although each artist has had great respect for one another through the years, this was the first occasion of their meeting. Elvis introduced Sedaka to the crowd and they played piano and sang together backstage. Reportedly, Neil was asked by Presley to compose a song for Elvis’ new LP. Reports that Elvis is considering having a son, “A business man,” was denied. However, he enjoys his work more than ever and has already scheduled more for later this year. Elvis is back!

Attorney Michael Lippman has announced that David Bowie has formed his own motion picture production company, dubbed Embassy Bros. One of the first projects is an A&M recording artist. The RCA recording artist just completed his first starring role in “The Man Who Fell To Earth,” and his latest single, co-written with John Lennon and Carlos Alomar, “Fame,” is bulletted at #8 on this week’s Cash Box charts.

TRUMPETER’S LULLABY

The well-known Leroy Anderson composition might just be what A&M Records president Herb Alpert was playing for his brand new two-week-old baby daughter Arija Alpert, shown here being held by momma — an A&M Records artist in her own right. Lani Hall, Dad and the TJB are currently on an eastern concert tour while mom takes care of Arija, who seems to be sleeping through the whole affair! Ms. Hall will join her husband on the tour sometime this fall. For the moment, it’s five o’clock feedings and diaper changing! What a beautiful baby — our best to the proud parents.

Chess’ Janus recording artists Caravan, whose LP is charted this week at 179 with a bullet, has announced a change in keyboard players. After screening 300 applicants, Liverpool’s Jan Scheilaas has replaced departing Dave Sinclair, who moves on to jazz-oriented music. Caravan’s Pye Hestings reports that the audition was held in London’s Church of the Holy Innocents, Cobhams Studios. The group didn’t attract enough people with his songs to keep the church afloat, so he soundproofed an auditorium in the back and rented it out. “Does this mean organized religion is entering the music biz?” Nobody would surprise me.”

Meanwhile, Jack Nitzsche is directing a party for actress Carol Kane who is currently starring in “Dog Day Afternoon” and “Hester Street.” Among the guests enjoying cuisine and view from the hills were Joni Mitchell, John Slessor, Roman Polanski, Page, Redd Foxx, Mike Stoller, Lewis Furey, Peter Asher, Lou Adler and Bill Blass. After dinner the guests went downstairs to hear Polanski learn “The Hustle!”

David Frost announced recently that he has arranged for Bill Szymczyk to produce Elvis Bishop’s next album for Capricorn Records. This will mark Szymczyk’s first Capricorn production assignment, with recording scheduled to begin on Sept. 8 at Criteria Studios in Miami Beach. Forest hopes to have the LP ready for a mid-March release.

ALL IN THE FAMILY (SORT OF) — Ode Records will release a Tim Curry (star of The Rocky Horror Show) single over Labor Day. Produced by Lou Adler, the disk “Just 14” was written by John Phillips last year for daughter Mackenzie, who had become highly visible through her role in Universal’s “American Graffiti.” Also working on the single were John and ex-mama Michelle Phillips and present wife Genevieve Waite. Mackenzie and her sister Laurie worked closely with Brian Wilson, Danny Kootch, Lee Sklar (from The Section) Jim Panko, Nigel Olsson and Tom Scott. The Curry LP is due early next year with additional session people still to be set. PICK IT TILL YOU DROP — Pros and amateur guitarists will begin a marathon competition in an attempt to break the Guinness World Book’s record for longest solo

EAST COASTINGS — ANOTHER STAR IS BORN: For five nights it was as if The Beatles were doing reunion concerts for a small club audience. Tickets were gobbled up as soon as they were put on sale. For four hours before each show lines of several hundred people made their way and hoped to be able to capture one of less than 50 available standing room spots.

The airwaves buzzed with excitement as djs’ haphazardly tried to describe the excitement emanating from the Bonam Tangle. Better yet, WHN-FM played a lunchtime hour of selections from Bruce Springsteen’s two albums and threw in a tape of the title track from his forthcoming album, “Born To Run.”

The Village Voice and Rolling Stone covered the event while the New York Times afforded the phenomenon feature placement. It was a week when it was chic to be from New Jersey and a week when Columbia Record plants worked around the clock on last minute revisions to have that “Born To Run” album ready for the Aug. 25 deadline.

As he proved for ten shows on those five consecutive nights, Bruce Springsteen is an easy powerhouse of muscle, talent, and tact. Like Eddie Cochran in the 50’s and Peter Townshend in the 60’s Springsteen shows all the savvy and street sense wrapped up in an offhanded confidence that can only come from pure instinct.

Springsteen stalks the stage like a young hood out of “West Side Story,” brashening a weathered telecaster and a coy expression of “Who me? Annoying.” He tug his cap down over his eyes and twist and maneuver his slight but agile frame around the lyrics to create a consistent forcefulness and intensity that can only be compared to the so-called superstars of rock — and then only when they are enjoying a good night.

Lest one thinks Springsteen’s vitality rests squarely on his extroverted stage manner, it should be pointed out that his showmanship is only exceeded by his material and most notably his lyrics; a rare composite of insight and jive that singles him out as one of the most intimate and direct storytellers working in a rock context.

The six musicians that comprise Springsteen’s E Street Band are lead by saxophonist Clarence Clemons and guitarist Steve Van Zandt who operate as an extension of Springsteen himself. They cover a spectrum of moods and styles adding heftly doses of energy, flash and humor to the new blockbusters, “Born To Run” and “She’s The One.”

As Springsteen proved during that memorable week and as the possible live album will some day attest, a star was born at the Bottom Line during the five day stand. A star that should one day blossom into one of the most formidable forces in rock.

IN OTHER NEWS: George Harrison’s “Extra Texture,” which is slated for Sept. release, will feature drummers Jim Keltner, Jim Gordon, and Andy Newmark; bassists a couple version of “No Woman, No Cry” and Whine Weeks; keyboardmen Leon Russell, Nicky Hopkins, Gary Wright, and Billy Preston, guitarist Jesse Ed Davis; trumpeter Jim Horn; and all around zany Legs Larry Smith. Tracks include “This Guitar Can’t Keep You From Crying,” “Tired Of Your Mean Blue,” and “Heartland.” Two Legs Larry Smith. The next Pilot album to be released in this country will be a combination of their British “Second Flight” and the forthcoming third LP. Meanwhile, the followup to the Magic single will be a re-recorded version of “Just A Smile,” replete with strings and woodwinds. The group will make their first personal appearance in this country guesting on the Howard Cosell Show in November and plan to undertake their first U.S. tour in February. Greg Ridley has left Humble Pie off stage Straw Brew after a couple of rehearsals to join Steve Marriott’s All Stars. Former Mott The Hoople guitarist Ariel Bender has found a new band. It’s to be headed by Steve Ellis and is called Widow Maker. Also starting tonight, Al & Dick’s Steak House on 54th St. will begin a policy of two shows for five nights starting at 9:00 p.m. The Showoffs will feature singers, musical groups, and comedians in a cabaret style setting. One of Fleetwood Mac’s great former guitarists Danny Kirwan is about to re-emerge with an album of acoustic material expected “Second Chapter.” Look for a possible live of “No Woman, No Cry” from the Wailers as their next single . And an exciting label bow for Ursula Dzidzik on Astra. The LP is being produced by husband Michale and is being engineered by Les Paul.

barry taylor

August 30, 1975
Writers: 14 LP August Release

HOLLYWOOD — Warner Bros. Records August emphasis schedule is in shipment and consists of ten 14 LPs focusing on rock, country, and international. Major emphasis is placed on Rod Stewart's debut album and promotion of Muscle Shoals and Los Angeles and produced by Tom Dowd. This is Stewart's first new album in over a year.

British contemporaries are represented in August by "Nightingales And Bombers," the second album by Manfred Mann's Earth Band, and by "Eager To Please," the solo debut of Uriah Heep's Peter Bellamy. Also from Warners are "This Side Of The Big River," Chip Taylor's third country LP; "Psychedelic" is his current single; "U.S.しひいB". Argentine conductor Waldo de los Rios is "Symphonies For The Seasons," and "With Love" by the San Sebastian Strings.

"We Got By" is the first Reprise album by Al Jarreau, a vocalist of diverse talents whose LP of original songs was recorded in Los Angeles with Al Schmitt producing. "Geoff Muldair Is Having A Wonderful Time" is the Reprise debut of the unique singer with Paul Butterfield's Better Days and Jim Kweskin's Jug Band.


South Island Inking; LP Due

HOLLYWOOD — Joe South, Grammy award winning songwriter/lyricist behind such hits as "Games People Play," "Walk A Mile In My Shoes," "I'll Never Promise You A Rose Garden," and "Don't Make You Want To Go Home," has been written into concert programs for the upcoming season.

Conspicuously absent from the music scene for the last few years while living in Hawaii, South returned to Atlantic Records last year, to work on an LP. "Midnight Rainbows," which will be released on his new label in several weeks.

Island president Charley Nuccio, who worked with South in his Capitol days, is extending the work of the past three years with the artist again. "He is among the most brilliant and consistent singer/songwriter I've ever encountered. Joe's songs, although highly personal, are universal in meaning. It's a pleasure to be associated with him again."

Concert and TV appearances are being planned.

Golden 'Honey' To Ohio Players

CHICAGO — "Honey," the Ohio Players' third Mercury album has been certified gold by the RIAA. This award comes in recognition of sales in excess of 500,000 units.

The two other Ohio Players albums on Mercury, "Skin Tight" and "Fire," have also been certified gold at various points along the platinum level (one million units). Additionally, the title tracks from both albums have been certified gold as well. The Players new single from the "Honey" album is titled "Sweet Sticky Thing," released August 22.

Fantasy Catalog Ten LPs Larger

BERKELEY — Ten new albums fill out the Fantasy/Prestige/Milestone catalog to date.

Six Fantasy releases include a double-LP, "Phoenix," from the late Julian "Can"-nonball, and the remaking of many of his biggest hits, featuring "Mercy, Mercy, Mercy," "Walk Tall," and "Jive Samba." One record in this set features the musicians who made the originals, while the second disk showcases Can nonball's most recent band, featuring Johnny "Guitar" Watson's LP, "I Don't Want To Be Alone, Stranger" containing his hit single, "I Don't Want To Be Alone." Watson sings, plays, and produces this LP.

Cal Tjader's album, "Last Night When We Were Young," features an LP aimed at late-night mor listeners. Arranged and co-produced by Frank Strazzeri, it is Tjader's first all-ballad album in over ten years.


Eagles Go Platinum 2nd Time This Year

HOLLYWOOD — The Eagles' fourth Asylum album, "One Of These Nights," has sold more than one million units, thus securing the group's second platinum record for 1975.

Anti/Musico Prod. Firm Opens In L.A.

HOLLYWOOD — Anti/Musico Productions, a company formed by Don Antl and Tony Muscolo. The company will offer promotion and marketing services to record companies, publishers, artists and agencies.

Anti has had thirteen years experience in radio as a music and program director at KHJ, KRK, KARR, and KBEI. He also worked in national promotion for RCA, Anthem, Playboy and Chelsea Records. Anti has been involved in promotion of Power of the Primaries, Anthem Records, Chalice Productions and most recently his own firm, The Photo Company.

Anti/Musico Productions is located at 8467 Beverly Blvd., Los Angeles 90048, (213) 638-7002.

WAR AT CASHBOX — U.S. group war visited Cashbox last week immediately before their headlining concert at Madison Square Garden. Seen were (11) tall ballasts, Jordan, Howard Scott, Lee Oskar, Harold Brown who is keeping the offices free of precipitation, Howe "Bulletts" Lowell, Barry Taylor, and B.B. Dickerson. Seated are Pape Dee Allen and Ian Dove.

Blackbyrds, Bobbi Humphrey and Donald Byrd, John Lockette's new band. Directions, has come up with an avant-garde LP, "Cosmic Chicken." His second for Blackbyrds, "Chinese Chicken," features John Abercrombie on guitar, Alex Foster on saxophone, and Peter Wiatrek. Charles Earland's new LP is "Kharma," recorded live at the Montreux Jazz Festival last year. The second LP on Prestige, "Import/Export," recorded in Paris and originally released in France, "Import/Export," was performed in a Paris night club by the same horn/vocal group. The LP was re-mixed at Fantasy's studios by producer/arranger Wade Marcus.

Three Mercury LPs Set For August

CHICAGO — New albums by Kraftwerk, Hammersmith and Coke Escovedo comprise Phonogram, Inc./Mercury Records' August emphasis. Kraftwerk's new LP "Goin'" will also be released in 8-track and Musi cassettes tape forms.

Kraftwerk's "The Girl And Flavinor" follows its top 10 Vertigo album, "Autobahn," earlier this year. The title track single from the new album features Ralph Hutter and Florian Schneider on all electronic instruments.

