HELEN REDDY/
GREATEST HITMAKER

Promoters And Rock Packaging
MCA 3rd Quarter Surge
A Result Of Sales, Selective Budgeting

Progressive Elements Gain Foothold In Country Music
Mostly News: R&B & R At ACM
A Sense Of Busy-ness (Ed)
They discovered Bruce Springsteen:
The radio stations, retailers and people of New York, Boston, Philadelphia, Washington/Baltimore, Houston, Cleveland, Phoenix and Hartford were the true discoverers of Bruce Springsteen. All along, they knew who he was, and who he would become. Thanks from Columbia Records.
A Sense Of Busy-ness

There are divider cards marked "Reggae" in most of the major record departments in the major states. A small but significant step for the acceptance of the West Indian music in the American marketplace.

The disco sound is firmly established as a musical form; whole empires are being built not only on the sound but also the real estate as restaurants, clubs, bars convert to the trendy sound of the disco beat, a sound that not many gave credence to a couple of years ago.

Salsa, salsoul, is another growing form, coming out of the barrios and bucking for the dollar without compromising its origins.

Jazz rock with its Herbie Hancock's, its Stanley Clarkes (a bass player as star, of all things, and coming out of the jazz world!) . . . this form that is very vital and alive on the charts and in the concert halls simply refuses to be either a minority situation or a passing fancy.

But of course nothing is happening, say the pundits. Nothing moving on today's music scene. . . .

Cash Box does not say that reggae will conquer all, that for salsa it is today New York, tomorrow the world, and so on. But for the doomsayers who bemoan the lack of a new Beatles, or the next Elvis, the music business is one example of busyness, of much music that makes commercial sense making profits.

And there were those who back in the early 1950s said, quite calmly, come the Fall, rock 'n' roll is dead. It's on record. A few years later, the Aldon Music catalog was considered to have a short life span. Such songs written by Carole King, Neil Sedaka, Gerry Goffin. David Gates and that particular stable, were only for the moment, good for running up and racing down the charts heading for oblivion. In the past four months Screen Gems/Columbia, to which Don Kirshner's Aldon goldmine passed, have secured six new recordings of the Goffin-King "Will You Still Love Me Tomorrow?"

Tomorrow indeed. For years to come, more likely.

There is vitality in the music business right now. Without the next Beatles. The new Elvis.

That little divider rack marked "Reggae" in the local department store means a lot more than Bob Marley, or Toots and the Maytals just having new product out.
"Jonathan Richman is here now with a good life in the city love song and an edge in his voice that lets you feel this isn't the one millionth time he's sung it!" — Judy Nylon, New Musical Express

"Sleeper of this super charged LP Greg Kihn... Both his original songs slay me, and I'm the one meant to sing them!" — Rose Bries, Dundalk Shopping News

"For my money, Earth Quake is one of the most dynamic pop bands extant today. — Greg Shaw, Phonograph Record

"Rockin' The World captures the East Bay quintet in its natural milieu—a gutsy, explosive performance in Berkeley. The crude power of the live tracks is overwhelming." — Joel Selvin, San Francisco Chronicle
THE BLACKBYRDS "CITY LIFE"

Produced by Donald Byrd for Blackbyrd Productions, Inc.
City Life • Flying High • Thankful 'bout Yourself • Love So Fine
Rock Creek Park • All I Ask • Happy Music • Hash and Eggs

Fantasy F-9490
MCA 3rd Qtr. Surge Result Of Sales, Selective Budgeting

LOS ANGELES — Maintaining a pattern of growth that dates back to the formation of the label, MCA Records operating income and revenues increased again reported MCA, Inc.

Operating income in the records and music publishing divisions increased to $9,586,000 for period ending Sept. 30, 1975 from $7,424,000 for the same period in 1974. This represents a 31% increase over 1974.

The total revenue reported for the first nine months of 1975 represents a 14.5% increase for records and music publishing to $96,912,000 from $86,404,000.

"I am most pleased that we have continued to improve our profitability from 1974 through the first nine months just completed in 1975," state Mike Maitland, president of MCA Records, Inc., on the release of the third quarter statement. "The 20.5% increase in operating income for the nine month period indicates we have continued the strong revenue growth but have been able to marked-ly increase the successes accomplished in the same time period of 1974 without sacrificing our established product, The Sting and 'American Graffiti.' I want to express my appreciation to the staff of MCA for their efforts which resulted in achieving the large increase in the first nine months of 1975."

Announcing Maitland's remarks, MCA's Rick Frio told Cash Box that significant gains were scored by Elton John, Leon Russell, Olivia Newton-John and Neil Sedaka. "We also had a few set-off in country music to compliment the success of our other artists.

The original recording of "Tommy," by the Who sold an additional 250,000 un-i-ted Frio. Each unit lists for $12. The soundtrack video released as part of "Jaws" which has sold in the neighborhood of 435,000 copies since its release last summer.

For the record. Obviously our gains are a result of gross sales, but they also reflect a more careful plan of money management. We've begun to work closely with the same personnel. We've watched our expenditures closely and this has contributed to our overall picture.

Opinion: Country Music: Progressive Elements Gain Foothold In Conservative Bastions

Music Doesn't Separate Generations, Generations Separate Music

LOS ANGELES — On Monday evening Oct. 13 a man dubbed by more conserv-ative forces in Nashville as an "outlaw," Waylon Jennings, was chosen by the Country Music Association as 1975's man of the year. The evening "outlaw" named Willie Nelson took the same Grand Ole Ory stage to perform when Jennings showed he had been a number one country single (and what may possibly do extremely well in the pop/rock field, based on early breakout reports from non-country AM and album-oriented rock FM stations) titled "Blue Eyes Cryin' In The Rain." Without nomination for any award, Nelson and his band performed dressed a great deal more casually than the major-ity of the awards participants or the audience.

The headlines on the front page of the morning edition of the Nashville Banner the following day read "Willie, Waylon Bring Undergound To Prime Time Focus." Much as it did at the fore of the musical revolution during the mid- to late-sixties in the pop/rock field, the phenomenon "outlaw" sets the criteria?" arises. What is an outlaw? Why are outlaws "under-ground"?

The issue is related to the socio-cultural differences between state-ment and alternate counterculture and in this particular context the manifestations of those differences in the course of country-oriented music. The present Nashvilleian musical power structure continues on pg. 29

Buddah, GRT License Extension Deal Off

HOLLYWOOD — A proposed extension of the license agreement between Buddah Records and GRT Music Tapes, Inc. has duratious regarding why the proposed extension from the two parties last week was that the extension signing had taken place. GRT Music Tapes president K. White, however, told Cash Box last week that the deal is definitely off.

We have an ongoing relationship with Buddah and the tape licen-sion has definitely been called off. Sonnier told Cash Box. "There is still every indication that Art Kass intends to purchase Buddah from Viewlex Corp. however, it will probably take more time than the first time when GRT was involved in the deal.

Sonnier would not comment about particular reasons why the proposed licensing extension was not consummated, nor would he speculate further about GRT's plans vis-a-vis Buddah in the future. When contacted for comment, Buddah declined to elaborate on the negotiations.

A statement submitted by Andrew G. Gafet, president and chief executive officer of Viewlex, Inc., the former parent company of Buddah Records, called it "an en-

Front Cover

Helen Reddy is one of the examples of the long, long overnight success, from Perth, Australia to a "Greatest Hits" album on Capitol Records that is remarkably visible when you examine the longevity of Miss Reddy in the Cash Box charts since her first single.

It is also an example of a singer that can stand up on stage and work any kind of audience from the most professional kind of benefit gig to working a hall full of housewives from the suburbs.

It is an example of experiencing the hardship of show business and having the kind of faith in yourself that does not come from the row of figures promised on the bottom of your contract.

On page 31 begins a special tribute to Helen Reddy, a section organized in conjunction with the release by Capitol Records of the album, "Helen Reddy's Greatest Hits."

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Proprietors Speak, Part II: Is Agency Packaging An Advantage Or An Ultimateum?

NEW YORK — The practice of packag-ing, or offering a headline group to a pro-moter for consideration that the book a lesser or virtually unknown group is a relatively new development in the rock concert business. It has at time also been a somewhat controversial issue.

Bill Graham cited packaging as one of the impacts of the Fillmores, East and West, that made it impossible for him to create his own shows. At the time it made the business of promoting easier for many newcomers. According to many top pro-moters, what the industry needs right now is more packaging, but of a higher quality than has been the practice.

Ron Delsener, promoter of the Schaefer Festival and the current Beacon theater shows says the industry needs "More packaging than ever before. No one deserves to headline anymore. They all have two or three acts on the bill, unless they're the Who or the Stones. Otherwise they should all play the clubs."

Other promoters agreed that the in-dustry is no longer recession-proof and that strong bands needed to generate the concert dollar.

Don Law of Boston says "There needs to be more packaging. The idea that after one hit single or album that a group is all of a sudden the headliner doesn't cut it anymore. The spin group is dis-astrous, the kids want to see the real thing today," Law continued that "They want to see two or three acts at one price and they want to get a bargain, which was not always the case."

Larry Magid, promoter based in Philadelphia, feels differently. "I really don't like packaging. I'd rather book acts on my own but I realize it is necessary because there are only 12 or 15 pro-moters that have enough sense to put the right acts together, run their own shows and help build the unknown acts. If more promoters could do that, there would be no need for packaging."

Magid said that he has no complaints with a high quality package and con-cedes "You have to do it to break new acts but there's been so much garbage that they come out of it."

Sam L'hommedieu of Washington D.C.'s Cellar Door Productions says "We all understand what the agency is trying to do, introduce a new act. It's their act (the headliner in a package) and if that's the way they want to run it it doesn't bother me at all."

Jules Belkin of Cleveland feels that "The industry can use good packaging where it is right. The best of the good packages out on the road today is the Black Oak Arkansas, Foghat and Monte-rose package. They could probably not go into the size halls individually that they can easily do as a package." Belkin (continued on pg. 15)

Mossely To Head R&B A&R At RCA

NEW YORK — Ron Mossely has been named division vice-president for rhythm and blues artists & repertoire at RCA Records. He immediately assumes full responsibility for R&B music at the company.

Mossely was most recently east coast A&R director at Polydor Records, previously serving as national promotion manager there. He was co-founder and vice-president of Sussex Records, where he directed all A&R, promotion and marketing activities, working with such artists as Bill Withers, Faith, Hope & Charity, and Zulema.

Prior to his tenure at Sussex, Mossely coordinated promotion and marketing of all r&b product as director of rhythm and blues at Capitol. Previously, he had served as national pop promotion manager for ABC/Dunhill Records, and handled promotion in a national capacity for Warner Bros. and Loma Records, also having served as regional promotion manager for MGM Records.

continued on pg. 18

November 22, 1975
FRANKIE VALLI
OUR DAY WILL COME

FRANKIE VALLI has arrived with another absolute smash album! It’s his day and his talent shines with nine superlative songs including his great single "OUR DAY WILL COME." Valli’s reputation as an all-time hit-maker is assured with this release!

PS 2006

AUSTIN ROBERTS/ROCKY
This newest young star of the seventies, took the entire country by storm with his sensational hit "ROCKY." Now, Austin Roberts is ready to do it again as he puts "Rocky" together with an entire album of great songs!

PS 5000

THE FOUR SEASONS STORY
Now, for the first time, all of their great ‘n gold hits together in a blockbuster 2 record set. This specially priced treasury sparkles with such giant hits as "Sherry," "Rag Doll," "Dawn," "Big Girls Don’t Cry," "Bye, Bye Baby," and more! A gem!

PS 7000

JINX
"Jinx" Alexander, an extraordinary new songwriter-performer, is here with a potent combination of contemporary river sounds and new rock rhythms sure to knock you out. Keep your eyes and ears on this brilliant new artist!

PS 2004

THE MOB
Seven enormously talented musicians explode with big brassy energy and performance perfection! THE MOB’s Side One is all dynamite Dance action while Side Two features great songs to Groove to... join THE MOB!

PS 2005

CASH RECORDS OR 6000
Dist.by PRIVATE STOCK

THE FOUR SEASONS STORY
Now, for the first time, all of their great ‘n gold hits together in a blockbuster 2 record set. This specially priced treasury sparkles with such giant hits as "Sherry," "Rag Doll," "Dawn," "Big Girls Don’t Cry," "Bye, Bye Baby," and more! A gem!

PS 7000

PRIVATE STOCK RECORDS LTD.

Private Stock - The New Force In Albums!
**Elektra/Asylum Inks Allan Clarke**

HOLLYWOOD — Allan Clarke has been signed to an exclusive recording contract with Elektra/Asylum Records. Clarke, a founding member of The Hollies, with Graham Nash and Tony Hicks, will record on the Asylum label for the U.S and Canada.

Allan Clarke has been featured on over 30 internationally-known records in the past twelve years, among them, "He Ain’t Heavy, He’s My Brother." "The Air That I Breathe," "Bus Stop," and "Long Cool Woman In A Black Dress." He collaborated in writing such Hollies standards as "On A Carousel," "Carrie Anne," and "Stop, Stop, Stop." Spencer Proffier of Pasha Music Organization, who is known in the industry for his production expertise with such artists as Tina Turner, will produce Clarke's album in Los Angeles, with initial dates to take place this month.

**Litwin Named VP Of Belwin-Mills**

NEW YORK — Burton L. Litwin has been named to the post of vice president of Belwin-Mills Publishing Corp. Litwin will direct the N.Y. office operations as chief operating officer of the pop and serious music divisions, and will also serve as the business affairs officer of all divisions of the company.

Litwin had recently been named general manager of the N.Y. division, after serving Belwin-Mills as director of business affairs since the merger of Belwin and Mills music in 1969. Prior to the merger he had been a general counselor and vice president of Mills, and previously had been in private law practice.

**Yetnikoff To Be Honored By AMC**

NEW YORK — Over 1000 people are expected at this Sunday's Award Dinner given by the American Medical Center to honor Walter Yetnikoff, president of the CBS Records group. The award is being presented to Yetnikoff by the board of trustees of the American Medical Center for his support of the AMC and other humanitarian activities. The dinner takes place on Dec. 14 in the Grand Ballroom of the New York Hilton Hotel.

The AMC annually presents the Humanitarian Award and last year's recipient was Paul B. Shore who will act as chairman for the Yetnikoff dinner. Seymour Leslie, Goddard Leiberson and Arthur Taylor will be honorary chairmen, Jack Goddard, the AMC chairman and Sheldon Wool will be executive dinner chairman.

Founded in 1904, the AMC is a well-known hospital for cancer treatment, research and education.

**Basil To Choreograph Midler Tour Stageshow**

NEW YORK — Tony Basil will choreograph the production for Bette Midler's forthcoming 20-city tour concert which will open Dec. 10 in Seattle, Wash. The tour will expand and direct the dance numbers which will accompany the songstress' performances.

Ms. Basil's credits include choreography for David Bowie's "Diamond Dogs" tour, such films as "The Rocky Horror Picture Show," "The Monkees' Head," and Roberta Flack's TV special, "Easy Rider." "Five Easy Pieces," and has a featured role in the forthcoming "Eclipse." Ms. Basil is also the dance director and performer with The Lockers, the rock dance ensemble which has appeared on such TV shows as "The Tonight Show" and "Midnight Special," and performed with Frank Sinatra and Bill Cosby.

**Radio's Role In Springsteen Promo**

NEW YORK — Appear particularly in eight major markets played a key role in the Columbia Records Bruce Springsteen promotion, said a company spokesman.

During the period, over a year, between Springsteen's second album and his second gold record, "Born To Run," progressive rock stations in New York, Boston, Philadelphia, Hartford, Cleveland, Washington, Baltimore, Phoenix and Houston, continued to play cuts from previous Springsteen albums, he commented.

Preview tapes of "Born To Run" were serviced to these markets.

**Tony King To Rocket Records**

LOS ANGELES — Tony King has been named to the post of executive vice president of Rocket Records by John Reid, president of the label.

Prior to joining Rocket Records, King served as general manager of Apple Records in the U.K. and label manager of Apple Records in the United Kingdom. In addition to his five-year association with Apple Records and The Beatles, King has worked with The Rolling Stones/Andrew Oldham, Decca Records, London and A.R.I. London.

In his new position, King will report directly to John Reid and will oversee the A&R, product coordination and administrative budgeting activities of the label.

Dennis Morgan remains general manager of Rocket Records.
Michael Murphey's new album is off to a flying start.
Michael Murphey’s startling new album. Full of brilliant music, great new songs and a truly amazing list of special guest artists. Michael Murphey blazed the way with "Wildfire." Now he’s going even higher.

On Epic Records and Tapes.
Executives On The Move

DaviS, GRIERSON GET CAPITOL
Promotion — Dan Davis, director of creative services/press & publicity, has assumed additional corporate responsibilities for Capitol Records, with the merchandising and advertising departments reporting to him, effective immediately, according to Don Zimmermann, CRI’s senior vice president, marketing.

In a concurrent move, Don GRIERSON, formerly Capitol’s manager of international A&R/promotion, has been named national merchandising manager and will report directly to Davis. Carey Smith, creative director, merchandising and Mickey Diage, national advertising manager will report to Grierson.

In addition to his new duties, Davis will continue to be responsible for the art, press, pre-recorded tape, and coordination departments.

CBS Ups Two Execs — Steve Stutz has been appointed associate director of artist development/local N.Y. promotion management for Epic and CBS Custom labels. Mark Hartley has been moved up to the position of product manager for Epic and CBS custom labels on the west coast.

Stutz will be responsible for the coordination of artists’ personal appearance tours. He will also be involved in the planning and execution of various merchandising programs.

Hartley will also be involved in the planning and execution of merchandising efforts.

Ms. Rosengard To Atlantic — Beth Rosengard has been appointed assistant national special projects coordinator for Atlantic/A&M Records. Ms. Rosengard will be working directly with Tunc Ermi, the label’s national special projects album coordinator, and will be involved in the promotion and coordination of all FM singles.

She originally came to Atlantic in 1973 as assistant to Gunter Hauer, national director of college radio promotion. For two years previously, she was director of rock programming at Western Michigan University’s WMUK-FM.

Taylor To Phonogram Promo — Jim Taylor has been named to the newly created post of assistant national promotion manager for Phonogram Inc./Mercury Records.

In his position, Taylor will coordinate the various divisions of the promotion department (N.Y., FM, and college) in addition to working with top 40 radio. He will also prepare the “Taylor-Made Report,” a weekly status recap sheet on key albums and singles, for the Mercury national and field staff.

London Appoints Three To Promo Dept. — London Records has made three appointments to its promotion department. Joshua Blando has been named assistant national promotion manager. Kathy Henke promotion coordinator and Annie Huynh has been promoted to deputy promotion manager.

Blando will be responsible for FM and secondary AM promotion and the coordination of all field personnel. Blando comes to London from the George Daly Organization where he was vice president. Prior to that he was national promotion manager of Grateful Dead Records and national promotion coordinator for Commander Cody.

Henke’s duties will include the coordination of all national airplay, via trafficking sheets and promotion releases. She was formerly promotion coordinator for Aristas Records.

Amie Handwerger was recently manager of CBS Records college program and was formerly editor of College Radio Report. He will be responsible for servicing N.Y. radio stations and retail stores.

Meis Joins UA Promo — Allen Meis has been appointed to the post of midterm regional promotion manager. Meis will be headquartered in Cincinnati.

Prior to joining UA, Meis was employed in sales and promotion for Columbia Records in central Ohio, and had also been a radio personality with Cincinnati progressive radio station WEBN.

Stark Appointed To Island Post — Penny Stark has been appointed to the post of production manager for Island Records. She will be based in the new Island offices in New York.

Stark will be responsible for the coordination of the release of all Island Records’ albums, singles and tapes.

Stark first entered the record industry in 1970 when she was the assistant to the president of Bang Records. She then moved to Atlantic Records where she was album production manager for three years.

$4M Increase In Revenue For CPI Records, Publishing

NEW YORK — Revenues for the record, music publishing divisions of Columbia Pictures Industries for the first quarter ending Sept. 27, showed an increase of $4,036,000 over the same period in 1974.

The 1975 quarter’s total was $8,322,000 compared to $4,286,000 in 1974.

Columbia Pictures Industries, the parent company, reported total net income of $2,734,000 (or $0.33 per share) for the first quarter, compared with a net income of $788,000 (or 10 cents per share) for 1974, the ninth consecutive quarter in which the company has reported operating profits.

Revenues for the first quarter were $91,183,000 compared to $73,443,000 in 1974.

New Kirshner TV: ‘Dance-Variety’

Kirshner views the program as another step in the career of people involved in his musical empire. He sees no conflict of interest between his musical and television ventures.

“If we had a hit disco record, I would put it on,” he said. “But I would never sacrifice the show for the sake of putting a tune on that was written by one of our writers,” explained Kirshner. “We would use our writers — such as Phil Cody. Ron Dante and Greg Allen & Gary Knight — to write the score for the comedies, and the theme for them and ‘Dancing Time.’ But none of the shows would be a vehicle to break records.”

4 Valli/Seasons LPs Set For Nov.

HOLLYWOOD — Four separate albums, featuring the solo Frankie Valli and the artists of the ‘Seasons,’ are set for release for this month, all to be released within the span of two weeks.

Leading off, the second solo LP from Frankie Valli on Private Stock, “Our Day Will Come,” produced by Hank Medress and Dave Appell, and due Nov. 17.

Then Warner-Curb Records will release a new Four Seasons’ album entitled “Lion In Love.” Produced by Bob Gaudio for Mike Curb Productions, the album contains eight new Gaudio/Audy Parker compositions.

Private Stock is also releasing a pair of albums of vintage material. First “The Four Seasons Story,” a two-record set containing major hits spanning the group’s 14-year career, to be followed by “Frankie Valli Gold,” a collection of Valli’s solo hits also produced by Gaudio.

“Can’t Take My Eyes Off You” — “My Eyes Adored You.” Both packages contain material not commercially available for two years.

Fania To Raise Some LP Prices

HOLLYWOOD — Citing increased production, vinyl and artwork costs, some of the Fania labels will be increasing the cost of albums to $6.98 next year.

The first four albums released at the new price will be Ismael Miranda’s “Esta Es La Mejor Bendición,” Larry Harlow’s “El Judio Maravillas,” Moto Rivera and Willie Colon’s “There Goes The Neighbor hood,” and Johnny Pacheco’s “El Maestro.”

“#18 With A Bullet” Rises To The Occasion

NEW YORK — Island artist Pete Wingfield’s current single, “Eighteen With A Bullet” has become a self-fulfilled prophecy. In fact, #18 with a bullet on this week’s Cash Box pop singles chart. The tune was also #18 with a bullet on Cash Box’s R&B singles chart a few weeks back. Upon hearing the new Wingfield reportedly commented, “It was destiny.” In England, the single was enclosed in a picture sleeve depicting the Cash Box top 100 chart.
Horizon is jazz.
Horizon is a new venture from A&M Records dedicated to improvisational music and the artists who create it.
Horizon will present a series of records intended to capture important new music for those interested in the remarkable and unpredictable evolution of jazz.

All Horizon album covers will be gatefold and, in most cases, will contain extensive liner notes, along with transcribed solos, a lead sheet of a selected composition, a diagram of the stereo mix of one of the selections, a graphic score of one selection (what instrument is playing when), artists' comments, and photographs.

All Horizon pressings will be of the highest quality available to ensure the ultimate sonic experience. Each record will be packaged in a plastic lined inner sleeve.

All Horizon albums will be available at a list price of $5.98, instead of the usual $6.98. And all tapes will be $6.98 instead of $7.98.
We welcome your opinions.
We always said The Souria of Philadelphia Never Sleeps. "Wake Up Everybody" is the brand-new album from Harold Melvin and The Blue Notes, featuring Teddy Pendergrass and Sharon Paige.

Following the gold smash LP "To Be True" with its two gigantic hits ("Bad Luck" and "Hope That We Can Be Together Soon"), this album already has plenty of momentum behind it.

Add to that the massive Philadelphia International promotion campaign, featuring super artist and product displays, a print campaign appearing everywhere, TV spots, a monster black radio blitz, bag stuffers, fliers and the whole shebang. All this to spread an amazing Earthquake. "Wake Up Everybody," featuring the hit single of the same name.

*From Billboard*
The tremor from Harold Melvin and The Blue Notes just gets things started.

Billy Paul and Dee Dee Sharp have new albums sure to move some furniture around.

"When Love Is New" makes it clear that Billy Paul is the classic progressive. Dynamic, sensual, provocative, all describe a very emotional and moving album. Bill's best.

Miss Sharp has a soft side that is rich and smooth and as sharp as the lady herself. Her album is called "Happy 'Bout the Whole Thing," and it's a very special, very happy listening experience.

Billy Paul's "When Love Is New" and Dee Dee Sharp's "Happy 'Bout the Whole Thing."

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DEE DEE SHARP
HAPPY 'BOUT THE WHOLE THING
including:
Love Buddies/Touch My Life/Share My Love
Make It Till Tomorrow/Ooh Child

BILLY PAUL
WHEN LOVE IS NEW
including:
People Power/America (We Need The Light)
I Want Cha Baby/Let The Dollar Circulate
Let's Make A Baby

Joni Mitchell: Asylum Releases Her First Album Since Re-Signing
'Hissing Of Summer Lawns' Slated For Major Merchandising Effort

HOLLYWOOD — In releasing Joni Mitchell’s ‘Hissing Of Summer Lawns’ this week, Asylum Records brings to the marketplace an important new work from one of the most important female artists of the 1970’s. ‘Summer Lawns’ is Ms. Mitchell’s first studio album in almost two years. With the new Asylum release slated nationally, the label has planned a major sales, merchandising, advertising and promotion program in support of the release.

‘The Hissing Of Summer Lawns’ is the first collection of new Mitchell material since ‘Court And Spark’ was released in early 1974. ‘Court And Spark’ reached the number one position on all the trade charts and earned both gold and later platinum status. Recorded in L.A., the new album features superb studio artistry by members of the L.A. Express.

Merchandising plans for the new Mitchell release include five-color display comprising a mounted, ‘back-to-back’ poster, a standard paper poster, and other sales tools. Extensive cooperative print advertising is being developed in conjunction with major retail outlets.

Additionally, AM and FM format radio spots have been recorded and are being placed on key stations nationally. Consumer and trade advertising will also be extensive.

Promoters Speak On Rock Packaging

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Dick Shapiro of Greatahl Corp. in Minneapolis agrees that the Black Oak-Fog feels packaging is important, but that arbitrary packaging to keep an agency’s acts busy is wrong.

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KRAFTWERK

Management: MR I MOUSE LTD
Agency: Helber-Fischel Agency, Inc.

RADIO-ACTIVITY
7 LPs Complete 11 Release Nov. For Warner Bros.
HOLLYWOOD — Warner Bros. Records has shipped the bulk of this month's releases in addition to albums from Americana, Gordon Lightfoot, Steelye Span and Roy Gallagher (which shipped Nov. 1), seven Warner/Reprise albums hit the racks this week.

"Track of The Cat" is Dionne Warwick's fourth Warner album. Produced entirely by Thom Bell, it features "Once You Hit The Road," the theme followup single to "Then Came You." Come Taste The Band," the tenth Warner LP from Deep Purple, was produced by Martin Birch and the group. It's the first Purple album to showcase the contributions of new guitarist-songwriter Tommy Bolin.

From the single of the same name comes the LP, "Who Loves You," the Four Seasons' Warrens debut, written and produced by veteran Season Bob Gaudio.

Neil Young's "Zuma" is one of four November albums from Reprise. His ninth album with the label, the all-original set finds Young performing once again with support from Crazy Horse Richard Pryor is represented by "That Nigger's Crazy," originally released on Epic Records.

This Reprise re-release arrives on the heels of Pryor's most recent album, "Is It Something I Said?" which has gone gold. Largely a blues set, "Midnight Lightning" is the latest collection of posthumous Jimi Hendrix material. Rounding out the November release is the Reprise album "Ray Wylie Hubbard & The Cowboy Twinkies."

SOUL TRAIN — RCA recording artists 21st Century are pictured here with "Soul Train" host Don Cornelius, during their first appearance on the show. Their first album, "Ahead Of Our Time," is currently in release. The Chicago group can be seen on "Soul Train" in November.

Playboy November LPs Topped By Hamilton, Joe Frank, Reynolds
HOLLYWOOD — November releases by Playboy Records are highlighted by the premiere album by Hamilton, Joe Frank and Reynolds, entitled "Winners And Losers." The album follows closely on the heels of the group's number one single "Fallin' In Love" earlier this year and the release of their current single "Winners And Losers."

