

# CASHBOX

August 3, 1974

NEWSPAPER

\$1.50

ART AND RECORDINGS DEPARTMENT

**FRANK ZAPPA / 'DISCREET'-LY  
ZAPPING THE CHARTS  
The 'Totality' Look  
At The 4th Quarter (Ed)  
CBS Confab In L.A.  
This Week: 70 New LP's  
Lasker Presides At L.A. Meet  
As ABC Celebrates 20th Anny  
NATRA Sets Theme,  
Program Of L.A. Meet  
'Entertainer' Campaign:  
\$40 Mil In Sales For MCA  
Walden, Adler Get Redding  
Scholarship Fund Off To Good Start  
Dick James West:  
Open Mind Key To Expansion**

# WOMBLE MADNESS IS AFOOT!



“Wombling Summer Party”...  
the hit single that’s wombling  
straight to the top!

A Bill Gavin Personal  
Pick (“...currently the biggest  
sensation in London...”).

A Hot Flash in the Kal  
Rudman Report.

Rave reviews in the trades.

Mickey Turntable of  
*Scenes* tags it “Thee One.”

Breaking fast on: WPOP,  
WFBR, KXOL, KSLQ, KQWB,  
WAKY, WIFE, KLWW, KGGF,  
KWVL, KKXL, KKLS, KWEB,  
KTGR, KCRG, — and that’s all  
only in its first two days  
of release.

And breaking onto the  
Cash Box charts at 87  
with a bullet.

**“WOMBLING SUMMER PARTY”<sup>3-10013</sup> WOMBLING ITS WAY  
INTO THE CHARTS AND HEARTS OF THE LAND.  
ON COLUMBIA RECORDS**



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# CASH BOX

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## cash box editorial

### The 'Totality' Look At The 4th Quarter

Each year at this time months of preparation in creative and administrative terms are finalized at labels for the final merchandising push of the year, all designed to reap the harvest of the industry's best sales quarter, the Sept. to Oct. period. It's no secret that this quarter can generate as much as 50% of a label's sales volume, with an emphasis being, of course, on moving LP product.

Being a prime time to motivate one's customers on the value of one's product muscle, rarely is there time to sit back and look at this time of the year in a philosophical tone. Perhaps in this brief interlude for those who are reading this section we can offer such an assessment, one which we feel helps dramatize the fourth quarter in a broader perspective:

For most of the year, the industry — particularly those labels with extensive LP catalog — are correctly in the race to establish new acts and perpetuate the sales viability of best-selling performers. Largely through the medium of the single does a label hope to achieve a career breakthrough. Over in the LP area, staffers are attempting to create a successful follow-through pattern based on singles momentum. Of course, this is a somewhat lean view of the industry up to the fourth quarter, but it essentially has merit. What happens in the industry's fourth quarter — based, again, on the kind of volume achieved at this time — is that the industry takes on a much broader outlook, caring not only for "hits" created through the virtually day-by-day struggle to bring them home, but for a company's total product outlook.

Sure, labels don't call a moratorium in attempting to break singles or their LP sequels during the fourth quarter; yet it is the time for the industry as a whole to take stock of itself and look at the rather wide musical spectrum it has to offer to the consumer. This is all available throughout the year, of course, but here is the time when catalog is made by labels to glow in all its wondrous variety, indicating with constant merchandising reminders that the industry catalog of music is and always will be sound-full of something for everybody.

Needless to say, the fourth quarter of the music business year is a banner one; it's also the best time of year to view the industry's totality of product — and what a remarkable treasure-trove it is!

**NUMBER ONE  
SINGLE OF THE WEEK**  
DON'T LET THE SUN GO DOWN ON ME  
ELTON JOHN—MCA  
Writers: E. John, B. Taupin  
Pub: (Big Pig Ltd — Leeds/ASCAP)**NUMBER ONE  
ALBUM OF THE WEEK**  
CARIBOU  
ELTON JOHN  
MCA MCA-2116

# CASH BOX TOP 100 SINGLES

Rank	Song	Artist	Label	7/27	7/20
1	DON'T LET THE SUN GO DOWN ON ME	Elton John (MCA 40259)	2	6	
2	ANNIE'S SONG	John Denver (RCA 0295)	1	2	
3	RIKKI DON'T LOSE THAT NUMBER	Steely Dan (ABC 11439)	3	4	
4	ROCK & ROLL HEAVEN	Righteous Brothers (Haven 7002)	4	5	
5	ROCK YOUR BABY	George McCrae (T.K. Records 1004)	5	1	
6	ROCK THE BOAT	Hues Corporation (RCA 0232)	6	3	
7	THE NIGHT CHICAGO DIED	Paper Lace (Mercury 73492)	16	27	
8	SIDESHOW	Blue Magic (Atco 6961)	11	12	
9	FEEL LIKE MAKIN' LOVE	Roberta Flack (Atlantic 3025)	12	19	
10	WATERLOO	Abba (Atlantic 3035)	10	11	
11	RADAR LOVE	Golden Earring (MCA 40202)	13	15	
12	TAKIN' CARE OF BUSINESS	Bachman-Turner Overdrive (Mercury 73487)	14	18	
13	CALL ON ME	Chicago (Columbia 4-46062)	15	17	
14	THE AIR THAT I BREATHE	Hollies (Epic S-1110)	7	7	
15	PLEASE COME TO BOSTON	Dave Loggins (Epic 5-11115)	21	26	
16	MACHINE GUN	Commodores (Motown 1307)	19	22	
17	FINALLY GOT MYSELF TOGETHER	Impressions (Curton 1997)	18	23	
18	TELL ME SOMETHING GOOD	Rufus (ABC 11427)	21	32	
19	ROCK ME GENTLY	Andy Kim (Capitol 3895)	27	31	
20	ON AND ON	Gladys Knight & The Pips (Buddah 423)	9	10	
21	HANG IN THERE BABY	Johnny Bristol (MGM 14715)	24	28	
22	(YOU'RE) HAVING MY BABY	Paul Anka (United Artists 454)	35	43	
23	IF YOU TALK IN YOUR SLEEP	Elvis Presley (RCA 0280)	23	25	
24	WILD THING	Fancy (Big Tree 15004)	34	40	
25	KEEP ON SMILIN'	Wet Willie (Capricorn 0043)	28	33	
26	YOU AND ME AGAINST THE WORLD	Helen Reddy (Capitol 3897)	29	34	
27	FISH AIN'T BITIN'	Lamont Dozier (ABC 11438)	31	36	
28	WILDWOOD WEED	Jim Stafford (MGM 14737)	38	47	
29	SURE AS I'M SITTING HERE	Three Dog Night (Dunhill 15001)	33	39	
30	I SHOT THE SHERIFF	Eric Clapton (RSO 409)	45	59	
31	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond (MGM/Kolob 14735)	36	44	
32	THIS HEART	Gene Redding (Haven 7000) (Capitol)	22	24	
33	SHININ' ON	Grand Funk (Capitol 3917)	40	49	
34	MY THANG	James Brown (Polydor 4244)	30	30	
35	WORKIN' AT THE CAR WASH BLUES	Jim Croce (ABC 11447)	20	20	
36	NOTHING FROM NOTHING	Billy Preston (A&M 1544)	48	59	
37	KUNG FU	Curtis Mayfield (Curton 1999)	39	46	
38	YOU WON'T SEE ME	Anne Murray (Capitol 3867)	8	8	
39	RUB IT IN	Billy Crash Craddock (ABC 11437)	47	57	
40	PUT OUT THE LIGHT	Joe Cocker (A&M 1539)	41	41	
41	HAPPINESS IS JUST AROUND THE BEND	The Main Ingredient (RCA 0305)	51	60	
42	CAN'T GET ENOUGH OF YOUR LOVE, BABE	Barry White (20th Century 2120)	71	—	
43	IF YOU LOVE ME LET ME KNOW	Olivia Newton-John (MCA 40109)	17	16	
44	ONE HELL OF A WOMAN	Mac Davis (Columbia 46004)	25	14	
45	HOLLYWOOD SWINGING	Kool & The Gang (De-Lite 561)	32	9	
46	DON'T KNOCK MY LOVE	Diana Ross & Marvin Gaye (Motown 1296F)	59	76	
47	BALLERO	War (United Artists 432)	37	35	
48	LET'S PUT IT ALL TOGETHER	The Stylistics (Avco 4640)	57	75	
49	TIME FOR LIVIN'	Sly & The Family Stone (Epic 11140)	54	68	
50	SUNDOWN	Gordon Lightfoot (Reprise 1194)	42	21	
51	SECRETARY	Betty Wright (Alson 4622)	55	68	
52	OLD HOME FILLER-UP AN' KEEP ON-A-TRUCKIN' CAFE	C. W. McCall (MGM 14738)	53	58	
53	RINGS	Lobo (Big Tree 15008)	64	89	
54	CLAP FOR THE WOLFMAN	The Guess Who (RCA 0324)	69	94	
55	EYES OF SILVER	The Doobie Brothers (W. B. 7832)	66	85	
56	LOVE IS THE MESSAGE	MFSB featuring The Three Degrees (Phila. Intl. 3547)	50	48	
57	FREE MAN IN PARIS	Joni Mitchell (Asylum 11041)	68	81	
58	YOU'RE WELCOME, STOP ON BY	Bobby Womack (United Artists 439)	63	70	
59	THEN YOU CAME	Dionne Warwick & Spinners (Atlantic 3029)	83	96	
60	KALIMBA STORY	Earth, Wind & Fire (Columbia 46070)	65	78	
61	YOU CAN'T BE A BEACON, IF YOUR LIGHT DON'T SHINE	Donna Fargo (Dot 17506)	67	74	
62	WHO DO YOU THINK YOU ARE	Bo Donaldson and The Heywoods (ABC 12006)	—	—	
63	ANOTHER SATURDAY NIGHT	Cat Stevens (A&M 1602)	—	—	
64	BEACH BABY	First Class (U.K. 49022) (London)	89	—	
65	TELL HER LOVE HAS FELT THE NEED	Eddie Kendricks (Tama 54249 F)	77	—	
66	AMERICAN GIRL	Rick Springfield (Columbia 4-46057)	72	77	
67	WALK ON	Neil Young (Reprise 1209)	81	99	
68	SUGAR BABY LOVE	The Rubettes (Polydor 15089)	78	98	
69	DANCE MASTER	Willie Henderson (Playboy 50057)	74	80	
70	I LOVE MY FRIEND	Charlie Rich (Epic 8-20006)	—	—	
71	CITY IN THE SKY	The Staple Singers (Stax 0215)	75	89	
72	CAPTAIN HOWDY	Simon Stokes (Casablanca 0007)	76	82	
73	MOONLIGHT SPECIAL	Ray Stevens (Barnaby 604) (Janus)	88	—	
74	GOOD THINGS DON'T LAST FOREVER	Ecstasy, Passion & Pain (Roulette 7156)	80	86	
75	MOST LIKELY YOU GO YOUR WAY (AND I'LL GO MINE)	Bob Dylan & The Band (Asylum 11043)	86	—	
76	RIVER'S RISIN'	Edgar Winter (Epic 5-11143)	87	100	
77	SWEET HOME ALABAMA	Lynyrd Skynyrd (MCA 40258)	99	—	
78	IT COULD HAVE BEEN ME	Sami Jo (MGM South 7034)	82	87	
79	BETWEEN HER GOODBYE AND MY HELLO	Gladys Knight & The Pips (Soul 35111F)	84	90	
80	THAT'S NOT HOW IT GOES	Bloodstone (London 1055)	92	—	
81	MY LOVE	Margie Joseph (Atlantic 3032)	85	91	
82	I SAW A MAN AND HE DANCED WITH HIS WIFE	Cher (MCA 40273)	—	—	
83	DON'T CHANGE HORSES (IN THE MIDDLE OF STREAM)	Tower of Power (Warner Brother 7828)	93	—	
84	THE WALL STREET SHUFFLE	10CC (UC 49023)	91	99	
85	ALL SHOOK UP	Suzi Quatro (Bell 477)	90	97	
86	MANY RIVERS TO CROSS	Nilsen (RCA 10001)	94	—	
87	WOMBLING SUMMER PARTY	The Wombles (Columbia 3-10013)	—	—	
88	RINGS	Huber Howell (Motown 1305F)	95	—	
89	SUGAR LUMP	Leon Haywood (20th Century 2103)	96	—	
90	LOVER'S CROSS	Melanie (Neighborhood 4215) (Paramount)	97	—	
91	FUNKY PARTY	Clarence Reid (Alston 4621) (Atlantic)	98	—	
92	CAN'T GET ENOUGH	Bad Company (Atlantic 70015)	—	—	
93	SECOND AVENUE	Tim Moore (Small Rec. Co. SRA 0601) (Paramount)	100	—	
94	GET OUT OF DENVER	Bob Seger (W.B. 1205)	—	—	
95	MA! HE'S MAKING EYES AT ME	Lena Zavaroni (Stax 0206)	—	—	
96	A NEW ROCK & ROLL	Mahogany Rush (20th Century 211)	—	—	
97	DO IT BABY	The Miracles (Tama 54248F)	—	—	
98	SKIN TIGHT	Ohio Players (Mercury 73609)	—	—	
99	DOOR TO YOUR HEART	The Dramatics (Cadet 5704)	—	—	
100	MIDNIGHT FLOWER	Four Tops (Dunhill 15005)	—	—	

## ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

All Shook (E. Presley/Travis—BMI)	85	Good Things (Golden Fleece/Mighty Three/Mandix—BMI)	74	On & On (Custom—BMI)	20	Tell Her (Stone Diamond—BMI/Jobete—ASCAP)	65
American (Porter & Binder—ASCAP)	66	Hang In (Bushka—ASCAP)	21	One Hell Of A Woman (Screen Gems/Col. Song Painter, Sweet Glory—BMI)	44	Tell Me (Stein & Van Stock/Black Bull—ASCAP)	18
A New (Bridgeport—BMI)	96	Happiness Is Just Around The Bend (Blackwood—BMI)	41	Please Come (Leeds/Antique—ASCAP)	15	That's Not (Crystal Jukebox—BMI)	80
Annie's Song (Cherry Lane—ASCAP)	2	Hollywood Swinging (Gang/Delightful—BMI)	45	Put Out The Light (ABC Dunhill/Speed Music—BMI)	40	The Air That I Breathe (Landers-Roberts/April Music—ASCAP)	14
Another Saturday (Kags—BMI)	63	If You Love Me (Al Gallico—BMI)	43	Radar Love (Larry Shayne—ASCAP)	11	The Night Chicago Died (Murray-Callander—ASCAP)	7
Ballero (Far Out—ASCAP)	47	If You Talk (East Nine/Elvis—BMI)	23	Rikki Don't Lose (Amer. Broadcasting—ASCAP)	3	The Wall St. (Man/Ken—BMI)	84
Beach Baby (John Carter—PRS)	64	I'm Leaving It (Venice—BMI)	31	Rings (Unart—BMI)	53	Then Came (Mighty Three—BMI)	59
Between Her (KECA—ASCAP)	79	I Love My (Algee—BMI)	70	River's (Silver Steed—BMI)	76	This Heart (ABC/Dunhill—BMI)	32
Call On (Big Elk—ASCAP)	13	I Saw A Man (Senor—ASCAP)	82	Rock & Roll (Zapato/E. H. Morris/Caesar's—ASCAP)	4	Time For (Stone Flower—BMI)	49
Can't Get (Sa-Vette/January—BMI)	42	I Shot (Cayman—ASCAP)	30	Rock Me Gently (Joachim—BMI)	19	Walk On (Silver Fiddle—BMI)	67
Can't Get Enough (Badco—ASCAP)	92	It Could Have (Senor—ASCAP)	78	Rock The Boat (High Ground—BMI)	6	Waterloo (Overseas—BMI)	10
Captain Howdy (Lonely Goose—BMI)	72	Kalimba (Ranck—BMI)	60	Rock Your Baby	5	Who Do (American Dream—ASCAP)	62
Clap For (B.L.C./Wairus-Moore/Septima—BMI)	54	Keep On Smiling (No Exit—BMI)	25	Rub It In (Ahab—BMI)	39	Wildwood (Parody—BMI)	28
City In (Rhomers/N.Y. Times—BMI)	71	Kung Fu (Camand—BMI)	37	Second Ave. (Burlington/Ardustin—ASCAP)	93	Wild Thing (Blackwood—BMI)	24
Dance (La Cindy/Light Nine—BMI)	69	Let's Put (Avco Embassy—ASCAP)	48	Secretary (W. Clarke & C. Reid—BMI)	51	Wombling Summer (April—ASCAP)	87
Do It Baby (Jobete—ASCAP)	97	Love Is The (Mighty 3—BMI)	56	Shinin' On (Left Over—BMI)	33	Working (Blendingwell/Amer. Broadcasting—ASCAP)	35
Don't Change (Len-Lon—BMI)	83	Lover's Cross (Blendingwell—ASCAP)	90	Sideshow (Friday's Child/Poo Poo/Six Strings—BMI)	8	You & Me (Almo—ASCAP)	26
Don't Knock My (ERVA—BMI)	46	Ma He's Making (Mills—ASCAP)	95	Skin (Ohio Players/Unichappel—BMI)	98	You Can't (Martin Cooper/Fargo House—ASCAP)	61
Don't Let (Leeds—ASCAP)	1	Machine Gun (Jobete Music—ASCAP)	16	Sugar Lump (Home Come/Jim Ed—BMI)	89	You're Having (Spanka—BMI)	22
Door To (Groovesville—BMI)	99	Many Rivers (Irving—BMI)	86	Sundown (Moose—CAPAC)	50	You're Welcome (Unart/Bobby Womack—BMI)	58
Eyes Of (Warner-Tamerlane—BMI)	55	Midnight (Bullet-Proof—BMI)	100	Sure As (Tree—BMI)	29	You Won't See Me (Maclen Music Inc.—BMI)	38
Feel Like Makin' Love (Skyforest—BMI)	9	Most Likely You Go (Dwarf—ASCAP)	75	Sweet Home (Duchess/Roufilers—BMI)	77		
Finally Got Myself (Cheriton—BMI)	17	Moonlight Special (Ahab—BMI)	73	Takin' Care Of (Barbach/Top Soil—BMI)	12		
Fish Ain't (Bullet Proof—BMI)	27	My Love (McCartney—BMI)	81				
Free Man (Crazy Crow—BMI)	57	My Thang (Dynamote/Belinda—BMI)	34				
Funky Party (Sherlyn—BMI)	91	Nothing (Almo/Preston—ASCAP)	36				
Get Out (Gear—ASCAP)	94	Old Home (Amer. Gramophone—Sesac)	52				



**"BEACH BABY."**

*The summer single.*

*A debut by The First Class.*

*Gavin has listed it in REGIONAL SALES AND/OR REQUESTS (#1006, 7/5), as SLEEPER OF THE WEEK (#1007, 7/12), in TOP PROSPECTS (#1008, 7/19).*

*If you are one of the first 100 to tear this ad out, and mail it to THE PROMOTION DEPT., LONDON RECORDS, 539 W. 25th St., N. Y. C. 10001, you will receive a beach towel. A HIT "BEACH BABY TOWEL."*

*Just tell us where you want it sent.*

*"Beach Baby" by The First Class. #49022*

*As you listen to it think of driving to the beach.*

***This baby's a hit!***



THINGS TO DO

# TODAY

The MIRACLES  
"DO IT BABY"  
is breaking wide open

ORDER NOW!

T 54248F

Produced by Freddie Perrin



# Lasker Presides At L.A. Meet ABC Celebrates 20th Anny: Marks 10th Dunhill B'Day

HOLLYWOOD — In an exclusive CASH BOX interview, Jay Lasker, president of ABC Records revealed that the company's scheduled sales and promotion meeting (to be held at the Beverly Hilton Hotel, Aug. 2-3) will mark the 20th anniversary of the label and the tenth anniversary of Dunhill Records.

Lasker made a number of significant points during the interview and stressed, in his words, "The scope of our August-September release indicates the overall depth of our company. We release all kinds of music and attempt to cater to every musical taste, wherever possible."

Lasker pointed out that a large portion of album product slated for the late summer drive was geared to promotion, and indicated that a significant part of the release would be devoted to classical, jazz, and gospel music. Lasker noted, "Obviously, you only release what you can promote," and went on to make the emphatic statement that; "We believe all music shouldn't be pigeon-holed and we seek a complete integration of our product. In a way we go with the flow of the industry in the same way a baseball pitcher follows the hitters, mixing his pitches for the best results."