"Hammersmith" is the debut record of the Hammersmith Players, a London based orchestra. The group is managed by Bachman Turner Overdrive manager Bruce Allen. Allen's star, Los Angeles Sept. 3, with the five-piece group doing more than 20 dates with the Faces through mid-November. Album features all original material and was produced by the group's lead guitarist, Danny Low.

"Coke" is the Mercury debut by Coke Escovedo, former percussionist with Santana. Cal Tjader, and leader of his own band, Aztec, two years ago. The LP features Linda Tillery, who recorded vocals and contains Coke's version of "No One To Depend On," a song he wrote for Santana's third album.

Harvey, Baker-Gurvitz LPs To Atlantic Dist.

NEW YORK — New albums from the Sensational Alex Harvey Band and the Baker-Gurvitz Army will be distributed by Atlantic Records in the U.S. and Canada. The deal concludes negotiations between Atlantic/Atco and Mountain Records/Management in London.

The fifth album by the Sensational Alex Harvey Band, entitled 'SAHB Live,' and the second album by the Baker-Gurvitz Army, 'Elysian Encounter,' will be released in late-Sept.

In addition to Harvey on lead vocals, SAHB includes guitarist Zal Cleminson, Chris Glenn on bass, drummer Ted McKenna, and four-rocking accordionists. The LP was produced by David Batchelor at London's Ham mermith Odeon in May. The Baker-Gurvitz Army features drummer Ginger Baker (Cream, Blind Faith, Air Force) plus guitarist Adrian Gurvitz (3 Moe Arms, Gun), his brother Paul on bass, former Sharks lead singer Snips, and Peter Lemer on keyboards. Formed in the mid-'60s, the group has sold more than 100 albums throughout England and the continent and made their American debut late last year. The LP was produced by Ginger Baker and Paul Gurvitz at Island Studios in London.

Another important Alex Harvey Band and the Baker-Gurvitz Army are represented in the U.S. by Barbara Birdfather of Hollywood.

30 August, 1975
Quo pas? What's happening? Things in town have slowed up a bit and there are still many interesting things happening, and going to happen, in the future. Lenny Williams engagement at the Troubadour last week was super. Lenny has made an excellent team with his partner, and the two have been leaving his Lenny's show dynamic, and his new group really cooks. On hand opening night to help Lenny celebrate were Joe Cocker, Eddie Kendricks and Dee Murray. An insight on Lenny is featured in next week's Dozier-Holland column. On the show were the Impressions, who are very hot at the moment. Their LP in the Top Impressions is currently on the CB R&B charts at #18. The guys did their current hit, “Sooner Or Later,” plus some of the great Impressions' hits of years gone by.

Had a real treat last week when I was at the Grove and caught Lionel Hampton. The man is truly a great artist, and it was wonderful to see him work out on his vibes. Also on the bill was rising newcomer Lonnie Liston Smith, whose ‘Expansions’ LP on RCA is real nice.

The reason Barry White cancelled a few of his dates at the Greek Theatre was because he's having bronchitis problems. However, the maestro will be at the Greek Saturday night. They've been doing their thing in L.A., and are currently doing gigs in the Windy City area. The boys love that California sunshine, though, and will be back in town soon to do some TV shows and club dates before going to release another single. War’s next single release from their gold LP. "Why Can’t We Be Friends," will be "Lo Rider." Eddie Kendricks will be coming with another single from his "Hit Man" LP entitled, "Happy." Al Green’s LP "Al Green Is Love," will be released at the end of the month.

JESS INGREDIENT PICKS or LEVITT LOVES IT: These singles will be the bullets. "Somebody's Fool Me" (The Right Handy "L" Band) and "Lost in the Heart (Dakar): "Chinese Kung Fu" (Banzai Specter): "You’re Everything Good To Me, Tomorrow’s Promise (Mercury): "Messian With My Mind" (Labelle): "Somebody’s Gotta Go (Sho Ain’t Me)" (Mike & Bill Artist): "You Set My Heart On Fire, Tina Charles (Universal): "People’s Choice (TSOP)."

People’s Choice (TSOP) are a host of other celebrities last weekend when she went down to Mission Bay to play in the American Airlines Celebrity Tennis Tournament. The event helped raise money for tennis equipment for the underprivileged kids in the San Diego area. Even though Aretha lost her match to Congresswoman Yvonne Brathwaite Burke. Aretha should be a big winner; there are rumors she will be having her own TV special, along with her good buddies Bob Hope, John Wayne and Ray Charles. The Comedores are really hot. The guys from Atlanta won the bronze award and by evening the Trojan Mulatto Festival. Comedores are still big in Africa. They received a gold record for their single, "Machine Gun In Nigeria," besides being the top talkers group of the year in that country. The guys have recently begun recording in L.A., and for their forthcoming single, a ballad is released, "This Is Your Life."

The movie “Cooley High” has been so successful that Motown has just recently released an LP tune from its soundtrack. It’s So Far To Say Goodbye From Motown. G.C. Cameron, heard from a reliable source that a new up-and-coming star is on the way. Her name is Zaza, and she is a mere 14 years old. A record from the little lady will be forthcoming on the Motown label. Shopped gold, making this the third straight gold LP for the group since they joined Mercury Records last year. Look for a new Bill Withers LP on Columbia very soon. DeLite Records is rushing the release of L.P. of the Crown Heights Affair, aptly titled after their smash hit "Dreaming A Dream.

Arista Records is planning an upcoming music festival in Central Park. This will be a fund-raising event for the city of New York, and will also mark the first anniversary of Arista Records. Artists to appear at the festival are Linda Lewis, Lil Scott-Heron and the Brecker Brothers. Speaking of Linda Lewis, the little girl’s new single will be "This Will Be Sweeter," and an LP coming in Sept. is titled, "Don’t It Feel Good.

My N’core caught Natlai Cole’s show at Buddy’s Place, and said the girl is the next superstar. Natalie is currently doing gigs in the east, and will be out on the west coast sometime in Sept.

Quincy Jones headlined the Greek Theatre last week along with the Manhattan Transfer. Frank Zappa include "In the Year of Power," and the Tower of Power included "Come to My Window" and "Movin’ On." Quincy is a man of every conceivable musical talent and he fully demonstrated that in his show. Wearing a multi-colored ribbon daishiki Quincy pranced around on stage, playing the great deal of soul and hardrock. Backing the guys was very gracious and it was a real pleasure to meet the man whose musical career has made him a legend in his own time. Also backstage was Leon Ware. Leon is a singer-songwriter. Highlights include "Innie My Love," and "I'll Never Lose This Heaven." Leon is newly signed to Motown Records and should have a new LP out for them in the fall. Paulette McWilliams, who use to do Rufus is a young lady with a very promising future. Paulette has a rich and powerful voice and will be releasing a LP for Q Records. She is doing a great deal of soul and rock and roll. Outstanding guitar work done by the Johnson brothers. George and Louis. George plays lead guitar and is just 21. He is known as "Lightning Licks." Brother Louis is a master on the banjo and at 20 is quickly becoming a "Thunder Thumb." The two guys hail from L.A. and are currently in the studios now and will be coming up with an LP. Also, Q Productions early this fall... that’s soul.

Detroit Honors War — The City of Detroit recently presented War with keys to the city. At the ceremony mayor Coleman Young also presented the group with a RIAA plaque for their latest gold LP. "Why Can’t We Be Friends." Shown above from left to right are Howard Scott, Lee Oskar, Lonnie Jordan and Harold Brown of War, mayor Coleman Young, and War members Charles Miller, B.B. Dickerson and Papa Dee Allen.

Harold Melvin’s Management Firm Is Moving On

HOLLYWOOD — Million Dollar Management, a firm owned by Harold Melvin, is celebrating its third anniversary this week.

Melvin’s first signing to MDM was Sharon Paige, who records for Philadelphia International Records. Melvin recently held the number one position on the Cash Box soul chart with her first single release, “Hope We Can Be Together Soon” which also crossed over to the pop charts. Harold Melvin produced the single with Kenny Gamble and Leon Huff and all three will be producing her first Philadelphia international production.

Melvin is currently working with the Wonders, a three-man, one woman contingent that will be performing throughout the U.S. He is also looking for new talent to manage and produce. Melvin is also planning to launch his Million Dollar Records label during the coming year.

Doin’ It On Stage — When Quincy Jones opened at the Greek Theatre, Stevie Wonder got up from the audience and jammed with Q. Shown above (l to r) are Quincy, Stevie, newly signed Motown artist Leon Ware and Laurel Massie of the Manhattan Transfer.

Jobete Songs Go A Long Way

HOLLYWOOD — Recent chart successes by artists utilizing Jobete material has led to an increase in coverage of the Jobete catalog. The Rolling Stones, James Taylor and the Doobie Brothers are only the latest acts to garner chart success. Established artists currently in the studio recording Jobete standards include Barbara Streisand, Linda Ronstadt, Tony Orlando and Glen Campbell.

Warner Bros. James Taylor scored recently with Holland-Dozier-Holland’s “How Sweet It Is” and the Doobie Brothers “Take Me In Your Arms (Rock Me)” single earlier this year.

Elektra-Armstrong’s Linda Ronstadt will be releasing Smokey Robinson’s “Tracks Of My Tears” and the Holland-Dozier-Holland tune “Love Is Like A Heat Wave,” on her next album. Tony Orlando and David have recorded “You’re All I Need To Get By” by Nick Ashford and Valerie Simpson, who are now producing the Dynamic Superiors for Motown.

Gladys And The Pips: Congressional Record

HOLLYWOOD — Gladys Knight and The Pips have received mention in the July 25 Congressional Record. The Buddhist recording artists were honored by Congressman John Conyers, Jr. (Dem.-Mich.), for their accomplishments in contemporary music. The group, having recently debuted in a summer weekly series on NBC, is currently on a cross country concert tour.

Mills Brothers: 50 Golden Years

LOS ANGELES — The Mills Brothers will celebrate 50 years in show business, September 21, with a concert at the Dorothy Chandler Pavilion. Special guest stars will include Bing Crosby, Helen O’Connell, John Green and the Louise Bellson Orchestra. Producer Paul Werth has named Harry Von Zell as master of ceremonies.

The Mills Brothers, Ranwood recording artists, will donate a portion of the proceeds to the Central City Community Mental Health Facility which directs efforts toward mental health need of black people in the Los Angeles community. Tickets go on sale September 2.

EBONY JAZZ WINNER — Billy Paul, Philadelphia International recording artist was the winner of the Ebony Music Magazine Award for "Best Male Jazz Singer for 1975." Billy is shown above receiving his award from Rodney Allen Rippy and Brenda Lee Eager.

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Radio is communication, and that's what most radio people did when they headed both east and west for two separate radio conventions — the NARATRA get-together held in Baltimore, and the Billboard convention in San Francisco.

Jerry Boulding, program director at WCHB, was very pleased by the black turnout at the convention. Jerry said "the popularity of black music is at an all-time high. However, I feel many of the stations are refraining from playing black music. Unknown black artists find it almost impossible to surface on the pop charts, even though the black sound is in." Another area Jerry thought Investigating, centered on new FCC rules regarding licenses for stations. The issue had been, there was a group that was seriously dedicated to solving the many problems facing the organization.

Soul waves

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OOLLA-LA — When three lovely ladies get together it is indeed a group. Shown above Sarah Dash and Patti LaBelle congratulating Yvonne Fair at her recent opening at the Conistes at the Grove. Yvonne has a new LP out on Motown entitled the "Bitch Is Black." Labelle has just released a new single for Epic entitled "Messin' With My Mind"
E.C. WAS HERE — Eric Clapton — RSO SO 4809  
Producer: Tom Dowd — List: 6.98
In the beginning the Lord looked down on creation and saw a need. The world needed a master guitarist in the worst way. And so, from some unknown Adam’s rib, came Eric Clapton. This guitarist proved a master stroke of musical conception as his blues and rock chops became instantly ensnared in the minds of guitar purists. On “E.C. Was Here,” the true extent on Clapton’s licks is shown, via this live shot, as it earing riffs rain on the airwaves. Crafted, distorted riffing combines with straight-blues progressions for that superior feeling. Clapton may not be a god, but musically he’s a close second.

Within the musical confines of funk, boogie, get-down and other worldly manners of earthshaking, Kool And The Gang stand head and shoulders above the pretenders to the bodymoving throne. Their exotic, progressive approach to the basic drives of the rhythmic stand as an overt statement on the power of music to move. “Spirit Of The Boogie” continues in this vein, as the basic get-up-and-go of the music is embellished with soul, jazz and latin strokes. If you’re living, this is the album for you.