The album features distinctive cover art in a rose motif, and will be supported by full marketing and merchandising materials. Also to be released in the upcoming weeks are LPs by Beserker Records artists Earthquake, Rubinoos, Greg Kihn, Jonathan Richman, entitled "Chartbusters Volume I." Also shipping is Earthquake's first album since their Playboy distribution deal, "Rocking The World."

Kirwan To DJM Records Label
HOLLYWOOD — Danny Kirwan, former guitarist with Fleetwood Mac, has signed with the Dick James Music Records label through the efforts of Stephen James, managing director who has created a special U.K. sales campaign for Kirwan.

First single release from the artist will come in the form of "Ram Jam City," to hit the streets of America sometime this week. According to DJM manager Ron Kramer in Los Angeles, an album will soon follow.

Kirwan was part of the original Fleetwood Mac. When Peter Green left the band in 1970, he became lead guitarist, proceeding to write most of their material including their last single, "Dragonfly."

Piano Man Goes Gold
NEW YORK — Columbia recording artist Billy Joel's "Piano Man," an LP released in 1973, has been certified gold by the RIAA, signifying sales in excess of one million dollars. This is Joel's first gold record.

Who Planning Return Dates
NEW YORK — Even as tickets went on sale in certain venues, The Who have been considering return dates in many of the cities on parts I and II of their tour, which have already been sold out. The band's 1975-76 tour will begin in Houston Nov. 20, in the city's new $18 million facility, The Summit, where they closed the 18,000 seat house in less than three hours.

According to SR Productions, the Who's management, Houston will be one of the cities the Who will return to on part II of their tour this summer, although the itinerary for part III is only 20% penciled in at this time, and several dates in part II are yet to be finalized. Other sold-out dates include: Chicago, where 38,000 seats (two nights' worth) sold in less than four hours; Cleveland, where 19,000 mail orders were filled in two days; Toronto, 7,600 in two hours; Atlanta, 4,000 in two days; and Providence, Springfield (Mass.) and Philadelphia, for a total of 42,800 places all sold out on the first day of sale.

The biggest date planned is the Pontiac Metropolitan Stadium in Michigan, which will be dollars. The Who have first rock event to be held there. Scaled for 70,000 seats, 64,000 mail orders have been processed thus far. Having closed the tour Nov. 9, the Who will be embarking from New York Nov. 18 to Houston for rehearsal.

Buddah/GRT Deal Off
A painfully disappointing year, as well as a continuing though abating downward trend into the first quarter of the current year.

Galeff stated that Buddah's loss was more than triple the size of its fiscal 1974 profits. "It was, he continued, largely attributable to industry conditions, delays in bringing a major album to the marketplace, unrecoupable recording costs and larger than anticipated returns." The earlier year's results from Viewlex, stated Galeff, also included the proceeds from "a highly profitable one shot" Dick Clark package.

Another writeoff, Galeff told shareholders, was $350,000 resulting from the sale of Bell Sound Studios, which was unprofitable and deemed unessential to Viewlex's plans for the future.

LIFESONG HOLDS FIRST PROMO MEETINGS — Terry Cashman and Tommy West of Lifesong Records recently met with the promotion men from the chain of independent distributors to play new product, including the "Crack The Sky" LP several are holding here. The meetings were held in New York and Chicago, chaired by Martin Kupps and Barry Gross, vice presidents of Lifesong's sales and promotion. Shown at the Regency Hyatt O'Hare in Chicago are (front, l to r): Butch Cordelli, of Record Sales in Memphis; Mike Hicks of Daily in Houston; Tommy West; Ken Marrs of Big State in Dallas; Lenny Zdonowitz of All South in New Orleans; (back row, l to r): Skip Pope of MS in Chicago, Frank Juliano of MS in Chicago, Scott Kranzberg of Commercial in St. Louis; Terry Cashman, Gary Diamond of Heicher in Minneapolis; Craig Lamberti of AMI in Detroit; Marty Kupps and Barry Gross.
SOMEWHERE IN THE NIGHT

HELEN REDDY'S NEW SINGLE

from her album,
No Way To Treat A Lady
(ST-11418)

Capitol
Progressive Elements Forge A Place In The Nashville Sun

represents the established status quo in country music, the "outlaws" are those considered by said power structure to be outside the established forms and norms of country music. "Outlaws" are also country-oriented musicians who attempt to find recognition for and success with their music in Nashville, were not accepted by the status quo, and subsequently went everywhere to achieve success. 

The term "progressive country" has been used to define the "outlaw" style of music, a style which incorporates a wide range of diverse musical influences in addition to the basic country root. But deeper than that, as Nelson stated from the podium of the Nashville Songwriters Association awards banquet on Sunday Oct. 12, the word "progressive" relates "more to the attitude of the listener than to the music itself".

Age Old Conflict

The history of man has witnessed many conflicts between new and established forces, the history of man's musical development manifestly has shown the same old/new conflict. But we can see from history that musical forces are larger than individual men; attempts to deny the constant evolutionary movement of music have merely delayed the inevitable change. It is with awareness that progressive-minded musicians of any era have boldly sought new ideas and that which is distinctly different, in the context of today's country-oriented country music, the artists seek to broaden and expand upon their bases of influence.

It is the Nashville community's belief that a country-oriented music incorporating blues, jazz, swing, rock and roll and other forms compromises the purity of country music. We are reminded that the recognized patriarch of modern country music, Jimmie Rodgers, incorporated many musical influences of his day within his music. We are reminded also that Bob Wills and his Texas Playboys were not accepted with open arms by the early 1940's Nashville establishment on the advent of Wills' initial appearance there; his band wore matching suits and traveled in a bus. Within months, Nashville musicians wore suits and toured in buses. Wills was also the first to use a drummer on the stage of the Grand Ole Opry, even though the form of drums was concealed behind a thin curtain. The evidence exists, from the traditional folk forms brought from England to these shores nearly five hundred years ago through the development of progressive country-oriented (artists seek) forms today, that change and evolution of music is as inevitable as the evolution of the universe, of nature, of man.

CMA Choice Progressive

As evidenced by Jennings' choice for the male vocalist of the year by the traditionally-oriented Country Music Association, and the growing realization that what Willie Nelson physically looks like this year is academic to their respect for his vast past, present, and future contributions to country-oriented music. The established forces in Nashville are beginning to realize the inevitable dynamics of their music. While the conflict emerged several years ago on a superficial level, i.e. length of hair or personal lifestyle, a major beginning of traditional acceptance for country progression arose during the recording of the "Will The Circle Be Unbroken" album a few years ago. Music was the bridge between lifestyles and generations. A new mutual respect was developed further when, in subsequent months and years, traditional country musicians were no longer refusing to perform or record with long-haired country-oriented pickers, the music's true fanatic spread to the general public.

November 22, 1975
ZUMA

NEIL YOUNG

ZUMA

CRAZY HORSE

The new album from

Neil Young

With Crazy Horse

On Reprise records and tapes

MS 2242
Capitol Readies Anne Murray Push

HOLLYWOOD — Anne Murray's latest "Together" album is set for a major promotional, marketing and advertising launch from Capitol Records. Campaign plans will be highlighted by a party at the Troubadour in Los Angeles Nov. 24. The club will be decorated and catered for the occasion by Poppy.

When the album is delivered to disk jockeys and opinion makers throughout the United States, it will be accompanied by a picnic basket containing Blue Heaven caviar, and other delicacies, and a letter requesting the listener to "lay back and enjoy a picnic lunch while listening to Anne Murray's latest album."

In conjunction with these events, Capitol plans a four-color advertising campaign in both trade and consumer publications. The label has arranged for exposure at the retail level through a variety of in-store merchandising displays, including four-color posters and mobiles.

Chuck Braverman Productions will produce 30- and 60-second television spots to supplement radio spots.

'Extra Texture' Smooth As Gold

HOLLYWOOD — George Harrison's most recent album, "Extra Texture," distributed by Apple, has received RIAA certification as a million-dollar-selling gold record, according to senior vice president of marketing for Capitol Records, Don Zimmermann.

2nd Gold Album For Tucker Band

HOLLYWOOD — "Where We All Belong," the double-record live album released by the Marshall Tucker Band in April 1974, has been certified by the RIAA as a gold record in recognition of sales in excess of 500,000 units. The group's third Capitol album, "Where We All Belong" joins "The Marshall Tucker Band" from August 1973, in the gold category.

Their most recent album (and current single) is "Searchin' For A Rainbow."

Pure Prairie League or pg 9 establishing a following, PPL has been earning a considerable income playing secondary markets. Daley attributes this to "aggressive booking" and cites Variety Artists for their vigorous efforts on behalf of the group. Given a comfortable living, PPL can afford to go on playing the secondary markets pending another major chart record. In the meantime, they remain highly visible to an audience that has already demonstrated its acceptance of the group. The group's story lends credence to the marketing theory that has done so well by them to date. PPL has gained a foothold in the secondaries and, with the growing importance these areas are gaining in terms of influencing primary radio, have taken a large step forward. Their emergence into the top ranks of popular recording artists can be secured through chart hits, and PPL has proved that it's capable of delivering hit product. All that remains to be seen is who will be the next to follow the profitable pattern of secondary first?

Chelsea Rushing Jigsaw Album

HOLLYWOOD — Jigsaw, the English-based rock group that has hit the number fifteen position with a bullet this week on the Cash Box top 100 chart with their initial single, "Sky High," is scheduled for an LP release on a rush basis, according to Chelsea Records president, Wes Farrell.

"Based on the phenomenal success of their single, we plan to have Jigsaw's first Chelsea LP out next week," said Farrell. "Sky High," with a more than 100,000 sale per week in the past three weeks, looms as one of the biggest hit tunes in our company's history.

JOURNEY TO THE BOX — Nemperor artist Stanley Clark stopped off at Cash Box New York office recently to talk about his just-released second album for the label, "Journey To Love." Clarke, of course, is the acclaimed bassist with Return To Forever. Shown above are (1 to r): Earl McGrath, director of press/artist development for Atlantic Records (which distributes Nemperor); Nat Weiss, president of Nemperor Records; Stanley Clarke; and Steve Ostraw, Bob Kaua and Howie "Bullets" Lowell of Cash Box.

Cashbox: News

November 22, 1975
The First of Many....

1

Congratulations
Silver Convention
on your first #1 Single
"Fly, Robin, Fly"

Midland International Records Inc.
Marketed and distributed by RCA Records
Chicago has always been a band for innovations. Early on their brass laden approach to popular music served as a barometer of progress. Greatness to come. Their professional mixings of blues and jazz influences with driving rhythms makes for one of the most accessible sounds in recent memory. On "Greatest Hits" this musical maturity is examined through the years as the earlier likes of "Does Anybody Really Know What Time It Is?" and "Colour My World" give way to less vintage but equally strong compositions. "Chicago's Greatest Hits" is the stuff that legends are made from.

Once upon a time the quest of Neil Young was shrouded in shades of black and a sense of foreboding. The creative element was always there but the overall introspectiveness of the writer led to a lot of praise but a whole lot of questions as well. "Zuma" turns the odyssey slightly ajar as a contemplative folk-rock mix shows signs of positive thinking on Young's part. The lyrical flow of the songs is less clipped while the instrumental backings earn a brobed wire harshness and depth. "Zuma" is Neil Young's equivalent to the Mona Lisa smile.

The sound of Philadelphia is synonymous with a clear, well produced, vocally superior sound. But what a lot of people fail to realize that above all else is artistry involved. That aspect of the music is brought out in "Family Reunion" as The O'Jays smooth and silky vocal delivery tells substantive tales within the context of well-wrought and uptempo soul. Top listeners include "Starway To Heaven," "She's Only A Woman" and "Liven For The Weekend." "Family Reunion" by The O'Jays is what happens when good music gets together.

WHO'S TO BLESS AND WHO'S TO BLAME — Kris Kristofferson — Monument PZ 33370 — Producer: David Frizzell — List: 6.98
The purest of all country related musical stages seems to lie in the area of the ballad. Within its structure is the smoothest of backings and the least of the recognizable vocalists. Kris Kristofferson is a proven master of this genre and on "Who's To Bless And Who's To Blame" he shows these talents well. Always a statement maker Kristofferson touches a ton of emotional bases and proves, overall that there more to simplistic projection than meets the ear. Top cuts include "If It's All The Same To You" and "Don't Guss The Fiddle." Kristofferson is the proven getting better.

RADIO ACTIVITY — Kraftwerk — Capitol ST 11457 — Producers: Ralf Hutter, Florian Schneider — List: 6.98
Music and electronics often cohabit but rarely do the two auger well when solo formats beyond the meshing are desired. Kraftwerk has proven a consistent exception to the rule as music on a recognizable level and the pure spark of time to come each play at a comprehensive ground. "Radio Activity" continues this process on a massive scale as haunting vocals supplement the group's bent for music of the power plant and the forge. Top listeners include "Geiger Counter," "The Voice Of Energy" and "Radioland." "Radio Activity" is music from the earth's core.

MFSB are more than a mere instrumental machine. Through their musical bloodlines run a strain of meticulous Runs and progressions aren't just slapped together, they're melded as one with a patently musical care. The note of structuring is evident on "Philadelphia Freedom" as the group eases through a swirling mixture of influences via laidback and uptempo compositions. Top listeners include "When Your Love Is Gone," "Brothers And Sisters" and "Get Down With The Philly Sound." "Philadelphia Freedom" is a grown up kind of music.

Over the years Deep Purple has been one of the few heavy metal bands to consistently transcend their genre. Sure they can bulldoze songs with the best of them but there is also a subtle layer of progressive that makes for more than fodder for Spandola overload. The apex in blending the two forces on "Come Taste The Band" as they chronicle the merging layers of funk and space take progressive turns. Guitarist Tommy Bolin's riffing complements the overall tightness of the band as a music producing machine. Deep Purple is still as subtle as a trainwreck but "Come Taste The Band" shows a guiding intelligence behind the juggernaut.

On his easily bypassed in the days when the specter of a living Hendrix was personified by tortuous riffs and playing the guitar with your teeth is that Hendrix was an intricate musician. Hendrix as valid musician is the theme of "Midnight Lightning" as a more introspective and concerned musician bares flash under a ton of well-placed backing instrumentation. Aation is stripped down to allow maximum room for axe and vocals. "Midnight Lightning" is Jimi speaking from the next world and the best argument for meeting him there.

Beyond the power of mere projection some musicians possess the ability to invest in a song an aura of strength and majesty regardless of the form the composition takes. Michael Murphey does this on "Swans Against the Sun" the quality is more than evident. A series of ballads and countrified rock and blue grass numbers take on added dimension in Murphey's hands and the result is music with a kick to it. Top punches include "Dancing In The Meadow," "Rhythm Of The Road" and "Pink Lady." "Swans Against The Sun" is the music of heaven and earth.

Dionne Warwick's vocal being is one of sultriness. There's a fire in her voice that magically transforms a song into something brazen and bold. It shows up more often than not on "Track Of The Cat" as her singing paves a taut pathway into music — foreign and sometimes aggressive. Top listeners on this disk include "Love Me One More Time," "Once You Hit The Road," "His House And Me" and "World Of My Dreams." "Track Of The Cat" by Dionne Warwick is music that at times can be subtle without.

There's a spirit of creative restlessness in the music of Anne Murray. Through familiar enough ballads and downhome pop songs runs a streak that breaks new ground while simultaneously adding strength and dimension to what has come before. These creative pursuits abound on "Together" as Anne Murray's vocals take the listener on a well marked journey. Good listeners are "Out On The Road," "Player In The Band" and a most together "Part Time Love." "Together" by Anne Murray is a performer taking the talents influences with driving.

SHAME ON THE WORLD — The Main Ingredient — RCA APL-11103 — Producers: Gooding, Simmons — List: 6.98
There is a fine line that separates down to earth soul presentations from the well choreographed personal of lounge attractions. It is in this borderland that The Main Ingredient work their musical magic. On "Shame On The World" Cuba Gooding and company turn in a polished mixture of the two as they clear lead vocals and backing harmonies do right by uotempo forays into everyday living. Top cuts include "Shame On The World," "Over You" and "If I'm Gonna Be Bad." "Shame On The World" is the music of the stage and the street.

November 22, 1975
A new single, 
"Down To The Line."
73724

Another golden opportunity from Bachman-Turner Overdrive.
CASH BOX: ALBUM REVIEWS

POP PICKS

STORY — The Four Seasons — Private Stock 7000 — Producer: Bob Crewe

One of the most powerful musical forces in the pop oriented early and mid-sixties were The Four Seasons. Spearheaded by Frankie Valli's trilling falsetto, The Four Seasons ran through a ton of recorded gold during a very short span of time. On "Story" their greatest hits as well as their most commercial successes are showcased. Top blasts from the past include "Big Girls Don't Cry," "Silence Is Golden," and "Walk Like A Man." Music from a white back that'll happily take you there once more. May these seasons last longer.


Dave Edmunds has a love affair going with the things that made the fifties and sixties great. Lust production Crescendole instrumentation. Name it and Edmunds is into it. On "Subtle As A Flying Mallet" all these past values are brought into play on a series of rock and pop numbers. All the classic strains are there as the likes of "Baby I Love You" and "Maybe" harken back to cruising and malt shops and the Phil Specter touch "As Subtle As A Flying Mallet" by Dave Edmunds is a lot of years on but musically relevant to 1975.


Down Texas way has always been the breeding ground of stalwart rock and roll. Sure other states can get down but Texas bands seem to give it just that something different and extra. On "Baby" the band of the same name continues the panhandle saga with some biting, riff infested rockers. Well tuned acoustic pieces make for equal balance but the emphasis on music to saw off parking meters to carry the day Top hacksaws include "Long Legged Woman," "Hard Road," and "Born And Raised On Rock And Roll." "Baby" is the ultimate rock and roll conception.

FLEETWOOD MAC IN CHICAGO — Fleetwood Mac — Sire SASH 3715-2 — Producer: Fleetwood Mac

The blues, be thy of American or English persuasion, have an almost ethereal charm of their own. It is a doubly good experience when some of the best from either side of the Atlantic attempt a dual interpretation of the genre. Such is the case with the re-release of "Fleetwood Mac In Chicago". The criss-crossing of influences flows easily as the likes of "Red Hot Jam," "Sugar Mama" and "Held My Baby Last Night" receive time-honored classic goings on "Fleetwood Mac In Chicago" is the extent some musicians will go to to get the job done.


Of all musicians prone to toying with catgut, Vassar Clements stands out as one of the most innovative of the lot. A bow in his hands turns to instant fiddle magic. This musical pulling a rabbit out of a hat continues on "Superbow" as Clements and a bevy of talented compatriots run through a series of country flavored number numbers. Top fiddle runs include "Orange Blossom Special," "Black Mountain Rag" and "Cross Country Run." "Superbow" by Vassar Clements is music that can leap musical barriers with a single bound.


Reggae, from its very introduction, has been claimed as a no-holds barred physical assault. It was tough music that pulled no punches. At least it was until now. "Something Nice" by Roy C shows that reggae can be light as well as entertaining. C's clear, pop colored vocal stance meshes perfectly with the island backbone and the result is a musical listen that's good to the ears. Top cuts include "Don't Stop Short Of Satisfaction," "If I Could Love You Forever" and "I Can't Stop Loving You." "Something Nice" is the musical peace and love of a normally rough act.


Though many a year of ups The Four Seasons have always managed to carry with them a persona of stylishness. It's one of those intangible things, that are as difficult to describe as they are measurable to their overall musical stance. This touch of cool polish serves them well on "Who Loves You," as some beefy pop renditions are buoyed up via out vocal and slick instrumentals. Top cuts include "Storybook Lovers," "My Mr. Sam" and "Silver Star." The Four Seasons are a lot of different that adds up to a lot of good listening.

HELP ME MAKE IT (TO MY ROCKIN' CHAIR) — B.J. Thomas — ABC ABCD 912 — Producer: Chips Moman — List: 6.98

B.J. Thomas has been around the pop country idiom for a long time and so it's been a natural progression to find success through a melding of these two influences. The mix is well evident on "Help Me Make It (To My Rockin' Chair)" as Thomas' naturally mellow vocals make the most of light pop and country-flavored ballad numbers. Top results of the two forces include "Why Don't We Go Somewhere And Love." Today I Started Lovin' You Again." And "We Are Happy Together." B.J. Thomas and the musical forces of nature have met once more.


This is an interesting effort to say the least. There's enough country to satisfy the purists but equally tasty strains of rock and honkytonk make this a clean-cut mutation of the finest order. Ray Wylie Hubbard has surrounded himself with a catch of professionals who, on all cuts, establish a conscious fusion of good time as well as creative Top cuts include "The Lovin' Of The Game," "He's The One" and "Texas Western Dance Band." Ray Wylie Hubbard And The Cowboy Twinkies" is downhome musical entry. No exit is necessary.


"Brick" proves, without a doubt, that there's a very calculating pop music mind behind the makeup and mime of The Hello People. Throughout this disk some very professional musical arrangements rear their creative head. The vocals are the perfect pop foil while logical instrumental backings make for the appropriate listening exercise. Tops of this recorded pop include "It Wouldn't Have Made Any Difference," "Never Met A Girl Like You" and "Mad Red Ant Lady." "Bricks" by The Hello People is a solid musical mortar cemented to the creative and true.


Over the years Chuck Mangione's forays into foreign flavored jazz has been a joy to behold. His mixings of the obvious with the new, especially when combined with some orchestral backings, were a constant step forward in the realm of music. With "Encore," a resound of old material, Mangione delivers a crisp clean sound that easily foretold his future that is now. Top cuts remain "Hill Where The Lord Hides," "Land Of Make Days," "The Legend Of The One Eyed Sailor," You know where Mangione is now "Encore" shows you where now got its start.

EVERYTHING IS AS IT SHOULD BE — Jim Grady — RCA APL 11112 — Producer: Mike Berniker and Teddy Randazzo — List: 6.98

Most singers into an easy listening bag tend to narrow the frame of reference to one dimension of press the door for that! Such is the case with "Everything Is As It Should Be" as both the vocals of Jim Grady and the polished instrumentals backing go many ways while managing to always meet at the center. The slightly up-tempo ballad work entailed is the perfect vehicle for Grady's ever rising score and the top points. Top cuts include "Do It Again," "It's All Gone Wrong" and "Post Card From Spain." "Everything Is As It Should Be" by Jim Grady is

November 22, 1975
CRASH LANDING was the first in a series of new Jimi Hendrix albums compiled from previously unreleased recordings produced by Alan Douglas.

Now, Reprise Records and Alan Douglas present the second album in that series, MIDNIGHT LIGHTNING — an album of blues-accented music that shows Jimi Hendrix' virtuosity in a new light.

AVAILABLE NOW ON REPRISE RECORDS AND TAPES.
CRACK THE SKY – Crack The Sky – Lifesong
There comes a time in every rocker’s life when the twin forks can change very flush and majestic present themselves. “Crack The Sky” is a perfect example of both roads taken. The band combines a number of rock and roll elements and orchestrated aside to backing fiber with the result culminating in music suitable for a throne room, and if you’re supplied with a quashed pops by a quasi-pop esoteric approach that makes the aforementioned compositions strong story vehicles “Crack The Sky” is the best of all possible musical futures.

The emphasis of “Harmony GRTS” is on the voice. Through the chance interchange of harmonies and vocals the Street Corner Sympho have come up with one of the more listenable efforts in quite a long time. The basic ingredients are soul and to the rear a few years pop music in a gentle, undulating singing style that fits smoothly through all cuts. Top vocals include “Something Funky’s Goin’ On.” Someone Sweet You’ll Always Remember” and “Earth Angel.” “Harmony GRTS” by Street Corner Sympho is why God gave the human mouth something to do.

THIS STAR ON EVERY HEEL – Gabriel – ABC
There is a layer of pop to that is decidedly American in origin. A light country sprinkling coupled with vocals that project crystal clear. This is the avenue explored by Gabriel on “This Star On Every Heel.” The group within a bouncy, upbeat vein mixes with move and ballads for an overall listen that is good to the ear. Top pops include “I Wish I Were A Star,” “You Never Told Me You Loved Me” and “See You Hiding.” Gabriel’s “This Star On Every Heel” is music whose roots go deep pop soil of this country.

GEARS – Johnny Hammond – Milestone M 9062
Producers: Larry and Fonce Mizell – List: 6.98
Good jazz takes you for a ride. Its very being is the spawn of musical tributaries and backwaters where creative twists and turns are the rule rather than the exception. This is the world of Johnny Hammond and on “GEARS” this sticking out of new musical turf is enlarged and then some. Hammond’s ability to combine mellow and aggressive strains shows well on all cuts with the productions of Tell Me Once” “Shrink Gears” and “Lost On 23rd Street” standing tall. Gears’ by Johnny Hammond is music’s answer to overdrive.

TRIDENT – McCoy Tyner – Milestone M 9063
Producers: Orrin Keepnews – List: 6.98
McCoy Tyner’s interpretation of the mellow roots and underpinnings of jazz have long been the staples of purists and progressives alike. On “Trident” his journeys to the core are supported by an alternating back up fiber that is quite subdue and moving. Professionals in their own right add positive dimensions to Tyner’s highly diverse and fertile keyboard moves while adding their own subtle touches. Top cuts include “Once I Loved” and “Land Of The Lonely.” “Trident” by McCoy Tyner does a whole lot of things and the best part being that they’re done well.

SECOND GENERATION – Gaylord And Holiday – Prodigal P LP 10009
Producer: Sam Locricchio – List: 6.98
Gaylord and Holiday are of the finest tradition of musical cabaret. Within their songs is a sense of humor and staying power that has kept this duo driving the road to fame for quite a long time. Top cuts from this veteran singing team include “To The Door Of The Sun,” “’I Will Never Pass This Way Again,” “Tell Me You’re Mine” and “From The Vine Came The Grape.” “Second Generation” is a well named album. They’ve been doing it that long and this record will probably keep them doing it a while longer.
Pete Wingfield
“Eighteen With A Bullet”

Going to Number 1
With A Bullet

His hit album from his smash single
“Breakfast Special”

Produced by Pete Wingfield and Barry Hammond

CASH BOX TOP 100 SINGLES

16 FEELINGS
Jigsaw (Chelsea C)
Morris Albert (RCA)

17 LYIN’ EYES
Eagles (Asylum E-452)

18 #18 WITH A BULLET
Pete Wingfield (Island)
Frankie Valli (Private Stock PS 450)

19 OUR DAY WILL COME
Art Garfunkel (Columbia 3-1019)

20 I ONLY HAVE EYES FOR YOU
Wings (Capitol 4175)

21 VENUS AND MARS ROCK SHOW

22 I WANT’A DO SOMETHING FREAKY TO YOU
Leon Haywood (20th Century TC 2228)

23 BAD BLOOD
Neil Sedaka (Rocket/MCA PIG 40460)

24 THEY JUST CAN’T STOP IT
Spinners (Atlantic 45-3284)

25 OPERATOR
The Manhattan Transfer (Atlantic 3292)

Ain’t No Way To Treat (Colgems — ASCAP) 39
Baby Face (WB Music — ASCAP) 43
Bad Blood (Don Kirshner — BMI/Kirshner) 89
Songs — ASCAP)
Blue Eyes Crying (Milene — ASCAP) 11
Born To Run (Laurel Canyon — ASCAP) 33
Bringing It Back (Silverlane — BMI) 31
Caliyso (Cherry Lane — ASCAP) 83
Caribbean Festival (Delightful/Gang — BMI) 28
Carry Me (Staysail — BMI) 40
Change With (Van McCoy/Warner/ 75
Tamerlane — BMI)
Come And Get Your Love (Ackee — ASCAP) 52
Country Boy (ABC/Dunhill/One of a
Kind — BMI) 67
Dance With Me (Hall
Diamonds And Rusts
Do It Any Way (Migh
Do You Know Who You Are?
Is It Love (Island Girl (BMI)
It Only Takes
I Want A Do
I Write This

18 With A Bullet-Columbia

ILPS-9333
FLYING AGAIN — The Flying Burrito Brothers appeared recently at Paul Colby's Other End. This latest version of the band, which was formed in the mid-sixties by the late Gram Parsons, are currently recording for Columbia records. Shown above (1 to r) are standing: Joel Scott Hill; Terry Powell. Columbia Records a&m: Gene Parsons; Chris Ethridge; Bruce Lundvall, vice president and general manager of Columbia Records; seated are Floyd "Gib" Guilbeau and "Sneaky Pete" Kleinow.