"We want," continued the ABC executive, "to impress an open-mindedness on our sales and promotion staffs." He stressed that the firm's meeting would feature, "no rah-rah speeches or diversions of any kind," and that only members of the company itself (plus a select group of press for the showcases) would be in attendance. "We just want to play music," Lasker stated, and we feel this is the best atmosphere to do it in."

The "anniversary" meeting, which will feature special performances by Blessings, Claire Hamill, Rufus, Bobby

*(continued on pg. 30)*

# NATRA Sets Theme, Program of L.A. Meet

NEW YORK — With the vanguard theme, "total examination of communications as a liberation tool" and with an in-depth program of seminars to back it up, the 19th annual NATRA (National Association of Television & Radio Artists) convention swings into action next week (5-11).

The site of this year's event takes place at the Century Plaza Hotel, Avenue of the Stars, Los Angeles (Century City). "NATRA (primarily an organization for the blacks in the industry), under the guidance of Cecil Hale and Richard Thomas, president and executive director, respectively, is on a whole new course with a total 'new' look," commented Jerry Bolding (Washington, D.C.). "Within the past year, Hale and Thomas, starting at the grassroots level (with local chapter and regional assistance) enlisted the services of blacks from within-and-without the industry. As a result of their dedicated efforts, long dreamed of projects for NATRA are coming into 'reality,'" stated Bolding. One significant program that is being implemented is the opportunity for NATRA members to earn a Master of Arts

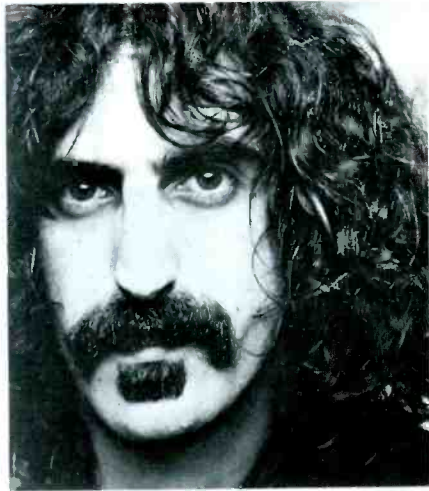
Degree through a program that has been worked out with 'The International University of Communications' located in Washington, D.C.

### Seminars

The seminars which have been assembled for this year's convention cover all areas of communications. As an example, one seminar deals with Relations Between Printed And Vocal Medias, with a panel including: Bob Johnson (Johnson Publications); Oldfield Dukes (Winner 'Silver Anvil Award-PR'); Charleen Hunter (New York Times); Roy Wood (Nat'l Black Network); and Ralph Featherstone (Mutual Black Network). The affair, as in the past will have its awards dinner. But, in a departure from the past, this year emphasis will also be much broader in scope. (As an example, small, medium and large stations, will be recognized for significant contributions).

The manufacturers' (associate members) participation consists of sponsorship of lunches, dinners and seminars; to include guest speakers such as: Rev. Jesse Jackson; Ben Hooks, plus many others.

## FRONT COVER



Frank Zappa and the Mothers of Invention have been through quite an odyssey in their ten year career which has seen the zany and prolific genius and his cohorts consistently delight avant garde music fans everywhere with no less than 20 wild and wonderful records. Currently represented on the CASH BOX charts with his DisCreet LP, "A'POSITRO'PHE," Zappa and friends have never ceased to come up with refreshing new material.

One of the most sought after concert acts in pop music both here and abroad, Frank and the Mothers have proven that their inventiveness on record is a direct carry-over from their recording talent and capability. With his new LP proving to be his best seller, Zappa's tenth anniversary is indeed a happy and profitable one.

## 'Entertainer' Campaign: \$40 Mil In Sales For MCA

HOLLYWOOD — MCA Records, Inc. president, J. K. Maitland, announced that the label's campaign, "The Entertainers," has resulted in an excess of \$40 million in retail sales on the label's soundtrack albums, "The Sting," "American Graffiti," "Sunshine" and "Jesus Christ Superstar."

Based on the concept of total entertainment incorporating film and music, "The Entertainers" was put into operation Jan. 1, 1974 under the direction of Rick Frio, vice-president of marketing, and backed by an extensive promotion, publicity and advertising campaign in forty major cities.

The motion picture soundtrack of "The Sting" alone has sold nearly two million units. The Scott Joplin music conducted and adapted by Marvin Hamlisch was supported by private screenings, press parties, television time buys, as well as consumer and trade advertising.

"American Graffiti," a double pocket LP featuring 41 original hits, is approaching the 1½ million unit mark. The promotions for this segment of "The Entertainers" included "sock hop" parties in major communities, a tour of the "American Graffiti" automobile and specially designed t-shirts. All MCA salesmen were provided with standup advertising materials, 60 and 30 second designed radio spots and window display materials.

The title album from the CBS television show "Sunshine," with songs by John Denver, has sold 400,000 units. Prior to the broadcast MCA held private screenings in movie theatres for dealers and radio personnel in 40 cities, simulated television screens were incorporated in store displays with posters and cover art materials subsequent to the one-time airing on the network.

"Jesus Christ Superstar," originally a rock opera, then a Broadway play, is in its third release with 500,000 units sold of this two-record soundtrack album.

MCA held a 31-city simultaneous Sunday screening of the film strictly for members of the record and radio industry as part of the special campaign for this double package. An estimated 33,000 persons attended. As in the previous soundtrack albums featured in "The Entertainers" campaign, t-shirts, window displays, radio spots and advertising materials were designed for "Jesus Christ Superstar."

Other Universal films to be packaged under future MCA "Entertainers" campaigns include "Earthquake," "Waldo Pepper" and "Airport '75."

## Ms. Alter Named Nat. Promo Dir By Shelter's Cordell

HOLLYWOOD — Denny Cordell, president of Shelter Records announced the appointment of Linda Alter to the position of national promotion director.

Alter, who has been with Poplar Tunes in Memphis, Tenn., for 11 years, will be coordinating the promotion activity of the label. She replaces Dino Aireli, Shelter's previous promo chief for three years and now producer of Phoebe Snow and Larry Hosford.

Said Cordell, "Linda's wide experience and knowledge of the business is unique. I'm excited at the prospects of her joining Shelter, and working closely with MCA distribution, promotion and sales force."



Ms. Alter

## CBS Confab In LA This Week: 70 New Albums

NEW YORK — More than 70 new product releases will be unveiled before more than 1000 company personnel at this week's CBS Records convention in Los Angeles.

The meet, at the Century Plaza Hotel, will also feature a series of seminars and presentations of artists — more than 30 live — and product.

Set for Monday (29) are opening remarks by Arthur Taylor, president of CBS, Inc.; Goddard Lieberman, president of the CBS Records group; Irwin Segelstein, president of CBS Records; Walter Yetnikoff, president of CBS International; Bruce Lundvall, vp of marketing; Jack Craig, vp of sales and distribution, Columbia Records; and Ron Alexenburg, vp of sales and distribution, Epic and Columbia Custom Labels.

In all, there'll be six days of addresses, workshops and entertainment, the latter to include established as well as newly signed acts.

Cash Box will make a complete report on the convention in next week's issue.

## Gilbert Chief Of RCA Singles Sales

NEW YORK — Mort Gilbert has been named manager of national singles sales at RCA Records, reports Tony Montgomery, director of national sales. Until his recent promotion, Montgomery had been in charge of single sales.

Gilbert had been branch manager for the New York City area for RCA for the past year.

Before joining RCA Records, Gilbert had been national sales manager of Fiesta Records for five years, prior to which he was New York City sales rep for ABC Records for three years. Before that, he had spent nine years as a sales rep for Porten Distributing.

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# THE BEACH BOYS SURFIN' U.S.A.

(3924)

# #1

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Program Director  
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Surfin' Safari  
Little Deuce Coupe  
In My Room  
Shut Down  
Fun, Fun, Fun



I Get Around  
The Girl On The Beach  
Wendy  
Let Him Run Wild  
Don't Worry Baby  
California Girls  
Girl Don't Tell Me  
Help Me, Rhonda  
You're So Good To Me  
All Summer Long



## Dick James Music West: Open Mind Key To Expansion

HOLLYWOOD — Dick James Music, for the past ten years one of the most respected and powerful publishing firms in the world, has recently expanded its operations to Hollywood in an attempt to broaden the scope of the company and stay competitive in one of the fastest growing major markets in the music industry.

Dick Bozzi, director of west coast operations for the James Music concern is a typical example of the thoroughness and professionalism the organization stands for. Bozzi came to James from CBS-FM, New York's top rated FM station where he was responsible for instituting the station's successful format. While giving a great deal of credit to Les Turpin and Gus Gossert, Bozzi nonetheless acted as catalyst in maintaining the station's top ARB rating and when he saw that he had reached his goal, decided to move on to a new field.

### W/C Challenge

Starting with Dick James in Dec. 1972, Bozzi stated, "It was a real challenge for me and a privilege to be associated with a man like Dick James. Dick had sensed that the Los Angeles area was going to become one of the key markets in the record industry and he wanted to open his doors to the artists and writers in California so that he could stay competitive and keep in touch with the important new musical trends that for years have originated in this area."

According to Bozzi, James intends to continue his successful catalogs, such as those of Elton John, but also intends to explore the fields of country & western and r&b as well. The firm believes the west coast is a virtual gold mine of talent and fully intends tapping the musical resources here. Following the success of Steven James in London and Bob Spitz in New York, Bozzi is currently laying the groundwork for the acquisition of several major artists through co-publishing deals here in the U.S. and preparing announcements concerning the signing of newcomers he feels will be important

## Haynes To MCA As Nashville VP

HOLLYWOOD — Walter Haynes has been promoted to vice-president artists and repertoire for MCA Records, Inc. (Nashville). The announcement was made jointly by the label's president, J. K. Maitland, and Owen Bradley, vice president in charge of the Nashville operation.

Haynes has been in the Nashville A&R division since Kapp's incorporation in 1971. During this time Haynes organized Bill Monroe's "Bean Blossom Festival" album and helped guide such country artists as Cal Smith and Jeanne Pruett.