Tina Turner’s very musical being mirrors the sensual and erotic aspects of the rock and roll genre. Her vocal stance (listened to a shrieking purveyor of upbeat blues) is the probe that hits on the very essence and soul of pop music. On “Acid Queen” the literal sweat of the music is ours for the taking, as Tina does right by original and professional covers. Top cuts include “Pick Me Tonight,” “Whole Lotta Love” and a raucous “Let’s Spend The Night Together.” Tina Turner’s “Acid Queen” is a rock primordial and wonderful.

Johnny Rivers has welded a very large influence on the world of popular music. His distinctive brand of rock and pop vocals has been an important stepping stone in the evolution of the pop arts. On “New Lovers And Old Friends,” Rivers puts his talents to work on original compositions as well as time-tested standards. Top cuts include “You Can Get It If You Really Want,” “Help Me Rhonda” and “New Lovers And Old Friends.” The spirit of sixty-five is alive and oh-so-well in seventy-five.

The age of electronic instrumentation and music of the space age has brought, in many instances, a hard, rushing quality that often denies the listener true comprehension. On “Ralf and Florian” Kraftwerk delves deep into the softer side of electronics. Their compositions serve as a two-fold listening pleasure; the musings maintain a soothing effect while constantly holding together as a musical entity. Kraftwerk is a byproduct of an age that just might outlive the period of time which spawned it.

EAGER TO PLEASE — Ken Hensley — Bronze BS 2863 — Producer: Peter Allen — List: 6.98
Ken Hensley has long been known as the classically inclined keyboard anchor for the basic hard-on tendencies of Uriah Heep. But on “Eager To Please,” Hensley shows he can kick out the jams with the best of them. Within the context of boogie, though, Hensley’s classical training more than makes its presence felt. Top cuts include a tearing “Eager To Please,” “The House On The Hill” and “How Shall I Know.” Ken Hensley on “Eager To Please” shows there’s more to longhair music than meets the eye.

Rod Stewart’s solo efforts have always proven a calculating mixture of modern pop elements with updated renditions of the rock influences at the base of the music. This bent continues on “Atlantic Crossing,” as Stewart’s distinctive brand of vocal bellowing cuts deep into the hard and soulful blues and rock experience. Top cuts include “All In The Name Of Rock N Roll,” “This Old Heart Of Mine” and “It’s Not The Same Old Songs.” “Atlantic Crossing” shows some mighty black roots.

Over the years Steppenwolf’s persona of raunch and motorcycle leather has hidden the fact that within the band’s makeup is a ton of creative musical talents. On “Hour Of The Wolf” these abilities finally surface as strong instrumental chops and a powerful flair for songwriting on all sides. As always, John Kay’s vocals are the group’s spearhead, but on the likes of “Just For Tonight” and “Hard Rock Road” the total effect is that of a valid group effort. “Hour Of The Wolf” is a well-crafted brusening.

RAILHEAD OVERTURE — Mike Post — MGM 3343 — Producer: Mike Post — List: 6.98
The secret of “Railroad Overture’s” instant appeal to human ears is dimension and full bodiness: there’s a hell of a lot of musical prowess in the grooves of this instrumental package, and many improvisational roads taken within the music line — which brings it all back to a basic instrumental direction that runs very deep in the music’s direction. Top cuts include robust efforts on “Georgia On My Mind,” “Pictures At An Exhibition” and “Will The Circle Be Unbroken.” “Railroad Overture” is an ode to music speaking louder than words.

NIGHTINGALES AND BOMBERS — Manfred Mann’s Earth Band — Warner Bros. BS 2877 — Producers: Manfred Mann and Earth Band — List: 6.98
The outer space path trod by Manfred Mann has always managed to sustain enough lyrical and instrumental bassness to avoid what is known in the music trade as progressive overload. With “Nightingales And Bombers” the listener finds that these two aspects of Mann’s music have matured in a most graceful manner. The music’s need for rock and thunder and meaningful lyrics makes the likes of “Stars” and “Not Another Maker” into musical statements of the highest order. “Nightingales and Bombers” will open the bomb bay doors to your mind.

Jackie DeShannon has a vocal quality about her that projects a quiet type of urgency — always in control, but with a fire lurking within. This facet is uppermost on “New Arrangement,” as a series of reflective compositions strike a strong and introspective tone. Top cuts on this album include “Let The Sailors Dance,” “Over My Head Again” and “Barefoot Boys And Barefoot Girls.” Jackie DeShannon’s “New Arrangement” exercises a lot of creative ideas.

NO RESERVATIONS — Blackfoot — Island ILPS 9326 — Producers: Jimmy Johnson and David Hood — List: 6.98
Now it’s extremely easy that hard to churn out rock and roll. But to turn out bodymoving piledrivers of sound that also contain a whole lot of feel and emotion is no easy trick. Hence “No Reservations” appears on the horizon as one of the most honest rock and roll efforts in quite a while. The over-all vehicle of rock and thunder and meaningful lyrics makes the likes of “Stars” and “Not Another Maker” into musical statements of the highest order. “No Reservations” by Blackfoot is a hard attack with substance.

Since time immemorial the troubadour coffeehouse figure has had three things going for him: simplicity, sincerity and taste. All three of these are present in great abundance on the debut album by Guthrie Thomas. The very aura of the east coast village scene is pictured in Thomas' music. Lyrically panoramas of times and places stand in predominance on a fleeting but earnest musical scale. Guthrie's 'salt of the earth' vocals prove the perfect medium for his message, with the overall presentation a reassuring sign that music by Guthrie Thomas will stand the test of time.


Hammersmith has come up with an interesting set of influences on their debut album; the crosspollinating works to their advantage, as well as that of the listener. Take the instrumental 'Finest Hour' for example. It's a cross of Gandolfi, Stills and Nash harmonies, and you come up with music with a creative bent. The lead vocal line is a bit too easy, but the rest of the band's work form a buoyant web over the rhythmic foundation. Hammersmith is a rockin' horse between the sense of the word. Ride this record.

MONDA HARRIS 2 — Monda Harris - Capitol ST 11437 — Producer: Dick Monda and Don Deveaux — List: 6.98

On 'Monda Harris 2' the concept of not playing music is central to the album. But when it comes to the actual music, side one consists of uptempo funk, while side two features a more soulful sound. Side two features the clear harmonies and vocal solos which go to the highest plausible register and out. Top cuts include 'If You Gonna Try A Woman', 'Just Enough To Keep Me On The Hook' and 'Get To The Grits'. "Monda Harris 2" is a record that cooks up well on either side.


Vicky Leandros 3's debut, is provocative in its own right. A strong, natural voice, coupled with equally adept music, is an equation hard to beat. Ms. Leandros' range is huge and her effortless way with stylistic registers add dimension to the pop-ballad-torch nature of her material. Top cuts include "Singing Our Own Love Song" and "If I Can't Be Your Woman" and a lilting cover of "You Make Me Feel Brand New". Vicky Leandros "Across The Water" is the strongest possible statement for the creative process.


Al Jarreau's "We Got By" is a fine example of where soul is going. His rich vocal register encompasses a velvety coating that effectively draws on a modicum of soul and influences, with the result being a laidback toastful presentation. The ease and sparseness of musical backing makes Jarreau's vocals the standout elements of this album, with the chemistry working in this case. Top cuts include "Sweet Potato Pie" and "Spirits". "We Got By" is an album that will get you through the night.

I HAVE THE FEELING I'VE BEEN HERE BEFORE — Domenico "Domenico Benito" — Blue Note BLN 426-G — List: 6.98

This, in a word, is a guitar album. Minasi is an obvious craftsman. There are no wasted motions or excesses in his playing, and on "I Have The Feeling I've Been Here Before", everything backticks proves a successful dloy. The music is an interesting mixture of jazz and big band, with Minasi's clipped playing, well off each faction. Top cuts include "You've Been Away Too Long", "I Have The Feeling I've Been Here Before" and "Sometime Boogie." Music to mellow out down and easy.

CHICAGO — Rock-Ola Manufacturing Corporation has combined elegance of design and compactness of size to create its new furniture-styled phonograph, ‘Princess,’ which is being introduced to the trade throughout the month of August. The model will be shown at the Conrad Hilton Hotel during the Music Operators of America exposition, October 17, 18 and 19.

"Following the very successful introduction of our full size 160-selection furniture-styled consoles we received constant requests for a compact version," said Rock-Ola's executive vice president, Ed Doris. "The new 100-selection "Princess" has all the important features of a standard console but measures a slim 34" in width, which makes it the perfect phonograph for the countless locations that lack space for a standard console."

The "Princess" cabinet has a simulated pecan wood finish decorated with bronze anodized aluminum extrusions and a handsomely embossed speaker grille. In appearance it is a blend of eye-catching color and sophisticated console styling. The simple-to-use selection and control panel on top is crowned with a colorful oil painting reproduction. Soft lighting makes each record title easy to read, and a two-button selection system allows easier and faster play, which is also induced by the use of Rock-Ola's compact revolving record magazine and simplified record selector mechanism. The "Princess" is believed to set 45 rpm records faster than any other jukebox.

The new compact model 461 "Princess" is actually an all-purpose phonograph, according to phonograph sales manager Les Rieck. "It combines the best of two worlds, the styling is pure elegance and all of the important mechanical and electronic features developed by Rock-Ola over the past forty years have been incorporated into a cabinet less than a yard wide."

The sturdy, abuse-resistant cabinet measures 44¾" high, 34½" wide and 22½" deep. Special cooling vane conduct operational heat outside the unit so that the cabinet is practically sealed off from dust, dirt and grime.

The standard "Princess" includes two low frequency and two mid-range speakers powered by a 50 watt monaural amplifier. An optional stereo conversion kit can be quickly installed and other options include a 33⅓-45 rpm conversion unit, multi-oringing adapter, manual and motorized remote volume controls, microphone kits, plus a complete selection of wall and ceiling speakers.

To simplify servicing or adjusting, the top and front are both hinged, allowing full access to the record playing mechanism, the power supply system and the speakers. A convenient access door and terminal block in the rear of the cabinet simplifies the addition of wall boxes, speakers and audio control systems.

As Ed Doris indicated in his concluding remarks, the "Princess" model which Rock-Ola introduced in 1961 was at that time, a new concept in phonograph. The cabinet had a bright, beautiful finish and it was small enough in width for the space conscious location. Thousands of these units are still in operation today, he said, adding that the demand for the model in private clubs and homes is unequalled.

Rock-Ola's Doris Cites Phono Market's Growth

CHICAGO — The universal appeal of music and the world population growth are contributing factors in the expanding phonograph market, and Rock-Ola Manufacturing Corporation is determined to similarly continue to accelerate its own growth pattern, according to Edward G. Doris, firm's executive vice president. "We are constantly investigating new markets and initiating marketing and production programs designed to maintain the profitability of our jukebox product for our distributors, operators and location owners. Since the most logical way to expand the market is through new, innovative products, we maintain a steady line of communication with our distributors throughout the world so that we may anticipate the ever-changing audio and visual desires of the public."

"Compatible with this policy, we have introduced in the new "Princess" furniture-styled compact console, a unit which will open up an entirely new market for Rock-Ola operators," he continued. "Thousands of plush, exclusive clubs, restaurants, lounges, hotels and resorts, which previously would not consider installing a jukebox are quickly accepting the smart, sophisticated looking Rock-Ola console. Astute operators were quick to show the food and beverage location managers the console's high earnings potential by pointing out the many proven ways it can be used to increase bar sales and reduce expenses."

Addressing himself briefly to quad sound, Doris said, "When properly continued on pg. 4"
Rock-Ola Revue: A 40 Yr. Look At Coin Operated Phonos

In the forty-year period since the debut of "Multi-Selector," its first selective coin-operated phonograph, Rock-Ola Manufacturing Corporation has introduced over two hundred new phonograph products. The following photo lineup includes a selection of models which reflect many of the major improvements and innovations originated by the firm.

1935 — Model A "Multi-Selector"
Twelve record selections; played only one side of record. 10 watt amplifier. 4 tubes, one monaural speaker. Wood veneer cabinet resembled a giant console radio. Single slide-type nickel and dime coin chute in front.

1938 — "Monarch"
Twenty record selections; drop style "slug proof" 5-10-25¢ coin chutes; new slanted top (first radical cabinet design change); new translucent light-up selector panel and speaker grille; new curved tone arm reduced distortion; new automatic play register; new service accessibility features.

1939 — "Luxury Light-Up" Counter Model
The first "mini" coin-operated phonograph, reported to be a hit in small restaurants, taverns, lunch counters, etc. Twelve selections. Five and ten-cent drop-style coin chute, moving colored lights.