WEA Holiday Promotion Plans

HOLLYWOOD — "Sounds For All Seasons" is the title of a special holiday promotion designed for Discount Records, set to run Nov. 15 to Dec. 31 featuring fourteen new releases from Warner Bros., Elektra/Asylum and Atlantic, according to WEA, vice president of marketing, Vic Faraci.

Bob Moering, WEA's national product manager, and Linda Sloan, Discount Records ad director, are coordinating their efforts to stress maximum product exposure at point of sale. All 52 Discount store managers and their district supervisors are eligible to win cash prizes for the most creative in-store displays.

Moering has designed a kit of merchandising aids to support the "Sounds For All Seasons" radio and print advertising campaign: a custom-produced LP in-store sampler, posters, blow-ups, mobiles and banners.

IRDA Sets 3 Dist. Deals

NEW YORK — International Record Distributing Associates of Nashville has completed three new distribution deals. The firms involved are American International Artists Records, Aerie Records, and Main Street Records.

The first release on American International Artists Records will be "When Something Is Wrong With My Baby," a single by Jewel Aiken. Aerie debuts with "Billy Farmer" by The Eagle and the Hawk (Andy Anderson and J.J. Hettinger), and Main Street is represented by a new group called Bricks with "Music Matic."

Golden 'Foghat'

HOLLYWOOD — In recognition of sales in excess of 600,000 units, the RIAA has certified Foghat's first LP, "Foghat," as gold. Released in May of 1972, "Foghat" is the group's second album to go gold. 1973's "Energized" having been certified earlier this year.

Progressive Country Goes Urban

from places other than Nashville. From Marin County in northern California to northern Florida, from Portland to Austin, from upstate New York to Denver, Dallas, Houston and Tulsa, virtually every region of the United States now has a growing center of musical activity emanating directly from the country root.

Studies have operated in Austin, Dallas, and Denver, and although the studios located there now are not as technically advanced as the studios in Nashville, Los Angeles or New York, viable alternatives to Music City. L.A. and the Big Apple will continue to grow both qualitatively and quantitatively as increasing demand will dictate.

Urban Acceptance Increases

Aspects of the artistic aspects of musical progression, record companies have long recognized the financial rewards gained from sales in more than one market, but today this consciousness is beginning to be taken at the point at which a country-oriented artist was asked to record a song specifically for cross-over purposes. The difference between that view and the present view is that companies are realizing that an artist does not have to compromise his distinctive style to cross over. The reason for this is obvious, the appeal of country music is universal. Rock music is produced in this country, and significant increases are showing in urban areas as well. There are more established buyers, especially one attuned to the music in its own right, and are educated and aware enough to know that the stereotype has been exploded and cross-over has been made.

In short, commercial or formula country is as offensive to them as commercial pop music. It is in the record companies where Mogull Acquires Kirshner Rights In Central America

NEW YORK — Ivan Mogull, Latin S. de R.L. has acquired sub-publishing rights to represent Don Kirshner's two companies, Kirshner Songs Inc. (ASCAP) and Don Kirshner Music, Inc. (BMI) for the territories of Mexico and all of Central and South America.

and his associates in these territories have already had lyrics to these catalogs translated into Spanish and Portuguese. Titles include Sendak's "Bad Blood," Captain & Tennille's "Love Will Keep Us Together," and the Carpenters' "Soltire." These recordings are also being promoted in the original.

In this first-time venture between the two interests, Kirshner was represented by associate Herb Moeles, and owner Ivan Mogull represented his organization.

Mogull Acquires Kirshner Rights In Central America

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Michael Sunday To Fantasy A&R Post

BERKELEY — Michael Sunday has been appointed to the position of director of A&R administration at Fantasy/Prestige/Milestone Records. The announcement was made by Ralph Kauffman president of Fantasy/Prestige in his new position, which he assumed less than a month ago. Sunday will be responsible for overseeing the administration of all recording activity.

Before joining Fantasy A&R as director of contemporary product at Epic Records in L.A. for three years. Prior to that, he was a producer/A&R man at Columbia, A&R for L.A., a disk jockey under Tom Donshue at KSAN in San Francisco, and was involved with A&R and production at Vanguard Records in New York for two years.

enlightened self-interest to allow their country-oriented artists to develop their own distinctively different styles of music, because in the course of events evidenced already, listeners searching for reality in music are tuning once again to the country roots.

Urban acceptance of country forms of music is evidenced by the fact that sales are second highest for country-oriented releases in the Los Angeles-based west coast operations region. Whether a record is a hit on the West Coast, country music is selling as well as anywhere else in the country. The music is appealing to a wider range now; we have successfully shown country-oriented compositions, which indicated that listeners are researching beyond their most recent "Red-Headed Stranger" album. It would appear that Willie Nelson's "Red-Headed Stranger" album is not a significant fact sales are second highest for country-oriented releases in the Los Angeles-based west coast operations region. Whether a record is a hit on the West Coast, country music is selling as well as anywhere else in the country. The music is appealing to a wider range now; we have successfully shown country-oriented compositions, which indicated that listeners are researching beyond their most recent "Red-Headed Stranger" album. It would appear that Willie Nelson's "Red-Headed Stranger" album is not a significant.

There is no universal answer to the question "who sets the criteria", the question can only be answered by the individual artists, individual record companies, and individual listeners and buyers, and for good reason. The "countryness" of a given song or record is, and can only be relative to the creator and the listener. When progressive-minded artists and musicians of today, and the future recognize and learn from the diverse country-oriented styles of innovative artists like Bill Monroe, the Carters, Jimmie Rodgers, Ernest Tubb Roy Acuff, Chet Atkins, Hank Williams, Kristofferson, Waylon Jennings and Willie Nelson, they are furthering the natural progression of indigenous music by incorporating decades, or even centuries of influence in their own form of music that is immune to change; that circle is one that will never be broken by generation of artists to come.

Cash Box invites all of our readers to express themselves. Please direct written opinions to CB at 6565 Sunset Blvd., Los Angeles, Calif. 90028.

Mar. 31 Deadline For ASCAP Entries

NEW YORK — Mar. 31, 1976, has been set as the deadline for submitting non-fiction books and articles about music and/or its creators for the ASCAP-Deezy Awards competition. The works published in the United States in English during 1975 should be sent to the ASCAP-Deezy Awards Committee at 1 Lincoln Plaza, New York, N.Y. 10023. A maximum of $500 each for books are offered, with similar awards for articles and plaques for the winners.

Writers, editors and publishers are invited to submit five copies of works published in 1975 for circulation to the judges panel. Awards for 1974 will be announced later this month.

November 22, 1975.
In the five and a half years she has been recording for Capitol Records, since that first single "I Don't Know How To Love Him," Australia's musical export—and gift—to America has almost never been off the Cash Box chart with either a single or an album.

"Helen Reddy's Greatest Hits" is being released, a perfect tribute to Helen Reddy, the woman who has become the most powerful, long-lasting record of any female artist in the music business. true, this is a greatest hits package but it also points up the amazing staying power and longevity of the bulk of Helen Reddy's work.

It also makes redundant the old—and possibly male chauvinist—music business axiom that females (we said girls, or worse, then) don't sell records. Helen Reddy in just under six years has emerged as a powerful record salesperson.

But there's much more to Helen Reddy—quietly and probably more effectively than most realize. Helen Reddy has emerged as a spokesperson for women's liberation. She is not particularly given to slogan shouting but, in her interviews and from the concert stage, and in her recordings, she speaks to a very broad spectrum of the female world.
The Walds have ears.

Congratulations
Helen Reddy
from your friends at
United Artists Music Publishing Group.
A CERTAIN SORT OF WOMAN

“A certain sort of woman who is remarkably without artifice, and remarkably without fear, who is made uncomfortable by polite lies... who refuses to face the world anyway but straight on, and who once discovered there was nothing to hold back or disguise, shone so brightly people find themselves blinking when they first meet her...” (continued on next page)
A CERTAIN SORT OF WOMAN
(continued from preceding page)

So said one of Helen Reddy's cherished friends
Lillian Roxon before she died. Lillian had a way of put-
ing into a few power packed sentences, observations
that it takes most of us years to figure out.
The phenomenon that is Helen Reddy, re-establish-
es her personal identity every day. Not only are
her songs hummable, her lyrics memorable, her tre-
menous enthusiasm for life contagious, but her pro-
licity has appeared in just about every magazine and
newspaper in the world.

From her first album till now, she has been quoted,
and men and women have remembered her sponta-
aneous statements.

Helen Reddy constantly brings forth new dimen-
sions in women's thinking. She emphasizes her high
ideals, and adheres to them strictly.

Her firm stand on Women's Liberation showed the
world how a woman can be proud in the face of rejec-
tion and ridicule.

Her pixyish quality is shadowed only by her soft
lady-like expressions, apropos for her latest album,
"No Way To Treat A Lady."

Her softness is particularly in evidence when loving
and being loved by her husband Jeff Wald and her
daughter and son, Traci and Jordan.

She had more or less decided to stay single after
her first early marriage, because she felt that she
could never fit her life into anyone else's, and she
couldn't imagine a man willing to fit his life into hers.

But that changed, and now she has one of the
strongest marriages in the recording industry.

"It's a good marriage," says Helen. "We are com-
petitive and enjoy this challenge as much as we do a
cheat match. I've been led every inch of the way,
sometimes kicking and screaming by a brilliant
manager, who just happens to be my husband."

She feels that a truly happy marriage can only exist
between equals.

"A man can't love a woman if he is looking down at
her, nor if he's put her on a pedestal. The most solid
basis for a good marriage is a strong friendship."

A singer who became a feminist, is how Helen
describes herself, rather than a feminist who became
a singer. To her, major problems with women could
be conquered if only women would become more
aware of themselves, and the situation for women in
music could keep improving. She has noticed that
there are a greater number of women on the charts
now, resistance is breaking down on airplay, and the
trend in music seems now to lean towards more
meaningful lyrics and softer melodic things.

A critic once observed that Helen sounded honest
on her records. Her explanation is:

"I choose songs very carefully. Songs I would have
liked to have written."

With "I Am Woman, " the entire world became con-
scious and aware that this woman had finally vaulted
over the lyrical hurdles and created a revolutionary
breakthrough for the female masses, the ones who
don't read the most "in" books, or attend the so called
imperative lectures at universities. Instead, the
housewife, the shop assistant, the secretary, the
young mother trapped within her own confines, the
confinement of her well established convictions, handed
down generation upon generation. Quite suddenly,
through "I Am Woman" they felt a new freedom, if not
physically then mentally. They became an extension
of each other, sisters in a male dominated world. They
listened, they sang, they found new interests which
they wanted to share with each other and the men in
their lives.

A reporter once jokingly asked Helen Reddy how
she would change this country's administration,
should she ever become President of the United
States of America. The question was not taken lightly.

"I'd put more women in government. Men and
women were meant to run the world together. Having
(continued on next left)
What a beautiful way to treat a publisher!

Thank you, Helen.

"AIN'T NO WAY TO TREAT A LADY"  
(Harriet Schock)

"I BELIEVE IN MUSIC"  
(Mac Davis)

"THE LAST BLUES SONG"  
(Barry Mann / Cynthia Weil)

"NO SAD SONG"  
(Carole King / Toni Stern)

"NOTHING GOOD COMES EASY"  
(Barry Mann / Cynthia Weil)

"RAISED ON ROCK"  
(Mark James)

"SONGS"  
(Barry Mann / Cynthia Weil)

Screen Gems—Columbia Music/Colgems Music

The music publishing division of Columbia Pictures Industries, Inc.
A CERTAIN SORT OF WOMAN

(continued from preceding page)

such a male predominance gives us a sort of locker room rivalry — my bomb is bigger than your bomb.

Making records has long been Helen’s favorite “thing.” It gives her a chance musically to experiment with her voice, and try out various recording techniques which would be impossible to do elsewhere.

To write when she’s emotionally upset, would be, to her, a complete waste of time.

“I like to get things in perspective,” she says. “When I feel that I’ve learned something, that’s when I get my pen and paper out. Then I’ll commit my feelings. ‘I Am Woman’ came as a result, afterwards, of pulling myself out of something.”

Having power to get what she wants when she wants it, now that she’s at the top, feels rather strange to her, because she still vividly remembers trying to get a job and being rejected. She also reflects on the pain she felt, a pain that only comes from the powerlessness that women sometimes experience, but the fact that she still has to deal with matters that she wouldn’t have to deal with if she were a man still prevails.

But, as many people in show business know, there must be a monumental ego. An ego that can stand getting hacked a lot, it has to be able to withstand, and Helen’s faith in herself, a Godlike faith has sustained her.

The only real problem that I’ve ever had was convincing everyone besides me that I was going to make it. I’ve always knew I had it in me to be a star.”

On July 23, 1974, Bhaskar Menon, chairman, president and chief executive officer of Capitol Records said:

If there had not been room for Helen’s star outside the building, we would have moved the building.”

And so another childhood dream was realized. Her parents had visited Hollywood Boulevard during a trip from Australia years before, and had seen the stars imbedded into the sidewalk. They told their young daughter about it when they returned home, and she determined then to have her own one day, and now one of those stars does bear her name.

On that day she was also presented with a plaque for her contributions to the state of California by Governor Edward G. Brown, along with the Hollywood Chamber of Commerce’s “Outstanding Citizen Award.”

Which brings us to another vitally important and emotional day in Helen’s life:

“This is the best country in the world. This is where I’m going to live for the rest of my life. I’m married to an American, my children are American, and now I’m an American.”

It is the place where Helen believes the boldest dreams can come true, they have, and she went unashamedly on Mayor Tom Bradley’s shoulder the day she became an American citizen.

This year while performing at one of the women’s penal institutions here in California, Helen said:

“If you’ve touched someone’s life in some small way, particularly in your own personal experience, it gives your life more meaning.”

The meaning in her life was apparent as she won the hearts of the women. Her desire to perform for them was motivated from her feeling that women in prison have been virtually ignored.

Helen summed the experience up by saying:

“I represent an attainable goal. I’m showing them that they can make it in the world and still be true to themselves.”

She made no speeches, there was no need. Her thoughts jumped out to the audience through her songs, and that audience gripped them tightly.

In true Reddy fashion, she underplayed the award she received from the Los Angeles Times as one of its Women of the Year, just saying she was shocked to “receive the award from a newspaper that has never given me a good review.”

Now that Helen is host of the “Midnight Special,” she’s one very satisfied person. She had enjoyed doing the Flic Wilson summer replacement show so much, that she is now ecstatic to have her own show.

Her multimillion dollar deal at the MGM Grand Hotel in Las Vegas has been renewed for an additional two years, for a total of four years. This makes her one of the highest paid women in Las Vegas.

The reception of her Grammy Award was made particularly memorable by the acceptance speech during which she made reference to a female God.

In their precious free time together as a family unit, Helen, Jeff, Tracey and Jordan relish in the warm, friendly and obviously loved filled atmosphere of their new home in Brentwood.

“Do you know,” says Helen, “the first night I was ever in the living room, I turned off all the lights and walked around alone. This was something I’d been afraid to do all my life, but in that particular moment, I felt totally invulnerable. That’s what home should be.”

She describes herself as basically a survivor, having the ability to accept and adjust. Her feeling of invulnerability gives her the strength to take the knocks that could come her way.

“I’m the kind of person who would always rebuild from the ashes.”

We see no ashes, just white hot fire and warm glowing contentment.
HELEN REDDY

WE THINK THIS JUST ABOUT SAYS IT ALL.

Congratulations from all your friends at Irving Music.
HELEN, YOU'VE ALWAYS BEEN FIRST.

You were the first artist to cover these great songs:

**A Song For You** – May '71

**I Don't Remember My Childhood** – Nov. '71

**This Masquerade** – Jan. '73

**Bluebird** – July '75

Your foresight is only matched by your taste.
Our thanks and best wishes for the future.
From the writers and staff at

SKYHILL PUBLISHING CO., INC.

5112 Hollywood Blvd., Hollywood, CA 90027
In the crazy music industry
one makes many business acquaintances
and a few true personal friends
THE MOGULLS LOVE THE WALDS
Cathy, Alison and Artie

Us too: Dori, Jeff and Romelle
WHAT DOES ONE SAY ABOUT A SUPREME ARTIST, A GRACIOUS LADY, A GENEROUS FRIEND?

... AN ARTIST OF THE HIGHEST RANK AND CALIBER, NOT ONLY TO ALL OF US AT CAPITOL BUT, MOREIMPORTANTLY, A SUPREME ARTIST TO MILLIONS OF PEOPLE THROUGHOUT THE WORLD WHO HAVE FOUND THEMSELVES ENTERTAINED AND MOVED BY MISS REDDY'S EXCEPTIONAL ABILITIES AND TALENT ...

... A LADY WHO HAS EXPANDED HER HORIZONS FAR BEYOND THE BOUNDARIES OF HER NATIVE LAND AND COMMUNICATES -- WITH SENSITIVITY AND GRACE, WITH COURAGEOUS INTEGRITY AND SHEER BEAUTY -- RELATING WITH DIGNITY TO PEOPLE EVERYWHERE WHO IDENTIFY WITH HER OWN QUEST FOR PERFECTION IN LIFE ...

... A FRIEND IN WHOM THE PEOPLE AT CAPITOL, THE ENTERTAINMENT INDUSTRY AND COUNTLESS FANS AROUND THE WORLD HAVE FOUND A SUPERSTAR OF THE GREATEST MAGNITUDE WHO REMAINS A WARMLY CONCERNED INDIVIDUAL AND A GENEROUS HUMAN BEING ABOVE ALL ELSE ...

IT IS ONE OF MY MOST PRIVILEGED PERSONAL PLEASURES TO WORK PROFESSIONALLY WITH HELEN AND JEFF, AND ABOVE ALL TO ENJOY THE WARMTH OF THEIR FRIENDSHIP. BUT LET SHAKESPEARE SAY THE LAST WORDS:

"... HER LIFE IS GENTLE, AND THE ELEMENTS SO MIX'D IN HER THAT NATURE MIGHT STAND UP AND SAY TO ALL THE WORLD, 'THIS IS A WOMAN!'"

-- BHASKAR MENON --

TO HELEN REDDY
BEST WISHES
KEEP ON SINGING
THE WES FARRELL ORGANIZATION
To
Our Very Special Host
Helen Reddy

The Midnight Special
HER SECRET WEAPON
Jeff Wald — Helen's 'Man Behind The Scene'

The music industry is as cognizant of Jeff Wald as music fans around the world are of his wife, Helen Reddy. The special relationship Helen and Jeff have is also attributable to the fact that he manages her career, one which began with difficulty, but one that has blossomed into one of the most exciting legends in show business.

"When we were first married," recalled Wald, "it was almost impossible for me to hide my feelings where Helen was concerned. Now I'm able to put them out of the way when it comes to business."

To summarize any individual in a single word is impossible, but those who have dealt with Wald on a business level would unanimously agree that persistence has always been his strong suit. In the nine years he and Helen have been married, Wald has never wavered in his determination to have her talent properly exposed. He candidly admits that he's made enemies as well as lifelong friends, but philosophizes that his actions supported her beliefs and he'd do it again the same way.

Wald sums up his demanding work saying, "My job is creating action and to keep things happening." Certainly the success of Helen's career is appropriate testimony that he has done exactly that.

Wald began his own career in management thirteen years ago and has handled such artists as Oscar Brown Jr., Deep Purple, Tiny Tim, The Turtles, George Carlin and Biff Rose. At one point he and Ron DeBlasio formed a partnership, but now Wald helms his own firm, Jeff Wald Associates, based in his hometown of Hollywood. At the time he met Helen in 1966 he was working as an agent in the

William Morris firm and, according to Jeff, "Not doing too well at the time." He married Helen three days after he met her and, convinced that she had unmistakable talent, began the backbreaking work of getting her established. This included a rocky period of about five months during which he was unemployed and struggled to get Helen work in the bungalow colonies of the Catskills. In those early days the Walds often stayed at New York's Alber Hotel, a haven for young musicians of the era such as The Mamas and Papas and Sopwith Camel.

Wald left New York in September 1967 and went to Chicago where, for the next nine months, he was talent buyer for a chain of clubs which included Mr. Kelly's. Helen worked sporadically during that time and had a revue show. The three Fontana singles Mercury Records released on her did not achieve the results that she and Jeff hoped for.

In June 1968, Wald moved to California to work for Roy Silver and pursue a recording contract for Helen. Wald summarized the reaction of the major (and minor) record labels to Helen: "One guy whose name I won't mention said, 'Show me a chick on the charts. It was just that kind of attitude that was at the heart of the problem. Helen's career was floundering.' I could get Biff Rose 17 shows, but I couldn't even get Helen one decent shot. I couldn't get her arrested. For a long while it seemed as though the fates would not relinquish their stranglehold on Helen and Jeff. Again Wald was persistent and in April, 1970, a

(continued on next page)
The Very "Grandest" to our Grand Star...

Helen Reddy

MGM GRAND
HOTEL LAS VEGAS
CALL TOLL FREE (800) 634-6363
Helen and Jeff at the Sybil Brand Institute Women's Prison touring the facility the evening she entertained the inmates with a special concert.

Her Secret Weapon
(Continued from preceding page)
call to Monte Kay and Flip Wilson triggered a turn for the better.
Wilson gave Helen the second spot on his show and she sang "Until It's Time For You To Go." The following month she did the Tonight show and gradually her momentum began to build. In July, 1970, Artie Mogull signed Helen to Capitol for $5000. Joked Wald, "we had to give Helen's producer, Larry Marks, $7500 so we were behind before we started." Wald quickly made up the difference. "I Don't Know How To Love Him" was the consensus choice for Helen's first single but, said Jeff, "Capitol was going through upheaval and we had five cover versions of the song competing with ours."

It was at this point that Wald began to get his reputation for being tough minded. "We flew to New York," he said, "did the Carson show, then went on the road and played 13 cities in ten days to promote the record. Actually, WDRC in Hartford broke Helen's version and I knew I was right."

Wald redoubled his efforts on behalf of the year was out, she and Jeff would complete three European tours in four months. Her recording career wasn't advancing as planned and Wald was painfully aware that a hit single was the only remedy. Though Helen had recorded "I Am Woman" on her first album, she and Jeff had decided that it didn't sound quite right. In March 1972, Helen, Jeff and producer Jay Senter went into a studio in Dallas, Texas and didn't emerge until the song (complete with a newly written third verse) had been recorded to Helen and Jeff's satisfaction. Upon finishing the track, the Walds were off to Europe and "I Am Woman" flattered with the charts, but failed to stay on initially.

When they returned in June 1972, Wald executed an extensive television appearance campaign designed to expose the song and the artist and create a mutual identity. Toward this end, he had Helen perform the song 19 times on major TV shows. When the single "I Am Woman" went to #1 on WIX, Virginia in two weeks, Wald once again began a phone assault on program directors. He berated some and pleaded with others to divorce their personal taste from business. As he had done with "I Don't Know How To Love Him,"

(Holland Loves Helen!)

EMI BOVEM Congratulates Helen Reddy with her Greatest Hits album.

(Continued on next page)
THE WILLIAM MORRIS AGENCY
IS PROUD TO REPRESENT
HELEN REDDY
EXCLUSIVELY WORLDWIDE
Her Secret Weapon
(continued from previous page)

How To Love Him.” Wald won a fair hearing for “I Am Woman.” The song became #1 in the U.S. on Dec. 9, 1972. To this day, Wald regards the making of “I Am Woman” as the first major turning point in Helen’s career.

The second turning point, as far as Wald is concerned, was the famous Grammy acceptance speech Helen gave when she won her single award in 1973. At the end of her thanks to Capitol Records and to Wald himself, Helen thanked God. “Because she makes everything possible.” Said Wald of Helen’s statement, “That one line made Helen an instant international celebrity. She had an edge over other entertainers because she became instantly quotable. People began identifying with her en masse.”

Kenny Rankin’s “Peaceful” became Helen’s next single and it soared to the top 10 quickly. Having established her in concert halls, Wald booked the bridge to Las Vegas in March 1973. In all that year, Wald booked her for 150 one-nighters.

Wald feels the third major turning point in her career was her NBC TV series “Flip Wilson Presents The Helen Reddy Show.” Wald candidly admits that he didn’t get along with NBC executives, but points to the show’s success saying, “Helen was relatable to her audience. We booked some contemporary talent on that show like Jim Croce (before he had a #1 hit), The Eagles, Chuck Berry and Cheech and Chong. Helen could do any kind of music, so I put her in all kinds of settings to maximize her versatility. She did things with B.B. King and the Modern Jazz Quartet. She broke all barriers.

A similar situation exists with The Midnight Special, which Helen became host of this year. The purpose is, in both Wald and Helen’s mind, to bring the best contemporary music possible to the medium of television. Toward this end Wald makes compromises and he actively involves himself in the show as a guiding light.

In August 1973, “Delta Dawn” became Helen’s next #1 single, with “Leave Me Alone” following a similar pattern for Christmas that year. The success was tragically offset by Helen’s parents passing away but the combination of her raw talent and Wald’s astute business judgments continued to bear fruit.

Helen hosted the American Music Awards in 1974, and was named most popular female vocalist. She also appeared in the film thriller Airport 1975 and signed a $1 million deal with Las Vegas MGM Grand Hotel (Wald this year completed a $2 million deal with MGM Grand for 1976-77). Helen’s “Love Song For Jeffrey” album has been her most personal to date, according to Wald, and yielded two singles, “You And Me Against The World” and “Keep On Singing.”

Wald’s intention to keep Helen on the charts consistently was a carefully planned scheme and one of the major reasons why her popularity and degree of recognition has climbed to the point where she is now among a handful of performers who command an immense international following.

Refusal to permit Helen to be stereotyped as an mop artist also led to the hiring of Joe Wissert as her producer. Wissert, Wald feels, is one of the finest all around producers in the business today and is perfect for Helen. He executed the albums “Free And Easy,” “No Way To Treat A Lady” and the just released “Helen Reddy’s Greatest Hits” package.

Because Wald feels that new songwriters are Helen’s strength, he, Wissert and
Congratulations

Helen Reddy

Joe Wissert
### HELEN REDDY'S GREATEST HITS

Now In One Album!

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<thead>
<tr>
<th>I AM WOMAN</th>
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<th>DELTA DAWN</th>
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See Helen Reddy as the permanent host of

following the Friday night Tonight Show on NBC-TV

### HELEN REDDY'S GREATEST HITS
heLEN REDDY'S GREATEST HITS capitol 11467

SIDE ONE
1. I AM WOMAN (H. Reddy-R. Burton) BMI 3:34 — Buggerlugs Music
2. I DON'T KNOW HOW TO LOVE HIM (A.L. Webber-T. Rice ASCAP 3:15 — Leeds Music Corp.
3. LEAVE ME ALONE (Ruby Red Dress) (Linda Laurie) ASCAP 3:26
   Anne-Rachel Music Corporation — The Brooklyn Music Co.
4. DELTA DAWN (A. Harvey-L. Collins) ASCAP 3:08 — United Artists Music Co., Inc. — Big Ax Music
5. YOU AND ME AGAINST THE WORLD (P. Williams-K. Ascher) ASCAP 3:08 — Almo Music Corp.
   PRODUCED BY JAY SENTER, LARRY MARKS & TOM CATALANO

SIDE TWO
1. ANGIE BABY (Alan O'Day) ASCAP 3:29 — W.B. Music Corp.
2. EMOTION (V. Sanson-P. Dahlstrom) ASCAP 4:10 — W.B. Music Corp.
3. KEEP ON SINGING (Janssen-Hart-Davis) BMI 3:03 — Pocket Full of Tunes, Inc.
   Screen Gems-Columbia Music, Inc. — Songpainter Music
4. PEACEFUL (Kenny Rankin) BMI 2:50 — Four Score Music
5. AIN'T NO WAY TO TREAT A LADY (Harriet Schock) ASCAP 3:26 — Colgems Music Corp.
   PRODUCED BY JOE WSSERT & TOM CATALANO
Helen, the voice that's going to launch a thousand hits.