Haynes began his career in the record industry as a session musician and from there went on to independent production and an association with Moss Rose Publishing and Forrest Hills Company.

Maitland welcomed Haynes elevation within MCA commenting, "We are proud of the progress Walter Haynes has made during his tenure in Nashville."

## Kass Named VP Of Viewlex, Inc.

NEW YORK — Art Kass, president of Buddah Records, has been named vp of the label's parent company, Viewlex, Inc., according to David Peirez, chairman of the board and president.

parts of the contemporary music scene in the near future.

### Moving Into C/W & r&b

James hopes to augment the success he's had working with American producers such as Mike Volvano (Supremes, Martha & The Vandellas and Stevie Wonder) and John Rhys (MC-5) by entering into co-publishing deals with Nashville holding companies and firms with r&b catalogs. The success James has had with the likes of The Beatles, Elton John, Cat Stevens and Van Morrison have complemented the relationships he's built over the years with such writing and producing talents as Roger Cook, Roger Greenaway, Arnold Martin, Don Black, Dennis King, John Goodison and Phil Wainman, and James sees the West Coast expansion of his operation as a key to developing further profitable associations in the future.

According to Bozzi, James is changing his traditional approach to the acquisition of an artist or group's catalog, becoming more flexible and open minded and also more realistic in today's competitive publishing field. Said Bozzi, "Dick James is probably the most honorable man I've ever met and he always delivers what he promises. As an ongoing part of the growth of the company our expansion into the West Coast market will only serve to enhance our catalog as a whole and build our firm."

Bozzi added that Dick James is currently touting Phillip Goodhand-Tait, Moon Williams, writer Graham Layden, and Big John's Rock 'n' Roll Circus.

## Private Stock Is Name Given To Uttal-EMI Co.

NEW YORK — Private Stock Records, Ltd. is the name of the label recently formed here by Larry Uttal and EMI, Ltd. Uttal said that label name was chosen from over 100 names because it "most reflects the philosophy upon which we will build this company," which, as previously reported, is a completely autonomous label in which EMI, Ltd. has an equity interest and for which it is providing multi-million dollar financing.

"The name struck me," Uttal commented further, "as particularly appropriate while looking at a rare vintage wine that was part of a marvelous private stock in a friend's wine cellar. It was intrinsically fine among others of equally carefully acquired quality. That is what Private Stock Records will strive for."

## Motown Sets 2 More Anthologies

HOLLYWOOD — Motown Records will release two sets of albums in July as part of their anthology release series, announced E. Abner, president of the label. There will be a two record set by Jr. Walker and the All Stars and a three-record set by the Four Tops. Both releases will contain booklets illustrating in text and pictures the history of the artists.

The two current releases are part of Motown's Anthology Series which to date has offered anthology sets on the Temptations, Diana Ross and the Supremes, Smokey Robinson and the Miracles, Marvin Gaye and Gladys Knight and the Pips.

## Walden Sets Up Redding Scholarship Fund, Adler Donates 1st \$30,000

MACON, Georgia — Phil Walden, Macon recording executive, has initiated the Otis Redding Scholarship Fund to enable black students to attend Mercer University's Walter F. George School of Law.

Walden, a 1962 graduate of Mercer who once considered a law career himself, said \$250,000 in contributions is

being sought for the scholarship fund.

The first gift for the fund was a \$30,000 check from Lou Adler, president of Ode Records in Los Angeles, and co-producer of the Monterey Pop Festival, at which Redding reached the peak of his career in 1967, a few months before his untimely death in a plane crash in Wisconsin. Adler also was the producer of the Otis Redding/Jimi Hendrix album recorded live at the festival. Adler's \$30,000 contribution was made through the Monterey Pop Festival, Inc.

"I am overwhelmed by the generosity of Lou Adler's gift," Walden said, "and I certainly hope that other members of our industry will follow his initiative." Walden has appealed to various members of the music industry including record company executives, recording artists, and music publishers.

The Otis Redding Scholarship Fund, which will provide financial aid to the students throughout their three years at law school, will enable at least six black students to enter the school.

Dr. Rufus C. Harris, president of Mercer, commenting on the scholarship fund, said, "The great profession of law must attract the best minds if it is to fulfill its obligations to society as the preserver and protector of our civilization. The splendid work being undertaken by Mr. Walden in cooperation with the Walter F. George School of Law for the Otis Redding Scholarship Fund is a fine opportunity for helping capable young people."

The man for whom the scholarship is named began his musical career in 1961, becoming an international recording star. Otis Redding's career was managed from the beginning by Phil Walden, now manager of The Allman Brothers Band and president of Capricorn Records, Inc.

With countless hit records, many of which he wrote himself, Redding became the number one male vocalist of 1967. Redding's career peaked in 1967 when he appeared at the Monterey Pop Festival in California. A film of the festival was released, as well as the Redding/Hendrix album.

Although Redding never finished high school, he knew the value of an education. He made many public service announcements during his career urging young people to continue their educations. He was commended by vice-president Hubert Humphrey for his work with the government's "Stay in School" programs.

## Sheeler To Farrell Org. As Art Dir

HOLLYWOOD — Wes Farrell announced the appointment of artist Mike Sheeler as art director for The West Farrell Organization. The addition of this in-house capability further strengthens Farrell's creative control of all graphics. This is in keeping with expansion plans which were first revealed with the announcement of major executive appointments and the establishing of a nationwide, independent distribution wing for the Chelsea and Roxbury labels.

Sheeler, who garnered initial attention as a portrait artist, has more recently won plaudits for such works as his contribution to the contemporary comic book field and video commercials for Mercedes-Benz.

## Sherwood, Klenfner Assoc. Directors In Col. Promotion

NEW YORK — Columbia Records has made two major appointments in its promo department, according to Steve Popovich, vp of national promo. Bob Sherwood has been promoted to associate director of singles promo, while Mike Klenfner has been promoted to associate director of albums promo.

Sherwood will be responsible for directing all national promo activities for Columbia singles product. He will maintain close contact with all Columbia artists and managers to effect full support in promoting singles releases. Sherwood will also direct and supervise Columbia regional promo managers' weekly activities for singles promo at the regional/local radio station level. He will continue to report directly to Popovich.

Sherwood joined Columbia Records in June 1973 as national singles promo manager, a position he has held until this new promotion. Prior to joining the Columbia staff, he was a radio personality for more than nine years, working as program director at WGCL-FM in Cleveland, program director at WYSL in Buffalo and assistant program director and program director at WRIT in Milwaukee. In 1970, he received the Bill Gavin Award as Secondary Market Music Director of the Year while working at KROY in Sacramento.

Klenfner will be responsible for directing all national promo activities for Columbia album product. He will maintain close contact with all Columbia artists and managers to effect full support in promoting album releases. Klenfner will also direct and supervise regional promo managers' weekly activities for album promo at the regional/local radio station level. He will continue to report to Popovich.

Klenfner joined Columbia Records in Feb. 1972 as national promo manager, FM album product, a position he has held until this new promotion. Prior to joining the Columbia staff, he was in charge of stage operations for the Fillmore East in New York. More recently, he was music director and disk jockey at WNEW-FM in New York and continues to work on various free concert projects in conjunction with WNEW. Klenfner also served as tour manager for the Beach Boys in recent years.



Sherwood, Klenfner

**UA Makes Key PR Personnel Shift**

LOS ANGELES — Allen Levy, director of publicity and artists relations for United Artists Records announced the appointment of several new members of his department as part of a general reorganization of UA's publicity facilities. The publicity department will hence-



Ms. McNeil

forth be know as Press and Media Services. Rationale for the change, as noted by Levy, was to "accent the service function of the department, which services the record company by creating and disseminating news, and services the media when radio, television or print press requires information on UA artists." In line with this reorganization, Levy has announced the following appointments:

Dee Dee McNeil has been appointed to the newly-created post of press and



Emmer

media coordinator. Ms. McNeil, who comes to United Artists after a stint in publicity with A&M, will be responsible for specialized media coverage, with specific responsibilities for TV and radio exposure for all UA acts.

Bob Emmer has been appointed tour press coordinator. Emmer, who most recently served as director of publicity for Blue Thumb Records, will be respon-



Walker

sible for press and media saturation for artists on tour.

Jeff Walker has been appointed west coast publicity coordinator. Walker, who was most recently editor of Music World Magazine, will be responsible for press and media saturation for the west coast and southwest.

Jodie Tausig has been appointed assistant east coast publicist. Ms. Tausig will assist Jeff Samuels, UA's east coast press coordinator and will have specific responsibilities in the underground press area.



Ms. Tausig

**Rabinowitz: Individuality Of Latin Music Mkts**

NEW YORK — One of the biggest misconceptions within the U.S. music trade is the "lumping of Latin American countries into one market."

"In reality," observes Sol Rabinowitz, vp of A&R at CBS International Records, "each country in South America has its own music, culture and taste. In some cases, we've even had to change the Spanish lyric of a song so that it would be better understood in another Spanish speaking country."

The erroneous "common-dominator" approach to the Latin American market may also fail to take into account that ethnic make-ups within each country can show a varied population background, Rabinowitz states. Argentina is the home of the largest Italian population outside of Italy, with such other ethnic groups of consequence as French and German. Brazil, interestingly, has a large Japanese populace who seek Japan-originated recordings as well as local sounds.

As a concrete example of American thinking in terms of the Latin American market, Rabinowitz cites the impression that such Latin rhythms as the "cha-cha" and/or "merengue" are favorites among all Latin markets, while in truth these "tropical" sounds are favored only in some of the Northern and Central American states.

According to Rabinowitz, CBS International's recording and music publishing activity in Latin America had its groundwork established two decades ago. Starting about six years ago, the company began to harvest the rewards of this investment, and the Latin American market now contributes substantially to the international operation's overall sales and profits. CBS covers the 21-nation South American market with five companies in Mexico, Brazil, Argentina, Costa Rica and, most recently, Colombia.

Indicative of CBS International strides in South America in recent years was last week's report by CBS Records of its first-half showing in 1974 on both domestic and international levels. In the latter area, among the sales gains cited in comparisons with the first half of 1974 were 91% in Argentina, 20% in Brazil and 35% in Mexico.

Rabinowitz believes that much more is due in growth from the South American area, thanks to a growing affluence in various countries and an awareness by American music companies that dealing with this area is dealing with individual nations with their individual cultures.