1940 — "Super Luxury Light-Up"
First phonograph with two speakers. 15" in lower tone chamber; 8" speaker in upper adjustable tone chamber for directional control in large locations. Twenty selections.

Doris Cites Growth

"In the past months Rock-Ola has seen a revitalization of phonograph sales and, despite the recent downturn in the nation's economy, jukebox collections have remained generally steady. With the introduction of the new Princess we look forward to a new era of expansion." Doris concluded.

PROUD TO BE ALMOST
25 YEARS
THEIR BENELUX DISTRIBUTORS
WE WISH TO CONGRATULATE
THE ROCK-OLA M.F.G. CY
FOR THEIR OUTSTANDING ACHIEVEMENTS
BRABO CORPORATION ANTWERP BELGIUM
Congratulations!

1942 — "Premier" Model 1413
Possibly the tallest jukebox ever made (68" high) but required only slightly over two square feet of floor space. Twenty record selections. Included Record Now Playing Indicator and Automatic Play Register (tallies number of plays for each record).

1946/47/48 — "Magic Glo" Model 1422
New, beautiful light-up effects — moving, changing colors. Simplified record selection panel; new, light tone arm reduces record wear. First electrical selection system, first electrical coin mechanism. Ornamental steel grillwork on new all-steel front door.

1950/51 — "Rocket" Model 1432-34
First Rock-Ola to play both sides of 78 or 45 rpm records. Offered fifty selections. Giant 15" speaker. New, faster record changer mechanism; new electrically operated price accumulator. New needle brushes clean before and after record is played.

1952 — "Fireball"
Revolutionary new carousel-type record storage system. Held 60 78 or 45 rpm records (120 selections). Forerunner of system used today.

Our heartiest congratulations on your 40th anniversary.
The industry is grateful for all you have done.”
1953 - "Comet 120" Model 1438
New compact phonograph played 45 rpm records exclusively. Advertised as the "smallest 120 record phonograph: A design innovation in jukeboxes.

1954 - "Hi-Fidelity" Model 1446
The first true high fidelity phonograph. New pick-up cartridge, tone arm, amplifier and speaker system. Improved record handling; 120 45 rpm selections.

1957 - "Hi-Fi" Model 1455

1958 - "Music Vendor" Model 1467
The first wall type phonograph. Required no floor space. Highly successful. Two matched 8" speakers. New record selection system.

"Congratulations - 40 years of integrity in our American free enterprise system makes Rock-Ola what it is today, a great leader in our great industry."

"As a Rock-Ola distributor for 40 years we extend best wishes for our continued mutual success. We welcome the "Princess" back in the fold with the Rock-Ola lineup!"

Active Amusement Machines Co.
666 N. Broad Street
Philadelphia, Pennsylvania 19130
(215) 684-1600
Joseph Ash, pres.

(Branch Office)
Active Amusement Machines Co.
1101 Pittston Avenue
Scranton, Pennsylvania 18505
(717) 346-6564

"As a Rock-Ola distributor of many years' standing I am privileged to take part in this happy occasion. I extend my personal good wishes to the Rock-Ola family and my gratitude for a long and successful association. Happy 10th, Rock-Ola, and I'm looking forward to 40 more!"

A. Lou Pasek, pres.
Bird Music
Distributors, Inc.
Phone: 913/537-2930
Box "B", One Poyntz Ave.
Manhattan, Kansas 66502

"Best wishes and continued success to
ROCK-OLA MANUFACTURING CORPORATION."

H.Z.
Vending and
Sales Co., Inc.
1008 Dodge
Omaha, Nebraska 68102
(402) 341-1121

"As a Rock-Ola distributor of many years we extend best wishes for our continued mutual success. We welcome the "Princess" back in the fold with the Rock-Ola lineup!"

ROBERT JONES INTERNATIONAL INC.
NEW ENGLAND OFFICE: 880 Providence Highway,
P.O. Box 287
Dedham, Mass. 02026
(617) 329-3880

NEW YORK STATE OFFICE: 601 Thompson Rd. North
P.O. Box 21
Syracuse, N.Y. 13211
(315) 463-6521
1959 — “Tempo 200” Model 1475ST
First stereophonic sound jukebox (two separate sound systems). Two hundred record selections. New record popularity indicator. Wood no longer used as trim material. Fifty-cent play standard feature.

1961 — “Princess” Model 1493
New small size record holder and changer mechanism, new record selector system, new feather-weight tone arm with diamond stylus and stereo cartridge. New ultra-compact cabinet design, opens completely for easy servicing. Intermixes 100 33-1/3 and 45 rpm records. A spectacular success.

1965 — “Grand Prix” Model 425

1968 — “Ultra” Model 437
Lighted animation at top for maximum visual appeal. New computerized type record selection system. First dollar bill acceptor.

1970 — Model 444
“Record Now Playing” indicator provides animation and information. Styling has completely eliminated visibility of record playing mechanism.

1971 — Model 446
A completely new innovation in phonograph cabinet design. The first furniture-styled console type phonograph. Opened up a new market for phonographs (exclusive restaurants, bars, lounges, resorts, hotels, etc.)

1975 — Model 460
Current 160 selection model. One hundred watts of musical power. Available with Quad-Phonic sound.

1976 — “Princess” Model 461
New furniture-styled compact console.

“Proudly serving Alaska-Washington-Northern Idaho and Montana”
— Ron W. Pepple

“Wishing Rock-Ola every success in the next 40 years. The new success story begins with the ‘return of the Princess,’ the new Rock-Ola model 461 available now.”
David C. Rockola:  
He Started It All

In 1934, when America was in the throes of a serious depression, David C. Rockola decided to expand the firm he was operating at that time and commence preparations for the production of coin-operated phonographs. His venture, a very risky gamble at the time, proved to be a move based on facts and foresight, for with the repeal of prohibition in 1933 and the subsequent emergence of countless bars, taverns and lounges, there developed a demand for inexpensive, versatile entertainment. Foreseeing this demand, David Rockola commenced laying the groundwork for the introduction one year later in Jan. 1935, of “Multi-Selector” the first Rock-Ola coin-operated phonograph. It was the end product of many hours of work and research on the part of Rockola and his engineers; but there was gratification in the fact that the unit was widely accepted by operators. “Multi-Selector” was a success, and the first of a succession of more than 200 models the factory would ultimately produce during the next four decades.

David Rockola was born in Canada. His fascination for mechanical things, and what made them tick, began at an early age during which time he discovered that improvement could be synonymous with simplification. Many mechanical devices were unnecessarily complicated, he felt, so the theory “keep it simple” became the by-word which guided him throughout his manufacturing career. His initial exposure to coin machine equipment came when he was a cigar store manager in Calgary and was induced by a Mills Novelty representative to install a bell-slot gum vending machine. This proved to be a profitable endeavor, convincing him to delve further into the coin machine business. As a serviceman for Northwestern Novelty Co. in Winnipeg, he learned about the business, ultimately moving into sales and traveling to the United States, Mexico, Brazil, Argentina and the Caribbean Islands.

In 1923, Rockola and two partners started their own route, operating 5,000 coin-operated weighing scales. They were successful, only because they worked constantly to keep the scales adjusted and repaired. Rockola felt that more simplified models could eliminate much of the trouble and save many precious man hours, so, in 1926, he leased a small storefront on Chicago’s southside and the Rock-Ola Scale Company was born. The first two models produced were “Lo-Boy” and “Featuristic” and they reflected the “keep it simple” theory. Rockola’s initial expansion resulted from the success of these units (and we understand thousands of the scales are still in operation today). In the early 1930s David Rockola was swept into the counter amusement games craze. He produced a unit called “Jumble Ball” which was a flop, unfortunately, and a financial disaster. But subsequent models “Lucky Strike” and “Sweepstakes” became legendary! Rockola was now channeling his efforts to all-scale into the amusement games field “Jigsaw.” “World Series” and nearly sixty other highly successful amusement games were produced. Expansion was once again in order so a year later Rockola purchased a giant manufacturing complex at 800 N. Kedzie, where the firm is currently housed.

The complex covers three and one half city blocks, includes twenty-five buildings and occupies more than 750,000 square feet of space. The first Rock-Ola coin-operated phonograph was conceived and produced at this site. Subsequent products included radio cabinets, phonographs, recorders, motor scooter, bowling games and parking meters. During World War II, Rock-Ola converted to the production of carbines, aircraft engine parts and ammunition containers. Following the war, Rock-Ola resumed its program of product expansion and export.

In the true Rock-Ola tradition the new phonograph models are superb in every respect! It is my pleasure to be a member of the Rock-Ola distributor family and to extend good wishes to this fine organization. Happy birthday, Rock-Ola, and here’s to the next 40 years!”

Portale Automatic Sales

1319 West Pico Blvd.
Los Angeles, California 90015
(213) 746-1191
Robert Portale, pres.

“In our 30th year of distributing, we extend congratulations on your 40th year of manufacturing. Glad we could get together!” – Irv and Hy Sandler

Sandler Vending Company

236 Girard Ave. No.
Minneapolis, Minn. 55405
(612) 377-1140

“In our 30th year of distributing, we extend congratulations on your 40th year of manufacturing. Glad we could get together!” – Irv and Hy Sandler

General Vending Sales Corp.

239-245 W. Biddle St.
Baltimore, Md. 21201
(301) 837-4119

“The 40 year success story of Rock-Ola could only be topped by another 40 years of the same. Our sincere Best Wishes towards that goal.”

August 30, 1975
We welcome the return of the “Princess” and extend our sincere congratulations to Rock-Ola on this happy occasion.

“Congratulations, Rock-Ola! We look forward to 40 more great years, commencing with the return of “Princess.”

After 40 successful years, there can be no question that quality and dependability are synonymous with the name Rock-Ola. Congratulations on 40 great years and the promise of more to come!

“We thank the coin-vended merchandise field, introducing over the years a lineup of coffee, cigarette, milk and ice cream machines. The firm is currently a major supplier of vendors for cold beverages in cans and bottles.

It is now 1975, forty years after the first Rock-Ola coin-operated phonograph rolled off the production line, and Mr. David C. Rockola still oversees corporate activities. For the past seventeen years executive vice president Edward G. Doris has been responsible for over-all administration of the corporation, and Rockola’s two sons, who literally grew up in the business, are both very actively involved in the operation of Rock-Ola Manufacturing Corporation. Donald C. Rockola is vice president in charge of engineering. He holds numerous patents and is personally responsible for many of the recent product innovations introduced by the firm. Vice president, Dr. David R. Rockola, is responsible for all merchandise vendor sales. A fluent speaker of German and French, Dr. Rockola is also involved in export sales of all Rock-Ola products.

Present and future plans will continue to focus on growth and expansion for the firm, according to Rockola. “In the past year we saw what could be the opening of a tremendous market for the industry Russia opened its first bowling center, which houses a Rock-Ola jukebox, and permission has been granted for an American soft drink company to produce and distribute its product in Russia,” Rockola said. “Simultaneously, our diplomatic and trade relations with China continue to improve. The use of coin-operated vending machines to offset rising costs of getting products to consumers is becoming increasingly prevalent both at home and abroad.”

“In recent years Rock-Ola has introduced products which have opened up entirely new markets for the coin-operated phonograph industry. We have the overall expertise, the financial stability and the corporate freedom to develop products that create new markets. We have every reason to be optimistic and enthusiastic about the future, and we plan to expand our position of leadership in the coin-operated machine industry,” Rockola concluded.

The Jukebox — Fairy Tale To Reality

Thomas A. Edison is credited with inventing the original coin-operated “jukebox” back in 1895, by installing a coin mechanism on his phonograph. He used a cylindrical wax and tinfoil record, a steel needle and a horn type speaker. The unit’s programming was rather limited, however, to the reproduction of Edison’s own voice repeating the poem “Mary Had A Little Lamb” — but it was a start!

Although there was mention of coin-operated music machines during this period in history, and some interest, of course, it wasn’t until after World War I that any significant public acceptance developed. At that time, 78 rpm records and electronic sound amplification were introduced, but the coin-operated machines of the era offered the customer no choice of selection since the ten different records offered were programmed in sequence.

The nucleus of what was to ultimately emerge as a very popular form of entertainment began to take shape in the 1930s when selective coin-operated phonographs were introduced. Rock-Ola Manufacturing Corporation was among the four companies producing such a unit and theirs was called the “Multi-Selector.” It was released in 1935. The audio system included a crystal pickup, a ten watt amplifier with four tubes, and one monaural speaker — and it offered listeners the choice of twelve 78 rpm records!
STATE ASSOCIATION CALENDAR

- Music Assn., annual conv., Sheraton Towers Hotel, Orlando
- Sept. 18 to 28; West Va. Music & Vending Assn., annual conv., Heart O'Town Motor Hotel, Charleston

NAMA Expects New Orleans Sellout

CHICAGO — Jack Rielley, director of sales of the National Automatic Merchandising Association, announced that a total of 151 exhibitors have already reserved space for the upcoming association sponsored national convention and exhibit. The list includes twenty-one new firms who'll be exhibiting for the first time this year.