Thanks from all at

EMI
Capitol
LONDON

EMI Records Limited, 20, Manchester Square, London W1A 1ES
I DON'T KNOW HOW TO LOVE HIM • Helen Reddy #ST-762/Released May 1971

CRAZY LOVE • Van Morrison • Warner Bros. Music/UVan Jan Music/ASCAP 3:16
HOW CAN I BE SURE? • J. Cavallero-L. Brigit • Slickear Music Co., Ltd./BMI 2:50
OUR HOUSE • Graham Nash • Giving Room Music/BMI 2:58
I AM WOMAN • H. Reddy-R. Burton • Buggerlugs Music/Inner Sense Music/ASCAP 2:15
L. A. BREAKDOWN • Larry Marks • La Brea Music/ASCAP 3:38

A SONG FOR YOU • Leon Russell • Skyhill Publishing Co., Inc./BMI 3:03
DON'T MAKE PROMISES • Tim Hardin • Faulty Vine Music Co., Inc./BMI 3:02
I BELIEVE IN MUSIC • Mac Davis • Songpainted Music Inc., BMI 3:14
BEST FRIEND • H. Reddy-R. Burton • Buggerlugs Music/Inner Sense Music/ASCAP 2:17
I DON'T KNOW HOW TO LOVE HIM/from the Rock Opera "Jesus Christ Superstar" • A. L. Webber-T. Rice • Leeds Music Corporation/ASCAP 3:15

NO SAD SONGS • C. King-T. Stern • Screen Gems-Columbia Music, Inc./BMI 3:09
I THINK IT'S GOING TO RAIN TODAY • Randy Newman • January Music Corp./BMI 2:16
TULSA TURNAROUND • A. Harvey-L. Collins • Unart Music Corporation/BMI 3:12
MORE THAN YOU COULD TAKE • Helen Reddy, Buggerlugs Music Co./BMI 2:40
NEW YEAR'S RESOLUTION • Donovin Letch • Donovan Music Ltd./BMI 3:37

I AM WOMAN • Helen Reddy #ST-11068/Released November 1972*

PEACEFUL • Kenny Rankin • Four Score Music Corp./BMI 2:50
I AM WOMAN • H. Reddy-R. Burton • Buggerlugs Music Co./BMI 3:24
THIS MASQUERADE • Leon Russell • Skyhill Publishing Co./BMI 3:35
WHERE IS MY FRIEND • B. Scott D. Meehan • Church Lane Music/ASCAP 3:10

AND I LOVE YOU SO • Don McLean • Mayday Music Inc./Rahave Tunes, Inc./BMI 4:00
WHAT WOULD THEY SAY • Paul Williams • Almo Music Corp./BMI 2:45
WHERE IS THE LOVE • R. MacDonald-D. Saber • Antivia Music Inc./BMI 3:03
THE LAST BLUES SONG • R. Mann-C. Weil • Screen Gems-Columbia Music, Inc./BMI 2:50

LONG HARD CLIMB • Helen Reddy #SMAS-11213/Released August 1973*

LEAVE ME ALONE • Ruby Red Dress • Linda Lauret • Anne-Catherine Music Corporation/ASCAP 3:26
NO SO SAD SONGS • C. King-T. Stern • Screen Gems-Columbia Music, Inc./BMI 3:09
DON'T MESS WITH A WOMAN • M. Poons-R. Mats-M. Curtis • Catpaths Music/MGM 3:04
DELTA DAWN • A. Harvey-L. Collins • United Artists Music Co./BMI 3:18

THE WEST WIND CIRCUS • Adam Miller • Every Little Tune Inc./ASCAP 4:25
IF WE COULD STILL BE FRIENDS • Paul Williams • Almo Music Corp./BMI 2:17
LONG HARD CLIMB • Ron Davies • Irving Music, Inc./BMI 2:59
UNTIL IT'S TIME FOR YOU TO GO • Belly Sainte-Marie • Cynoy Music/ASCAP 2:17
THE OLD FASHIONED WAY • C. Garvarentz-A. Kasha J. Hirschhorn • Chappell Co., Inc./BMI 2:56

LONG HARD CLIMB • Helen Reddy #SO-11284/Released March 1974*

THAT OLD AMERICAN DREAM • M. Hazelwood-A. Hammond • April Music, Inc./Luders-Roberts Music Inc./ASCAP 2:27
YOU'RE MY HOME • Billy Joel • Blackwood Music, Inc./Tinker Street Towns, Co./BMI 2:59
SONGS • R. Mann-C. Weil • Screen Gems-Columbia Music, Inc./BMI 3:55
I CAME A NAME • N. Gimbel-C. Fox • Fox Fanfaire Music, Inc./BMI 3:32
KEEP ON SINGING • D. Issen-B. Hart • Pocket Full Of Tunes, Inc./BMI 3:03

YOU AND ME AGAINST THE WORLD • P. Williams-P. Ascher • Almo Music Corp./BMI 3:08
PRETTY, PRETTY • P. Allen-H. Hackaday • The Music Of The Times Publishing Corp./BMI 3:26
LOVE SONG FOR JEFFREY • H. Reddy-P. Allen • Irving Music, Inc./BMI 2:18
STELLA BY STARLIGHT • N. Washington-V. Young • Famous Music Corp./BMI 3:50

FREE AND EASY • Helen Reddy #ST-11348/Released October 1974*

ANGIE BABY • Alan O'Day • WB Music Corp./ASCAP 3:29
YOU CAN'T HELP THE NITTY GRITTY • L. Kunkel • Country Music Corporation/ASCAP 3:26
I'VE BEEN WANTING YOU SO LONG • P. Allen-J. Barry • Irving Music, Inc./Woodrow Music/Roadside Music, Inc./BMI 3:40
YOU MIGHT AS WELL • Don McLean • Unart Music Corporation/Yahweh Tunes, Inc./BMI 3:48
I'LL BE YOUR AUDIENCE • B. Hobbs-P. Anderson • Fairfield Music Corporation/Radio Boy Music/Sparks Music/ASCAP 3:19

FOOL • P. Allen • Irving Music, Inc./ASCAP 3:04
LONELINESS • P. Williams-K. Ascher • Twentieth Century Music Corp./Hobbibroth Enterprises/Almo Music Co./BMI 3:30
SHOWBIZ • Dennis Tracy • Almo Music Corp./BMI 3:04

NO WAY TO TREAT A LADY • Helen Reddy #ST-11418/Released June 1975*

AIN'T NO WAY TO TREAT A LADY • Word and Music by Harriet Schock • Colgems How Much Music Corporation/ASCAP 3:26
BLUEBIRD • Leon Russell • Skyhill Publishing Co., Inc./BMI 2:46
DON'T LET IT MESS YOUR MIND • Neil Sedaka-Phil Cody • Don Kirshner Music, Inc./BMI 2:42
SOMEBODY IN THE NIGHT • Richard Kent-Will Jennings • Irving Music, Inc./BMI 3:12
YOU DON'T NEED A REASON • Alex Harvey • United Artists Music Co., Inc./BMI 3:19

TEN TO EIGHT • David Castle • Unart Music Corporation/BMI 3:39
BIRTHDAY SONG • Don McLean • Yahweh Tunes, Inc./BMI 3:16
YOU KNOW ME • William-P. Williams-K. Ascher • Almo Music Corp./BMI 2:44
NOTHING GOOD COMES EASY • Lyrics by Barry Mann-Words: Cynthia Weil • Screen Gems-Columbia Music, Inc./BMI 3:15
LONG TIME LOOKING • Peter Allen-Carole Bayer Sager • Irving Music, Inc./Woodrow Music/The New York Times Music Corporation/BMI 2:46

*asterisk indicates RIAA Certified Gold Record
You can tell a great artist by the Company she keeps...
Capitol Canada is proud of their association with Helen Reddy for the past seven sensational albums.
And because history repeats itself, congratulations on the fantastic success of your “Greatest Hits” album.

Capitol Canada
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Numbers in columns show minutes on the Cash. Six charts. * indicates RIAA certified Gold Record.
“Helen Reddy's Greatest Hits” are still to come....

Congratulations Helen and Jeff from Monte Kay, Flip Wilson and all your friends at Little David Records and Clerow Productions
Helen Reddy's fourth album for Capitol Records was "Long Hard Climb."
It was a title that must have struck a reflective chord in Ms. Reddy's mind. And that of her husband-manager, Jeff Wald.
For it was not exactly easy, the climb from her native Australia (she arrived in New York nine years ago) to her present status of having a "Greatest Hits" album released, an album of milestones in the Reddy disk career.
As this is being written Helen Reddy is returning from a series of smash concerts in the Far East, calling in on Australia.

(continued on next page)

Dear Helen,
You're Our First And There May Never Be Another.
Helen, you are the first person to play three separate and spectacular engagements in the High Sierra Theatre of Del Webb's Sahara Tahoe within one calendar year.
Number One - March 25 through March 30
Number Two - July 11 through July 20
Number Three - (starts Friday) October 31 through November 1

Everytime we see you, our room runneth over.
We are wild about you and the things you do for us.

With Love,
DEL WEBB'S
SAHARA TAHOE HOTEL & CASINO
LAKE TAHOE, NEVADA
Very Best Wishes, Helen

International Business Management Inc.

Edgar F. Gross  Robert A. Eisenstein  Betty M. Beall
The LONG HARD CLIMB
(continued from preceding page)
Where it all began... Max and Stella Reddy were her parents. popular entertainers on the Australian show business scene, and so it was no surprise that Helen made her debut at Perth’s Tivoli Theater. She was four years old. By the time she was 15 she was a seasoned performer quite at home working throughout Australia but not quite happy about it, having already started to think bigger things.

Such as America. The chance came when she beat out some 1300-plus other aspirants in an Australian talent contest in 1965. One prize, offered by a record company, was an audition in New York.

Here, the long hard climb started — with basically a slap in the face as the record company merely wished her a nice visit and said they’d call. But never did.

End of instant stardom dream.
Jeff Wald at that time was working as an agent for William Morris and was not short on ambition for himself and the recording artist he wanted to manage into a top talent. Helen Reddy, he decided, would be, should be, must be, it.

Helen agreed, and not just because she married Jeff.
The first booking Wald obtained for the rising star was a veteran’s hospital in New Jersey. Not a great start but a real beginning for the Australian singer.

Wald moved to Chicago as talent buyer at the Mr. Kelly’s nightclub there and worked Helen onto the Mike Douglas and Steve Allen television shows, plus naturally an appearance at Mr. Kelly’s.

But it still wasn’t easy, the climb was still long and hard. Even a move (continued on next page)

Gold From Down Under

During Helen Reddy’s very successful tour of New Zealand in early October in which she performed six sellout concerts, she received gold disks for four albums and two singles at a press reception held for her in Wellington. The disks were presented to Ms. Reddy by John Kuipers, managing director of EMI (Australia) and chairman of the EMI (New Zealand) board of directors.

The gold albums were for “Free And Easy,” “I Am Woman,” “Long Hard Climb” and a special compilation specially prepared in New Zealand for their own market, “Helen Reddy’s Greatest Hits.” This album reached gold status within three days of being released and reached No. 1 on the album charts within two weeks.

The gold singles were “Free And Easy” and “Delta Dawn.”

Shown shortly after the presentation of the gold disks are (l to r) Jeff Wald, Helen Reddy and John Kuipers.

With your help now building
Cedars Sinai Medical Center
Los Angeles, California

Dear Helen:
Thank you for dressing so elegantly and elegantly so, at Giorgio.

Foremost, you are adored.

Congratulations and love, also to Jeff,
Fashionably yours,
Fred J. Hayman

This Tribute to Helen Reddy sponsored by the Friends of Cedars Sinai Medical Center.
Helen Reddy's Greatest Hits... a sure hit in Germany
to California in 1968 did not, at first, help. Bookings promised fell through and a position offered Wald in an entertainment company went the same way (the company declared bankruptcy soon as Wald's departure).

So for Helen Reddy it was a long round of appearances at state fairs in the California hinterlands.

By now it was 1970 when the words heavy and popular were in current vogue and rock was in full flourish.

Not, as it happened, the best time to be a female singer. Wald's selling job to Capitol Records in that year was an impressive one, and his predictions to them all came true quickly.

But again not easily. Wald had Capitol release a single and then started a mammoth telephone campaign to the program directors of radio stations across America. And up and down America his promotion on "I Don't Know How To Love Him" (originally only intended as the flip side to "I Believe In Music") gradually had its effect. With Capitol's promotion staff adding their momentum. The single became Helen Reddy's first hit.

It has, however, been pointed out that one record does not a career make. Wald probably did not need to have pointed out and was continually looking out for the record for his wife.

He found it four singles along: "I Am Woman," a good song that was musically infectious and also made a cogent point that fitted into the current consciousness raising going on among America's female population. Helen Reddy in the song, via the wide airplay and strong sales, appealed to the stirrings of a whole segment of middle America females concerning their own position in society.

The Grammy award did no harm either and Helen made one of the most quoted remarks in accepting hers for the best female vocal performance for "I Am Woman." Including God among those she wanted to thank, she said "She makes everything possible."

The first long hard climb was over.

Now it was a period of consolidation.

The good songs — and the hits — still kept coming. She was one of 1974's best selling record artists, along with John Denver and Elton John. She appeared in her first film, "Airport '75."

A great compliment was paid to her when she appeared at a major Los Angeles benefit concert — for Cedars-Sinai Medical Center — with Frank Sinatra and Gene Kelly. The Los Angeles Times named her Woman of the Year for 1975. The Music and Performing Arts Lodge of the B'nai B'rith in New York gave her a Humanitarian Award this year, and she was included in England's Royal Variety Show.

Televisions entered her life and she finally hosted her own series. There was a $1 million contract for a series of performances at MGM's Grand Hotel in Las Vegas. She even made the Hollywood Walk of Fame.

Eight of Helen's records are RIAA-certified gold and two of them, "I Am Woman" and "Long Hard Climb" went platinum.

The American Music Awards show named her best female singer, the Music Operators of America, the most played artist and the NAACP called her 1975's best female pop singer.

Helen Reddy — and Jeff Wald — are still climbing, no mistake about that.

But the first part is over. And very satisfactorily too.

---

HELEN REDDY
TO WHOM WE OWE SO MUCH

RUTH
ANITA
BONNIE
& JUNE
The **No.1** record Company in Japan is very proud to represent the **No.1** female singer and her forthcoming **No.1** Album.

Noboru Takamiya and Toshiba-EMI people
Helen and Jeff are particularly proud of the innovations they have wrought on the television industry, insofar as contemporary music recording artists are concerned.

Helen was one of the first top-40 contemporary music artists to use television, belying the then current attitude that television doesn't sell record albums.

After several appearances on The Flip Wilson Show, Helen got her own summer show, "The Helen Reddy Summer Show" during the summer of 1973. Helen and Jeff carefully used only contemporary musicians and comedians, utilizing the talents of Jim Croce, B.B. King, Cheech and Chong, George Carlin and their discovery of the Pointer Sisters. They innovated the use of a top 40 disc jockey on the show with the popular Robert W. Morgan.

Helen has appeared on every major television variety show and has had numerous visits with Johnny Carson, Merv Griffin, Dinah, Flip Wilson, Carol Burnett, Sammy Davis, Jr., and Mac Davis.

Helen has been on Dick Clark's New Year's Eve Special and the past two years have found her hosting the Dick Clark American Music Awards and of course, The Midnight Special. At the present time, The Midnight Special is the only network contemporary music show.

(Continued on next page)
HELEN AND JEFF

It was really great having you both back with us recently.

Please return again soon.

Best wishes always and good luck with the "Greatest Hits" album.

All your many friends at
EMI (Australia) LIMITED
EMI (New Zealand) LIMITED
HELEN
and the
TV MEDIUM
(continued from preceding page)
show on the air, and Helen and Jeff both
think that it is a shame it is relegated to
late night television.
Helen and Jeff are aware of the large
audience they can reach via television,
which is one reason why they have used
it as much as they have. In addition to the
BBC's Helen Reddy In Concert special
they did recently in England, Helen also
did a television special in Sydney for the
Australian network.
While getting full utilization of tele-
vision, Jeff is very aware of the fact that
it would be easy to overexpose Helen if
she had a weekly prime time television
show. For this reason, they are using
television sparingly, picking and choos-
ing their prime time spots carefully,
usually to promote the release of a new
record.
Over the years that Helen has been ap-
pearing on television, she and Jeff are
most proud of the fact that they are
responsible for changing contemporary
music artists' conception of being on
television, thereby opening up this im-
portant medium to another group of
talented artists.

Dear Helen:
Congratulations again for now
and always being number 1.

Love,
Mike Warren
Helen Reddy—International Star

With "I Am Woman" the official theme song for this year's International Women's Year, Helen Reddy made a celebrated 10-country tour, breaking records everywhere.

The trip was an eye-opener for many reasons. For the first time, Helen had a big hit in England, "Angie Baby." The success of this record sold the entire catalogue of Helen's songs, then, with only one ad taken. Helen sold out two shows at London's Royal Theatre. Helen then taped a special for the BBC, "Helen Reddy in Concert." The top of this visit was that Helen and Jeff left England with a gold record, the first of many to come on the tour.

Helen and Jeff found many surprises in Japan: two records on the charts and the Midnight Special running on Japanese television.

Helen thoroughly enjoyed her eight SRO concerts in Tokyo, Osaka and Yokohama and delighted her audiences by giving out autographs written in Japanese! They found watching The Midnight Special with Japanese subtitles a thrill, and receiving another gold record a bigger thrill.

Helen and Jeff were in Manila for "Fight Weekend," causing the same kind of stir as the world champion. They found that Helen's hits in the Philippines are not Helen's standard hit songs, but instead, "I Didn't Mean To Love You," both gold records.

The Walds found Hong Kong to be their favorite city on the tour, which made the SRO concerts in the Crown Colony even more pleasurable.

For Helen, going to Australia is always going home. This trip began with the

Helen with son Jordan at home

Australians showing resentment because of Helen's becoming an American citizen, but the joy that is Helen prevailed, and once again, she is a favorite daughter. The Australians showed their love for Helen by putting The Midnight Special on the Australian Network in prime time every week. Helen and Jeff left Australia with six gold records and many new friends.

Helen and Jeff found New Zealand glorious in its natural beauty and the goodness of its people. "Helen's Greatest Hits" made its debut while they were in New Zealand, number seven on the charts the first week, and zooming right to number one. New Zealand presented Helen with six gold records, bringing the total to 16 for the trip.

Helen and Jeff both found this trip to be most enjoyable and educational. They found that the audiences throughout the world are highly sophisticated, and that they get new music with little or no delay, with the Armed Forces Radio, Casey Casem's Countdown and Wolfman Jack all over the world.

One surprising fact they learned is that in the Far East the kids read Cash Box and Billboard the way our kids read Rolling Stone. Our music trades are their bibles, so that the kids know all about all songs, even the ones that aren't hits in their countries. They even know the band members names for each LP!

Jeff plans for Helen to make a worldwide tour at least every 18 months, because he feels it is important to have an international following and being an international star as opposed to just being an American star will give Helen's career even more longevity. More importantly, the tours give Helen and Jeff the fun of travelling, and the added thrill of collecting gold records from all over the world.

To Helen Reddy
Congratulations On Turning
Your Hit Singles Into A
Grand Slam
From Your Fans At
womenSports Magazine

CONGRATULATIONS
HELEN!
EMI BELGIUM S.A.
HELEN REDDY'S
GREATEST HITS
ST41467

November 22, 1975
Her Secret Weapon
(continued from page 18)

Helen listen to as much new material as possible. Wald feels very strongly about Helen's image and feels her contributions demand that she live up the role as a personality and celebrity as well as that of a singer. "That's why we won't allow any comedians who rely on teats and ass jokes to open for Helen. Contemporary music is what's happening and we favor a policy that will break ground for new performers. We both remember those early days and we want to see new talent get a chance to have decent exposure."

Wald salutes the superstars of the music industry in the same breath that he speaks of Helen because she is a superstar. He feels that Eton John, John Denver and Tony Orlando are representative of the best music business has to offer. He points out that music is involved with the glamor that once belonged exclusively to the motion picture industry and that the record business has a responsibility to ensure the perpetuation of artists who have made it to the top through consistent excellence. "We should keep the music industry's image up," Wald says. "There's too much emphasis on negativity right now. Competition and large rewards shouldn't cause music people to turn on each other. We've tried to build Helen as an artist as much as we've built her songs. Consequently, we've enlarged her career into other areas. "Helen has had two resurgences: The first is the resurgence of females as singer/songwriters, the second is the return to popularity of the individual performer over the group. Along with these two efforts, Wald sees Helen as a 'professional' inspiration to other performers. "People don't want to see a guy in dungarees and a workshirt get up on stage anymore," he said. "They're interested more in the glamor of show business and we believe in giving them that glamor."

As the action man, Wald has been responsible for every turn in Helen's career. But neither he nor Helen have let the pressures of show business take them away from their children. 12½ year old Traci and her 2½ year old baby brother Jordan. On the one hand Wald is capable of hearing a song and getting product on the street in the form of a single in eight days (he actually did it with "Angie Baby") and on the other he is quick to lavish praise on the talented people, like Wissert and conductor Mike Warren, who have been instrumental in Helen's career. Regarded alternately as a task master and a loving husband and father, Wald combined a shrewd analytical brain with a big, sentimental heart. It is his capacity to entertain both in a role that would drive most men insane. He has taken his love and belief and blended it with Helen's talent to form one of the most remarkable marriages of all time. Just as Helen's album "Long Hard Climb" symbolized the tough path to the top, so "Love Song For Jeffrey" stands as her tribute to the #1 man in her life, a champion whose word and deed are as solid as his achievements.

CONGRATULATIONS
Helen
Keep up the good work!

Merv Griffin

November 22, 1975
A view of a celebrity not often seen is the homside of the star. Helen is captured at the Wald's beautiful Brentwood, California home with daughter Traci and her kitten, Tinkerbell. With son Jordan. With the foliage in the entrance of her house. Having a cup of coffee with her producer Joe Wissert, and sliding down the fire pole in the barn just outside their home which Helen and Jeff had converted into den quarters and a card room.
I love you,

Jeff
station breaks

Mason's WBML hits the pits in conjunction with Capricorn Records' "Peaches II" promotion, the listener who delivered the largest number of peach pits to the station was the winner of a complete Capricorn CD catalog. The two winners (1 to r.), were Cheryl Croft and Al Greent; they delivered -- get the release date for Ray Thin's first prize winner received a complete Allman Brothers catalog; a total of 200,000 pits were delivered to the station. The two guys on the right, who are probably wishing they had mastered the science of algae, are WBML program director Ken Crook and Capricorn publicity agent Mark Pucci. The station now has enough peach pits to start its own orchard.

A reminder that the last of six two-day regional radio conventions and seminars for WBML and KFM will be held at the Fairmont Hotel in San Francisco Nov. 20-21; additionally, the NAB will hold a separate and concurrent seminar for radio program directors on the first day. Highlights for the first day will include a luncheon address by motivationalist Hugh Finney; the luncheon address on the final day will be delivered by FCC commissioner Tom Le Houx. Bob Hennabery will direct the programming seminars scheduled for the first day. Don't pass this up.

Earth News Radio has renewed its contract; sponsor Clarol has increased their support of the alternative news service. Currently approx. 350 stations subscribe, and the college roster this year will increase to about 17 stations concerned. Announcers include Willy Thomas, Jeff Hilyard. Their Univ. of Cal at Los Angeles (UCLA) and the Univ. of Wisconsin at Madison have received the best results of the broadcasts. A student at UW actually started a Lew Irwin fan club and interviewed Irwin for his Magazine. The station will continue its efforts.

Earth News will include segments with Stan Laurel's daughter, Lois Laurel, and the president of the Laurel & Hardy fan club, Hank Jones. Additionally, one of the newest emerging talents, singer/songwriter Linda Margrave, was interviewed by Irwin last week.

The December issue of Playboy invites radio listeners to participate in this year's Playboy Music Poll. The poll is divided into jazz, rock, r&b and c&w categories, and votes will be taken for top male and female vocalists, groups, composers and instrumentalists. The introduction of the poll to the radio listening public will be kicked off by the Round-Up Records radio commercials. Within the cooperation of Supercase/Marantz, a series of prize packages including Supercase radio, Marantz sound equipment will be offered. Listeners can procure ballots from selected retailers and after filling them out, ballots sent to participating radio stations in 25 major markets will make the listener eligible for daily and grand prize drawings. The results will be published in Playboy next spring.

The KSWT broadcast of Willie Nelson's opening show at the Troubadour last Thursday night was extremely well-received, several of guests at the all but everyone said they could had heard the broadcast the evening before and determined to check out "the Gunner" for themselves. Jimmy Rabbitt. When asked if the station would continue to program the progress spectrum between traditional country and country/rock, Martin emphasized: Rabbitt has no hard feelings: "I guess they got tired of listen- ing to my shows to see if I said things some listeners have accused of me saying. The complaints were inaccurate, but it takes a lot of valuable time to check out the complaints. Rabbitt who appears at the Palomino later this month, went on to say that he hoped KGBS would "in- vert your program to that kind of music. If you have one you, the music is a lot bigger than any one guy."

Michael Hunter will be the host of a new music program, followed by Nancy Plum, who moves from weekender to keeper of the KGBS graveyard.

Last Monday, Ray Wylie Hubbard and his Cowboy Twinkie Band did a live broadcast from KFM's four-track facilities at the Dallas station; the occasion was the release of Hubbard's first album for Warner Brothers. David Allan Coe was in the area, heard the broadcast on his mobile radio, and drove to the studio to do the last ten minutes of the broadcast. Afterwards, the more than 100 folks in the studio audience asked Ray Wylie and David for a Lone Star party -- one that ends at dawn or at unconsciousness, whichever comes first.

Meanwhile, KFRC up in the Bay Area has won a Radio Station of the Year "Vault" promotion: Paul Waters of Mill Valley followed the clues given over the air to assemble the seventh-digit combination necessary to open the safe Waters, rather than flying to Tasmania for an early retirement (which he could have done very easily with the $10,000 prize), will channel the funds toward the opening of a Mill Valley teen center. In the same spirit, KFRC has offered an additional $1,000 worth of albums and the services of a KFRC disk jockey to get the release date for Ray Thin's first prize winner received a complete Allman Brothers catalog; a total of 200,000 pins were delivered to the station. The two guys on the right, who are probably wishing they had mastered the science of algae, are WBML program director Ken Crook and Capricorn publicity agent Mark Pucci. The station now has enough peach pits to start its own orchard.

While we're in trouble in San Francisco Bay for coelocanth, Metromedia's KSSN-FM has been programming the big new live concert series this week; the artists recorded live included the Walser, Leo Sayer, the Southern Tuck Band, Sparks, Montrose and the Hoodoo Rhythm Devils. The next day another five hours of choice Fleetwood Mac, Jimmy & Al Green, Al Green, and Robin Trower. And the next day, Randy Newman, Tower of Power, UFO, the Tubes, and Man. On the 11th Bay Area stations are scheduled to broadcast the Armstrong - Dead, the Allman Brothers, Peter Frampton, Stories, and marvelous Martin Mull. Upcoming is a live broadcast from the Great American Amusement Hall on Nov. 18 which will feature Maria Muldaur and Geoff Muldaur. Together on the same stage.

Two weeks ago on KEZY-FM's Sunday evening "Blue Sky" segment, senatorial candidate Gary Hayden was interviewed about the air and answered listener questions. Last week Dave Forman and Carol Allen talked with Radio and Records editor Jim Rabbitt about the "Alaska Harry- son" and the medium, and the three answered questions posed by listeners.

On the Dr. Don Rose show. Rose is doing his show from his bed at home until his broken leg is healed. SHAKE-UP MODEL IN CHICAGO

As previously reported this past week, Chicago's WCFL has been in turmoil. The 20th anniversary of the station was to be celebrated by a series of special shows; the lineup included some of the biggest names in show business. The station was aiming for a week of par parties, and a special show was to be scheduled for the anniversary itself.