**Sklar To Receive '74 Award From 3rd Street School**

NEW YORK — Rick Sklar, director of station operations of ABC Radio, will be honored by the Third Street Music School Settlement on Tuesday, Oct. 22 in the Grand Ballroom of the Plaza Hotel. Proceeds from the luncheon will be used for the benefit of the Third Street Music School Settlement, which, since 1894, has provided music education to youth, primarily of low-income families. Sklar is receiving the school's fourth annual award, which is being organized by a committee of music industry personalities.

**Yaguda E/Coast ABC A&R Director**

LOS ANGELES — As part of an internal expansion program involving both east and west coasts, Howard Stark, executive vice-president of ABC Records, announced the appointment of Sandy Yaguda to the newly-created position of east coast director of artists and repertoire for the label. Yaguda, a former member of Jay and the Americans, will report to A&R vice-president Steve Barri.

Yaguda attended both Hofstra and New York Universities and joined Jay and the Americans in 1960. In 1970 he became the group's producer and was responsible for their last three albums as well as their million-selling singles "This Magic Moment" and "Walking in the Rain."

In his new post, he will be responsible for seeking out new talent in every music market, producing new acts and acts already on the label, and representing ABC Records on the entire east coast in artists and repertoire.

"I hope to establish a base of operations in New York," Yaguda said, "and to find good new talent in every musical genre. The company has an open door policy concerning new talent and I wish to reflect that policy in my choices."



Yaguda

**Chappell To Pub Rodriguez Folio**

HOLLYWOOD — "The Best of Johnny Rodriguez," a special song folio presenting complete music and lyrics to more than a dozen songs identified with the entertainer, has been published by Hallnote Music and Chappell Music Company, New York. Chappell is distributing. The 64-page folio includes 25 color and black-and-white photos of Rodriguez, behind-the-scenes candid among them, as well as a comprehensive biography of the young performer who has become a major country music artist in less than two years.

Honors have included designation as Newcomer of the Year by the Academy of Country Music since Rodriguez' career was launched with his first Mercury single, "Pass Me By," in Oct., 1972.

Three subsequent singles, as well as his first two albums, went to Number 1 on the country music charts. He's currently represented with the hit LP, "My Third Album," and single from the album, a Rodriguez composition, "Dance With Me (Just One More Time)."

Folio titles include "Pass Me By," "Ridin' My Thumb To Mexico," "The Music City Band," "Leavin' Somethin' Left to Do," "I'll Just Have to Learn to Stay Away From You," "Answer to Your Letter," "Jealous Darlin'," "You Go Around," "We Had A Good Time Trying."

Also, "One More Chance to Be With You" and "Love Ain't Such an Easy Thing to Find."

**Taxe Guilty In Piracy Case; Faces 46 Years**

NEW YORK — Richard Taxe faces up to 46 years in prison and/or a \$25,000 fine as a result of being found guilty in U.S. District Court in Los Angeles of one count of conspiracy, 20 counts of copyright infringement and 15 counts of mail fraud in an anti-piracy prosecution.

Taxe, 33, operates Gault Industries of Bel-Air and other companies including Datab, Soundco Corp., Sound 8 Corp., all in the Los Angeles area, and Standard Tapes of Denver, Motor Tapes of Detroit, and Sound Sales of Las Vegas.

In addition, three employees were found guilty of 20 counts of copyright infringement and one count of conspiracy. They are Ronald Taxe, chief shipping foreman, Geraldine Gonzales, production manager, and Rick Ward, national sales manager.

Chet Brown, assistant U.S. attorney in Los Angeles, introduced as evidence 800 of 120,000 tapes seized as pirated goods. They represent such labels as Capitol, Columbia, Elektra, MCA, RCA, 20th Century, United Artists, among others. Brown said that he is preparing the necessary papers to allow for the destruction of the tapes seized and duplicating equipment. The charges of mail fraud were the result of national advertising utilized by Taxe to solicit accounts.

Judge Irving Hill set Aug. 16 as the date for sentencing.

**Fisher Joins ABC PR Staff**

LOS ANGELES — Craig Fisher has joined the publicity staff of ABC Records. Most recently west coast news editor of Record World, Fisher was previously movie reviewer for The Hollywood Reporter and has also contributed movie reviews to Coast Magazine, Phonograph Record Magazine and other publications. He will report to Christie Barter, Director of communications at ABC.

**Stigwood Presents Beatle Musical**

HOLLYWOOD — "John, Paul, George, Ringo . . . & Bert," new play by Willy Russell about the four Beatles, will be presented at the Lyric Theatre in London's West End, beginning August 15, by Robert Stigwood and Michael Codron.

Beatles are played by Bernard Hill, Trevor Eve, Phillip Joseph and Anthony Sher, with George Costigan as Bert, a fictitious character who tells the story of the group throughout their incredible career.

Live backing of Beatles music is presented by Barbara Dickson, Terry Canning and Bob Ash.

**Paramount Retains Simone**

HOLLYWOOD — Tony Martell, president of Famous Music, announced the company has retained the services of Peter Simone & Associates to handle supplementary publicity efforts for the Paramount Records' soundtrack album from the film "The Education Of Sonny Carson."

A Paramount release produced by Irwin Yablans, the film features a strong score written by Coleridge-Taylor Perkinson and produced by Michael Arcaiga and Jules Chaiken for Filmusic.

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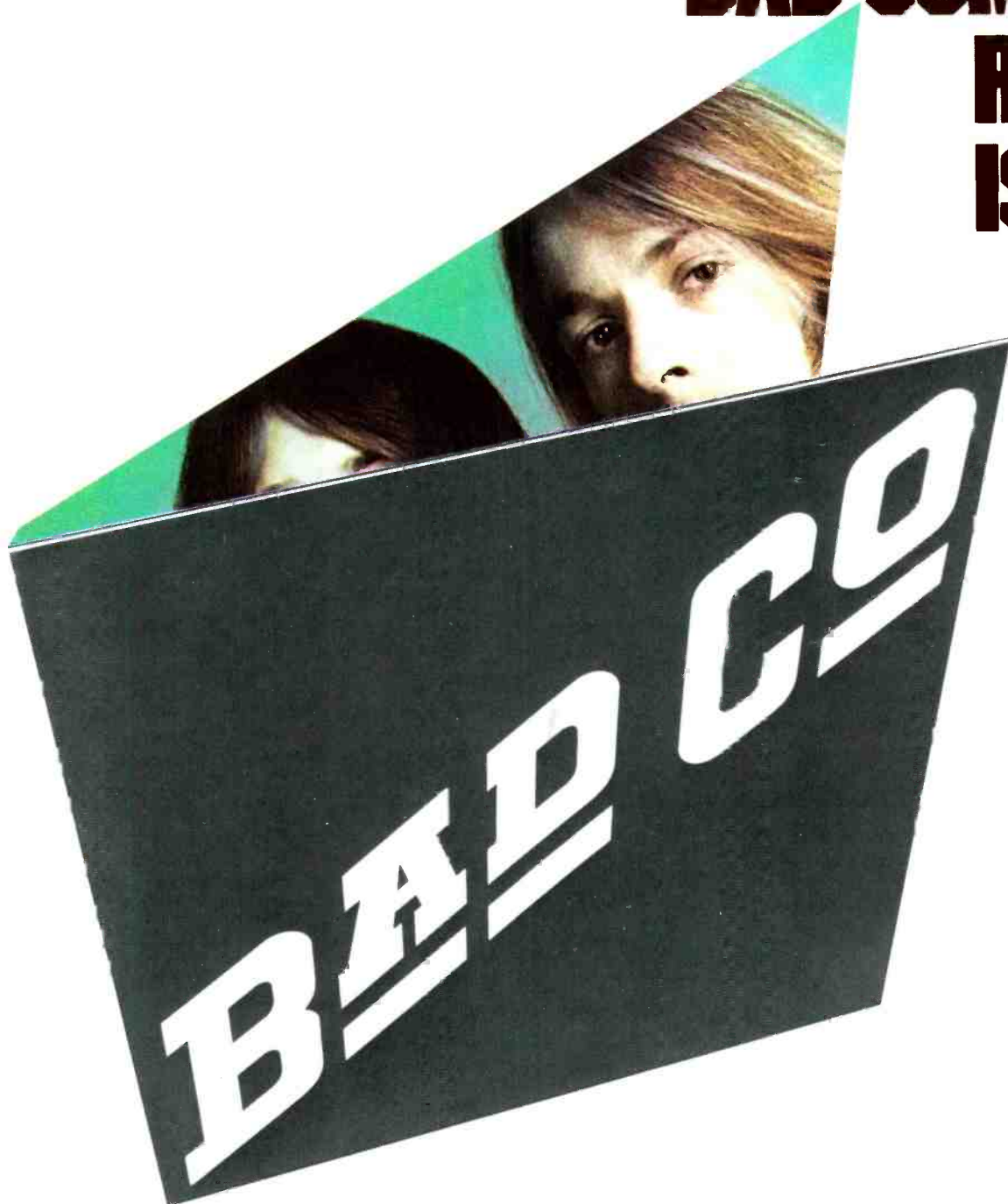
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## Thirty-Six Semi-Finalists Named In American Song Festival Competition

HOLLYWOOD — Thirty-six semi-finalists in the biggest and most lucrative song-writing competition ever conducted in the world were named by Helen Reddy, official spokesperson for the American Song Festival, and by the Festival's chairman and president, respectively, Larry Goldblatt and Malcolm C. Klein.

The 36 semi-final winners were selected from more than 60,000 songs submitted from each of the 50 states and 20 foreign countries by both amateur and professional songwriters.

Each composer of the 36 semi-final

songs receives a \$500 prize. The songs — eighteen written by amateur and eighteen by professional songwriters — will be performed in live concert by a galaxy of big-name recording stars including Sarah Vaughan, Al Wilson, The Oak Ridge Boys, Suzi Quatro, Glenn Yarbrough and The Limelights Reunion '74, Jose Feliciano, Lettermen, Richie Havens, Molly Bee, The Hagers and Reverend James Cleveland at the First Annual American Song Festival, Aug. 30-31 and Sept. 1-2, at the Saratoga Performing Arts Center in Saratoga Springs, New York.