The show, billed as the National Convention-Exhibit of Vending and Foodservice Management, will be held Oct. 16 through 19 at The Rivergate in New Orleans. Accommodations have been reserved at eleven area hotels for the convenience of convention visitors and exhibitors. Reservations are being booked through the NAMA Housing Bureau, 334 Royal Street, New Orleans, Louisiana 70130.

This year marks the show's first return to New Orleans since its successful 1969 convention in that city. Attendance is expected to top 8,000 and include a delegation from the Automatic Vending Association of Britain.

Rielley is handling all exhibit space requests through the NAMA Chicago headquarters at 7 S. Dearborn St.

BALLY 'WIZARD' BENEFITS CANCER RESEARCH — Bally Manufacturing Corporation's Tom Nieman (l) and John Illis of Columbia Pictures, pose with lovely Chris Gregory (c) and the equally eye-catching Bally "Wizard" pinball machine, which was displayed (along with an array of other equipment) at the recent "Pinball Wizard" benefit party for the American Cancer Society. Affair was hosted by the society's young singles group P.A.C.E. in cooperation with Bally and Columbia Pictures. All proceeds, including the coins from the pinball machines, were contributed to the Cancer Crusade.

24 YEARS OF PROGRESS — Brabo Corporation bought its first Rock-Ola in 1951 from a small radio manufacture, that has disappeared since then, and found out first of all that it was not only a phonograph of an outstanding quality, but also that such material deserved to be distributed in the Benelux countries in a much better way.

At the end of 1952, Rock-Ola Mfg. Co. and Brabo Corporation did the first direct business together. None of both parties were complaining since then, as thousands of Rock-Ola units were shipped to the Benelux countries and operated over there by Brabo Corporation and the Hobea Company, their agents for the Netherlands, and hundreds of more or less important operators in the Benelux countries.

The most leading operators of phonographs in the Benelux do use Rock-Ola material and Rock-Ola is without any doubt selling more phonographs than anybody else in the Benelux countries.

August 30, 1975
COIN MACHINES WANTED

WE ARE ALWAYS INTERESTED IN USING AND BUYING new and used Photomatics, Bell Birds, novo, Space, coin-operated machines.

CONTEST CARDS — PLAY STEREOS
ON Setubal Monopoly Paths the 21 — No apparatus required — just plug in — minutes sound duration, needless, excessive record wear. $24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THOMPSON, 1520 Missouri, Cedar Rapids, Iowa. 932-4631.

BINGO for export: Al Magic Rings, 5 Big Wheels, Gum News Riffle, Big Top, Tramp Sheet. Write for prices or call. D. P. & Mfg., 1237 W. Rose AVE, P.O. Box 243, Yak, WA 98421. Phone: (714) 678-1666.

FOR SALE: 500 NEW STOCK MARKETS. NEW WALL, New Street Showmens, Belly Venuses, Bahamas, Seeburg Silverbirds, Us, Binkin, Touchdown, Tornado. Circle Queen. Write for price. LOWELL ASSOCIATES, P.O. Box 38, Glen Burnie, Md. 21061. (301) 768-3200.

ATT GAME ROOM OPERATORS — WE HAVE OVER 200 new & used games available. What do you need? What will you pay? Do you need fast service on parts & large board repairs? CENTRAL DISTRIBUTORS, Inc., 2315 Olive Street, St. Louis Missouri 63104 (314) 621-5211.

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BUY DIRECT FROM W.O.G. — Video control table 1,2 or 4 players, free games, speed up button $95. ARIZONA GAMES, 6379 E. Sweetwater, Scottsdale, Arizona 85254. (480) 947-8430.

CLASSIFIED AD RATE 25 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum copy $1.65. 35 CASH or CHECK MUSIC FROGS, 301 SOUTH, ALL ORDERS FOR ADVERTISING. If cash or check is NOT enclosed with your order, a classified ad will be held for following issue pending receipt of cash or check. NOTICE: $1.50 Classified Advertisers (Agents) will be charged $78 to your present subscription price. You are entitled to a classified ad of 40 words in each week's issue for a period of One Full Year, 52 consecutive weeks. Words over 40 in each week you do desire. All words over 40 will be billed at the rate of 25 cents per word. Please count words carefully. Be sure your Classified Add is sent to reach New York weekly at Wednesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6665 Sunset Blvd., Hollywood, Calif. 90028

Make sure your check is enclosed

COIN MACHINES FOR SALE

BUY DIRECT FROM W.O.G. — Video control table 1,2 or 4 players, free games, speed up button $95. ARIZONA GAMES, 6379 E. Sweetwater, Scottsdale, Arizona 85254. (480) 947-8430.

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Send all copy to: CASH BOX, 6665 Sunset Blvd., Hollywood, Calif. 90028

Make sure your check is enclosed

SERVICES: COIN MACHINE

ACI LOCKS KEYED ALIKE. SEND LOCKS AND THE KEY REMAINDER. 15% DISCOUNT IN SERVICE. 61 Rockefeller Avenue, Valley Stream, N.Y. 11580. Tel: 516 VA 5-6126. Our 35th year in rental.

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JO-BAR MUSIC PUBLISHING CORPORATION and BAR- JO, Inc. needs investors and stockholders to re-capitalizes — Write BAR-JO, 82-83, 43rd Ave., Tue. 28, Birmung, New York, 11373 or call (712) 989-1369. 243-6666.

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INTERESTED IN ATLANTA. GA. Experienced in—all. Write or call for free ad space in the next issue of OCR fields.

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I HAVE 100 original song reams — rock — country — country-western — rock & roll — etc. for brochures and price list call George Bruce, Jr. 35 Box 87.

HOUSE OF OLDIES — We are the World Headquarters for all of old and 45s. Also, the largest selection of Old Rock and Roll. FREE price list. send your name, address, $1. 23B HOUSE OF OLDIES, 206 Bleeker St., N.Y. 10014. (212) 243-0000.

FOR EXPORT: ALL LABELS OF PHONOGRAPH RECORDS. MANY MORE SINGLES AND ALBUMS OF OLDIES. OVER 500 COMPLETE SETS OF CLASSICS. For export only. Send for free price list.


FOR SALE: AMATRONIC TV $150. Electronic Company, P.O. Box 169, Lithonia, Georgia 30038. (404) 279-3488.

FOR SALE: Rock-Ola moulds for 501, 504 like new $13 each, 602 $25 each. MELROSE SKILL GAMES CO., 27 Sygnetwood Road, Southbury, Conn. 06486.

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Upper Mid-West Musings

Mr. & Mrs. Herman Warn, Salem, S. Dakota, had a wonderful three week trip to Europe, traveling through many countries and liked it so well that they intend to make another trip in the near future. They stayed in Munich to see the Olympic Games. Mr. & Mrs. John Trueman, operators of their family restaurants at Irwin, are Round the Route

CHICAGO CHATTER

We'd like to open the week's column with a note of personal congratulations to Rock-Ola Machines & Corp. on the occasion of its 40th year of phonograph production, and we join the factory distributors across the country and the firm's representatives in the free world in extending our good wishes for continued success — for the next 40 years! In brief conversation with Les Rich last week we learned that the new Rock-Ola "Princess" compact disk phonograph is very much in production at the plant — and currently being displayed in distributor showrooms. Initial trade response has been terrific. Les added, and the firm is prepared for a lengthy period of forthcoming unenforceable contracts.

The following is inserted here for its poignancy. If not for much of its immediate pertinence to the industry's specific copyright situation: The July 7 issue of the Minnesota Twin Cities Press focused attention on a recent supreme court decision permitting restaurateurs to play records and classical music in bars and restaurants without fear of copyright violation. The specific case which prompted the decision was that of a Minneapolis restaurateur who operated a fast food service establishment for both on premises and take-out consumption. The decision was appealed over a three year period and ultimately reversed by the supreme court in favor of the restaurateur.

The name of the court held that "one who manually or by a human agency (radio or loudspeakers) merely activates electrical instrumentalities, whose elements that are already present in the air are made audible to persons who are within hearing does not perform within the meaning of the Copyright Law." The report further states that "the court ruled that the performance in a bar in which a phonograph was playing did not constitute the reproduction of copyrighted matter in violation of the copyright law that would be both wholly unenforceable and highly inequitable."

DATELINE HIALEAH: Happy to report that construction on the new Allied Leisure International Showroom is still going strong, as gutted by fire last January) has been completed. Understand they are welcoming the tenant's move in next month. Adjacent to the various booths it was a normal practice to turn on the radio and provide on-air broadcasts for patrons and employees each day. On one particular occasion, two musical compositions were played over the radio and heard by both the owner as well as persons who were on the premises, and resulted in a fine and penalty for the proprietor by the U.S. district court. The decision was appeal over a three year period and ultimately reversed by the supreme court in favor of the restaurateur.

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WORD FROM THE LOCAL: MOA office is that the phones have been literally ringing off the hook out there. Space requests have been pouring in, according to Fred Grabb. Brunch shows are already just about filled for the summer and that means about 60,000 sq. ft. of exhibitir Grabb is seriously considering cultivating the Tennessee Fire Department to get clearance for the displacement of some additional booths!

THE "SINGLES SCENE: Guitar Stop One Stop For Ops notes that area operators are showing interest in the following report: "Many of the nationally known additional space booths ...

HOUStON HAPPENINGS

H. A. Franz & Co. is in its 30th consecutive year of service to the coin industry. This includes 14 years of Seeburg distribution as Houston office. H. S. Lynch & Co., predecessor of present firm. Thus, the H. A. Franz Co. was formed and took over 10 years ago.


John E. William, owner A. B. C. Music Co., 2663 Bissonnet St,. Houston is regarded by many as the most knowledgeable coinman in these here diggings. He once said to the writer, "I don't think the things needed most was revolution. John has taken it a bit easy this record-breaking hot summer ... Brothers, Edward and Joe Anrady are keeping their co-owned American Amusement Co., 5102 Leeland, Houston, on even keel. American Music is one of the long-established major operating firms here ... Mike Reeder, son of Russ Reeder, head of Record Service Co., Houston, soon will marry Anne Saffron. An Australian girl he met in Germany. An American soldier was announced by Watanabe & Houtchens Co., Pdt. Millitary Academy in June 1973. His first assignment was in Germany ... June 24, 1975. Jack Castells, of E. J. Riggins, private secretary for Russ Reeder, became the proud mother of a husky baby boy, both in the same hospital. The mystery nine pounder was born. Janet also is mother of two girls, ages 12 and 8. L. C. Butler, owner Gulf Coast Dist. Co., recently bought himself a new Lincoln Continental sedan. First time he has driven anything but a Cadillac in 12 years.
station breaks

Mike Harrison is leaving his post as program director of San Diego’s progressive KPRL. Harrison, a contributing editor to Radio & Records will be moving from San Diego to Los Angeles to join the R&R staff on a full-time basis.

Several people have commented on the difficulty sometimes encountered when trying to procure new releases or replacement product from record companies; the problem is not restricted to small or medium market stations, and I’d like to provide a forum here for suggestions that can be directed toward easing the problem. On that point or any other, write to me at KMET 6555 Sunset Bl., Los Angeles, Ca. 90028.

It’s logical that the better the relationship between record company promotion people and radio stations, the better off both parties will be. How do radio stations go about developing strong relationships with record companies? They throw a trade show. This quite logically leads me to believe that MusExpo could offer that kind of opportunity for radio personnel to make new record contacts and improve old ones. MusExpo is the first music industry trade exposition and it can serve to help solve the problem of obtaining product simply by putting people in the music industry in closer contact with the varied aspects of the business. I called Don Whittemore, who has been working on the event for over a year. Lot of interest from major companies in various phases of the business have already signed up and paid for inclusion in the MusExpo trade gathering. Don also said that “radio people wishing to attend MusExpo should contact the non-paying basis should write (on station letterhead) to Roddy Shoshan in New York at 1350 Avenue of the Americas, New York City 10019.”

The kind of communication potential offered by MusExpo may make it well worth your while to attend the show at the Las Vegas Convention Center Sept. 21-24.

Congratulations to the double-barreled single has finally been released by RCA: “Bob Willis Is Still The King” (recorded shortly before Bob’s death last spring) is the “A” side being released country, and “Are You Sure Hank Done It This Way” is the “B” side being released pop. Both tunes are from Wynn’s latest LP “Dreaming My Dreams” and both tunes received a lot of airplay before RCA requested stations to wait for the single. The “A” side will #1 in country and the “B” side will also probably get a lot of country play, but it should be the one to break Wynn to a lot of new listeners in the pop area, he’s already shown strength there without altering his sound toward that end.