Shake-up of the day - the first important lineup change was the addition of Farley and Shanks as a "Farley & Shanks" team. The first Farley & Shanks show will be broadcast Saturday night and the second will be Sunday morning. A shake-up of the day - the first important lineup change was the addition of Farley and Shanks as a "Farley & Shanks" team. The first Farley & Shanks show will be broadcast Saturday night and the second will be Sunday morning. A shake-up of the day - the first important lineup change was the addition of Farley and Shanks as a "Farley & Shanks" team. The first Farley & Shanks show will be broadcast Saturday night and the second will be Sunday morning. A shake-up of the day - the first important lineup change was the addition of Farley and Shanks as a "Farley & Shanks" team. The first Farley & Shanks show will be broadcast Saturday night and the second will be Sunday morning. A shake-up of the day - the first important lineup change was the addition of Farley and Shanks as a "Farley & Shanks" team. The first Farley & Shanks show will be broadcast Saturday night and the second will be Sunday morning.
### Vital Statistics

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<th>Title</th>
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<tr>
<td>Sing A Song</td>
<td>Melvin &amp; The Blue Notes - Philadelphia</td>
<td>ZS-5575</td>
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<td>Wake Up Everybody</td>
<td>Disconnected</td>
<td>DJS-1952</td>
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<td>Theme From Mahogany</td>
<td>Diana Ross &amp; Motown</td>
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<td>You Sexy Thing</td>
<td>Steve Silver &amp; The Style Council</td>
<td>10-10-81</td>
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<td>Let's Do It Again</td>
<td>George Benson &amp; The stylistics</td>
<td>10-10-71</td>
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<td>Fly Robin Fly</td>
<td>Silver Convention &amp; Midland Int'l.</td>
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<td>I Love Music</td>
<td>O'Jays - Philly Intl.</td>
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<td>Over My Head</td>
<td>Fleetwood Mac &amp; Reprise</td>
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<td>Walk Away From Love</td>
<td>David Ruffin &amp; Motown</td>
<td>12-19-69</td>
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<td>Times Of Your Life</td>
<td>Paul Anka &amp; United Artists</td>
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<td>Love Hurts</td>
<td>Nazareth &amp; A&amp;M</td>
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<td>Evil Woman</td>
<td>Electric Light Orchestra &amp; United Artists</td>
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<td>Sky High</td>
<td>Jigsaw &amp; Chelsea</td>
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<td>My Little Town</td>
<td>Simon &amp; Garfunkel - Columbia</td>
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<td>Part Time Love</td>
<td>Gladys Knight &amp; The Pips - Buddah</td>
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<td>Venus And Mars Rock Show</td>
<td>Wings - Capitol</td>
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<td>Convoy</td>
<td>C.W. McCall &amp; MGM</td>
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<td>Winners And Losers</td>
<td>Hamilton Joe Frank &amp; Reynolds - Playboy</td>
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### Looking Ahead

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<td>Louisiana Lou And Three Country Joes</td>
<td>John Boom &amp; The Shooters</td>
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<td>Moonlighting</td>
<td>Philadelphia &amp; The Unknown Soldier</td>
<td>1-13-76</td>
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<td>Give Me Your Heart</td>
<td>Crystal Ballroom &amp; The Unknown Soldier</td>
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<td>What's Come Over Me</td>
<td>Ron &amp; The 10000</td>
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<td>Let's Do The Latin Hustle</td>
<td>D &amp; B Unlimited</td>
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<td>I'm Going By The Stars In Your Eyes</td>
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<td>Love Don't Come No Stronger</td>
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<td>Can't Smile Without You</td>
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<td>Only Have Love</td>
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<td>Crazy</td>
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<td>It's Time For Love</td>
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<td>For A Dancer</td>
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<td>Loving Arms</td>
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<td>Breakfast For Two</td>
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### Chart Notes

**GRANDY'S KNIGHT & THE PIPS**

- Chart Single:
  - Chart Album:
    - "2ND ANNIVERSARY"

**CASHBOX RADIO ACTIVITY**

- Rotation Management:
  - SIDNEY A. SEIDENBERG, INC.
  - 1414 Avenue of the Americas
  - NEW YORK, NEW YORK 10019
  - Telephone: (212) 424-2021
THE DOOBIE BROTHERS (Warner Bros. WBS 8161)
I Cheat The Hangman (3:43) [Lansdowne/WE/ASCAP — P. Simmons]
A rather lengthy piece quite unlike any previous song from this supergroup. The rhythm is that which is only bound to lend them staying power within a flicker pop realm. This is a low-key ballad carried by a single melodic voice against flowing guitar picking that grows into beautiful vocal harmony from the group. Soon to segue into sustained melody for kids to pick up with a sweeping power chord under which some jazz improvisation goes on. Flip: No info. available.

AEROSMITH (Columbia 3-10255)
You See Me Crying (3:21) [CBS/BMI — S. Tyler, D. Solomon]
Steve Tyler, who sounds as if he’s being gargling paint thinner, coughs up a rock ballad sure to raise nodules on your turtable. Heavy metal enthusiasts will appreciate the large-structured presentation. Aerosmith sounds like five major symphony orchestras all playing different songs. Don’t knock it — this stuff draws the kids like moths to the flame. Flip: No info. available.

BILL WITHERS (Columbia 3-10255)
Make Love To Your Mind (4:15) [Golden Wither's/BMI — B. Wither's]
Pardon us while we quote at length: “I want to feel good just like you do/I haven’t loved in quite some time/I’ve had some phases that I’ve been through/where I just loved you, and now it’s too cold and it’s too far and I’m scared/It’s hard to say what you’re looking for before I make love to your body/I want to make love to your mind.” Don’t you wish you were as honest as that? Bill Wither, the lyricist, is right up there with Paul Simon. Flip: No info. available.

JACKIE MOORE (Kayeve 5124)
Puttin’ Down To You (3:17) [Colgems/ASCAP — K. Gold, M. Denne]
Jackie swivels through some toughing postures, adds a gentle release to the one who means so much. Singing straight from the marrow, she ‘puts it right down’ to the way she feels. Some ballad/mood music to rival anything available in any record store or radio station right now. Another chartmaker for the T.K. Record family. Flip: No info. available.

JOHN FOGERTY (Asylum E-45291-A)
Almost Saturday Night (2:27) [Greasy Kings/ASCAP — J. Fogerty]
Loose guitar strings lend a sfant-like sound to the musical holekline within another pure rock tune from the master of simplicity-and-roll. Fogerty adds another new touch as he layers at least two more tracks of his own voice doing lower and higher harmonies. Result three times as much of a good thing. Again we say it’s damn good to have John Fogerty back on the scene filling in the straight-on rock gap. Flip. Sea Cruise (3:11).

NANCY WILSON (Captor P-4189)
Don’t Let Me Be Lonely Tonight (3:15) [Country Road/Blackwood/BMI — James Taylor]
We must say Nancy Wilson knows how to get underneath the skin of a fine piece of art. If she were a painter, she’d be hanging in the Louvre. As an interpreter she cuts directly to the essence of the pain James Taylor had to feel when he wrote this simple/sophisticated plea for another’s arms in a time of need — and damn the consequences. Nancy says it all. Flip: No info. available.

MAJOR HARRIS (Atlantic 45-3303)
I Got Over Love (3:34) [WMOT/Sacred Pen/BMI — C. B. Simmons, J. B. Jefferson]
The lady that graced the Major’s last single with her talented sighs returns for the introduction of “I Got Over Love.” Only this time she’s crying. An extension of the previous theme almost to the letter; only the mood is receding from the love affair that’s now over. A wise followup to a smash hit. Flip: No info. available.

GREG LAKE (Atlantic 45-3305)
I Believe In Father Christmas (3:31)[Manticoore]
A well-placed addition to the popular Christmas “classics” that seasonally stroke our ears with fantasies of everlasting peace on earth. Greg of Emerson,..and Palmer blends traditional instrumentation with a Lennone vocal offering Noel-flavored grace that could never work in November afternoon. Bottom line: ..be it heaven or hell/Christmas we get we deserve.” Not Scrooge; not rose-colored glasses, either. We’ll be hearing this one for years to come. Flip: No info. available.

DAVID ESSEX (Columbia 3-10256)
Hold Me Close (3:28) [April/Rock On/ASCAP — R. Essex]
David Essex is a pop phenomenon of England, and this record went number one in that country. It’s easy to see how hoards of young ladies would hope to hover near this golden throne. The tones far outweigh the lyrics, but no clothes were ever torn off the back of a lead sheet. It’s the singer, not the song. Essex proves that. Flip: No info. available.

ELVIN BISHOP (Capricorn CPS 0248)
Silent Night (Vocal Version) (4:02) [Crabshaw/ASCAP — J. Mohr, F. Gruber]
Gospel coupled with faint tinges of country, here is a highly credible vocal version of the traditional Christmas Carol. Bishop sings with a very-thumbnails range and feeling with a voice that is usually second banana to his funky arrangements and visual presence. If he could or would handle a pop song with this particular style he’d climb right up the ladder in a hurry. He’s really got somethin’ going. Flip: No info. available.

GINO CUNICO (Arista AS 0162)
Fanny (Be Tender With My Love) (3:22) [Casseroles/BMI — R. R., M. Gieb]
The Midas Touch of Olive Davis has been drawn to another magnetic talent. Out of the blue Aries dust cover steps Gino Cunico, singing with a voice guaranteed (by sheer mastery of his craft) to become a standard entity in the pop world. Gino does this Be Bop composition just the way that can easily convert in to a headvoice to rival Frankie Valli. Eureka. Flip: No info. available.

DANNY KIRWAN (DJM DJUS-1004-AS)
Ram Jam City (2:48) [Warner Bros./ASCAP — D. Kirwan]
His first release on the Dick James label. Danny Kirwan, formerly lead guitarist and (gold) songwriter for Fleetwood Mac gets into what sounds like Middle Eastern rhythms. Guitar/fiddle runs provide an extremely infectious counterpart to a creative and highly palatable melodine. It’s an understatement to say this is an entertaining production. Flip: No info. available.

JAMES LAST (Polydor 20115)
Jubilation (3:10) [Spanka/BMI — P. Anka, J. Harris]
James Last is one of the most honed, prolific and talented musicians in the world. Although he has been virtually overlooked in this country, he’s a giant in Europe and sells records by the ton. Here he gets under a tune co-authored by Paul Anka and provides a treatment that is not dead by a long shot. For sure in the disco. Jubilation should also push its way into the radio Shining arrangement, sterling production. Flip: No info. available.

SPANKY & OUR GANG (Epic 8-50170)
I Won’t Brand You (2:28) [Youngun/BMI — S. Runkle]
Spangky goes with a lot of vocal magnificent proportion. This record captures the best of tender/understanding lyrics, excellent harmonies and an incredible production outing. The last thing to fade from the cut is the pure, clean vocal. This would also be a great tune for Helen Reddy, but Spangky & Gang may lease aaval to the artist with this release. Flip: No info. available.

COTTON, LLOYD & CHRISTIAN (20th Century TC-2253)
Can I Can Do This (2:39) [Michael/ASCAP — M. Lloyd, D. Cotton]
Sugar-coated exhalation from this tuned-in trio who look to break AM pop radio utilizing the driving points of the disco sound underneath light-hearted lyrics of the boy/girl/take a chance vein. Very young sound with heavy promotional backing. Flip: No info. available.

THE DUDES (Columbia)
Dancing Shoes (3:08) [North American Flyers/BMI — D. Henman]
All right! The Dudes broke precedent with a rather slow first single (“Saturday Night”), but follow up in high rock style with this wired-to-kill party song, appropriately enough, entitled “Teenage Shoes.” Hey, they just the group to do it. Three chords are a weapon in this hand’s bands — spin the disk, sell the tickets and take cover. Flip: No info. available.

THE CHARLES RANDOLPH GREAN SOUNDE (Rainwood R-1044)
Star Trek (3:25) [Bruin/ASCAP — A. Courage)
Another somewhat gadget-like song. Grean one of the most popular television themes of all time toward the space cowboys in the disco. Hardly any adaption was necessary, as the original version zoomed along faster than the speed of light. This single should be worth its weight in gold at the Star Trek conventions alone. Better than that, there’s no commercial interruption. Flip: Love Theme From Hustle (3:37)

FOGHT (Bearsville BSS 0006)
Slow Ride (3:45) [Knave Trembler/ASCAP — D. Perrett]
Foghat takes a hike through the grips of metalism, moving like a centipede with greasy sneakers. “Slow Ride” sinks along with the probable intent of pulling the fog over everybody’s ears. A pretty just the group to do it. Three chords are a weapon in this band’s hands — spin the disk, sell the tickets and take cover. Flip: No info. available.

ANDY WILLIAMS (Columbia)
Tell It Like It Is (2:42) [Conrad/Oltrap/BMI — G. Davis, L. Diamond]
Special elemental fusion here. A chart hit circa 66-67 representing the inroads to country-rock as we have grown to accept it. A ballad and perfectly tailored to Andy’s voice, which the years cannot touch. As strong as ever, his soulful/mellow renditions of the material to solo country/rock. Flip: shoe of turns being what they are in this morie. We get the vocal feel of a George Harrison treatment and Eagles-like guitar lines where the vocals tail for a more contemporary sound. Should get lots of MOR airplay. Flip: No info. available.

TED NUGENT (Epic 8-50172)
Who’s Bad (2:56) [Magicland/ASCAP — C. T. Nuggets]
With the Amboy Dukes for a thousand years, Ted Nugent finally breaks free of those bonds to regain his lost crown as the king of mid-West heavy metal. He takes ain, shreds himself, and fires his dreadful Amo Gun which, while harmless to the inhumans, will set up vibrations which can end all human life on earth (courtesy, Marvel Comics). Great rock and roll. Flip: No info. available.

November 22, 1975
STARS COME OUT - IN DAYTIME TOO

THE STRANGER, THE MASTER, AND THE KING OF THE ROAD — The long-awaited arrival of the chart climbing Red Headed Stranger to Los Angeles turned into one of the high points of the year when Willie Nelson opened last week at the Troubadour. Attended by such luminaries as Leon Russell, Greg Allman, Dicky Betts, Mac Davis, Roger Miller and Dennis Weaver, Willie turned in a celebrated two hour set to SRO crowds for all six shows. Shown here with Willie are: Leon Russell and Roger Miller.

ARETHA AND FRIENDS — Seen backstage with Aretha Franklin (center) at her recent engagement at the Pine Knob Music Centre near Detroit are her brother Cecil Franklin (left) and Al Wilson (right) who was also on the bill.

GOOD GRIEF, ISN'T THAT ... — David Bowie’s wife, Angie, visits the set during the filming of the Mark Rydell film “Harry and Walter Go To New York,” to meet with George Grief, who manages Barry White, Lamont Dozier, The Crusaders, Gene Page and others. Grief is making his acting debut in the film. Shown here at Burbank Studios are (l. to r.) film star James Caan, Grief, Ms. Bowie and Elliot Gould who co-star in the film.

November 22, 1975
Rock-Ola Unveils New Model 464 At Int'l. Sales Mtg. In Miami

CHICAGO — Factory distributors turned out in full force Wednesday to attend the Rock-Ola’s international sales meeting, hosted by Rock-Ola Manufacturing Corporation at the Doral Country Club in Miami, Florida to unveil an all new concept in phonograph design," the striking 464, 160-selection model.

Prior to revealing the actual presentation Edward G. Doris, executive vice president, introduced the new president of the company, Donald C. Rockola, who briefly addressed the assemblage, restating Rock-Ola’s strong, supportive relationship with its distributors and expressing his personal intention, as president, of adhering to the basic policies of the company, instituted by his father and chairman of the board, David C. Rockola.

PGA Tournament (complete with golfers, caddies and leisure market, can only serve "One") was the theme of the program, only in this instance the letters PGA signified Pro-Line Graphics, Rock-Ola’s new approach on "Rock-Ola generates profit for you," as Doris stated in his opening remarks, and just as a golfer is determined to improve his game, so Rock-Ola is determined to its improvement both in the area of product, and profit, for its distributors, and added Doris addressed himself to what he considered to be a very lucrative "future market for phonographs," stressing his belief that Rock-Ola has generated a very significant business growth in the suburbs.

The Rock-Ola plant, moving out of the city, he said, "locations have actually multiplied in the suburbs. The number of Rock-Ola models has increased considerably," he added, "and we cannot discount the fact that the U.S. population in the past twenty years has been on the rise, and the growth is expected to continue. The population explosion, coupled with the ever expanding suburban markets, gives every Rock-Ola store a chance to enhance the already flourishing jukebox business," he said. "More restaurants are becoming conscious of their Scope. "Rock-Ola, Mr. Rockola, and other "psychological and ethnic themes" to attract customers, since a very substantial number of people are now "eating out," as they put it. A hundred and ninety million cards, למקום, of which Rock-Ola has distributed to distributors along with other promotional pieces in the course of 1975. Mr. Rockola, in his new model file, "attained" his "straight man" attributes while a "singing commercial man" came on to "sell the new model". Rock-Ola decided to improve the "new model". A colorful brochure on the 464, illustrating the starkly beautiful exterior of the machine, followed the presentation program. Following the presentation program, lunch was served and the meeting was climaxed by a cocktail and dinner party, followed by dancing, in the evening.

Micro, Sorbus Sign Maintenance Pact

PHOENIX — Sorbus, Inc. a nationwide maintenance firm, and Micro Systems of Phoenix have jointly announced a maintenance agreement to provide nationwide repair service for all Sorbus depots. The agreement will provide a higher level service for Micro Logic circuit test equipment on either scheduled monthly or emergency basis. Repair service will be provided by Micro personnel to Sorbus depots.

The agreement covers the entire circuit test equipment line and is the first agreement of its kind in the industry. Under the terms of the agreement, Sorbus will be responsible for the installation of replacement circuit boards as well as other repair items to the component level, while Micro will perform all general work on Sorbus repair depots. Customers contacting a Sorbus depot will receive expedited repair service, usually the same day.

D.W. Rodgers, Micro marketing support manager, indicated the primary reason for establishing the agreement was to provide customers with better reliability and convenience in scheduling maintenance. In discussing the overall agreement, John Rodgers, president, indicated that in-warranty service on Micro logic testers has been minimal.

An added benefit has been that several customers have shown that few testers shipped required any type of service other than routine maintenance, continued on pag. 38


‘New Phonograph Design’

CHICAGO — “The new model 464 is the Rock-Ola’s selection phonograph," according to Edward G. Doris, executive vice president of Rock-Ola Manufacturing Corporation. "It has the phonographic excitement of a standard phonograph with the sophistication of equipment of a console. A special new idea for the year was the introduction of a new patented single weld and twin-wire system at the Doral Country Club Hotel in Miami, Florida on Nov. 6.

Extensive marketing surveys indicated the need for a new, unique phonograph design,” Doris continued. "Many thousands of restaurants, lounges, taverns, bowling centers, hotels and motels gave us the direction. The Rock-Ola 464 Console is ideal for the ultra sophisticated location, and the Princess takes care of the smaller, more intimate place. What was needed was a standard phonograph that blends color and excitement with elegance and sophistication. Rock-Ola set out to develop a design concept to meet these requirements, and we did it," he said.

Rock-Ola’s new 464 phonograph has the smooth, horizontal line, appealing to Rock-Ola’s unique and former standard models, yet taller and less wide than a console. The basic cabinet is black with glass top, and the interior trim, strikingly illuminated panel is perched atop the rear of the cabinet at a rakish angle and nestled in this area are covered, matched horns for the mid- and high-frequency sounds.

"Plug in the model 464 and the brilliantly colored neon-inspired design becomes an ocular magnet," Doris continued. "The overall visual effect is one of colorful excitement and intrigue. Two neon tube patterns of blue, red and white fascinate the eye and entice the viewer to have a closer look.

Donald C. Rockola Named Pres. of Rock-Ola Mfg. Corp.

CHICAGO — David C. Rockola, board chairman of Rock-Ola Manufacturing Corporation, announced the election of Donald C. Rockola as president of the firm.

Announcement of the appointment was made by executive vice president Edward G. Doris during the firm’s international sales meeting at the Doral Country Club Hotel in Miami.

Prior to being named president, Donald Rockola was vice president in charge of service for the firm and will continue in this capacity while as-suming his new duties as president.

Donald Rockola has been directly responsible for a multitude of product innovations introduced by the company and is a holder of patents on both con-"可谓是phono-graph and broadcast vending machine improvements. He holds degrees from Grinnell College and Rensselaer Polytechnic Institute.

Rock-Ola’s complete selection of ac-cessories includes the quadphonic speaker unit that places the listener in a circle of sound. Sorbus, Inc. manufactures a comprehensive line of accessories that enable the operator to focus the op-timum quadphonic audio effect into any desired area. The Rock-Ola accessories illustrated at the sales meeting included a dollar bill acceptor kit, multi-pricing adaptor, and a number of additional accessories that included a variety of volume control units, auxiliary power supply systems, plus wall, corner and ceiling exten-sion speakers.

“Playing the new phonograph is pure enjoyment," said Rock-Ola sales manager Lou Henschel recently. “Why we are in for a new and better audio treat when they hear the Rock-Ola model 464. Placing the mid-range and high frequency horns up to the listener eliminates the stereophonic effect of modern records; and, thanks to new acoustical audio chambers behind and between the bass speakers, the bass is directed to a focused front of the phonograph. Nothing gets trapped inside to vibrate or be muffled.

The new 464 starts out with a tough, durable frame covered by deep glazed leatherette-like vinyl. For protection where it counts, Rock-Ola has added extruded aluminum trim; and the glass is specially tempered to resist rough treatment. To speed up the collector’s job and add to the overall efficiency of the operator, Rock-Ola has introduced a new optional mechanized money counter and receipt printer. No ordering is required to install the new counter and the unit includes all necessary cable and relays included.

As Mr. Rockola remarked, “Forthy years of experience have taught us how to build a jukebox that will stand up to abuse and keep its customers coming back.”

Moving parts within a Rock-Ola phonograph are legendary for their dependability and unbreakable service. They’ve been built to take hundreds of plays without rest. All non-moving parts feature 100% solid state construction, and are housed in snap-in printed circuits and plug-in relays. For maximum protection, unique sensing circuits shut down the phonograph in case of high temperature. There’s also a warning light that glows if a speaker, wallbox or microphone is hooked up incorrectly.

For ease of servicing or the installation of accessories, the front of the model 464 opens completely and can be easily removed. A service door in the front makes access to terminal blocks a sin-cle job.

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November 22, 1975
Get more Cash from your Cashboxes

When customers notice the jukebox and like what they see and hear, they'll play it. And keep on playing it. As long as it works.

Rowe AMI phonographs look great, sound great and work great. Customers notice them. They like what they hear. They keep on playing them. Making more money for you and the location.

The wrap-around golden-red illumination and sophisticated warm woods of the distinctive Fleetwood invite customer interest.

What sound. Balanced. Rowe's full coverage stereo with six speakers or SQ QUAD delivers to every seat in the house. No hot spots or dead areas. It keeps on working. Rowe AMI phonographs are backed by the only no-nonsense warranty in the industry. Five years. On all moving parts.

See your Rowe AMI distributor for a demonstration.
CHICAGO CHATTER

See the beautiful new United shuffle alley "Star Sapphire" at your local Williams dis-

tribor showroom! It's a real beauty!

AND SPEAKING OF BEAUTIES — Rock-Ola Mfg. Corp. just premiered its new

454, 160-selection phonograph, which is quite a sight to behold! To quote a dis-

tributor who was on hand for the official unveiling at the Doral in Miami — "you can't

miss it on location"; it's that striking in color and design; and quite an eye-catcher, no

doubt about it!

ASSOCIATION NEWS: Music Operators of Michigan (MOM) has an individual

blitz league on the planning board for early 1976. Details are now being finalized,

pending a ruling from the Liquor Control Commission and final approval by the board

of directors. . . . Illinois operators are currently signing up locations for the upcoming

ICMOA-sponsored coin-operated 8-ball pool tournament, scheduled to begin on


VISITORS TO THE Electra Games' exhibit at MOA Expo were ecstatic over

"Avenger," the firm's new electronic aerial combat game, and equally thrilled, accord-

ing to sales manager Jack Groenwock, to be eligible to receive the attractive Avenger t-

shirts offered as giveaways to everyone signing in at the booth. Cards were provided

for this purpose and, we understand, several hundred of them were signed and are

currently being processed. If you haven't as yet received your t-shirt, be a little

patient 'cuz it's on the way! Stan mentioned that the new game is in full production

and on the current delivery schedule at the plant; and added that, on the strength of

interest shown both here and overseas, Electra will be accelerating its efforts in the

export market. He also said that the firm is very heavily back-ordered on its big selling

Video Action cocktail table!

TALKED TO FRED SKOR at World Wide Dist. and learned that he and Nate Fein-

stein plan to attend the IAAPA convention, November 20-23 at the Marriott in Atlan-

ta. The show promises to be a big one this year, with a good sized representation from

the coin machine industry, as we've noticed. Fred also mentioned how well World

Wide is doing with its cocktail table conversions. The models are very attractively de-

signed and dependably constructed, he said — and they are going over extremely

well with operator customers.

MOA'S FRED GRANGER REMINDED us that the association will definitely

sponsor a regional seminar this year, with completely revamped and updated subject

matter. Dr. Malone will be on the program, concentrating on an entirely different facet

of the business, and the seminar will be held at Notre Dame University. Dates are

April 30 and May 1.

ON THE SINGLES SCENE: Gus Tartol, our programming expert at Singers One

Stop/For Ops., listed several items which are attracting operator attention in this area;

among them: "Operator" b/w "You Belong To Me" by Al Martino (Capitol); "The Man

On Page 602" by Zoot Fentin (Antique); "Fantastic, That's You" b/w "Oh Henry" by

Lawrence Welk (Rainwood); "El Paso" b/w "Till Then" by the Mills Bros. (Rainwood);

"There'll Be Some Changes Made" b/w "Life Is Beautiful" by Tony Bennett (Improv).

"Do The Bus Stop" by Fatback Band (Event); "Overnight Sensation" by Mickey Gilley

(Playback) and "Nevertheless" by Telly Savalas (MCA) — to name a few. Had a report

about the nice telegram Bobby Vinton sent to the Music Operators of America, thanking

them for their support in the past, and present. Wire was read at the banquet.

MILWAUKEE MENTIONS

Here's a teaser for you — Bob Rondeau of Empire Dist. In Green Bay is a very excited

guy these days! We're not at liberty to reveal just why yet — but keep watching this

column because the story will be breaking shortly, and you can take our word for it — it's

a biggy!

Nate Victor of S. L. London Music in Milwaukee has just returned from a vacation,

we hear. The trip included such spots as London and Paris. We'll give him a chance to
catch up on work — then we want to hear all about it.

Pat Sindberg of Radio Doctors (Milw.) has returned from her vacation in Los

Angeles and tells us she had a great time. Pat said she spent most of her days at a

friend's recording studio and she also toured Capitol Records — Pat tells us there

are no new Little LPs on the scene, but she expects some new releases in the very

near future.

CHATTED WITH "Red" Jacomet of Red's Novelty Co. this week. Red told us that

the November meeting of the Milw. Coin Mach. Ops. Assn. was cancelled. Seems as

if they are working on some important items which Red was not at liberty to discuss

at this time) and needed more time before they are presented. They're hopeful that

things will be finished in time for a meeting later in November or early December.

JUKEBOX RECORDING ARTIST C.C. Weather ("I Can Make It Good For You"

— Malco) will be lunching at the Pfister Hotel in Milwaukee on Nov. 18. Promotion man

Paul Gallis will sponsor Ms. Weather at the luncheon, which will be attended by radio

and record personalities from the Madison and Milwaukee areas.

EASTERN FLASHES

Jerry Gordon of Betson Enterprises in North Bergen really summed it up quite elo-

quently, when we asked his opinion of the newly introduced Rock-Ola 464 phono-

graph, with the phrase "they (Rock-Ola) gave us what we wanted!" Jerry was present

at the Rock-Ola presentation in Miami and shared the obvious enthusiasm of fellow dis-

tributors in attendance when the new model was actually revealed — in all its splendor!

Color — design — it has everything! Jerry said music sales these past months have

been fantastic with the new 464 in release they will definitely continue in this direction.

Belated congrats to Yonkers operator Frank Gallo, and his missus, on the arrival of

a brand new son! ... Happy to learn that business is just great at Coin Machine Dis-

tributors Inc. in Peekskill. Al Kressa said he picked up some mighty good lines — and is

expecting more . . . At preseime (11) the Westchester Operator & Supp. meeting was

in session at Pastor's Restaurant in North White Plains . . . Had an enlightening con-

versation with Emil Rotar of Century Industries in Blue Bella, Pa., on the resurgence

of interest in wallgames. "It's a case of simple mathematics," he said. "Wall-games are

definitely coming back because they cost almost half as much as videos and they have

about double the earning power." Emil mentioned that Century currently has

two new models on the planning board for spring release. He also said the firm's

World Series II is very heavily back-ordered and that the unit has attracted the atten-

tion of the U. S. Navy, with negotiations currently underway to place it in overseas

clubs.

UPPER MID-WEST MUSINGS

Ike Pierson, Mitchell, So. Dakota, has had his 77th birthday Oct. 6 and is as spry and active

as ever. Although no longer taking charge of his operation, leaving it all to son Brad,

he still manages a very large farm and other properties and still flies his own plane.

Our deepest sympathy to Vern Johnson and his family on the death of Vern's father.