At stake is \$128,000 in prize money — the largest purse ever offered in a creative competition. The composers of the Best Amateur Song and the Best Professional Song will each get a total of \$30,500 in cash. In addition, a Yamaha conservatory grand piano will go to the writer of the song judged Best Song of the Festival.

Compositions are divided into six categories: Rock, Country, Folk, Popular, Jazz/Rhythm & Blues/Soul, and Gospel/Religious. In each of the two divisions (amateur and professional) there are eighteen semi-finalists — three from each of the six categories. A professional is anyone who is a member of a performing rights organization, such as ASCAP, BMI, SESAC or their foreign counterparts.

## Altman To Run Avco Pub Units; Indie Course Set

NEW YORK — Citing further expansion of the company's operation, Hugo & Luigi, co-presidents of Avco Records, report the appointment of Al Altman as vp and general manager of the firm's music publishing division.

Altman will direct the operation of Avco Embassy Music (ASCAP) and Avemb Music (BMI) in all phases of the firm's activities. Hugo & Luigi noted that Altman will operate autonomously from the disk division. Although located in the same building, he will maintain separate offices. "We look for Al Altman," the execs explained, "to develop a music publishing entity that will not simply rely on the record company's releases, but will build an on-going operation that can generate its own output of music and valuable copyrights."

Altman said he plans to travel to Nashville from his New York base. "My aim is to not only work at reactivating the publishing firm's catalog, but to give priority to immediately searching out new writers and producers who can bring important new music and contribute to the growth of the music publishing firms."

Altman, who entered the music business in 1957 via radio, joins Avco after several years as an indie music publisher rep. He was associated with Screen Gems Music from 1967-69, after which he was named director of professional activities for Chappell & Co.

## Denver's 'Home' LP Is 'Platinum'

NEW YORK — RCA Records claims platinum (more than 1 million) sales on John Denver's LP, "Back Home Again," a month after its release. According to Jack Kiernan, vp of marketing, the album "hasn't even begun to peak yet." The exec notes that the LP followed a 2½ million seller in "John Denver's Greatest Hits" and two other platinum sellers, "Poems, Prayers and Promises" and "Rocky Mountain High." RCA is currently in the midst of a big Denver promo prepared in conjunction with Jerry Weintraub of Management Three, Denver's manager.



**WORDS ON MUSIC:** *Cash Box*' Irv Lichtman (left) met with Alan Jay Lerner (center) and Marvin Cane of Famous Music recently to discuss the Lerner & Loewe music for Paramount Picture's "The Little Prince." A major motion picture set to premier Christmas Day at Radio City Music Hall. "The Little Prince," a Stanley Donen Production, is based on the best selling book by Antoine de Saint Exupery.

## Nader Co-Chairs Promoters Group

NEW YORK — Richard Nader, head of the Richard Nader Organization, has been named co-chairman of the Eighth Annual Convention of the International Promoters Organization, Inc., which will be held at the Hilton Hotel in New York in Aug. of 1975.

In his keynote speech, which he delivered at this year's IPO Convention at the Doral on-the-Ocean hotel in Miami Beach, Florida, Nader urged his fellow concert producers to create new concepts that don't necessarily rely on major talent in order to foster a healthier entertainment market.

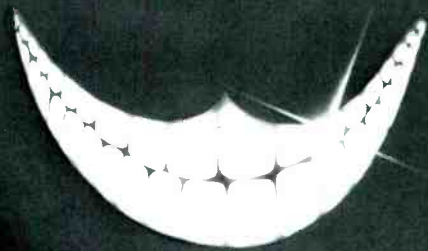
"We could explore children's shows, take another look at Country music, ethnic shows and we should especially examine the funds available for each date for bi-centennial celebrations in 1976. We should look now and be the professional promoters who use those funds in the best possible way," Nader told the promoters, building managers, agents and media personnel attending the seventh IPO Convention.

### On Security

Nader also discussed concert hall security, calling for seminars with top security experts and local police officials, and he emphasized the complexity and sophistication of modern concert production: "Producing a concert is a demanding and challenging career. We must be experts on insurance, security, public safety, marketing, promotion, etc. We shouldn't wait to be blessed by agencies in letting us promote a show. We shouldn't wait for the phone to ring. Sometimes it gets hard to distinguish who is the employer and who is the employee."

The producer of over 200 Original 1950's Rock & Roll Revival concerts, Nader will be celebrating his fifth year at Madison Square Garden this fall. He recently made his debut with contemporary music when he presented the three-day Atlantic City "Summer Jam '74" at Convention Hall in Atlantic City over the Fourth of July weekend with such artists as Gladys Knight & the Pips, Billy Preston, Seals & Crofts, Sly & The Family Stone and Mandrill.

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**WELCOME TO RCA FRANCE** — Francois Dacla is greeted in Paris by Ken Glency, president of RCA records, who flew to

the city from New York to welcome Dacla as managing director of the records division of RCA France, one of the label's newest subsidiary companies.

# Peter Noone Is Back!



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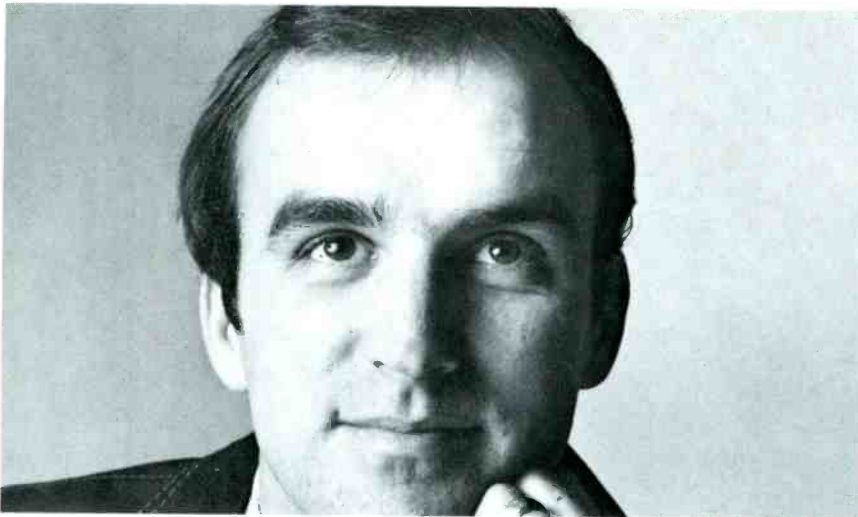


**POINTS WEST** — Joe Wissert, who may wind up 1974's hottest producer and who was recently signed by Helen Reddy and Jeff Wald to produce Ms. Reddy's next Capitol LP, is juggling an incredible work load right now. Wissert, who has already begun work for the Helen Reddy LP at Hollywood Sound Studios with arranger Nick de Caro and engineer Bruce Botnick, is continuing work on the new live Earth, Wind & Fire LP when the group performs at St. Louis' Ambassador Theatre, Aug. 26-27. First tracks were laid down July 13-14 at Chicago's Arie Theatre, and though in rough form now, we hear they're great. Wissert is using the mobile truck of Haji Sound, run by John Fiore and Alex Kazanegres, who have worked with Loggins & Messina, Sly, Johnny Nash, Mott the Hoople, and Richard Pryor, among others.

Simon Stokes, Casablanca recording artist has gone back east to the Apple to write three tunes for Richie Havens, tunes to be used for a movie that culminates in the Ali-Foreman fight in Africa in Sept. Both Stokes and Havens are managed by Neil Portman who's overseeing the project. Eric Clapton tore up the house at Long Beach last Fri. and Sat. (19-20) when, after a superb set Fri., he was joined by John Mayall for a bit of reminiscence. Minnie Riperton ripped the audience right out of their seats at her Troubadour opening (23) and is on her way to superstardom — hurry up, Minnie!

The Stones' new single, "It's Only Rock 'n' Roll But I Like It" has just been released and from the sound of it, may herald a return to that good 'ole "Jumpin' Jack Flash" era. Stevie Wonder's new single, a rocker entitled "You Haven't Done Nothing" has, according to Miller London, Motown's national single sales mgr., surpassed the initial orders of any of Steve's previous singles. We don't have to tell you what that means. Bachman-Turner Overdrive just finished their third LP at KS Productions. Randy Bachman produced with Mark Smith and Buzz Richmond engineering. Painter, Elektra's exciting act, in the same spot mixing their second LP produced by Denny Lowe and engineered by Jim Gaines.

The CBS Convention, which started Sun. July 28, has a guest list of over 1000 people already who will jam the Century Plaza Hotel to take part in a number of closed business meetings and attend several special artist showcases. Among the luminaries coming to town to catch such greats as Barbra Streisand and Janis Ian (the entire list is too long to get into) are CASH BOX's executive VP, Marty Ostrow, and CBS executives Goddard Lieberman, Irwin Segelstein and Bob Altschuler (not to mention such indispensables as Mike Kleinfner, Steve Popovich, Bob Sherwood, Bud O'Shea, etc.). Charlie Rich, "The Silver Fox" himself, will headline the Columbia/Epic



Joe Wissert — Producer Extraordinaire

Convention, Aug. 2.

Meanwhile, a scant three days later, Jay Lasker will convene his colleagues at ABC/Dunhill Records for a similar series of meetings and artist showcases that will give Hollywood a week to remember. In much the same fashion as the CBS meet, the ABC confab will attempt to iron out present operating procedures on all levels of the company and focus on the development of new talent for the future.

Former members of Dan Hicks' Hot Licks Band, Mary Ann Price and John Girton have joined Blue Thumb recording virtuoso Ken Burgan who himself was introduced by Hicks to the label. Togetherness pays off again. The Crusaders, who received keys to the city of Houston, Texas discovered that they had an extra key (actually a beautiful tie-clasp) so rather than melt it down they presented it to artist relations wizard, Bruce Garfield who, with Eliot Sekuler and a heavily armed guard returned to Hollywood with the prize.

Pat Boone and family and the DeFranco Family made back to back appearances at Magic Mountain lending credence to the fact that the family that plays together stays together. Both were superb by the way. Don't forget, trivia fans that the 70th anniversary of the invention of the ice cream cone took place last Tues. (23). Info courtesy of The Perfect Angel. Lindy Franklin, who works over at CBS/Epic is such a Paul Williams freak that she made up 8 special T-shirts bearing the artist's picture and presented one to Paul before a show in Las Vegas. Paul's comment: "Hey! the kid looks great." I guess that works both ways.