KTM in San Rafael, San Quentin’s warden, and Chrysler’s The Frankie Miller Band, in an effort to boost ratings, staged a special pleat at San Quentin prison Aug. 23 before an audience of 1,000 inmates. The concert was one of the few live performances that have been allowed at the prison, and hopefully will not be the last. Scotland’s Frankie Miller came to America a year ago to record his first U.S. album in New Orleans, which was produced by Allen Toussaint. The LP is titled “Frankie Miller’s High Life” and received good juice from the critics as well as widespread FM airplay.

Congratulations to Bonnie Simmons of KSAN-FM in San Francisco, who was chosen as the “Best Progressive Rock Program Director of the Year” at Billboard’s eighth annual international radio programming forum; she becomes the first lady to receive the program award. The KLAC was also honored at the Billboard forum: the 1975 “Best Special Program Produced in a Major Market” went to the Los Angeles country station for its “Tribute to Bob Willis,” which was broadcast as a eulogy upon the passing of the legendary king of western swing. The tribute was produced by Bill Ward, KLAC’s vice president and general manager, and the research/narration was done by Larry Scott, KLAC’s midnight to 5:30 a.m. disc jockey. The Bob Willis tribute was distributed to more than 500 country stations worldwide.

This morning I came to my typewriter still totally energized by Jesse Colin Young’s concert last night at the Universal Amphitheater; his 20-minute version of “Peace in The Valley” was the finest thing I have ever heard him do in concert, and I have seen him many times in the last few years. The entire Amphitheater audience was completely mesmerized by the performance in the most positive way. Words can’t describe the energy; we can only hope there will be a live LP coming. Thank you Jesse, and take the band that backed him (damn, they were tight) and to Veronica at Warner’s for the opportunity to witness what Jesse called his finest appearance in front of the finest audience he has ever had in L.A.

King Biscuit Flower Hour features the Kinks in concert this weekend; program of the performance will be from “Soap Opera.” The weekend of the thirteenth Black Sabbath will be featured; James Taylor on the weekend of the sixth, Rocky award winner Joan Baez on the following weekend; and the weekend of Sept. 20 Roxy Music and the Strawbs will be featured on a British Biscuit segment.

Arthur Brown was in town recently promoting his new Gull disco LP (distributed by Motown) and stopped by KMET to visit Mitz Raechel (Raechel Donahue), who recently took over the music direction at KMET. It was no mean feat to squeeze all these folk into the KMET studio/lounge area fortunately there is no such thing at the station. Mitz Raechel (who is also on the air daily from 10 am to 2 pm), KMET’s Joe (the Joker) Collins and Skip Miller (Motown’s west coast promotion and sales manager) pulled it off anyhow.

KIKK recently sponsored RCA artists Ronnie Milsap and Sarah Johns in concert for two nights at the Houston Music Theater; Ronnie and Sarah stopped by to visit KIKK music director Joe Ladd at the station. Joe’s expression seems to say: “Don’t break up behind me like that!” Excuse me, Joe, I just couldn’t resist.

WWVA in Wheeling, West Virginia will sponsor the Fourth Annual Truckers Jamboeree in Wheeling on August 30th; country truckers Dave Dudley, Jon Stampley, Dick Curless and Red Sovine will headline at the jamboeree. On the following day, Donna Fargo will headline the Second Annual Truckers’ Expo in Wheeling. It’ll be just your truckin’ luck if your KW won’t get you there in time.

And the big buck keep rollin’ on (apologies to Merle) — WMAG listener Carol Kramer spent a day at the races at Chicago’s Sportsman’s Park recently, with a fistful of win tickets for the trifecta (first race) covering every possible win combination in the nine-race field, all courtesy of Sportsman’s president William Joe, India Jr. and MAQ’s general manager Charlie Warner. When the race was over, three semi-longshots came in to net Ms. Kramer $1,332. Carol had won the “box” in one of the stations on going contests.

Fox’s “Only You Can” is picking up a lot of airplay nationwide, doing a great deal to establish Aria America as one of the most important new labels from the gate.

“Funeral For A Friend” by Elton was the final song played on New York’s WQV before the station and its AOR format signed off the airwaves last Aug. 19, sale of the station to GAF by Star Broadcasting received final FCC approval. GAF will put the station back on the air at an unspecified future date, formatted classically.

KFC, Los Angeles’ only classical station, has a new promotion and sales director — Bobbi Grimm. Bobbi is also associate director of community involvement for KFAC.

I’ve got to say that all this “Jaws” jive is beyond the point of absurdity; two records featuring shark interviews, countless lamp attempts at fish humor, ad nauseum. One station even gave away a live shark in a 55-gallon aquarium as a promotional move. Sharks belong in the water and not in somebody’s suburban backyard. End of sublime

Breaks from Bob in New York — FM radio in NY is going quad. Five of New York’s leading FM stations have adopted SQ quadraphonic music for their individual formats. The five stations, WQV, WNYR, WOKI, WNYC, and WQXR, combine to give New Yorkers quad in virtually every musical format... Personnel changes this week: Garry Price, former PD with WCFL, Chicago, has replaced Ron Dennington as PD at WQHR-FM, also in Chicago. Dennington is now at WNNUS-FM, Chicago, working with an R&B format... WLOU, Louisville, has a new DJ in Dee Humphrey. Humphrey will be broadcasting from 7 p.m. to midnight daily... Steve Youn, afternoon drive newsman for WIRE, Indianapolis, has joined NBC news in Chicago. He’ll be working in a reporter-anchorman capacity for WINS. Northwestern University’s radio station WNUR is on the upsurge. The station has recently received federal authorization to increase its signal strength from 1040 watts to 7000 watts of effective radiated power. The FCC approval also permits WNUR to be broadcasting music, news and special programs in stereo... Sherry Santifier of Columbia Records promotion was up to WRVR in New York to present a gold record of Minnie Riperton’s LP “Perfect Angel” for their contribution toward sales... WNEW-FM in NY has been broadcasting live concerts of late, included in their broadcasts were Bruce Springsteen, who sold out the Bottom Line, Felix Cavaliere and the Outlaws at the Bottom Line, and on Sept. 1 they’ll have four hours of live recorded Grateful Dead... KIQA in Los Angeles is doing all the radio promotion for the Iowa State Fair, as well as for the many big performers that are playing there. Among the performers are The Beach Boys, Mac Davis, Chicago, The Osmonds, Helen Reddy, Olivia Newton-John, Tanya Tucker, Freddie Hart, Ronnie Milsap and George Kirby... As of Aug. 28, Joe Gianfer, KJRH (Houston) special projects director, will present a nine-part series entitled “The Capital And The Kingdom.” The program deals with America’s choices in dealing with the energy problems... Country music great Roy Acuff was up at WIRE this week to discuss the 50th anniversary of the Grand Ole Opry with MD Lee Shannon. Two predictions this week: Sandya Mirzoeff, MD of WIBG Philadelphia calls “Miracles” the Jefferson Starship’s favorite... Stevie Wonder’s “Fingertip Fantasy” theme since the Jefferson Airplane days of 67... Larry Rust, MD of KNOE, Monroe, along with the rest of KNOE’s staff feel very strongly about “Who Loves You” by the Four Seasons.

Bob Speelman
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Bill Williams
Dead at 53
NASHVILLE — Bill Williams, nationally known music personality, died in Atlanta on March 27 after suffering a heart attack the previous day while attending a barfight with his two young
tests.

Williams, who was 53 at the time of his death, was southern editor of Billboard magazine and left behind a 30-year
broadcasting career that is equalled by few. Born in Omaha, Nebraska, he held a BA from the University of Nebraska and an MA from the University of Arizona. A resident of Nashville since 1952, he was the recipient of numerous broadcasting and civic awards, among them being the
Man of the Year award of the Davidson County Business and Professional Women’s Club, the Mayor’s Matronome Award and the Encore Award of the Mid-
dle Tennessee Communication Arts Council. A member of the board of the CMA, he had served as president of the group, and taught commercial music courses, as well as strong NARAS leadership.

Burial will be in Nashville on Wednesday, August 20, at Woodlawn Cemetery.

Survivors include his wife, Eunice Caldwell Williams, four sons, Thomas, John, Brian and Stephen, and two daughters, Ruth Ann and Mary Patricia.

Top Billing
Inks Emery
NASHVILLE — Ralph Emery, popular WSM radio personality and host of the syndicated TV show, “Pop Goes The Country,” has signed an exclusive book-
ing pact with Top Billing, Inc., local talent/promotion agency. Emery will be
billed as “the premier entertainment artist who will perform at special events and fairs. As a member of the platform division at TBI, Emery will ex-
and his repertoire to include lectures.

Camelot Concerts, Inc.
Formed By Davis
NASHVILLE — Camelot Concerts, Inc., an organization geared toward full-
service concert promotion, has been
formed in Nashville and will operate out of offices on Music Row, according to an announcement made by its founder Dan-
Davis.

In making the announcement, Davis noted that the primary purpose of their firm will be to specifically develop top-name
tours and provide an ample amount of advance show promotion, versus the vast void existing in that area of our in-
dustry.

Throughout the years too many performers have been victims of poorly promoted dates, and we hope to help correct that situation for others, as well as for ourselves,” explained Davis, who is widely known for his creation of the Nashville Brass.

Camelot Concerts, Inc. will be managed out of Music City by newly
appointed executive vice president John Ringley, who is a native of Charlotte, N.C.

A highly respected veteran of show promotion, Ringley has been affiliated with a number of the biggest acts of the past 16 years and is recognized for his outstanding success on such shows as the Johnny Cash and Glen Campbell hit productions as well as with numerous top-10 rock shows.

Davis and his Nashville Brass will continue to be booked exclusively by Buddy
Lee Attractions, with all advance promo-
tion for the group being channeled through Camelot.

Stapp To Chairman,
Killen To President
NASHVILLE — W.D. (Buddy) Killen, former executive vice president of the
Tree International music company, has been promoted to the presidency of that
firm; former president Jack Staff, who made the announcement, moves to the
position of board chairman and chief ex-
ecutive officer effective immediately. Buddy Killen joined the Tree organiza-
tion two years after the Tree Publishing
Company was founded by Stapp in 1951.

Tree International is the parent company to a large number of individual publishing interests, including Twitty Bird, Conway Twitty Music, Dial Productions, Green Grass Music and Warhawk, among others, including seventeen publishing offices with headquarters in
foreign countries.

Pride, Campbell
To Host CMA Awards
NASHVILLE — The Ninth Annual Coun-
ty Music Awards will take place on Monday night, Oct. 13, at 9:00 p.m. According to CMA board chairman Bill Denny the show (sponsored by Kraft Foods Corp.) will be broadcast live on
CBS-TV from the stage of the Grand Ole Opry and will be co-hosted by Charley Pride and Glen Campbell.

There will be awards presented in ten
categories of achievement: entertainer of the year, song of the year, single of the year, male vocalist of the year, female vocalist of the year, album of the year, instrumentalist of the year, in-
strumental group or band of the year, vocal duo of the year and vocal group of
the year. The awards are determined by the votes of the CMA membership. The cert-
ified public accounting firm of Touche Ross and Company is responsible for all ballots. No one but the accounting firm
knows the winners until the show is presented.

The show will also be highlighted by
the announcement of the newest member
elected to the Country Music Hall of Fame. This year’s finalists include: Vernon Dalhart, Minnie Pearl, Hank Snow, Merle Travis and Kitty Wells.

Baunach To Head NACSAPE
NASHVILLE — Larry Baunach has been elected president of NACSAPE (Na-
tional Association of Country Sales
and Promotion Executives).

Also elected to officer positions in the Nashville-based organization were Bill
Mack, vice president, and Betty Gibson, secretary.

After being elected, Baunach cited the necessity of the group’s involvement itself in many important areas, and promised
new and aggressive leadership, striving for greater positive results.

Shotgun Willie — The prolific
composer from Abbott, Texas, has often been

called the Cole Porter of country music.
He’s been writing songs at the age of six
since he received a song-writing prize for
his 40-odd years. He talks, sings, speaks, and
recites his songs, many of which have
been recorded by artists ranging from
Perry Como to Little Anthony and the Im-
perials, from Lawrence Welk to Aretha
Franklin, from Stevie Wonder to Harry
James, from Ray Price to Eddy Gorme, from
Frank Sinatra to the late Patsey Cline
— with an electrifying effect on his au-
diences which jam every auditorium and
club where the traveling Willie Nelson
Show stops.