The elder Mr. Johnson was 82 years old . . . Jerry Lawler, owner of L & I Amuse-

ment Co. Hurley, Wisc. passed away Thursday Oct. 30 at the age of 77 years. Jerry who had

been in the operating business for over 35 years had one of the largest routes in

northern Wisconsin and was active in the business up and until he entered the

hospital. Every day on the route with a service man doing the driving and was known

throughout the state. He had a way about him that made people like him and respect

him. We will miss him very much . . . This was a big year for the upper mid-west in

representation at the MOA Minnesota, and the Dakotas had many operators and

services when the convention, and every year it's growing larger . . . Our congratula-

tions to Mr. & Mrs. Archie Meltz on becoming grand-parents for the 4th time. Their

daughter presented them with a baby boy . . . Mr. & Mrs. Bob Addington, Bismarck,

in the cities for several days. Mrs. Addington has her dental work done in Minneapolis

and that gives them a good chance to make one more operating run to see the kids

in Aberdeen, So. Dakota, driving in over the weekend and doing their buying and driv-

ing back Monday afternoon . . . Seen in town were Ike Sundem, no longer in the busi-

ness . . . Jack Conley — keep an eye on both here and overseas. Jack is the man!

Jim Hesslegrave, Frank Phillips . . . Reva Bethke, of Lieberman Music Co. in the

hospital for a few days for observation. That it might be a kidney stone giving her all

her discomfort. Seems to be OK . . . That's it . . . s.w. rose.

CASH BOX COIN MACHINE NEWS

CHICAGO

NEWSPAPER

FOR SALE

IN MACHINERY NEWS

BALLEYS

HIGH-DEF

FOR

TOP EARNINGS

IN EVERY TYPE OF LOCATION:

EVERYWHERE.

ALL OVER THE U.S.

BUY BALLY "GUN FIGHT"

1975

SEE MIDWAY'S

Round the Route

November 22, 1975
United's 'Star Sapphire' 6-Player Shuffle Alley

CHICAGO — United's "Star Sapphire," a "six-player gem" of a shuffle alley, is currently available through the Williams Electronics Inc. network of distributors. Shuffle alleys are consistently in demand at Williams, according to Bill DeSelm, for their appeal to players of all ages and the growing interest generated among young people.

"Star Sapphire" is encased in a beautifully designed cabinet of predominantly blue shading for eye-catching appeal on location. The recommended pricing is $254 per game, each player.

Operators may visit their local Williams' distributor showroom to view the new model.

Air Hockey Tourn. Finals Nov. 6

NEW YORK — Fifteen college students who've survived local and regional competition which began in September were scheduled to battle for college scholarships on Thursday, November 6, in the finals of the second annual North American Air-Hockey Game Tournament at the Statler-Hilton Hotel. Qualifying competition on college campuses across the country began in September, with some 50,000 students entered. Local champions moved on to regional eliminations in October where the field was pared to the fifteen players who will face-off in the finals.

Top prize in the event, which is being co-sponsored by Aurora Products Corp. and the Association of College Unions International, is a $5,000 scholarship. The runner-up will receive a $1,000 scholarship and the third place finisher will earn a $500 college grant. Aurora and Brunswick's Briarwood Division will also award merchandise prizes, including three Brunswick "Air Hockey" tables. Each regional winner received an all-expense paid trip to the finals in New York.

The tournament is being conducted by the sponsors in cooperation with the Briarwood Division, the originator of the "Air Hockey" game.

This model offers patrons a choice of five ways to play: "Flash," "Strike 90," "Regulation," "Mix And Match" and "Red Strike." In "Mix And Match," the new fresh game, players enjoy the challenge of skill and timing play as the puck stops the dual flashing lights on the spotted frame values.

New Appts. At CDI

CHICAGO — Avron S. Ginsburg, executive vice president of Chicago Dynamic Industries, Inc. announced the recent appointment of Ken Anderson to the position of director of marketing. Anderson was formerly national sales manager of the firm and in his new position will have full responsibility for all marketing functions, both domestic and foreign, of the Chicago Coin division.

"Ken joined our company only a year and a half ago," Ginsburg stated, "and in that short time his sales expertise has contributed considerably to our overall strength in the amusement machine marketplace."

Ken Anderson

This was followed by a comment on the effectiveness of the "Star Sapphire" and its potential for increasing sales.

New NAMA Bd. Chmn.

NEW ORLEANS — Charles E. Bertsch, president of the Bertsch Vending Co., Warsaw, Ind., was elected chairman of the board of directors of the National Automatic Merchandising Association (NAMA), succeeding Wagner Van Vlack of Interstate Unified Corp. in the association's top elective post.

Other new officers are: Marvin D. Heaps, senior vice chairman; Richard Estey, vice chairman; and Paul F. McClinton, treasurer.

Greece and Yokohama, Japan. The announcement was made last week by K. Chris Loumakis, president of Pico.

"I have for some time been on the periphery and have now decided to make a permanent commitment to the export of coin operated amusement machines. I am convinced that there are substantial overseas markets which can derive significant benefit from amusement coin machines and I believe that the export of American amusement products will serve to further stimulate domestic production. I also believe that this move will further enhance Pico's domestic sales and will allow us to expand our California operations as well," Loumakis commented.
‘Snackshop II’ From Automatic Products

ST. PAUL — After thorough factory testing, Automatic Products has released a number of their new snack vendors, “Snackshop II.” in a controlled field test to determine “on the job” performance and public acceptance.

Snackshop II was originally premiered at the west coast show. Suggestions made by visiting operators were incorporated into the new model, which was reportedly received with much enthusiasm at the recent NAMA show in New Orleans.

Jack Edgerton, president of Automatic Products Company, stated that, “We wanted to introduce Snackshop II until we had a machine with smoother operation, more selection, and greater capacity than any other comparable bag vendor on the market. For added desirability, we have also included a gum and mint section in Snackshop II, the same extra fascination thusiasm Bob Wick To Fascination Ltd.

HOLLYWOOD — Atari, Inc. has just introduced a new concept in video entertainment. Featuring a 23" monitor with different colored horse and racing screen overlays, realistic bugle, galloping and crowd cheer sound effects, Steeplechase is bound to cause a stir in any location. Up to six riders can compete in this simulated horse race 254 for a play for every two players gives a vend potential of 75c. Lighted buttons that match the colors of each horse on the screen control the jumping action of each horse as moving hurdles streak by with increasing speed. The object is to clear as many jumps as possible to advance the horse. The rider finishing nearest the finish line at the end of the game (which is operator adjustable) is the winner.

“We believe Steeplechase is a natural for taverns or wherever competition groups gather.” Gene Lipkin, Atari’s vice-president of marketing states. “Operators can reinforce and boost earnings by helping their locations organize a wide variety of racing events, and players (and spectators) can participate in a new kind of video game excitement.”

Looking cashbox, dual coin mech, hinged cashdrawer and built-in Durastress-tested solid state reliability highlight some of the standard features of Steeplechase.

Rowe Distribts To Host Unique IAAPA Exhibit

WHIPPANY — The amusement parks and attractions convention in Atlanta, Georgia November 20-23 will see the Rowe distributors and various games manufacturers that they represent exhibiting in the Patio Room, with booths amoung to over 2600 square feet. The theme of the area “It’s great country, fun country, it’s Rowe country” was developed to emphasize the importance of the local Rowe distributor in serving the needs of the amusement industry.

Marshall Caras, manager of Rowe International’s office at Danvers, Massachusetts and throughout New England and upper New York state, pointed out that the Distributors attending this show has perhaps the world’s largest supplier of games.

Representatives of both company owned and independent Rowe distributors will be on hand to greet and show the equipment on display.

Atari Announces ‘Crash N’ Score’

HOLLYWOOD — Atari, Inc. has introduced “Crash N’ Score,” a new third generation 1 or 2 player driving game, designed for the demolition derby insect in every game player. Following on the heels of Gran Trak and Indy 500, “Crash N’ Score” is a crash-for-points game in which the driver must crash into numbered pylons that pop onto the 23" monitor without warning. Numbers in the pylons correspond to the points a player receives when his car crashes into it.

The game includes an optional player-selectable choice of playing the game with barriers which make hitting the pylons more difficult.

Additionally, “Crash N’ Score” boasts a 23" monitor with color overlays on the screen, rugged, all-metal foot pedals, locking cashbox, dual coin mechanisms and easy access hinged cash door. Compactness, according to Gene Lipkin, vice-president of marketing of Atari said, realistic front and side panel graphics, and “crash” sound effects make this game a sure-fire, competitive attention-grabbing attraction.

They’re Off And Running — With Atari’s ‘Steeplechase’

Bob Wick To Fascination Ltd.

CHICAGO — Robert Runte, president of Fascination Ltd., a Des Plaines, Illinois based firm engaged in the design, manufacture and marketing of coin-operated tv games and other solid state products, announced the appointment of Robert E. “Bob” Wick to the post of director of international operations. In his new position, Wick will not only be responsible for marketing throughout the world, but will also oversee licensing and marketing of the company’s offshore facilities.

“Bob Wick brings to this position a vast amount of expertise in marketing and in foreign operations,” Runte said, “and we expect that his contributions will be felt in general management as well as in the marketing end.

Prior to joining Fascination, Wick served as the director of international marketing for Chicago Dynamics International and prior to that was consultant to several large electronic companies.

that has been a feature of our popular Candiyshop for the last ten years.

In New England, sales manager felt noted that “as soon as our field testing is complete, Snackshop II will be offered through our present distribution system.” Price for the new vendor has not yet been established, but according to Steincamp it will continue lower as has been the tradition of Automatic Products on their other successful lines of vendors: Candiyshop, Snackshop, Pastryshop and Smokeshope.

Miroc, Sorbus Ink Maintenance Agreement

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The use of red fire control buttons in the joystick. When the button is “hit” it disappears with a simulated explosive sound effect, and a point is scored. The whine of jet engines adds to the realism of jet fighter combat during the course of play. The object of the game is to score as many hits as possible within the operator-adjusted game time.

“Jet Fighter” features a large 19" monitor, bright, scratch resistant graphics and interchangeable one or two player instruction panels. A specially-designed removable attraction panel with long-lasting fluorescent lighting allows operators the freedom to visually tailor “Jet Fighter” to any type of location. Other features include twin coin chutes, hinged cash drawer, locking cashbox and traditional Durastress tested solid state circuitry in a rugged, vinyl-clad cabinet for long life location.

Kee Games Intros New Jet Fighter

LOS GATOS, CALIF. — Kee Games has announced the release of a new “Jet Fighter” game designed for one or two players, one-on-one battle action. This game is the newest addition to Kee’s wide selection of video games.

The game is controlled by contolled “jicysticks”, which guide and control the speed and altitude of superimposed jet fighters. Firepower is supplied through

STATE ASSOCIATION CALENDAR 1976

February 6 to 8: South Carolina Coin Ops. Assn., annual conv., Carolina Inn, Columbia.
March 19 to 21: Music Ops. of Michigan, annual conv., Weber’s Inn, Ann Arbor.
May 7 to 8: Ohio Music & Amusement Assn., annual conv. (site to be selected).
May 14 to 16: Music and Amusement Assn. (New York) annual conv., Stevenville Country Club, Swan Lake, don’t wait for next month to get your
COIN MACHINES WANTED

WE ARE ALWAYS INTERESTED IN USED AND BRAND NEW PHONOGRAPHIC, MINIATURE, BILLS, BINGO, GAMES, MINIBALL, BINGO, WHEEL, ARCADE, KIDDIE RIDES, OLD MACHINES, etc. ALL MAKES. QUOTE FOR SEA VESSEL TO HOLLAND BELGIUM EUROPE SPARL 278 AVENUE LOS BRUSSELS.

"WANT!"—all makes new and used Phonographs, Wall Boxes, TV, Games, Air Hockey, Pool Tables, Bingo Pocrats, Electronic games, Electronic games, floor models, Stereophonic, Coin Sales Inc. 669 Talbot St. St. Thomas, Ontario, Canada. N5C 1S9 Canada's Oldest Established Distributor since 1927 Phone Vince Binnie (519) 631-9550 Mail current price list if equipment available now.

WANTED—will pay cash $ for all makes of new and used Bally bring machines. Please accept Coin with prices, conditions and quantities. FOR SALE—Over 3,000 Bally Strat machines, also Matis and Jenkins. Bally Distributing Company. Box 6418, Reno, Nevada 89503 329-6159.

WANTED—BALLY MULTIPLICATORS WITH HOPPER all 3, 5, 6, and 8 coins machines considered. Also wanted Williams and Gottlieb 4 and 6 symbols-bit. May 1973 Olds HANSA YIN HATUTMATER AB. Box 300-41. 5-4-4740 Gotemburg, Sweden.

COIN MACHINES FOR SALE


FOR SALE, Bingo for export only. County Fans $900, Roller Bally $550, Roller Bally $550, Beauty $100, Can $900, Big Wheels $700, Magic Rings $500, Sanyo Grand National $500, Chicago Riffo Gallery $750, Super Shifters $100, Giant Slot $100, $900. Sanyo comic Machines $700, Twin Carpet Machines $150, TV Basketball $700, DPM Music $1,209 M. Rose Ave. P.O. Box 243 York, PA 17407 Phone: (717) 484-1846.

50 Seeberg 100 selection wall boxes $5.00 each 50 Seeburg 160 selection wall boxes $37.50 each 10,000 used 45 rpm records $15 each CENTRAL MUSIC CO. P.O. Box 284 407 E Ave. D Keillen, Tex 76541.

I HAVE 100 original song poems—rock—country western—comedy—love songs—etc. For interesting lovers. John Gregory Brown. Rt. 5, Box 377, Kingston, NY 12401.

CLASSIFIED POWER!

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

CLASSIFIED AD RATES 25 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Maximum length 25 words. Price $2.50. Cash or check must accompany all orders for classified advertising. If cash is not received an encoded number is placed on your ad. Please make sure of the correct issue pending receipt of your check or cash. NOTICE—5125 Classified Advertisers (Outside USA add $127.00 for your current subscription price). You are entitled to be classified up to 40 words in each week's issue for a period of One Full Year, 52 consecutive weeks. You are allowed to change your Classified ad each week if you desire. All words above 40 words are automatically charged as separate words. Be careful with your Classified ad is sent to reach New York public office by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6556 Sunset Blvd., Hollywood, CA. 90028

MAKE sure your check is enclosed

SERVICES COIN MACHINE

ACE LOCKS KEYED ALIKE SEND LOCKS AND THE KEY for your keys mailed to $1.00 each. RANDELL LOCK SERVICE. 503 N. Main Street, Valley Stream, NY 11580. Tel: (516) 56-6216.

SERVICE—THE AMPLIFIERS, LOGIC BOARDS—All Makers. All Models—$100.00 or parts. Call or write for free catalog. K.R.K.ASSOCIATES. INC. 13 Park Ave. Clinton Hill Park, Hudson, N. Hamp 30001.

SCHOOL FOR GAMES & MUSIC ONE TO FOUR WEEKS. Games, Poppers, Flippers, Bugs. Buy and sell for fun. No hold. Send $5.00 to Bally Instruction Box 810, Norwalk Parka, JI. 73606. (405) 769-5363.

SERVICES-MUSIC

RARE RECORD STORES AND FINDERS List of 31 United States shops. Up to date list personally compiled by 50 MacLeans, 321 Betzanger St. Mouna. Lo 7030.

HOUSE OF OLDS—We are the World Headquarters for out of print LP's, etc. Also the largest selection of old rock 'n roll and rhythm and blues albums. ALL REGULARLY STOCKED. HOUSE OF OLDS, 267 Bleeker St., N.Y. 6014. 212-234-0500.

FOR EXPORT ALL LABELS OF PHONOGRAPH RECORDS. carousels. cagesets. Also excellently prepared numbers, also 5000 personalized records to Irish music alone. "IT'S OUR BUSINESS TO SERVE OUR CUSTOMERS": HOUSE OF OLDS, 267 Bleeker St., N.Y. 6014. 212-234-0500.

WANT RACE RECORDS 45s AND LP's surplus releases, overstock collect-out stock, etc. Call or wire HARRY WARNER & Brother, NYC 205 Music CO 143 McLean Ave., Yankees, New York 10075 (914) 47-6778.

LEADING TAPE AND RECORD DISTRIBUTORS of all labels. Will sell current & out-of-print merchandise at lowest prices. Member of NARMS. Send for catalogues. CANDY STRIPE RECORDS, INC. 17 Alabama Avenue, Island Park, New York 11554 516-432-0047. 516-432-0004. 212-895-2293.


OPERATORS—WE BUY USED RECORDS NOT OVER 1 year old. 17% plus postage. JOHN M. THE CHIEF COIN MACHINE SPECIALISTS, 1210 W. Central Ave. Garden Grove, Calif 92644 (714) 537-9399.

ENGINEERING—King of Music Records is looking for masters. Send tapes to KINGS OF MUSIC RECORDS 806-16th Avenue South, Suite 5. Biltmore, Cleveland, Tennessee 37202 or call (615) 242-2023.

8-TRACK TAPES—75 cents each, made from your master or album. Ray Reeves, GUSTO RECORDS, Inc. 230 Broad St. Newark, N. J. 07102. 615-256-1596.

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HUMOR

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November 22, 1975
Wise/Fox Agency New In Nashville

NASHVILLE — The Wise/Fox Agency, geared toward representing a wide variety of talent, has opened in Music City, according to an announcement made by the firm's general manager, Noel Fox.

Fox, who founded the company in a partnership agreement with recording artist Mac Wiseman, was formerly a member of the Jim Halsey Agency.

"A decision to discontinue my association with the Halsey organization has resulted out of operational conditions that necessitated the move of my department to their Oklahoma headquarters," Fox explains, "and it was strictly a personal choice against relocating to that area, at this time."

"We terminated our affiliation on most amiable terms," Fox states, "and I don't mind admitting to anyone that I still strongly believe they're the best damn all-around agency in the nation."

Prior to his position with Halsey, Fox had worked 2 years as an agent for the Don Light Agency, and initially began his career in the music business as bass singer for the Oak Ridge Boys.

"Our agency intends to strive toward establishing new avenues of business for our artists, especially in the areas of colleges and the listening room/coffee houses," Fox continued, "as well as providing them with an active schedule in the country music market of clubs and concerts.

Still in its infancy, the Wise/Fox Agency has already set over 90 festivals and concerts for next year on Mac Wiseman, as well as over 50 dates for The Second Generation.

ATKINS GETS ONE FROM THE UNDERGROUND — Actually, singer/songwriter/producer Gary S. Paxton is emerging from the background with his inking of an RCA recording contract, which is noted as the first in a recording agreement with country music vice president, Chet Atkins. The Gary S. Paxton Singers do background vocals on many Nashville hits. Atkins will produce Paxton as a single act.

NARAS Appoints New Exec. Director

NASHVILLE — Bob Thompson, president of the Nashville chapter of NARAS, announced on behalf of the board of governors the appointment of Francine Anderson to the position of executive director of NARAS in Nashville.

Francine comes to NARAS after several years as executive secretary of SESAC and most recently as promotion secretary of Avco Records.

Born and raised in the French West Indies, she speaks three languages, including French and Spanish. Her husband Norm Anderson is manager of operations at Columbia studios. They have three boys and reside in Brentwood.

Francine succeeds Emily Bradshaw, who had been with NARAS for eight years.

A Thing of Heart — North Carolina-born singer says "The only music I heard for the first six years of my life was country. It's hard to get away from those early influences. I have played, and can play any kind of music, but you must do what your heart feels is right, and to me that's country."

Killed shortly after birth, is like so many other persons without sight — he has many talents in other fields unrelated to sight and has developed those talents a thousand-fold — "seeing" more with his heart than most see with their eyes. He was a violin virtuoso by age seven and can play professionally all keyboard instruments, string instruments, percussion and woodwind instruments.

He has been thoroughly groomed in classical music and his favorite composers are Mozart and Bach. After completing high school, Ronnie attended Young Harris Junior College in Atlanta where he studied pre-law before entering law school at Emory University on a full scholarship. But at this point his first love, country music, surfaced in his consciousness and the road eventually led to Nashville and a record contract with RCA.

His first single "I Hate You," produced by Tom Collins and Jack D. Johnson, was followed by "That Girl That Waits On Tables," "Pure Love," "Please Don't Tell Me How The Story Ends," "I'll Be A Legend In My Time," "Too Little To Worry, Too Too To Cry," "Daydreams About Night Things" and his current "Just In Case." Along with these singles, Ronnie has top LPs to his credit, which include "Pure Love," "I'll Be A Legend In My Time" and "Daydreams About Night Things."


Milsap is an avid collector of old radio shows, some dating back to the 1920's. He is also a ham radio operator, his call letters are WB4KCG. Personal management and booking is by Jack D. Johnson.

Clark Celeb Tourney
Aids Kids' Medical Cntr;
Date Set For 1976

TULSA — The Children's Medical Center of Tulsa, Oklahoma announced that substantial monies resulting from the first annual Roy Clark Celebrity Golf Classic have been directed to a general fund which helps to defray the center's $3 million annual operating expenses.

Stan Brander, tournament director, stated that the budget on this initial golf classic was kept to a minimum and that even more profits would be realized by the center from next year's event, which has been set for September 10-11.

Forty celebrity participants, including Bob Hope, Jerry Lewis and Greg Morris, were on hand with Clark but fell at the Cedar Ridge Country Club in Tulsa for the two day tourney. They drew over 15,000 spectators in the gallery and 9,500 for a closing night concert at Oral Roberts University.

BRADSHAW TO THROW FOR MERCURY — Pittsburgh Steelers quarterback Terry Bradshaw has signed an exclusive recording contract with Mercury Records. Terry, whose music will be aimed at the country market, will be produced by Jerry Kennedy; Kennedy is responsible for producing superstars like Tom T. Hall, Joe Stampley, and the Statler Brothers. At the recent signing in Mercury's Nashville offices, Cash Box reporter John J. Lane (left) and Kenny Laye (right, vice president of Nashville operations) congratulate the centered Bradshaw.

Cash Box Country of the Week

Ronnie Milsap

Country Artist Of The Week

November 22, 1975
"CONVOY" is roaring out of C.W. McCall's "BLACK BEAR ROAD"

THE ALBUM: "BLACK BEAR ROAD" M3G-5008  8-TRACK: M8H-5008

"Convoy" is the track that exploded out of C.W. McCall's "Black Bear Road" into a single that's unstoppable.

This week in Record World it's #64.

CHARTMAKER OF THE WEEK

64 — CONVOY
C. W. McCALL
MGM M-14839

MGM Records
Manufactured and Distributed by Polydor Incorporated
A Polygram Company
SUPERBOW — Vassar Clements — Mercury SRM 1-1058


JOY TO THE WORLD — Connie Smith — Columbia C-33553

Connie Smith brings joy to the world as she sings the traditional Christmas songs loved throughout the world. Accompanied on some selections by The Jordanares and by the Holiday Sisters, Connie's at her best on this Christmas album Selections: "What Child Is This?" "O Holy Night," "Go Tell It On The Mountain," "The First Noel," "The Little Drummer Boy," "Sweet Little Jesus Boy," "Away In The Manger/Silent Night," "Joy To The World," "Oh Come All Ye Faithful," and "While Shepherds Watched Their Flocks.

WHOS TO BLESS AND WHOS TO BLAME — Kris Kristofferson — Monument PZ 33379

The master songwriter/artist does it again! With all material self-penned, Kristofferson sings his songs with feeling that only the writer possesses. The music and background singers perfectly compliment the singer and lyrics. Selections: "The Year 2000 Minus 25," "If It's All The Same To You," "Easy Come, Easy Go," "Rocket To Stardom," "Who's To Bless And Who's To Blame," "Don't Guzzle The Fiddle," and "Silver (The Hunger)."

变更 & 家族 gang — Epic PE 33580


CHANGES — Spanky & Our Gang — Epic PE 33580

With their first album of Epic, the trio defines the difference in the group's direction in music from the late '60s till now. The LP offers traditional country selections as well as a more sophisticated rock/blue sound. Featuring the Tower of Power horn section and the San Francisco Strings, selections are: "I Won't Brand You," "Standing Room Only," "When I Wanna," "Since You've Gone," "San Diego Serenade," "I'm A Free Way," "Space Cowboys Forever," "National Stardom," "Dues," and "I Wish We'd All Been Ready."

WANTING — Ray Staff — Columbia C-33309

To the world, Ray Staff brings a completely new album. The sessions are: "Ain't Gonna Let Him Get Away," "Love Me," "Shoo Fly Song," "Mary, Mary," "Gonna Get It," and "I'm Going."
On a recent west coast promotional swing in support of her excellent "Love, You're The Teacher" album on Capitol, singer/songwriter Linda Hargrove stopped by KLAC to do a midnight on-air interview with Larry Scott.

Tom McCall at KYAL in Dallas says "Since I Met You Baby" is the strongest selling and most requested record in his area this week.

Warner Brothers' artist Chip Taylor's recording of "Big River" was the recent subject of a highly successful radio promotion for WSLR in Akron. The contest, concepted by Bob Fuller and Warner Brothers' regional marketing manager for Cleveland Al Frontiera, required listeners to mail postcards guessing the name of the river Chip Taylor was singing of in the record. All cards submitted with the river "Mississippi..." were placed in a hopper, one card was drawn and the winner received an all-expense paid vacation for two to Nashville during WSM/CMA convention week.

The "Big River" winners were Mildred and Carl Hughes of Doylestown, Ohio.

Jeff Chard, program director of radio station WOUR in Utica, New York, coordinated a Charlie Daniels special in cooperation with Budah Records. The station sponsored a birthday card contest and Daniels received about 300 cards. The mayor of Utica proclaimed Oct. 28 Charlie Daniels Day and presented him with a key to the city. Later he was given a birthday cake with the album cover "Night Rider" reproduced in full color. Various friends mailed telegrams, including democratic presidential candidate Jimmy Carter, Alex Hodges, president of The Paragon Agency (which represents the Charlie Daniels' Band) and Capcon Records president Phil Walden. Then following a performance at the Beacon Theater in New York City, Budah Records entertained Daniels, members of the band and friends with a dinner party at The House of Chan, presenting Daniels with a birthday cake signed by all Budah personnel and a birthday cake. KBUC, serving the San Antonio market, has reported a successful format blending "traditional" and "modern" country music. The jocks that work 'round the clock are Rice Ware, Jud Ashmore, Bill King, Tom Wayne, Don White, Ed Tree and Darrell Taylor; weekenders are Alex Alvarez, Larry Stewart, Paul Kelly and Randy Morgan.

Melodyland recording artist Jerry Naylor had a busy weekend recently. He appeared at the Palace Club in North Hollywood with T.G. Sheppard and on Sat. and Sun. night he sat in from midnight to 5 a.m. for KLAC's Larry Scott. It was no problem for Jerry as he's worked as a country disk jockey on several stations around the U.S. and in Europe.

KLAC will be represented in the 44th annual Santa Claus Lane Parade of Stars by Dick Haynes, Harry Newman, Jay Lawrence, Chuck Sullivan and Larry Scott. The parade, which circles down Hollywood Boulevard, traditionally marks the beginning of Hollywood's Christmastime season. The parade will take place on Sunday, Nov. 30, two days after Thanksgiving. KLAC additionally was on hand last Wednesday night to tape the totally SRO Willie Nelson performance at the Palace in North Hollywood for broadcast the following night. Larry Scott emceed the Red Headed Stranger's concert recorded in 4-track and mixed down by KLAC operations director Hal Smith. There is a distinct possibility that KLAC will tape the down the hall to its sister station, album-oriented progressive rock station KMET-FM, which broadcasts in quadrophonic.