MCA recording artist, Martha Reeves is returning to the club circuit after a 7 month hiatus. She'll be performing tunes from her Richard Perry produced LP, "Martha Reeves". Had the feeling Bo Donaldson and the Heywoods were pushing a little too hard and my fears were confirmed when Donaldson collapsed at Disneyland after doing 4 shows and a 2 1/2 hr. photo session. The group will miss 5 dates and we hope for a speedy recovery. Within a month of release, Elton John's #1 LP, "Caribou" has gone platinum, denoting a million units sold. Keep on truckin', Elton.

Myles Harmon just back from France after producing Casablanca recording artists Tomorrow Morning. Paramount Records will release the soundtrack to the just released feature film, "The Education of Sonny Carson". Dobie Gray will headline with Bill Cosby at the Sahara Tahoe starting Mon. (29) for a week. Jimmy Haskell, the conductor/composer, contributed charts to the Rick Springfield session held at Crystal Studios last Sat. (27). Session is for Rick's forthcoming LP.

david budge

**EAST COASTINGS** — Well we won't be off and running this week with the answer to last week's "Rock and Roll: The Way We Were." Why, well because the redoubtable Arty Goodman is on vacation and because I don't know the answer to last week's quiz. In any event things will return to some degree of normalcy next week.

Currently in the studio, the New Riders Of The Purple Sage are cutting their first LP with newest group member Skip Battin. Ed Freeman is the producer. NRPS are readying themselves for a nationwide tour to begin in late August. Mac Davis who has presently been enjoying a lot of success with his new album and TV show, is cutting his next single "Stop and Smell The Roses." Gary Klein is producing. Loggins and Messina, who are currently in the recording studio, will be taping a John Davidson TV show later this month for nationwide airing sometime in September. The September Dr. Hook LP is to be called "Fried Face." For all you Mott fans within the tri-state area, hear this — Mott the Hoople plans to move to Connecticut in September, and remember when you're Mott you're hott. Singer/songwriters Elliott Murphy and Lou Reed were in attendance during Bruce Springsteen's much



If You're Mott — You're Hot

celebrated engagement at New York's Bottom Line. The incredible voice of Minnie Riperton can be heard accompanying Quincy Jones on his newly released single "If I Ever Lose This Heaven," culled from his "Body Heat," LP. A seasonal change — Frankie Valli and the Four Seasons are no longer with Motown. Little Feet have just finished recording their new LP on the eastern shores of Maryland. Titled "Feets Don't Fail Me Now" the new LP should dispel any rumors of a group break-up. The new LP features the same line-up as did "Dixie Chicken." Bonnie Raitt has just finished her 4th Warner's LP with Jerry Ragavoy and as yet the LP is untitled. Capitol is nailing down the gangplank in preparation for the Cockney Rebellion.

Here we go with some rocking and rolling birthdays: Keith Beaton (of Blue Magic) and Paul Anka (both July 30); Gary Lewis (July 31); Tommy Bolin (of James Gang fame) and Jerry Garcia (both August 1); Jim Capaldi and Garth Hudson (both on August 2); and Tony Bennett and David Peel (both August 3).

Dan Fogelberg's new LP on Epic due out in August. Produced by Joe Walsh, the album features Eagles and Graham Nash as well as Joe Walsh in background vocals. Michal Urbaniak, electric jazz violinist has just completed a new LP produced by Sol Rabinowitz. Epic recording artist Donovan recently recorded for the first time in Nashville. The LP was recorded at Good Ear Studios, and was produced by Andrew Oldham, the original Rolling Stones producer. Also recording in Nashville for the



Minnie Riperton — The Perfect Angel

first time will be Andy Williams with the incomparable Billy Sherrill producing the sessions.

Tom Rush's forthcoming LP is entitled "Ladies Love Outlaws." The Capitol folks are very excited about a new rock machine on their Harvest label. The group's name is Triumvirate and their LP is definitely worth checking out. Stories recently dropped by the Cash Box offices to discuss their future plans which include a festival in Maryland with the likes of Eagles, If, and Renaissance, five days at the Whisky at the end of August, a Midnight Special, and a festival with Sly. The Rolling Stones have released their first single in some time. It is entitled "It's Only Rock and Roll (But I Like It)" and stands the Stones in their typical fantastic gutsy rock. Golden Earring has gone back home after extensive touring and is going to begin work on their second Track LP. They will be back in the Fall where they will play 50% of their gigs as headliners and 50% as openers.

Until next week then.

michael david



# THE WILD MAGNOLIAS.

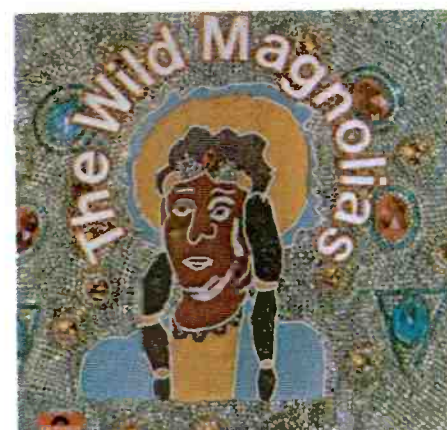
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## picks of the week

**THE ROLLING STONES** (Rolling Stone, RS-19301)

**It's Only Rock 'N Roll (But I Like It)** (4:45) (Promopub, B.V., ASCAP—Jagger—Richard)

It may only be rock and roll but no one can play it like the Stones. A hard rocker with the traditional Stones power that displays a really great hook. Driving instrumentation and Jagger's inimitable vocal style will carry this right to the top. A featured Mick Taylor solo will knock you out. You'll like it!! Flip: No info. available.

**LEON RUSSELL** (Shelter 40277)

**Leaving Whipporwill** (3:04) (Skyhill, BMI—Leon Russell)

Culled from Leon's current "Stop All That Jazz" LP, his inimitably unique vocal style has never sounded better. His piano work is excellent and the instrumentation on this disk is really fine. The tune has an interesting lyric and the up-tempo rhythms will drive home this song to hit land. Flip: No info. available.

**OHIO PLAYERS** (Mercury 73609)

**Skin Tight** (2:05) (Ohio Players/Unichappell, BMI—J. Williams—C. Satchell—L. Bonner—M. Jones—R. Middlebrooks—M. Pierce)

The title track from their current album, this tune is an excellent follow-up to "Jive Turkey". This funk-flavored tune features some powerful horn instrumentation and tight vocals. The keyboard work is get down music that is going to turn your head around. No doubt about it the "Players" are tighter than ever. Flip: Heaven Must Be Like This (2:42) (Ohio Players/Unichappell, BMI—J. Williams—C. Satchell—L. Bonner—M. Jones—R. Middlebrooks—M. Pierce).

**BILL WITHERS** (Sussex 518)

**You** (4:58) (Interior, BMI—Bill Withers)

With a very infectious rhythmical beat this tune will be sure to put Bill right back on the hit path. The lyric is tight and the instrumentation is cohesive. The tune has a great deal of potential and programmers should be picking this one up immediately. Flip: Stories (2:44) (Interior, BMI—Bill Withers).

**AMERICA** (Warner Bros. 7839)

**Tin Man** (3:25) (WB, ASCAP—Bunnell)

Culled from their current "Holiday" album, this tune is a very strong single for the group that should put them securely on the charts. The song displays those fantastic harmonies that America is renowned for. The instrumentation is mellow and this record should definitely break big for the boys. Flip: No info. available.

**URIAH HEPP** (Warner Bros. 7836)

**Something Or Nothing** (2:56) (WB Music, ASCAP—Box—Hensley—Thain)

Culled from their dynamite "Wonderworld" LP, it's no wonder where this record is going. The disk is very strong and starts with a flash beginning. The instrumentation is excellent and the vocals are really fine. This should put Uriah Heep right up there and the disk has a wealth of potential. Flip: No info. available.

**MARTHA REEVES** (MCA 40274)

**Wild Night** (3:28) (WB/Caledonia Soul, ASCAP—Van Morrison)

Martha really works wonders with this Van Morrison penned tune. A powerhouse arrangement with driving instrumentation and dynamic vocal should bring this onto the charts in no time. Martha gives her all on this song and it really comes across. A dynamite song that will drive you wild with enthusiasm, watch it move. Flip: No info available.

**RON BANKS AND THE DRAMATICS** (Volt 4108)

**Highway To Heaven** (3:55) (Groovesville, BMI—Conquistador, ASCAP—Dennis—Gilmore—James Dean)

Culled from their tremendous "Dramatically Yours" LP, this mellow laid-back tune will be sure to entrance you. Tight vocal harmonies, and an excellent instrumental arrangement are complemented by the excellent lyric of the song. This "celestial" tune will put the listener in a most heavenly state. Just listen!! Flip: No info. available.

**IKE AND TINA TURNER** (United Artists—UA-XW528-X)

**Sexy Ida (Part 2)** (3:03) (Huh/Unart—Bmi—Tina Turner)

This powerhouse duo does it again!! An incredibly strong disk it could make it as a disco record. Ike and Tina can really sock it out and this record is where they really cut loose. Solidly based heavy beat is cut through with Tina's outrageous vocal. Tight instrumentally and great vocally this record cannot miss the top. Flip: No info. available.

**ANN PEBBLES** (Hi 45-2271)

**Do I Need You** (2:28) (Jec. BMI—Donald Bryant—Ann Peebles—Darryl Carter—Gail Arent)

A great follow-up to Ann's "You Keep Me Hangin' On," her inimitable stylized vocal puts her in a class all by herself. The arrangement is very powerful and the instrumentation is tight. Ann has that magic which could easily make her a superstar and Willie Mitchell's production captures her as she should be. Flip: A Love Vibration (2:45) (JEC, BMI—Donald Bryant—Ann Peebles—Bernard Miller).

**RICK CUNHA** (GRC 2028)

**Jesse James (Is An Outlaw, Honey)** (2:29) (One Stop, ASCAP—R. Cunha)

A great follow-up to "Yo Yo Man," Rick demonstrates that same powerful vocal style which has established him as an artist in his own right. The tune has dynamic instrumentation which is complemented by some excellent harmonica and a very interesting lyric. This record has a great deal of potential with some probability of crossover. Flip: I'm Ashamed (3:26) (One Stop, ASCAP—R. Cunha).