Willie Nelson began his career as a
guitar player, then became a disc jockey,
vacuum cleaner salesman, book
salesman, and as the term says, “a
songwriter’s songwriter.” His songs deal
with the same themes most country artists sing about — love, heartbreak,
hard times, broken homes, despair, hap-
piness. However, the lyrics are more
subtle than most and are carefully craft-
ed like well-worked short stories.

Among the Nelson originals which have
become contemporary country standards are “Crazy,” “My Own Peculiar
Way,” “Hello Walls,” “Night Life” and
“Funny How Time Slips Away.”

His Willie Nelson Show remains one of the
top attractions on the country club
pilot, and his appearances on Hee-
Haw, the Glen Campbell Goodtime Hour, the Porter Wagoner Show and with
Bill Anderson, among others, serve
well to spread the talents around before na-
tional audiences, and his bandwagon
keeps picking up steam as he packs off
the-beaten-country-music-track places
such as the rock-oriented Troubadour
Club in Los Angeles, Las Vegas’s Golden
Nugget, and Max’s Kansas City in New York.

Willie’s quiet determination to make
music his own way caused him to be
seen as something of a renegade, even in the early years. He wasn’t an angry rebel. Far from it. But he’s always insist-
ent on going his own way. Willie eventual-
ly became known as a leader of the coun-
trysoul group often referred to as “Nashville Outlaws.” Most of the outlaws were Tex-
sans, although not all, and most of the
songwriters as well as performers. Their
unofficial membership changes, accord-
ing to who’s talking, but always seems to
include Waylon Jennings, Tompall
Glaser, Billy Joe Shaver, Kris Kristof-
erson. Willie Nelson and a few others
whose influence on both country and
pop music is undeniable.

Always his own man, Willie’s ap-
pearance has changed somewhat in re-
cent years. He sometimes wears a beard,
and his hair is usually almost shoulder-
length. When somebody asked him
about this not long ago, Willie said: “I
haven’t changed my thinking” about
things, though probably not as much as
a lot of people who listen to me have.”
More and more people are becoming
convinced that the music played now by
Willie and his friends who are called the
“Outlaws” is the natural progression of
country music. They say Hank Williams,
if he still lived, would be right there with
Willie and the others — creating a brand-
new American music genre, using the
best from many kinds of American music
of the past and present.

Willie’s current Columbia Records’
single (Cash Box country chart #18 with
a bullet) is titled “Blue Eyes Crying In
The Rain” and was taken from the LP
“Redheaded Stranger” (Cash Box LP
country chart #4 with a bullet).

Representation is by Neil C. Reshen.

Country Artist Of The Week
Willie Nelson

MELODYLAND COMES TO THE PAL —
Kenny Serratt, KLAC music director
Carson Schreiber, Ronnie Dove, T.G.
Sheppard, and KGBS program director
Ron Martin lined up against the back-
cloth to record the Televised promo-
show at Bluebird, Nashville. T.G.
Sheppard performed to a full house at
Billy and Tommy Thomas’ Palomino Club
in North Hollywood recently.

August 30, 1975 35
Roy Head says: "Help Yourself To Me..." — Vernon Oxford's just-released RCA single looks like a walk-and-see production. So far it's flipping and spinning from "To The Hill" to "To The Country Singer" and now it's back to "To The Hill." Vernon says: "either one will do."

Jukin singer, Roy Head, is back with "The Good Time Charley" on RCA where he sang his current release "Let The Little Boy Dream..." — Australian singer Andy King, at present in Nashville, has been signed up to write for David Allan Coe, the mysterious country song composer, and many big songs, including "Who's Laid You Down In The Field Of Stone," which was a chart topper in Australia for Judy Stone. Coe says he thinks Andy has great potential as a writer. In Australia Andy wrote more or less on his own and co-wrote a song called "Gentle To Your Heart." Many people believe that his 1975 Who's Who In America, The Statler (Harold Reid, Don Reid, Phil Balsley and Lew DeWitt) will appear individually in the 39th edition now in compilation. The brotherly team has had many hits throughout the world and who's Who in America, a biographical reference book of accomplishments, will record: Jerry Wallace, Ralph Sloane & The Tennessee Travelers, Narel Feats and Don Kendall. "Let's Do It..." — Started Country and Western Old Country TV show.

Gene Watson, currently sporting a number one hit for Capitol Records "In Love The Hot Afternoon," has signed exclusive booking arrangements with the Nashville Opry, to appear on a month-long tour. Gene, known to an audience as the "Nashville vocalist," has been entertaining in the southwestern area for several years, but has also made guest appearances on the Grand Ole Opry and appeared in Las Vegas at the Golden Nugget... If ASCAP's Nashville executives — Ed Shea, Gerry Wood and Charlie Monk — appeared to be watching the success of Robert Altman's motion picture "Nashville" with greater than normal interest, there's good reason. Six of the movie's principals are members of ASCAP. Richard Barkin, music director of the movie, along with Karen Black, Lily Tomlin, Keith Carradine and Ronce Blakely.

Robert Altman, producer-director of the movie, is a publisher member, as is Carradine and Barkin. However, the film has seven syndicated radio stations which will carry the interview to an estimated 80 million people... United Artists recording star Billy Joe Spears and Michael (Mike) Eden wreat at the Church of Christ in Memphis, Tennes. Mike Jo spot to the top of the country chart with her 1st hit "Blanket On The Ground" and followed that release with her first album of the same name that remains a best seller on the charts. In Nashville, Ky. has been opened his new country music office and mail order operation in Montrouge, Colo. Operating as Thurston Moore Country, the company specializes in the mail order country and earliest daughter. Thurston Moore is one of the new performers and keeps alive the well-known mail order tradition (established many years ago by her father) of shuttling country music specialties around the world... Roy Clark is now doing radio voice-overs for Ford trucks. A rotatting series of 60-second spots are heard nation-wide in a contract with Ford. Roy Clark is now doing radio voice-overs for Ford trucks. A rotatting series of 60-second spots are heard nation-wide in a contract with Ford.

There's a lot of truth to Mel Tillis' new MGM album release. Titled "M-M-Mel," it's a takeoff on his well-known stutter, but it's all s-smooth sailing inside — no stammering when Mel sings a number. The LP is a selection of all-new songs, and a single will be picked from it within the next few weeks. Dave Peel's appearance in the Paramount picture "Nashville" has rekindled interest in his recording career. He is in Nashville to look over new songs with producer Gary Paxton. Playboy's Mickey Gilley's continual chart action has made him a welcome addition to network television shows. He just recently completed a successful appearance on Ronnie Prophet's show on the Midnight Special. Mickey is set to tape a portion of the upcoming country music special. This year the Sherwin Linton Show will be featured at the S. Dakota State Fair in Huron for seven full days — Aug. 26 through Sept. 1. It will also be seen at the Pre-Fair Bessie Day on Monday, Aug. 25. The entire show, featuring Cassie Freeman and the "Country Cousins," will appear in Hurricane for two big hours that evening... In Wheeling, W. Va. Del Reeves is back with "The Good Time Charley" on RCA not only sold out the 2,500-seat Capitol Music Hall for "Jambalaya Monday" at the city's Masonic Temple, the album of the world famous country music spot presented the "Girl On The Billboard" hit with an engraved with a "Wheeling Jamboree Salutes Reeves, 1975..." — Del's current "run of the mill" becomes Morning Glory, "Mike Wells has been signed to a booking agreement by Top Billing, Inc., according to Dolores Smiley, vice president/general manager of the talent promotion agency... juanita jones

cash box

country roundup
Country Music At NYC's Lincoln Center

NEW YORK CITY — Hickory recording artist Don Gibson played to a standing room only crowd at Friends of Country's "Lincoln Center's Out of Doors" performance recently. At the 2,000 seat north plaza area of Lincoln Center for the Performing Arts, people were in the aisles and standing everywhere; 3,000 jammed into the area to see Gibson and local talent including Walt Conklin, Willie Sample, Breakfast Special and the Central Park Sheriffs. Hosting the program were Stan Martin of WKUT and Del DeMontereaux of WHN. The music ranged from western swing and country-rock to the Nashville sound. Gibson did many of his original standards including "Sea Of Heartbreak" and "I Can't Stop Loving You." He closed with "Oh Lone-some Me." The audience sang along and gave a standing ovation.

"Lincoln Center Out of Doors" is a festival of free cultural activities including theater, dance and music. This is the first time country music has been included in the festival and marks the first time that a New York cultural institution of this stature (Lincoln Center also houses the New York Philharmonic and the Metropolitan Opera) has recognized country music as a cultural entity. This series is sponsored by Exxon with public funds provided by the New York State Council on the Arts and the National Endow-ment for the Arts.

Friends of Country is the only New York City based non-profit arts organization dedicated to cultivating a greater interest in country music here.

Look at Them Words — Johnny Cash's autobiography has been released by publisher Zondervan. A reception was held at the House of Cash in Johnny's honor and hosted national and local press as well as book dealers from throughout the U.S. The book is titled "Man In Black," and Johnny describes it as a "spiritual odyssey." Also, Cash is celebrating his twentieth anniversary of recording, his current Columbia single, "Look At Them Beans," is moving up the country charts (bulletted at #39 this week in Cash Box). Cash is scheduled for a multi-tude of radio and television appearances in support of his autobiography in addition to live concert appearances throughout the U.S. At the reception, Johnny and his son John Carter Cash join the famous Carter family's matriarch Maybelle Carter and Zondervan Publishing Company president Peter Kladder to check out Johnny's book.

Country Music Now

Soul, Country & Blues Dist. By IRDA

NASHVILLE — Stella Parton will be recording all future releases on the Soul, Country and Blues label, according to Country Soul Records president Bob Dean. Because of the success of Stella's record, "I Want To Hold You In My Dreams Tonight," which reached the top ten on Cash Box's country charts very recently, Country Soul Records has been incorporated into a larger company, Soul, Country and Blues, Inc.

Soul, Country, and Blues is presently releasing an album and single by Stella, both of which will be distributed by International Record Distributing Associates.

Berry Hill, IRDA Pax For Dist.

NASHVILLE — Berry Hill Records of Nashville and International Record Distributing Associates (IRDA) have completed a major distribution deal. IRDA will be handling the distribution for Berry Hill's first release, "Devil's Triangle," by artist Buzz Cason, Cason, a familiar name in the music industry as publisher of hit songs, "Little Green Apples" and "Honey," has also co-written many hits, including "Everlasting Love," and T.G. Sheppard's newest, "Another Woman."

Our Gang — Spanky and Our Gang were joined backstage at the Palomino between sets by some old friends: pictured above are (l. to r.) Gang member, Nigel Pickering, Tommy LaPluma, Maria Muldaur, Dan Hicks, Spanky McFarlane, Marc McClure and Bill Plummer of the Gang, Freddy Weller and the Gang's drummer Jim Moon. Spanky's first Epic LP release is due shortly.

Atkins in Atlanta — Georgia's number one country music fan Lt. Governor Zell Miller, RCA's Chief Atkins, and RCA's Atlanta branch sales manager Vito Blando visited Atlanta's "Cyclorama" building, which contains the world's largest circular painting depicting the Civil War burning of Atlanta by Union General William Sherman. The visit was in conjunction with Atkins' release of his latest RCA single titled "The Night Atlanta Burned."
Initial Response on
"HEART TO HEART"
is bigger than anything since
"YESTERDAY WHEN
I WAS YOUNG" and
"COME LIVE WITH ME"
CONNIE EATON — ABC-DOT
It's straight down mor with Connie with her cross-country and elaborate musical delivery and production by Ron Chancey incorporating basic rhythm, plus strings, electric piano, organ, and background singers "The Nashville Edition, Connie has made easy listening very easy listening on this LP.

LOVIN' AND LOSIN' — Billy Walker — RCA-A11160
Country music is heart music — all about loving and losing with a little happiness and a lot of sadness thrown in — and Billy Walker is a man who knows how to sing about all of the bits and pieces of life. This new LP by L. P. davenport is softly titled and includes; "Honky Tonkita," "Here Comes Old Memory Maker," "Word Games," "If I'm Somewhere Somebody Done Something Wrong," "Caught In The Middle (With No Way To Go)," "I Don't Love You Any More Again," "She's Just Gettin' By," and "I Can't Say No If She Keeps Saying Yes." Done with the special Billy Walker touch.

ERNEST TUBB — MCA-496
True country fans are now offered a feast of albums served up by their favorites who are almost "family members" in many homes. Ernest Tubb, another legendary great, has furnished his fans with a selection of songs such as his current single "If You Don't Quit Checkin' On Me," (I'm Checkin' Out On You), "You're My Best Friend," plus others. It's another collector's item.