**Country Singles — Active Extras**

**Additions to Country Playlists**

**WVK — NOXSVILLE**
Overnight Sensation — Mickey Gile — Playboy Conway — C.W. McCall — MGM
When The Tingle Becomes A Chill — Loretta Lynn — RCA
It's Too Nice To Be With You — Bobby Lewis — Ace of Hearts Just Now Thought Of You — Wynne Stewart — Playboy
Lonesome Whistle — Charlie McCoy (Monument) Lovesick Blues — Sonny Curtis (Capitol)
My Baby — Earl Richards (Ace of Hearts) One Night Stand — Randy Barlow (Gazelle) Paradise — Lynn Anderson (Columbia)
Roll On, Trucker, Roll On — Ray Pillow (ABC) Something She's Got — Buddy Alan (Capitol) She's Just An Old Love Turned Memory — Nick Nixon (Mercury)

**WLC — LANSING**
Amazing Grace — Amazing Rhythm Acetes — ABC It Be Yer San Antonio Rose — Dot — RCA
Conway — C.W. McCall — MGM Somewhere Lives You — Crystal Gayle — UA Sometimes — Bill Anderson & Mary Lou Turner — MCA

**WIK — CLEVELAND**
Somebody Loves You — Crystal Gayle — UA Where Love Begins — Gene Watson — Capitol

**WIUJ — CHICAGO**
Warm Sad Of You — Freddie Hart — Capitol Western Man — Lee Costa — Capitol From Woman To Woman — Tommy Overstreet — ABC

**KFDX — WICHITA**
Sometimes — Bill Anderson & Mary Lou Turner — MCA
Blackbird — Stonewy Edwards — Capitol He Loves Everything — Fiddler Harris — Columbia

**KMMI — FINDLAY**
Do You Know What I Mean — Loretta Lynn — MCA Lookin For Tomorrow — Mel Tillis — RCA Sometimes I Talk In My Sleep — Randy Conner — ABC
Cowboys & Daughters — Bobby Bare — RCA

**KQIS — LOS ANGELES**
Dance Me By Me — Jackie Wilson — Mercury Amazing Grace — Amazing Rhythm Acetes — ABC Somewhere I Talk In My Sleep — Randy Conner — ABC
A Damn Good Country Song — Jerry Lee Lewis — Mercury

**KLAC — LOS ANGELES**
Last Affair — Mel Street — GRT The Woman On My Mind — David Houston — Epic Looks For Tomorrow — Mel Tillis — MGM When The Tingle Becomes A Chill — Loretta Lynn — MCA

**KLAK — DENVER**
Amazing Grace — Amazing Rhythm Acetes — ABC Sometimes — Bill Anderson & Mary Lou Turner — MCA

**KFOO — MUSKEGON**
Stoned At The Juke Box — Hank Williams Jr. — MGM

**KFM — DALLAS**
Hustle — Ridley Dylan — Columbia

**SILVIN HALL OF FAMERS** — Veteran radio personalities Grant Turner (seated at left) and Smokey Eddie Hill (seated at right) are all smiles at a reception following their induction in to the Country Disk Jockey Hall of Fame. Joining Turner and Hill are ASCAP's Ed Shea (left) and CDJHF trustee Chuck Chellman. A plaque honoring deceased inductee on Love Nelson King will be displayed in the ASCAP lobby on Music Row.

**SMILIN' HALL OF FAMERS** — Veteran radio personalities Grant Turner (seated at left) and Smokey Eddie Hill (seated at right) are all smiles at a reception following their induction in to the Country Disk Jockey Hall of Fame. Joining Turner and Hill are ASCAP's Ed Shea (left) and CDJHF trustee Chuck Chellman. A plaque honoring deceased inductee on Love Nelson King will be displayed in the ASCAP lobby on Music Row.

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**November 22, 1975**

**Cash Box: Additions to Radio Playlists**

**Country Singles — Active Extras**

**Amazing Grace**
Amazing Rhythm Acetes (ABC)

**Anything To Keep From Going Home**
Joey Martin (Melodyland)

**Buckeye Jackson**
Jerry Ma- Lane (Dot)

**Convoy**
C.W. McCall (MGM)

**Cry**
Diana Trask (ABC/Dot)

**He Gives Me Something**
Sue Raye (Capitol)

**Indian Creek**
Peggy Wagner (RCA)

**It's So Nice To Be With You**
Bobby Lewis (Ace Of Hearts)

**Just Now Thought Of You**
Wynn Stewart (Playboy)

**Lonesome Whistle**
Charlie McCoy (Monument)

**Lovesick Blues**
Sonny Curtis (Capitol)

**My Baby**
Earl Richards (Ace Of Hearts)

**One Night Stand**
Randy Barlow (Gazelle)

**Paradise**
Lynn Anderson (Columbia)

**Roll On, Trucker, Roll On**
Ray Pillow (ABC)

**Something She's Got**
Buddy Alan (Capitol)

**She's Just An Old Love Turned Memory**
Nick Nixon (Mercury)
Swan Dives Into Europe

NASHVILLE — Monument recording artist Billy Swan, in conjunction with CBS records International, is currently launching a four-week multi-date tour of Europe, from November 12 to December 2. For his recent release "Everything’s The Same (Ain’t Nothin’ Changed)", the tour includes dates in France, Switzerland, West Germany, Spain, and Spain, before the tour is complete. Swan has taped music videos and television commercials for his upcoming album, "Until We Meet Again," and is set to be featured on the cover of the upcoming issue of Country Weekly. The tour will include performances at major venues throughout Europe, including The O2 Arena in London, The Berliner Philharmonie in Berlin, and The Royal Albert Hall in London. This will be Swan’s third tour of Europe, having performed in 1982 and 1987. Swan is excited to return to the region and perform for his fans. 

When asked about his upcoming tour, Swan said, "I’m really looking forward to this tour. It’s been a long time since I’ve been over to Europe, and I’m eager to get back there and perform for my fans. I’ve been working hard on my new album, and I’m really excited to get it out there and share it with my fans. I’m also looking forward to the opportunity to perform at some of the iconic venues in Europe, like The O2 Arena in London and The Berliner Philharmonie in Berlin. It’s going to be a great tour, and I can’t wait to get started." 

Swan’s tour will begin in London on November 12, and will continue through November 15. From there, the tour will move on to Vienna, where Swan will perform at The Konzerthaus on November 17. The tour will then continue to Berlin, where Swan will perform at The Berliner Philharmonie on November 19. From Berlin, the tour will move on to Amsterdam, where Swan will perform at The Concertgebouw on November 21. The tour will then move on to Brussels, where Swan will perform at The Musical Theater on November 23. The tour will conclude in Paris, where Swan will perform at The Le Grand Rex on November 25. 

Swan’s new album, "Until We Meet Again," is set for release on November 11. The album features eleven new songs, including the title track, "Until We Meet Again," and the lead single, "Everything’s The Same (Ain’t Nothin’ Changed)." The album is produced by Mark Durham, and is distributed by Columbia Records International. 

Swan’s tour will be supported by his band, the Billy Swan Band, which includes lead guitarist Tony Rutland, bassist Tim Egan, and drummer Roger Goehrke. The band has been together since 1980, and has toured extensively throughout Europe and the United States. 

Swan is grateful for the support of his fans, and is looking forward to seeing them on his upcoming tour. He said, "I’m really looking forward to seeing my fans again. It’s been a long time since I’ve been over to Europe, and I’m really excited to get back there and perform for them. I’m also looking forward to the opportunity to perform at some of the iconic venues in Europe, like The O2 Arena in London and The Berliner Philharmonie in Berlin."
THUNDER ON HAVEN — Haven recording artist Margo Thunder has a new single out entitled "Don't You Have Any Love In Your Heart." From left to right are, Harvey Stein and Bert DeCoteaux, producers, Margo and Matt Parson, national r&b promotion and sales director.

THUNDER ON HAVEN — Haven recording artist Margo Thunder has a new single out entitled "Don't You Have Any Love In Your Heart." From left to right are, Harvey Stein and Bert DeCoteaux, producers, Margo and Matt Parson, national r&b promotion and sales director.

Mornay To Handle Manticore Promo

HOLLYWOOD — Lester J. Mornay & Associates have been retained by Manticore Records, Ltd. to handle national publicity and public relations for their recording artists The Image, Little Richard and Maxayn. Lester Mornay & Associates will be responsible for creating and implementing a national publicity campaign in connection with the release of their new product and personal appearance tours in behalf of the artists.

A FOXY SQUIRES — Shown above are Sister Sledge taking a breath from touring by walking in a Philadelphia park. The girls are currently back in school watching their latest single "Love Has Found Me," penned by Kuth, chart up the charts.

Mercury Records is making the move into the world of reggae with some new releases. Their latest has been entitled "Something Nice." Other reggae LPs available for a December release are Byron Lee and the Dragonaires with "Disco Reggae," Greyhound with "Leave The Reggae To Us," and G.T. Moore with "Good Old Fashioned Luv." look to be a big hit Brenda Lee Eager will be out working to do it live. The gal will be gigging in the Playboy Club in L.A. Nov. 21-22 and 28-29. Currently Brenda is in the studios laying some tracks for her next single.

David Bowie taped Soul Train over the weekend along with RCA's Faith and Charity. No arraige has been set. David's new single is being released this week and rumor has it that it's even 'badder' than "Fame." Gary Gotham, my New York disco spy, had to make an emergency phone call here because all our lines were tied up. He was excited. He couldn't wait to tell me about Bobby Hebb's latest single "Sunny 76." It is the same smash tune of the past updated into the disco mold and the record is creating a sensation in New York. The flip side is "Sunny" (Disco) "Find My Way," a new single released by Cecil Holmes' Chocolate City Records has had some changes made. The group that recorded it was originally known as the Players. They have changed their name and are known as Cameo. Freddy North on Nashboro Records is releasing a new single entitled "Cuss The Band." It's a sleeper. The hottest thing happening on the streets these days is about singer Kellee Patterson. Her recent spread in Black Stars has created quite a commotion and the girl is presently being pursued by several large companies for her John Hancock on a recording deal.
soul waves

What ingredients go into making a top-notch disk jockey?

Bobby Elliot of KNOK believes a combination of things go into making the job of a top-notch jockey. One of the most important things Bobby said was for the jockey to be levelheaded. A good voice is important but more importantly, the guy or girl has to be able to relate with me. We don’t have to be super-tight, however, we have to be able to relate with one another. Secondly, the jockey has to have a good knowledge of music. He has to be able to play records not for himself, but be able to play records that work within our format concept. Thirdly, the jockey should be outgoing, have a varied background and have good mechanical production skills. And finally, have that one natural quality, which is talent.

Joe Fischer at WCKO feels that a jockey should have a strong radio background and have attended the best radio school possible. His knowledge of music must be strong and Joe likes a guy to have been in a high school band or chorus so he has a close relationship with music. Another important aspect Joe feels important is that the jockey must be all business when he is on the air. “Radio is a business and the jockey has to totally understand the business end of it.” Another area Joe looks at is if the jockey is community minded. Top 40 jocks are not usually into the community; however, top jocks put the people in the program, their problems and surroundings to their credit. Joe said that at WCKO he and his boys come up with ideas for community involvement and take them to the boss for approval. Joe looks for a jock that understands the human element in people, because he feels that jocks must know how to talk with their audience and how know what they are talking about. He wants a guy who acts professional so he doesn’t have to worry about what the guy does. “When the jockey has an attitude like this, it is very easy for his personality to come through.”

Al Parker, program director at WUFO in Buffalo, feels first that the jockey must be creative. “There’s too many guys that steal from one another. I look for originality in my people. Second, they must love music, and they must love radio. Also they must maintain a business attitude when they are working, even though they are rapping and spinning records. A good jock to me thinks radio 24 hours a day. He is constantly listening and going out to clubs, record stores and discos looking for that reaction that certain records cause. Another area I feel strongly about is how the jock’s personality comes through and how he can add his personal style to his show to get the maximum response. Some guys can add-in under any situation and others can’t and in radio you cannot be at a loss for words. You have to feel it and have to believe in yourself and your ability.”

Dick Green, pd at WSOK in Savannah, believes that the most important thing for a jock is dedication to his craft. He has to know everything, from records to the control room, and be able to handle any situation that arises. If there is a foul-up he must be able to adjust and make the transitions fairly smoothly. Another thing is that he must be able to announce. Anybody can spin records. The jock cannot play music that just suits himself, but must play music for his audience.” Also Dick commented that the jock’s voice must be airy worthy. It has to be a pleasant melodic voice. And finally he must make the equipment he uses in his every day use.

Bob Moore, pd at KDKO in Denver, believes first that the jock must be able to communicate, understand communication and also have a good knowledge of music. He added that the jock must not be an ego tripper. “The jock of today is not a rapper, but more a communicator, he must be informed and involved in the community so he is better able to communicate with that audience. I look for a guy who can do the news as well as spin records, the total all-around announcer. He must have a good command of the English language and finally, have an image that relates to the station and the community.”

Rob Singleton at KRE-FM in Berkeley looks for a jock who is a thinker and has a good personality. “He should have a sense of humor and a good wit. His knowledge of music must be first rate. I know every jock has favorite music but it has to be put together in a well-balanced format. I also look for a guy that doesn’t live on the air. I like a strong attitude and honest involvement. A good voice is important; however, I look for a guy with a natural sounding voice and one that doesn’t scream, shout or rave. I like my guys to be involved with the community and interested in total involvement rather than just doing their thing. I like dedicated people, who are dedicated to what they are doing.

David Darnell, WDIA, Memphis — “I would look for someone with a contemporary sound. He should be able to work in the areas of both pop and r&b radio. Our station has changed quite a bit recently, and we’re operating in a market where it’s necessary to compete with top 40 radio, so we’ve developed a sort of “Black 40” sound.”

Dave says WDIA is getting away from the “old rapping style,” playing more music, necessitating a fast delivery. He was quick to mention, however, that going overboard in the speed dept. is strictly to be avoided.
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**ALPHABETIZED TOP 10 R&B (INCLUDING PUBLISHERS AND LICENSEES)**

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<th>No.</th>
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<th>Label</th>
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**11/15**

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  - The Love Of You
  - Creative
  - Creative (12)
- **GOTTA MAKE A MOVE**
  - Gotta Make A Move
  - Creative
  - Creative (12)
The Sensational Alex Harvey Band

The ROXY, L.A. — As a small child I was notably frightened by a band with an adjectival in its name and consequently in these last 18 months have nowhere wandered from such modest roots of rock ego. The Sensational Alex Harvey Band has cured me of this to the dismay of my myriocardist.

Alex Harvey, vocals, was backed by four musicians (keyboards, drums, guitar, and bass) each of which played such an intricated part of the sound that it is impossible to single one out for special mention. However, every band member contributed each other with the spontaneity of music just being mass written. No one understands this relationship better than Alex Harvey who knows when to stand back and let the band have at it. Most memorably, this was when he descended to the mid-range auditorium table high for his salute of pride. "That's my band!"

It was the light-hearted presence and pure goodwill of Harvey that stabilized the momentum as the show intertwined serious music spiced with a comedic touch giving it a bit of mad-theatrical. The Roxy fit the band of Scottish origin like a state sideswoman.

Willie Nelson
Sweethearts Of The Rodeo

TROUBADOUR, L.A. — And the continuing saga of America pushes out about a country mile further.

A year ago Willie Nelson played this club to the virtual blind spot of his peers and public, but for what might be best described as a career low, a failure that could be felt at 20,000 feet.

One year later (now), backed by the weight of a number one single, "Blue Eyes Cryin' in the Rain," the honky-tonk (and hot) conceptual album, "Red Headed Stranger," he has returned in a triumph of sorts. With full label (Columbia) support and a live broadcast over KWST-FM at his disposal, he blew 'em away.

On the basis of commercial sales, this story is nothing out of the ordinary. So, what's the haps?

It's called change. While his artistic performance is essentially the bottom line, pure auditory appeal is only half of what Willie Nelson represents to country music in its entirety. Always a leading light in the admonishment of a major portion of the American public, it is significant that any change within that form is born of and has bearing upon a much wider social spectrum than is perceptible to the naked eye.

Since its steamrolling influence the four Beatles commanded over our culture, the natural pastime has been standing watch for the next's arrival. It is doubtful that Willie Nelson could or ever would be trying to and put over a four single chart of his own. Nature to dress up for the occasion. And that, in itself, defines the difference of style that separates him from the many later country names away from Willie, nearly everybody else in that end of the business is just trying too hard to be different.

It is therefore both obvious and pertinent that Willie Nelson has been regarded by some within that mainstream as a mid-level troubadour because of an obvious lack of small amount of jealousy. A misfit because he performs in tempos and tempos in field dressing diamonds and "suits" designed by Nudie. A troubleshooter because he makes no

The Nitty Gritty Dirt Band

The Vassar Clements Band

AVERY FISHER HALL, NYC — Vassar Clements reminds one of a blind virtuoso playing on the street corner for the sole purpose of giving pleasure from his vioin to the street. He seems to be so totally absorbed in his music, he gives the impression of a statue with moving parts. Vassar Clements and the guitar are the only indications of emotion.

Offering a preview of his show to be released album, "Supertower" on Mercury, he played several tunes from the album "Country Run" and sang a speedy "Barnyard Boogie." Also performed were the Allman's "Jessica" and Dickey Betts

Michael Fennelly

THE STARWOOD, L.A. — The electricist present in good rock and roll is above reproach. Unfortunately, in terms of emotion spent on the music, the musician himself is often suspect. Some musicians can come out and play their entire show without ever saying a word of get off. Then there are the musicians who sweat and grimace and live the life of those who score each song. These are the rock good guys.

At a recent Starwood gig Michael Fennelly showed his band and the audience how to play music on a most physical of scales.

Fennelly (a Mercury get down) wadded bashabash out of the words PB, RG, RG.

Maxine Sillers
Hill

THE TROUBADOUR, L.A. — Down through the ages of the rock era, the once instantly accessible subject matter has been that of human relationship. Breaking early in the generation and losing a relationship is making it or falling apart. We've all been through it so in a personal musical sense, it is the easiest to relate to.

Maxine Sillers Troubadour out working on a whole lot of levels but her voice and style are a little more belter's stance. The mind's eye forms rea- lity on a literal range and, in Maxine's case, it's a whole lot easier to relate to with the relatively smaller, just a little more Yin Yang...

Charley Pride
Gary Stewart
Dave And Sugar

FELT FORUM, NYC — This show was blue, brown and gray. It was an old debut. It was some strange considering his stature and reputation in the country music field. It was an all RCA show, part of the Al Aronowitz stables. The album "Partners," series and books were nearly clean.

He might have sold for one hour, repris- ing most of his early material and keep- ing well in the field of country love songs, that is, love lost, unrequited, and guilty. Armored with the genre's material, he was confined to this genre of country music — "Does my ring hurt your finger when you go out at night?" and "The likes of me ain't nothing."

The latter is a wise decision because such songs are the bedrock of country music, impervious to fad and fashions, resistant to now country, outlaw country or whatever.

Edwin Starr

STARWOOD, L.A. — Edwin Starr, the golden eagle, soared onto the Starwood stage into a burst of excitement and energy. Edwin who has been doing his thing for awhile presented fine fare in one of L.A.'s popular show which was super bad and super slick. The golden eagle opened his show with "You Got Fire In Your Soul." He signed a spark in the party hearty crowd. Part of the reason why the show was very funny was due to the nine-piece back-up band called the Dynamic Concept and three lovely ladies singing background called Splendor. The three gals were very funny as they sang as well as they danced.

Edwin's gig showcased some of the new talents on the Gramercy Bluebird's Records entitled "Free To Be Myself." Some of the selections that brought everybody from their seats to the floor to bump were "Toys," "Alyssia Jones," his last hit single "Pain" and his current single release "Stay With Me."

Edwin added another "star" to the Starwood stage with some down home music as the colorful performer was walking out so hard and fast that it made the audience burst into a swell of." I've seen him get down.

Edwin added a bit of nostalgia to the show when he did his classic hit of the late sixties "War." The war has been over a long time but the lyrics and energy of the tune still are right on.
EXECUTIVES ON THE MOVE

Shively To Prodigal — Frank Shively has been appointed to the post of national promotion director for Prodigal Records. Shively has served as midwest regional promotion director for London, Buddah and Polydor Records. He will be responsible for all Prodigal promotion and will be based in the main offices in Detroit.


Ms. Shively To ABC Pub Post — Helania Bruno has been appointed to the post of east coast professional manager of the ABC Music publishing companies American Broadcasting Music, Inc. (ASCAP) and ABC Dunhill Music, Inc. (BMI).

Ms. Bruno's responsibilities will be to supervise, cast and placement of new and existing song material and working with staff and independent writers.

Ms. Bruno was formerly with Toland Productions which she co-owned and managed with L.L. Majeski.

Majeski, Weiss Upped At W/E/A — Ed Majeski has been promoted to manager of systems and programming at W/E/A Majeski will be involved in the newly formed WEA systems and programming group designed to support and develop the corporation's new computer system.

In another development, Larry Weiss has been appointed to the post of manager of the new computer department. Weiss will be responsible for the completion of WEA's new MINI computer system.

Nancy Cushman Joins ASCAP Staff — Nancy Cushman has been appointed as manager of creative services for ASCAP on the west coast, it was announced by Stanley Adams, president.

A native of Miami, Florida, Ms. Cushman was graduated from Florida State University and received her master's degree in mass communications. She comes to ASCAP from Shelter Records, where she was assistant general manager of ShelterVision, the Video Tape company.

Horner Promoted By MCA — Sam Passamano, MCA vice president of sales, has announced that Glenn Horner has been promoted from sales manager in MCA's Miami office to the position of sales manager in the larger territory in MCA's Miami office.

Horner was first employed by MCA as a salesman in Miami in 1970. In April, 1972, he was transferred to Atlanta as a salesman. Two years later, he was promoted to the position of sales manager of the company's New Orleans office. In October of 1974, when the New Orleans sales office was closed, Horner was transferred and promoted to sales manager of the larger territory in MCA's Miami office.

Rod Tremblay started working for MCA in June, 1971 when he was employed as a salesman in Hartford, Conn. In March, 1974 he was promoted and transferred to the Orlando area as a salesman working out of the Miami office.

Edward To AFE — Geoffrey Edwards has been named regional sales and promotion representative for Audiophilite Enterprises. His territory will include Baltimore, Washington, D.C., Richmond and Norfolk, Virginia. Edwards has previously worked for ABC, WEA and DAH Distributing.

Michael Fennelly At The Starwood — Fennelly has the best of recent influences and embellished them with a moment strain of pop, which is best taken on vocal outings. His singing went beyond intricate shadings that carried normally pop edge to teeth-grasping, successful extremes.

The careful structuring of each song was spearheaded by combustible rifing on Fennelly's part as a parting aside to the Zeppelin spectre that greased the creative runs that were his alone.

A most together special effects operation aided the persona of Fennelly as the forger of thunderbolts as well timed lighting breaks and el primo echo on selected vocal poses went off without a hitch.

For a good many years America has been looking for a rocker to combat the constant English metal invasion. Michael Fennelly is the great white hope in my book.

Michael Fennelly at The Starwood.

And the earth moved.

GENERAL MANAGER — V.P. OF MARKETING

New York based record company seeking individual to handle all phases of the record business. Knowledge of the major independent distributors as well as a proven track record within the Record Industry is a must. Good starting salary plus fringe.

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Soul Waves

Sonnny Taylor, WWRL, New York — "The ideal announcer is one who can be called upon to do any type of microphone work at any time. This includes a newscast if necessary, also production, commercial work."

Sonnyn went on to say that a professional announcer should be able to perform well under conditions of "Working or personal." "This comes to most through years of experience, those people who can do it instantaneously are a rarity."

The final consideration Sonnyn mentioned was a voice. "A good voice, like beauty, is a matter of opinion. But the type of fellower. Programmers judge a voice by what they need at the time they need it."

Al Jefferson, WWIN, Baltimore — I am interested in someone with a warm, natural personality that comes across over the air. We don't look for the 'super-burner' types here. We're a personality station, and want to maintain that image.

Al also needs a person who reads well, and is capable of handling the mechanical end of broadcasting.

E. J. James, WMMX, Chicago — "He must be dedicated to the field of radio. He should be ambitious and intelligent, and be able to communicate well, and by that I mean just having the best set of pipes in the world. He's got to express himself well in English, have a good attitude, and be above average." "This is an easy question for me to answer — there simply are certain standards an announcer must meet for us to maintain the sound we want."

Steven Cumbrell, WORL, Orlando — I look for someone who has the drive to go to radio in the full sense. He should really know something about music, reading abilities, and speak quickly, although maintain a mellow feel, since we are a black 'progressive' station.

Turner BL in a new cut for Steve is communication. "I need someone who can realize he's talking to a city out there, not just a young lady who might call him on the telephone. The object is to make the listeners feel a part of the station, and to make them feel the announcer is one of them.

Nitty Gritty Dirt Band — pumping away on piano was probably unaware that his facial expressions resembled those of Harpo Marx. "Roundout out they shot the 'Lonesome Fiddle Blues' which converted Avery Fisher to a barn and the audience to its headown participants."

One might Gritty Dirt Band (United Artists) kept the crowd at their emotional peek with a few special surprises up their sleeves. After an easy open, Vassar Clements was invited back out to cook with NGB. Then from the wings, Columbia's Dave Bromberg appeared with an arsenal of guitars. As Jeff Hanna said: "This is some helluva band we got up here!" He was right.

After their traditional "Mr. BoJangles," the sextet exploded on "Will The Circle Be Unbroken" and "The Moon Just Melts" after a new cut from their latest album "Dream." Bromberg soloed "A Man Should Never Gamble" with great backup by Vassar and John McEuen on steel. The器乐 was spotlighted as he jumped from steel peddle to fiddle and finally to banjo where he did a multicolored spot. Another audience old favorites "Jambalaya" and "Doggy Leggy Lo" whipped the crowd into a clapping frenzy draining the last drops of adrenalin from Avery Fisher Hall.

Beach Boys In Two-Week Swing

HOLLYWOOD — The Beach Boys have begun a tour of the east and midwest as part of a November concert swing, according to Caribou Management. After playing a two-week run at the Providence Civic (18) they are scheduled to play thirteen consecutive dates, winding up at the Orlando Sports Arena (30).

Alex Harvey — The SAHB does with relatively few props what Alice Cooper did on his last tour with a montage of expensive detections. They created an overall feeling of excitement with their lip sync and the precision executed strains of high quality rock.

With "Cathedral," "The 57th Reference," "Fever," "Third Ear." Their sound is just the right balance of power and nuance to make it appealing to the ear. They have that mysterious quality that makes them hard to define and impossible to ignore.

"Soul Waves" is a weekly column of radio news and notes, written for Cash Box by J.W. (6vertiser) Maxine Sellers.

It remained, though, for the time honored theme of "oh my baby left me" to bring out the overriding strengths in music. From the pain to the joy, the emotion was displayed best on songs about loving and having loved as brilliantly tortured singing coupled with the familiar blues bars for a touching feeling of raw.

Gary Hill and band proved themselves a solid show opener as many thought influences made their successful presence felt. Hill (from the mountains of Capito) has come up with an infectious mixture of rocking, blues and a very loose strain of mountain music that seem to work equally well together as well as apart. This musical understanding was alternately listenable and conducive to sh Kahn but above all it was pure. The roots may have been scattered but you knew that Hill's music was coming from somewhere.

Maxine Sellers — (6apter)
WTMI/RCA Join In Miami Music Fest.

NEW YORK — Radio station WTMI in Miami and RCA Records have joined with eleven local and national accounts to bring into existence the First Miami Music Fest. The festival is slated to run through Nov. and is an attempt to raise awareness of classical music and cultural activities in the area. RCA is providing technical assistance and support from its Red Seal division, with Red Seal marketing director Ernest Gilbert and RCA branch manager Fred Love working with WTMI.

The festival will be highlighted by four free concerts, including performances by the Miami Philharmonic and the staging of an opera. In addition, WTMI has had Nov. declared "Classical Music Month" by both the city of Miami and Dade County, and will use the month to collect petitions supporting live arts appropriations.

Songwriters Hall Of Fame Finds 1st Home

NEW YORK — The Songwriters Hall of Fame, established in 1966, found its first permanent home last week. Alex Parker, noted raconteur, signed a lease granting the Hall of Fame three years of free tenancy at One Times Square in New York. Lynist Sammy Cahn signed on behalf of the hall, of which he is president. Among the music notables witnessing the ceremony were Stanley Adams president of ASCAP, BMI president Edward Crumef, and president Alice Prager of SESAC.

Willie Nelson — pg 48

bones about his beliefs and because the sound of an honest belch after a Lone Star beer isn’t likely to offend him. An object of jealousy because while he’s pushing on in terms of years (he looks considerably more weathered than the 27 years old in his youth), there’s an honesty and lack of pretentiousness that attracts the younger audiences who are looking for something "real" and won’t be fooled. On this chord, we daresay some opinions of the man would be strong enough to remove tattos.

On the positive level, a growing portion of the man’s critics are beginning to understand the preachers’ desire to embrace the artist as well as the symbol. Willie’s band — his sister Bobbi on keyboards, Jody Payne on lead guitar and vocals, and Sparky’s backup band and vocals, Mickey Raphael, harmonicas and vocals, and drummer (plural, as this is the only country-oriented band using two drummers) Rex Ludwig and Paul "The Devil" English — opened with "Whiskey River." Other songs, newer to his show included "Devil In A Sleeping Bag," "Me & Paul," and "Phases And Stages." This material, plus a couple of lengthy medleys of bits and pieces, and standards constituted essentially the same show that the same group delivered on Oct. 31, 1974 Los Angeles. And he hasn’t really changed. Whether it is his impressive guitar playing, highly individualistic vocals, one more year of wisdom, the extremely picturesque and totally involving new material or a combination of everything. It was quite evident that the consciousness of Los Angeles, America on Nov. 7 and 8, 1975 was ready for an ever-so-pleasant change.