TEXAS GOLD — Asleep At The Wheel — Capitol-ST-11441
Produced by Tommy Allsup, this LP is indeed a bit of "Texas Gold" and includes such cuts as "The Letter That Johnny Walker Read," "Fat Boy Rag," etc. Composed of nine members, they are Chris O'Connell, Ray Benson, Leroy Preston, Lucky Oceans, Floyd Domino, Tony Garnier, Daniel Levin, Scott Hennig and Ed Vizard. Everyone takes a spot on his special "thing," making for a variety of sound that can't miss.

THE PRIDESMEN — RCA-A11190
The Pridesmen, on their second LP to be released by RCA, have put together a writer's collection of well-known country songs, such as "Soulton" by Gene O'Neal, the album contains other "goodies" such as "Raisin' The Dickens" (Buddy Emmons), "Last Date" (Floyd Cramer), "Maiden's Prayer" (Arr: Gene O'Neal), "I Can't Help It If I'm Still In Love With You" (Hank Williams), "Foggy Mountain Breakdown" (Earl Scruggs), plus others. As can be expected by the name of the group, they have been or are, closely associated with Charley Pride and this totally instrumental LP is a sampling of sound not to be missed.

THE ATKINS STRING CO. — RCA-JH10346
The Night Atlanta Burned (2:15) (Acuff-Rose) — (J. D. Loudermilk)
What more can be said than this is recorded in true Chet Atkins style, written by John D. Loudermilk and produced by Chet Atkins and Bob Ferguson. To quote the magazine cover on the special record jacket; "Before Atlanta was burned (in the closing months of the Civil War), string music floated from open windows of a music conservatory in the city. John D. Loudermilk heard some of the music played by an instrument made from the playing of a few of the pre-war sacrifices which escaped the fire. He recreated the feel and fashion of the old music in this composition."

RAY STEVENS (Barnaby B-616A)
Indian Love Call (3:26) (Warner — ASCAP) (Fan, Harbach, Hammerstein II)
Ray Stevens is the man that gave the world "Ahab The Arab," "Everything Is Beautiful," "The Skag," "Misty" and now "Indian Love Call." When Ray vocalizes, writes or plays the whole world listens and this is another that will go all the way everywhere.

LINDA RONSTADT (Capitol P-4053)
It Doesn't Matter Anymore (3:22) (Spanak — BMI) (Paul Anka)
From Linda's "Heart Like a Wound," LP comes this moving ballad of heartbreak, Linda, who is master of any sound and whose records can take any chart has laid down a pure country hit on this one that can't miss.

JESSI COLTER (Capitol P-4087)
What's Happened To Blue Eyes (2:19) (Baron — BMI)(Jessi Colter)
Again proving to be as powerful as an artist as she is a writer, Jessi Colter might be looking for "Blue Eyes" but she isn't looking for charting because she's already got it nationally all over and fast. Accepted across every field of music, this one will go everywhere.

JIM ED BROWN (RCA-JH 10370)
Fine Time To Get The Blues (2:50) (Tree — BMI) (S. Throckmorton, C. Putman, R. Lane)
Opening with a bright fiddle sound that weaves throughout the track, along with an infectious steel and harmonica, Jim Ed delivers a bouncy up-tempo vocal that makes for high chart action. Bob Ferguson produced.

FREDDY WELLER (ABC/Dot 17577)
Stone Crazy (2:21) (Music City — ASCAP) (B. Morrison, J. Harris)
Produced from his LP "Freddy Weller," Freddy's message, done in an up-tempo driving style, is a simple one about being mad, mad MADLY in love. Containing strong moral possibilities it could be the next big one for Freddy.

JOHNNY CARVER (ABC/Dot 10576)
Start All Over Again (2:43) (Hill & Range — BMI) (B. Dean)
This title tells what to do when everything seems to be going wrong and Johnny delivers this good advice with a bouncy, happy sound. A good bet for fast charting.

FERLIN HUSKY (ABC/Dot 10574)
She's Not Your Anymore (2:50) (Half-Clement — BMI) (J. Foster, B. Rice)
The steel wails while Ferlin sings this pure country lyric about a love that has gone. From the LP "The Foster & Rice Songbook" and produced by Don Gant. Ferlin can't miss charting on this one.

C. W. McCall (MGM M14825)
Black Bear Road (2:01) (American Gramophone — SESAC) (B. Fries, C. Davis)
If Dick Feller, Jerry CLOWER and Hank Snow ever write and sing a song together it'll sound just like C.W. and "The Black Bear Road." This road is fast, folks, and it could be running right up the charts.

LAWANDA LINDSEY (Capitol P-4127)
Let Your Fingers Do The Walking (2:22) (Blue Book — BMI) (Dennis Knudson)
In a world of music that is all too often hard to find, Lawanda delivers a tune, done home, bouncy country style that can't be missed. Also it can't miss charting.

MARY LOU TURNER (MCA MCA 40448)
The title tells the story of Mary Lou Turner's message which is set to a good ole fashioned country beat. Could be a good charmer for Mary Lou.

JIMMY MARTIN (MCA MCA 40449)
Better Times A Coming (2:22) (Fred Rose — BMI) (Cal Vele)
Jimmy almost captures a bluegrass sound with this banjo pickin', dobro sounding, fast moving story about better times coming. Could be a skaper that goes far.

JOEL SONNERN (Mercury J-7302)
I've Been Around Enough To Know (2:30) (Half-Clement — BMI) (B. McDill, D. Lee)
Newcomer Joel Sonner delivers a forceful vocal set to this solid track that is pure country. Produced by Glenn Keener, it sounds like the ring of many jukebox quarters.

JACK RUTH (RCA-JH 10371)
Oh, Well, Who Cares (3:32) (Song of Cash — ASCAP) (J. W. Routh)
Jack Ruth captures a young, fast moving sound on this self-penned tune which is his first for RCA. A thorough listener is recommended as chances are it'll be the first of many good ones from this fresh, young newcomer.

MIKE WELLS (Rayboy P-6042A)
Shoe-Top Clover (2:32) (Tree — BMI) (Bobby Burches, Curly Putman)
Sounds like the Melo will be standing in that shoe-top clover he's singing about in this fast moving up-tempo tune. Produced by Eddie Kriory, it can't miss good chart and box plays.

LORITA BARLOW (Capitol P-4131)
I Want You (3:26) (Friendly Finley — BMI) (Finley Duncan)
Lorita Barlow, along with producer Finley Duncan, captures a strong crossover sound with this story of loneliness. A strong sleeper.
TWO NEW STARS FOR BLUE NOTE — Discussing music at UA’s Los Angeles offices after John Lee and Gerry Brown signed an exclusive recording contract with Blue Note Records are (from left) Dr. George Butler, vice president, Blue Note; Skip Drinklewater, producer of Lee and Brown’s debut Blue Note album “Mango Sunrise,” Gerry Brown; John Lee, Al Teller, president, United Artist Records; and Charlie Louie, Blue Note director of merchandising. Lee, who plays bass for Larry Coryell’s Eleventh House, and Brown, drummer with Michael Urbaniak, recorded the album in Holland, Belgium, New York and San Francisco. “Mango Sunrise” will be released next month. United Artists distributes Blue Note Records.

Points West continued fr pg. 15

Joes Feliciano, Hodges, James & Smith fr pg. 14

Jose then whipped out his classical guitar and played a lovely Spanish tune which moved everyone’s mind to the peaceful moods of sunny Spain.

The theme to summer then came to light when Jose did his past hit of “California Dreamin’.” His soulful wails brought attention to So. Calif. and of rocking ‘n’ rollin’ on the streets of Hollywood.

To close out his fine set Jose did his classic hit “Light My Fire,” and then left the stage all aglow.

Hodges James & Smith on 20th Century records opened to Jose. The three girls, Pat Hodges, a Sagittarius, Denita James, Capricorn, and Jessica Smith, Pisces, knocked everybody out with their soulful and get down show. Doing material off their “Power In Your Love” lp, the girls who hail from Watts and Detroit caressed and crooned the crowd with their latest single “1, Who Have Nothing.” Changing the tempo the girls got it up and moving with “Momma” and the title track from the lp, “Power In Your Love.” Special mention has to go to the girls’ guitarist Roland Bautista. Displaying moves and sounds reminiscent of Jimi Hendrix, Roland played the guitar behind his back and with his teeth. Hodges James & Smith are three soulful ladies that have some, funk, and a lot of talent.

Kokomo continued fr pg. 14

embracing the roots. The band’s pub experience stood the band well this night as a blaring, but not overbearing, slice of jazz and funk blended with the rhythm and blues tone for a mutation most pleasing to the ear.

Again the clear definition played a major role in the music’s accessibility as the bass-drum ground provided the necessary framework to improvisation. Kokomo is music you can do with.

A GEDDES LP FROM THE BIG TREE — Big Tree artist David Geddes visited New York City recently for a week of recording sessions with producer/songwriter Paul Vance at Regent Sound Studios. His single, “Run Joey Run,” which was released in June, is currently bulleted at #15 on the Cash Box charts. Geddes leads a “double” life as a senior year law school student at Wayne State University. The LP is scheduled for late Sept. release. Shown at the Big Tree offices in New York are (l. to r.): Big Tree president Doug Morris, David Geddes, Paul Vance, and Big Tree v.p. Dick Vanderbilt.

August 30, 1975
**RCA In Greek Keyboard Coup: Belwin Mills Toasts 25 Yrs.**

**LONDON REPORT**

One of the world's greatest keyboard players, Greek born Vangelis Papathanassiou, has been signed to a new long-term worldwide recording contract with RCA. Vangelis is setting up his own recording studio near Marble Arch, London and will start work on his debut solo album for his new label later this month. Album will be released in October and will be premiered in a live performance at a London concert at the same time. As a writer and performer, Vangelis has achieved worldwide fame for his work with the Greek rock band Aphrodite's Child. After living in Paris for a while Vangelis came to London where it was rumored he would replace Rick Wakeman in Yes. Instead Vangelis was asked to write music for The Time Traveller, a new science fiction adventure which he will score. Vangelis has a score contract with writers Tony Hiller, Johnny Kidd, Roger Greenaway and Roger Cook. It was at the peak of pop publishing that the band became increasingly involved in educational publications and gained recognition in the schools market particularly with the New Version Tutor series of recorder publications by Stephen Goodyear which today sells more than 200,000 copies a year. The band took under its wing the incoming student of the Summer School of Music and with the expansion of the educational department and the acquisition of several important catalogs gained the attention of the educational market. Serious music was not neglected and works by leading classical composers are featured on the RCA-Vangelis contract.

**BELGIUM** — EMI has added International Bestseller Company. The IBC team is young (every member, including management is below 30), completely autonomous, with exclusive representatives for the entire country, and aims to be dynamic in terms of talent at home and abroad, working together with artists, producers, dealers and media.

**EMI To Print Belgian Label: ‘International Bestseller’**

**CANADA** — Vancouver's PSI-Chord Label has completed a successful year with the release of their debut album, "The Long Goodbye." The single "Shadows Of The Night" has reached number one on the Canadian chart, and the label has signed a deal with a major US distributor. The label's next release is expected to be a duet between two local artists, "I'll Be There For You." Smiles Records is releasing a special edition of "Smiles Of The Night," featuring a bonus track and a limited edition poster. The single is receiving good secondary market exposure and is expected to break into the Top 10 this month.

**Award For Thomas**

**MONTREAL** — Ray Thomas, heart of the legendary London release, Fraser-McCabe-Ogilvies, has been presented with a Canadian Gold Leaf Award for his work on the Moody Blues' Threshold album. "This Is The Moody Blues."
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<td>Elton John’s Greatest Hits</td>
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<td>Tommy</td>
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<td>Before The Next Teardrop Falls</td>
<td>Frijid Fender (ABC/Ost 2020)</td>
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<td>Tonight’s The Night</td>
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<td>One Size Fits All</td>
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<td>Survival</td>
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<td>The Hit Man</td>
<td>Eddie Kendricks (Tamla T6-33651)</td>
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<td>Return To Fantasy</td>
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<td>Dreaming My Dreams</td>
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<td>Coming Down Your Way</td>
<td>Three Dog Night (ABC 868)</td>
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<td>What A Difference A Day Makes</td>
<td>Esther Phillips W/Blick (Kudu/KU-2351)</td>
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<td>Spirit Of America</td>
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<td>The Chicago Theme</td>
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<td>I Feel A Song In My Heart</td>
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<td>Two Lane Highway</td>
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<td>Desolation Blvd</td>
<td>(Capitol ST 11390)</td>
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Tanya Tucker
San Antonio Stroll
MCA—4044

Arm in arm, hitbound.
A new single from Tanya's great MCA album.

Produced by Snuff Garrett
Arranged by Al Capps
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CAUGHT IN THE ACT
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