Sweetheart, Del Rio The Rodeo, Janice and Christine Oliver, opened the evening with a highly-charged round of material, notably originating "That One Morning" and "Moa's Blues." These two girls, backed by their own band, are very attractive as well as very talented.

Dean Drury, managing director of stations operations for WTMI, noted that "RCA and the participants have made the Miami Music Festival a reality. They believe classical music is a viable commodity in Miami, and are really showing support.

PII Records Inks Moonlight; Single Out

NEW YORK — PII Records, a division of Pickwick International, has signed the group Moonlight. The group’s first release is a disco-instrumental version of "The Little Drummer Boy" produced by Rick Breviess and Bill Stall for Ultra-Sonic Productions.

ABC Sets Four LP Pre-Xmas Release

HOLLYWOOD — ABC Records is preparing to release four new albums for the Christmas season. The schedule includes "A Rakie" and "Drummer Boy" for Anchor Records, "Bobbi Vinton Show" on ABC Records, "The Mighty Clouds of Joy’s "Kicken and Ray Price’s "Say I Do" on ABC/Dot.

E.H. Morris Sole "Mr. Quip’ Agent

NEW YORK — Edwin H. Morris & Co is the sole selling agent of the music for the "Mr. Quip” film which is opening immediately in the U.S.

"Mr. Quip" is a musical adaptation of the Dickens’ classic "The Old Curiosity Shop." Edwin Morris, who starred in the stage production, is featured in the title role and wore all the music and lyrics. Elmer Bernstein arranged and conducted the musical score.

McNair Signs With Total Entertainment

HOLLYWOOD — Barbara McNair has signed an exclusive recording contract with Total Entertainment Concepts according to her manager, Mel Green. First product will be released shortly after the first of the year with company president Doug King producing and arrangements by Richie Rome and John Davis. Recording will take place at Sigma Sound Studios. Miss McNair has previously performed for Motown, Signature and Coral Records.

BMM/CISAC Technical Committee N. Y. Meets

NEW YORK — As a result of the BMM/CISAC Technical Committee meeting, with delegates from 35 different countries held here last week a working committee involving 11 societies has been organized to study the unification and standardization of the "CAE list."

The CAF is the list of ten years’ work by the Swiss society, SUISA, to develop a complete file of composers (C), authors (A) and editor-publishers (E) worldwide. At present it is being used by some 30 societies within the BMM/CISAC organization.

Problems have developed in certain areas, notably the percentage of division — Latin language countries, for example, which have equal importance to words and music. German speaking countries maintain that the music is more important.

The working group meetings were all closed meetings. It was revealed that three new countries had applied to join, Bulgaria, Australia and South Africa which would bring the total number participating in the BMM/CISAC up to 51 countries.

IT MUST BE A MIRACLE — Getting a look at those ‘City of Angels’ legs are (from left) Mike Lushka, Motown vice president sales, Pete Moore and Bill Griffin of The Miracles, George Alberti, Cash Box president and publisher, and Miller London, Motown national singles sales manager. Miracles’ members, Pete Moore and Bill Griffin produced and wrote "City of Angels," a concept LP about a black musician’s struggles upon moving to Los Angeles. The album contains their hit single ‘Love Machine.’


MUSIC’S THE PRESCRIPTION — Gathered around the piano just after United Artists recording session were (from left) producer Richard Perry, Dr. John, Manhattan Transfer’s Janis Siegel, Tim Hauser, Laurel Masse and Alan Paul; an unidentified fellow music lover and (far right) Ringo Starr, who plays drums on the session. Dr. John is currently represented by his recently released UA ‘Hollywood Be Thy Name’ album and is currently in the midst of a concert tour that will see him appear at New York’s Bottom Line in early December.
POINTS WEST — Bob Dylan and Tom Jans got together at a party in New York and the resultant conversation may lead to a musical meeting. Jans is currently on the east coast leg of his tour. “I believe [When I’m Not] Home” was recorded in New York recently by Jans and has been recorded by a whole lot of people, most recently Art Garfunkel and Fleetwood Mac. Stevie Wonder did the original San Francisco studio. Helping out on Michael Murphy’s “Swans Against The Sky” album were Willie Nile, Charlie Daniels, Jeff Hanna and John Denver. — The Flying Burrito Bros. recently completed a taping of Don Kirshner’s Rock Concert.

A meeting of the Heavy Metal Marching Society took place last week at one of the coast. New York, with a group of people who might normally be associated with the music business, with a group of people who might normally be associated with the music business. The group consisted of David Allen, formerly of Carmen, is in the process of getting a new group together. Look for name acting to regularly frequent The Sophy Camel upon the club’s reopening. Bobby Bare does a rendition of “Up Against The Wall Redneck Mother” on his new album — The Deadly Nightshade at The Troubadour this week.

Dicky Betts and Billy Joe Shaver joined Willie Nelson for an encore at Willie’s Friday night Troubadour gig. The Starwood is putting on a monster turkey feed this week. The group is first Rock and Roll Arm Wrestling Champions. The band will take place Dec 5 at The Troubadour. Reunion champion is Steel guitar virtuoso Randy California. The Nov 14 edition of Midnight Special featured a tribute to Lita Ford. Soon at The Starwood, the Iron Butterfly. Among those putting hands together at Renaissance’s Rock gig were Adam Smith, Kenny Walker, Chuck Cudney and Mike Morley. The Kinks are beginning their world tour. Steve Harley and Cockney Rebel will be doing an extensive US tour with The Kinks beginning this month. Mandarin is on the verge of releasing a new album for United Artists handling co-producing duties.


The First Annual Rock and Roll Arm Wrestling Championships will take place Dec 5 at The Troubadour. Reunion champion is Steel guitar virtuoso Randy California. The Nov 14 edition of Midnight Special featured a tribute to Lita Ford. Soon at The Starwood, the Iron Butterfly. Among those putting hands together at Renaissance’s Rock gig were Adam Smith, Kenny Walker, Chuck Cudney and Mike Morley. The Kinks are beginning their world tour. Steve Harley and Cockney Rebel will be doing an extensive US tour with The Kinks beginning this month. Mandarin is on the verge of releasing a new album for United Artists handling co-producing duties.

Steppenwolf holds the distinction of having its “Hour Of The Wolf” album named after one of the band’s earlier songs. The album was released in November.

Rhythms Paul Simon joined Shotgun Willie Nelson on stage recently in Houston, Texas, and the band backed Paul on “The Boxer” and then Paul joined voices for two gospel numbers. A very high-spirited union. Rhythm was in Houston on his current concert tour.

Word from Columbia is that three versions of the new Bob Dylan single have been released. Version number one is the entire 8:34 uncut. Version number two has been cut to 3:45 with the title track and on number three the entire 8:34 has been split up over two sides and uncut. The one for sale in the stores is the third.

EAST COASTINGS — WHO DID HE TURN TO? — Anthony Newley was in New York last week to promote his new musical film, “Quip,” and we took the opportunity to question the Englishman about certain theories that David Bowie had a lot of Newley in his performances, especially in vocal stylization. Revealed Newley: “Actually, we had the same music producer in Britain, David Plat. He would come into David’s (Platz) with what Bowie called his Anthony Newley work. He used to write what he called Anthony Newley songs. I believe that it was through David that he eventually did his own demos and through his own demos became what he is today. I can’t say I do know a David Bowie song I had one. He may be able to tell you which record without the necessary magnetism, it doesn’t work. He is a very sharp performer. The only time I saw him was when he was on ‘The David Letterman Show’ last time. He is very interesting that serious thing he has — un-sexiness actually. Newley also said that he had no idea if a soundtrack album would come from the “Quip” film. “It is not automatic anymore,” he stated. “Quip” is the first words and music film he has done solo (the previously shared chores with Leslie Bricusse), but Newley is more excited about an upcoming MGM album he has just finished. Produced by Jimmy Bowen, the LP set for release next year (with an attempt to get Bowie to do some concept albums with Newley's songs). MARK SHAPIRO

LINING UP FOR THE TUBES — Stanley Shadovsky, owner of the Bottom Line, points to the cause of his broad smile. The Tubes played eight SRO shows from Nov. 8-9, and they return to New York for a date at The Beacon Theatre this Sun. (23)

A NEW BEGINNING — Latest news from the recently re-organized Genesis (following the departure of Peter Gabriel) is that the new line-up is nearly complete, with a Feb release date planned. As it now stands, Phil Collins is doing the bulk of the singing for the album, but the band has decided they will definitely get a lead vocalist by the time they tour, as Collins needs to devote himself fully to his drum/percussion activity on stage. Touring is planned for spring, in the hope that audience familiarity with the new material will minimize somewhat demand for past faves (although some older tunes will be done by the new band). Meanwhile, Charisma, the group’s English label, is in the process of negotiating a deal for a U.S. release of Steve Hackett’s solo LP, already out overseas and garnering rave reviews. Solo efforts from Mike Rutherford and Phil Collins are also in the works. By the way, Genesis is planning to use the same designer who worked on the ex-cellent visuals for the “Lamb Lies Down On Broadway” show for their new LP.

APPLE NOTES — Was the Sensational Alex Harvey Band deleted from Little Feat’s date at the Beacon last week at the last minute because the Feat’s Lowell George didn’t appreciate the group’s act? John Raitt, famed actor and musical star, threw a birthday party for his also not unfaithful daughter Bonnie at Sardi’s last week. Maggie Bell is in New York these days, with Felix Cavaliere producing some of her new material, as well as a new studio album. The move takes them to New York later this month, written by Ron Mail.

COUNTERPOINTING — The ever-durable Argent stopped by the Cash Box offices last week to talk about their recent tour and LP activity. The group is in the process of releasing a new LP, and unfortunately, due to contractual problems, their latest album, entitled “Counterpoints,” which has been out in England (via RCA) for several weeks, may be held up in the U.S. for several months. Undaunted, the group is going ahead with a 9-week American tour of their headlining dates, with a few support acts and here and there. The new LP, incidentally, is the first one not entirely produced by Chris White and Rod Argent, as Tony Visconti, lent his highly experienced hand.

In other overseas news, we hear that Mick Abron’s ex-Jethro Tull (Bicies who were appearing in London) is called Humble Pie personnel Clem Cleomon and Barry. Ryan. Jimmy Hendrix and Andrew Jackman. The work is reportedly marked by a clean-cut, more guitar, with significant amounts of orchestral arrangement. Not a rock and roll, to be sure, but an album here and there. Steve Howe’s “Lighthouse” comes out in the U.S. next week. Among other releases of interest in a week or so is Pat’s Smith’s Ariston debut — a very powerful set called “Horses” and marked by a notably live tone which avoids much over-dubbing or extra-musical enhancement. The fine stank bow covers the mood of this work from a soon-to-be—major artist. Also due shortly is a strongly progressive pop LP from Gary, via Janus. Entitled “Royal Bed Bouncer,” the European effort should be able to garner extensive FM play, as well as potential single action.

Finally, the Kinks’ “Schoolboys In Disgrace” may be their best recent effort, with high points being the title track and “No More Looking Back.”


BOB KAUS
Flemish 'Jump' Label Formed; CBS Offers Double LP Series... Belgian Report

CBS has started a new series of double albums under the title of "Grande Diffusion." The line, which will represent a wide assortment of musical groups, includes an Irish pop to operetta to jazz, will marlet at an economical price... Following two Embas... and Eddy Webb, the new group, will work with the release of fifteen Paul Anka singles... Bruce Springsteen continues to receive massive pre-appearance... CBS at Harlem, Holland. He will report directly to general manager John J. Vis.

Sparta Florida Music Group subsidiary, Mod Music, has recently granted a... de Wolfe Ltd. for alleged infringement of copyright in a musical work entitled "Sogno Nostalgico" after two years of trial. Terms of the agreed settlement provide for the transfer of the alleged infringing work, "Girl In The Dark" to Mod Music for the value of certain of their titles, previously earned by this work as well as all future such works, such as "Sogno Nostalgico" and a musical work used in the TV series "The Rat Catchers" and "Girl In The Dark" and became well known as the theme music for the TV series and motion picture of "Callan" starring Edward Woodward. Commenting on the decision, Jeffrey Kruger said: "We are delighted that our seven-year legal struggle has brought vindication of our claim and as a result, a new precedent has brought about the admissibility of similar fact/evidence usually connected with criminal cases, into a court case." Costs of the action to be carried by de Wolfe are agreed to Kruger, in the region of 35,000 pounds.

K-Tel Records has moved its operation to Oude Schipholweg 885, Borsesingeliede (Noord-Holland), Holland: telephone 0205-683, tele: 41119.

repeat repartia — Currently riding the U.K. charts with "Shoes," female vocalist Reparata is looking forward to release of that record throughout Europe. She is produced by her producers, Bill Jerome (seated); Steve Jerome and Lou Guarino (standing). They are new to the artist’s first release. "Whenever A Teenager Cries," in 1964. Guarino, former president of NAMI, together with Steve and Bill Jerome are in the process of recording Reparata’s first LP for Polydor Records, for release during the first part of 1976. They are veteran of the trade, having produced such acts as Hot Butter, The Left Bank, The Skyliners, The Fifth Estate, Chad And Jeremy and others.

Golden Glory — In a ceremony which took place at Melbourne Australia’s discotheque, the Lubritorium, Gloria Gaynor is presented with a gold record indicating sales of 15,000 copies od her MGM album. "Never Can Say Goodbye." The presentation was filmed and shown on the national television program, "Countdown." Shown here with Miss Gaynor is Ross Elbow, managing director of Phonogram Pty., Ltd., Australia.

United European Publishing Deals

U.E.P. (United European Publishers) the organization set up recently by a consortium of publishers — ATV Music in the U.K. and Ireland; Editions Intro for Germany, Switzerland and Austria; Gruppo Editorial Armonico-Clapper for Spain and Portugal; Sweden Music for Scandinavia; Editions Musicales Claude Pascal for France; Durium for Italy; Kluger International for Belgium and Holland in order to facilitate the integration of international music deals concluded and to enter into an agreement with Casablanca Music, Rosebridge Music and Earl Barton Music.

According to material supplied to Cash Box by R.T.L., Polnareff was brought to the attention of Ahmed Ertug by Daniel Filipacchi, director of WEA’s distribution offices in Paris. Ertug apparently became a staunch advocate of Polnareff’s music, and recently signed him to an Atlantic Records contract in the U.S.

The prospect of what the French refer to as a “Polnarevolution” transplanting itself to the U.S. in the near future has been broadened since Polnareff decided to live in Los Angeles. Polnareff has exiled himself from France because of tax reasons, and has bought a home in Beverly Hills, “L.A. is a fascinating city,” Polnareff says. "I live in a home with a swimming pool, completely isolated, lost in the vegetation at the end of a ravine. When I see that which I find day after day at my piano, I understand that I was right to move here. The climate has reawakened me. I’m certain I’m missed in France. It is the most beautiful country in the world, but it would be completely masochistic for me to live there now. I would rejoice to go there soon — on vacation..."

Kizu Leaves Nippon

TOKYO — Syyochi Kizu has resigned from his position of international air management with Nippon Phonogram Co. of Japan. He has been with the company for ten years in charge of artist development for the Phillips and Mercury labels. Recently, he worked mainly in promotion for Mercury All Platinum in Japan.
Ember Concerts
Still Expanding British Efforts

NASHVILLE — Still heavily committed to the expansion and promotion of country music in the British Isles, the Ember concert division has in the past year or so presented concert tours in the United Kingdom with Glen Campbell (for the fifth consecutive year), Charley Pride (two consecutive tours), Anne Murray, Ronnie Milsap, Barbi Benton and Diana Trask. Connie Smith has just finished the successful Charlie Rich British debut tour which featured RCA newcomer Sarah Johns.

The Ember Record label continues to expand its release of country LPs and recent releases include albums by Faron Young, Bobby Bare, Jordanaires, The Deputies, Glen Campbell, Roy Clark, Diana Trask, Hank Thompson, Tommy Overstreet and Joe Stampley.

Arriving on Monday, Nov. 23 and staying until the 25th is the president of the Ember group of companies of London, Jeffrey S. Kruger. Kruger is in for discussions with artists and managers and lining up talent for tours in his 1976 concert season.

Crown Records
Highest Gross
Sales In History

TOKYO — Crown Record Co. of Japan reports its highest gross sales term ever, with the past six months (Mar. 21, 1975 through Sept. 20, 1975) reflecting a total of 3,034,000,000 yen ($10,113,333) — twelve percent more than the previous term of 2,712,000,000 yen and fifty-two percent more than the same term of the previous year of 1,987,000,000 yen.

Company officers attribute the large sales increase to the strong sales of "Kaguyahime For Ever" LP and consistent activities of veteran domestic artists Kyoko Suyzenji, Akira Kobayashi and Kenyichi Mikawa.

Sales can be broken down into records (2,363,000,000 yen), music tape (583,000,000 yen), and other sales (380,000,000 yen). Profit before tax was 390,000,000 yen, 66% more than the same term of the previous year of 234,000,000 yen and 360% more than the same term of the previous year of 70,000,000 yen. A target of 530,000,000,000 yen has been set for the next six month term.

Toshiba-EMI Shows
Slight Sales Increase

TOKYO — Toshiba-EMI Records of Japan has shown a slight sales increase for the twelve month term (Oct. 1, 1974 to Sept. 30, 1975), in comparison with the same term of the previous year, according to an announcement from the Oct. 31 officers conference.

Net sales for the term were 18,109,000,000 yen ($60,363,333), an increase of 14% over the same term of the previous year of 15,872,000,000 yen. Profits of 807,000,000 yen on the other hand, represented an 18% decrease compared to the previous term. The annual dividend was kept at 1.5%.

Records accounted for 16,256,000,000 yen. 89.8%; music-tape brought in the remaining 10.2%, or 1,853,000,000 yen.

Island, Transatlantic Mate:
4-LP Folk-Rock History Born

55 Tracks Illustrate British Development

LONDON — In a venture unique to the British recording industry Island Records and Transatlantic Records have combined forces in the compilation, packaging and marketing of a four-album presentation of music created by artists associated with the development of folk-rock. Titled "The Electric Muse," the album package will retail in a limited edition of 30,000 at 7 50 pounds. The concept of the set has been derived from a book of the same title written by a team of four music critics. Robin Denselow (The Guardian), Robert Shelton (Times), Dave Lang (Sounds) and Karl Dallas (Melodymaker). Dallas was responsible

for the compilation of recordings and has also written material for an illustrated booklet to be included in the package. Island and Transatlantic have united in the project because most of the material has been recorded by artists contracted to the two companies, but material has been licensed from fifteen other recording companies to make up the total of fifty-five tracks by forty different artists. The tracks of the four albums have been arranged to provide chronological development of British folk-rock spanning almost a quarter of a century. All the artists, with the exception of two Americans, are British.

Microfon, Argentina Readies U.S. Branches

HOLLYWOOD — Argentina recording company Microfon plans to expand operations as of Jan. 2, 1976, with a United States headquarters office in Miami and a branch office in New York. According to label president Mario Kaminsky, Microfon will attempt to market thirty to fifty albums during the first year, none aimed specifically at the Latin market.

Kaminsky, who is in the U.S. January in order to oversee the organizational stages, will put forth an advertising campaign in the American music trades alerting the industry to the expansion. He is now in Argentina studying distribution systems. Proposals from existing distributors are welcome at Microfon, Buenos Aires office, Lavalle.

FARTHIER OUT — Far Out Music, Inc. has entered into its first international licensing agreement, this with Music Edition Discomot Gmbh Munich. Shown here (l to r) are Eugene Vale, west coast representative of Musik Edition; Steve Gold, vice president of Far Out; Vredy Lijtsman; and Leonard Korobkin of Harris, Fredericks & Korobkin.
cash box: international best sellers

London

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<td>Space Oddity — David Bowie — RCA — Essex</td>
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<td>Love Is The Drug — Romy Music — Island — E.G. Music</td>
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<td>Rhinestone Cowboy — Glen Campbell — Capitol — KPM</td>
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<td>I Only Have Eyes For You — Art Garfunkel — CBS — Feldman</td>
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<td>What A Difference A Day Makes — Esther Phillips — Kudu — Peter Mort</td>
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<td>Hold Back The Night — Trammps — Buddha — Carlin</td>
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<td>S.O.S. — Abba — Epic — Polar</td>
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<td>Blue Blood — Justin Hayward &amp; John Lodge — Threshold — Justines</td>
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<td>There Goes My First Love — Drifters — Bell — Cookway/Mason</td>
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<td>D.I.V.O.R.C.E. — Billy Connolly — Polydor — London Tree</td>
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<td>Love Hurts — Jim Capaldi — Island — Acuff Rose</td>
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<td>Feeling — Morris Albert — Decca — KPM</td>
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<td>Don’t Play Your Rock And Roll — Smokie — Rak — Chinnichap</td>
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<td>Ride A Wild Horse — Dee Clark — Chelsea — Intersong</td>
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<td>I Ain’t Lenny — George McCrae — Jayboy — Sunbury</td>
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<td>New York Groove — Hello — Bell — Island</td>
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<td>Hold Me Close — David Essex — CBS — April/Rock On</td>
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<td>18</td>
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<td>Scorch — John Miles — Decca — Velvet/Rak</td>
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<td>19</td>
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<td>Island Girl — Elton John — DJM — Big Pig Music</td>
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TOP TWENTY LPs

1. 40 Golden Greats — Jim Reeves — Arcade
3. Favourites — Peters & Lee — Philips
4. Rock Of The Westies — Elton John — DJM
5. Cat Stevens Greatest Hits — Island
6. The Very Best of Roger Whittaker — EMI
7. Wish You Were Here — Pink Floyd — Harvest
8. Perry Como’s 40 Greatest Hits — RCA
9. Siren — Romy Music — Island
10. Another Year — Leo Sayer — Chrysalis
11. The Who By Numbers — Polydor
12. All The Fun Of The Fair — David Essex — CBS
13. Venus & Mars — Wings — Apple
14. Best Of The Stylistics — Avco
15. Breakaway — Art Garfunkel — CBS
16. One Of These Nights — Eagles — Asylum
17. Good Bad & Beautiful — Huey Lewis & The News — United Artists
18. Indiscreet — Sparks — Island
20. Windsong — John Denver — RCA

Belgium

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<td>L.L. Lucy — Mud — Philips — Universal</td>
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<td>Perdoname — Domingo Rousseau — Philips — Hans Kusters Music</td>
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<td>Rhinestone Cowboy — Glen Campbell — Capitol</td>
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<td>Tribute To Buddy Holly — Mike Berry — Pink Elephant</td>
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<td>That’s The Way I Like It — K.C. &amp; The Sunshine Band — RCA</td>
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<td>Stan The Gunman — Hank The Knife — Cardinal — Granata Music</td>
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<td>Morning Sky — George Baker Selection — Cardinal — Granata Music</td>
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<td>This Will Be — Natalie Cole — Capitol</td>
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<td>Everything’s The Same — Billy Swan — Monument</td>
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<td>Dansez Maintenant — Dave — CBS</td>
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<td>Ye Vas — Jese Luis Pereira — Mercolin</td>
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<td>Corazon, Corazon — Edam — Julio Iglesias — CBS</td>
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<td>Los Hombres No Deben Llorar — King Clave — Parracho / Lincos</td>
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<td>Sin Ti No Va Loga — Melograf — Miguel Angel Robles — CBS</td>
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<td>Emanuelle — Ok Dano — Juan Salvador — Disaf; Fausto Papetti — Music Hall</td>
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<td>Brindo Por Tu Compano — Edifon — Aido Mongeles — Microfon</td>
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<td>Queran Matar Al Ladr — Korn — Cacho Castana — Polydor</td>
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<td>Amor No Te Vayas — Pampa — Marcelo Duarte — Music Hall</td>
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<td>Soto Puedo Mirar Atras — Melograf — Joe Dassin — CBS</td>
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<td>Pequena T Fram — Pampero — Sabu — Musica</td>
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<td>Conoces — Lido de Mathieu — MAI — Ian Simmons — EMI</td>
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<td>Cuando Un Amor Se Va — Melograf — Leo Dan — CBS</td>
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<td>Volvere — Pampero — Nini Rossit — Music Hall</td>
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<td>Quedate Conmigo — John Lennon — EMI</td>
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<td>Diecisiete Hermanos — Joe Dolan — Music Hall</td>
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<td>Prue No Te Vayas — Mia &amp; Mike D'Bari — RCA</td>
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<td>Nunca Puedo Decir Adios — Korn — Gloria Gaynor — MGM</td>
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<td>Cerca Del Cielo — Trompos — Felix Pando — Music Hall</td>
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<td>Soteado — Mia — Mand Berto — Daniel Sententza Ensemble — EMI; Fausto Papetti — Music Hall</td>
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<td>Mama Mia — Abba — RCA</td>
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<td>I Do, I Do, I Do, I Do, I Do — Abba — Moogull — RCA</td>
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<td>Give A Little Love — Bay City Rollers — Dick James</td>
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<td>Love Game — John Paul Young — Albert — EMI</td>
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<td>Paloma Blanca — George Baker Selection — Biem — Reprise</td>
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<td>Love Will Keep Us Together — Captain &amp; Tennille — Con &amp; A&amp;M</td>
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<td>I’m Not In Love — Tencc — Essex — Mercury</td>
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<td>Life — Bertazz — Infinity</td>
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<td>Moonlighting — Leo Sayer — Festival — Chrysalis</td>
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<td>Rhinestone Cowboy — Glen Campbell — Festival — Capitol</td>
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<td>S.O.S. — Abba — Polydor</td>
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<td>War Against the Sun — Michael Holm — Ariola</td>
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<td>Lady Bump — Penny &amp; Armed — Jupiter</td>
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<td>nicht warte auf ein Zeichen — Howard Carpendale — Electrola</td>
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<td>Tu Ten Vas — Alain Barriere — Noctel Cordier — Ariola</td>
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<td>Der Dank Und Der Meister — Mirielle Mathieu — Ariola</td>
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<td>Der Letzte Sirkel — Rex Gildo — Ariola</td>
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<td>Jacker Peter der Ich Soon — Vicky Leandros — Philips</td>
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<td>Wenn Du Denkst Du Denkst — Juliane Werdig — Hansa</td>
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<td>Auf Dem Karussell Fahnen Alle Gleich Schenal — Jurgen Marcus — Telefunken</td>
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<td>Wenn Die Rosen Erblut In Lampe — Cindy &amp; Bert — BASF</td>
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<td>Tornado — Santo California — Ariola</td>
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<td>Fahr Mir In Die Ferne — Tony Marshall — Ariola</td>
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<td>Disco Stomp — Hamilton Bohannan — EMI</td>
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November 22, 1975
"Yellow Fever," the new Hot Tuna album, is coming on like the plague. Fans everywhere are burning up with enthusiasm and sales are feverish. It’s the start of a whole epidemic. Catch it.

Manufactured and Distributed by RCA Records and Tapes
THE 5th DIMENSION

EVERYBODY'S TAKING THE 5TH

November 10, 1975
November 15, 1975
December 27, 1975
December 29 & 30, 1975
January 22, 1976
January 24, 1976
February 5-7, 1976
February 13-15, 1976
February 17, 19 & 21, 1976
February 23, 1976
February 24, 1976

Tonight Show, Los Angeles
Soul Train TV Show, Los Angeles
Schofield Barracks, Honolulu
Hilton Hawaiian Village, Honolulu
Lowell Memorial Auditorium, Lowell, Mass.
Canton Memorial Auditorium, Canton, Ohio
Celebrity Theatre, Phoenix, Ariz.
Sahara Tahoe, Lake Tahoe, Nev.
Miller Brewery Convention, Regency Hyatt House, Chicago, Ill.
Municipal Auditorium, Pensacola, Fla.
Jai Lai Fronton, Daytona Beach, Fla.

March 11-20, 1976
March 29-April 4, 1976
April 28-May 2, 1976
May 5-9, 1976
May 13-16, 1976
June 11-20, 1976
June 24, 1976
October 4-9, 1976
October 11-16, 1976
December 16-19, 1976
December 27-31, 1976

Fontainebleau Hotel, Miami, Fla.
Latin Casino, Cherry Hill, N.J.
Westchester Premier Theatre, Tarrytown, N.Y.
Painter's Mill, Baltimore, Md.
Circle Star Theatre, San Carlos, Ca.
Beverly Hills Club, Newport, Ky.
Market Street Arena, Indianapolis, Ind.
Westbury Music Fair, Westbury, L.I., N.Y.
Valley Forge Music Fair, Devon, Pa.
Mill Run Theatre, Chicago, Ill.
Front Row Theatre, Cleveland, Ohio

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