**BILLY JOEL** (Columbia 3-10015)

**Travelin' Prayer** (3:03) (Rippartha/Higher, ASCAP—B. Joel)

An up-tempo bluegrass flavored tune, it has the same dynamism that "Piano Man" exhibited. Billy's voice is powerful and his piano work is really sensational. His technique is clean and polished. His driving piano augments the background instrumentation. This tune looks to put Billy back on the positive hit path. Flip: No info. available.

**HOYT AXTON** (A&M 1607-S)

**Boney Fingers** (3:05) (Lady Jane/Irving, BMI—Hoyt Axton—Renee Armand)

Culled from Hoyt's very fine "Life Machine" LP, this country rock tune has definite crossover potential, and should gain positive pop acceptance. A tongue and cheek lyric the rich vocal of Hoyt comes on through. The tune has some good guitar pickin' and overall it is a very pleasing disk that programmers should get on. Flip: No info. available.

**QUINCY JONES** (A&M 1606-S)

**If I Ever Lose This Heaven** (3:28) (Almo/Jobete, ASCAP—L. Ware—P. Sawyer)

Culled from Quincy's sensational "Body Heat" album, his very special style which incorporates jazz and rock comes together beautifully in this fine tune. A laid-back and mellow paced disk it makes for very pleasing listening. With this kind of music it's for sure that Quincy will never lose this heaven. Great harmonies and instrumentation. Flip: No info. available.

**FIRST CHOICE** (Philly Groove 200)

**The Player—Part 1** (2:48) (Silk/Six Strings, BMI—Norman Harris—Allan Felder)

This record is bound to be your first choice after hearing it just once. A great disco sound it just can't miss. The instrumentation is tight and very together and the vocals are really powerful. The record is dynamic from start to finish and there is fine hook with a great flute spot. This record is going to move. Flip: No info. available.

**THE TYMES** (RCA 10022)

**You Little Trustmaker** (2:49) (Dramatis/Bacon Fat, BMI—Christopher Mark Jackson)

It's been far too long since we heard from the Tymes, and this record is a real knockout. A fantastic disco record the potential of this disk is really great. Fine instrumentation and smooth mellow vocals are all complemented with a full arrangement that has just the right punch. This record brings the Tymes back in real style. Flip: No info. available.

**THIN LIZZY** (London 5N-20082)

**Little Darling** (2:55) (Pippin, The Friendly Ranger, Phil Lynott)

A strong record in the hard rock Thin Lizzy tradition it may be the best thing the group has done in awhile. Pulsating drums and driving bass are the undercurrent for gutsy vocals and an overall strong sound. Some excellent licks by Eric make this three man group a most powerful trio. Flip: No info. available.

**PETULA CLARK** (Dunhill D-15007)

**Never Been A Horse That Couldn't Be Rode** (3:17) (Silbury Hill, ASCAP—D. Travis Holler—R. Louis Holler)

It's always great to hear from the talented Petula. The arrangement of the disk has an interesting flair to it and Petula's vocal is very powerful with instrumental accompaniment balancing beautifully. The flavor of the disk is somewhat like a Cher tune with an almost Indian feel to it. A very good record. Flip: No info. available.

**LULU** (Chelsea, 3001-D)

**The Man Who Sold The World** (3:50) (Mainman/Chrysalis, David Bowie)

A great cover of the Bowie tune, this song has positive "hit power" written all over it. Lulu's vocal gives the tune new life and vitality and the instrumental arrangement is very powerful. This tune has a tight balance that should get some definite chart action and put Lulu back on the hit path. Flip: No info. available.

## newcomer picks

**ACE SPECTRUM** (Atlantic 45-3012)

**Don't Send Nobody Else** (3:20) (Nick-O-Val, ASCAP—N. Ashford—V. Simpson)

A debut disk for this very talented group, the song will be sure to get some immediate response. An Ashford and Simpson penned tune, these guys really do a great job with a very pretty vocal and fine background harmonies. The instrumentation is full and this disk will be sure to establish the group in a permanent way. Flip: No info. available.

**BRENDA LEE EAGER** (Mercury 73607)

**There Ain't No Way** (3:37) (Cherritown, BMI—E. Townsend)

Brenda comes through with a very exciting vocal that is going to knock you right out. A great flexibility of range has the little lady belting out the tune in her inimitable style. The background vocals augment her power of song and the instrumentation is solid and full. This tune should take the lady right up the hit path. Flip: Ah! Sweet Mystery Of Life (3:01) (Warner Bros. ASCAP—V. Herbert/Young).

**CRAIG RUHNKE** (United Artists UA-XW506-X)

**Summer Girl** (2:35) (Unart/Crunky, BMI—C.W. Ruhnke)

Currently a hit in Canada, it seems as if Craig is destined to break in this country and join the ranks of so many Canadian successes on U.S. shores. A very pretty record it has that summer flair and the timing is just right. The vocal is most mellow and the instrumentation is tight and augments the overall effect. Looks good. Flip: No info. available.



# PSYCHO

GRC 2018



*"The sickest record I ever heard," Bruce Nelson, Program Director KENR*  
*"When it's number one in the country, I'll consider it," Marge Bush, Music Director WIXY*

*"Way past the fine line of sick," Bill Hennes, Program Director CKLW*

*"I like it, I think it will be a smash if anybody plays it," Randy Robbins, Music Director KLIF*

*"I don't think the record is that sick," Jay Thomas, Program Director WAYS*

# PSYCHO

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## Blue Magic — Genuine Talents Shine Through

Maybe not all of us are turned on by magic. But, there is a recording/performing group called 'Blue Magic' who have zoomed into the top 10 spotlight with a sparkling tune entitled, "Sideshow." These five young men, *Vernon Sawyer, Keith Beaton, Wendell Sawyer, Richard Pratt* and *Ted Mills* make the musical 'Blue Magic' happening. Based in Philadelphia, the group combines the new 'Philadelphia Sound' with the singing style of the Philadelphia early fifties. They can all sing lead which gives them plenty of versatility in delivery and style. Blue Magic is also one of the best choreographed groups to hit a stage. Keith Beaton is the one who puts the group's dance routines together. Keith, by the way, worked as an aero space wireman. The fast-stepping Keith has got it together; he is 2nd tenor. Baritone and 2nd tenor singer, Vernon Sawyer designs the group's stage wardrobe. Vernon, now from Philly, was born in the Bronx in New York. Again, it would have to be said that the group is one of the best groomed and decked out in ideally suiting the personality and image portrayed. Vernon's brother, Wendell, sings baritone also. The two are sports enthusiasts, especially basketball. Vernon says that his great passion is sports cars. Theodore Mills, who writes, sings lead tenor and has arranged many of the past hits such as, "Spell," "Guess Who" and "What's Come Over Me." Ted's college is Temple University. He has hobbies that include Law, and Psychology as well as sports. Rounding out the group is bass baritone Richard Pratt who also has an athlete's prowess both on and off the court. The group's energy is boundless and they would perform all night for their audiences and still have something left.

Possibly, one of the most unique things about Blue Magic is the fact that they did



Blue Magic — Don Drossell (far left)

not make any appearances or do any gigs until they had signed their record contract and had a record released.

Although comparisons with the *Stylistics* had been made, Blue Magic has successfully stamped its own individuality upon the fans. The album simply entitled 'Blue Magic' (Atco) contains dynamite tracks such as, "Stop To Start," "Welcome To The Club," "Spell" (which was the first single release), "Tear It Down" and, of course, the current smash, "Sideshow." *Norman Harris* did the producing for **W.M.O.T. Productions** on all the tunes except for "Just Don't Want To Be Lonely." The firm, **Steve Bernstein, Alan Rubens** and **Bruce Gable**, is greatly responsible for the success of Blue Magic. The group is in the process of completing a new album and Alan said, "the group is going to make considerable contributions both in material and overall production for the new LP." The confidence and ability that Blue Magic displays is, indeed, remarkable when one considers that "Spell" hit the market in December of '73. Since then they have moved with leaps and bounds into national and international recognition. They recently signed with **Queen Booking Corp.** The rap with the group, in fact, took place just after Blue Magic concluded negotiations with Queens for representation. The scene was the conference room and, yours truly, is the one making the notes at the table. An impressive quality about these young men is that they know what they are 'all about.' They have a 'positive' attitude to go along with their individual talents. Above all, it is apparent that 'dedication' to their calling is a major key to the Blue Magic success. This is not bad for a group that teamed up just a few years ago. "Sideshow," written by **Bobby Eli & Vinny Barrett**, accurately foretells a Blue Magic story which touches the soul. If you haven't caught this act, as the song relates, "let the sideshow begin," "step right on in" you can't afford to pass them by." They are worth every minute both on record and in live performances. Blue Magic is a source, coming from the roots, of imaginative concepts. A solid base has been established. One would not hesitate in saying that Blue Magic has a long illustrious career ahead of them. Watch out!

don drossell



**MUSIC TALK** — Len Levy (l), president of the Miami-based consulting firm, Len Levy Associates, and Dick Gersh (r) president of Richard Gersh Associates, Inc., New York based music business public relations firm joined discussion leader Ron Kramer (center) for a three hour seminar at Sherwood Oaks Experimental College, here, during which all business and exploitation aspects of the record industry were discussed.

A successful independent producer and music publisher, Ron Kramer is conducting a six week seminar as part of the unique Sherwood Oaks Experimental College approach to film, writing and music. Past guests have included Phil Spector, Snuff Garrett, Elmer Bernstein and The Beach Boys, among others.

## U.S. Ties With Transaction

NEW YORK — Lion International, the U.K. company, has engaged the services of Transaction Music, Ltd., a New York-based firm to acquire rights to American songs and music catalogs. In the first of such acquisitions, Mildred Fields, director of Transaction, has concluded a deal for British Lion to represent Harry Chapin's Story Songs, Ltd. in the United Kingdom.

John A. Craig, managing director of British Lion Music, will immediately effect plans for a vigorous promo campaign on the American composer-artist. In addition to all normal promo channels, the new pubbery will make broad use of methods of exploitation available through its parent company's associations such as with Mills & Allen, one of England's major poster companies, for a billboard and poster campaign on Chapin; through British Lion Film's association with commercial radio and television companies, and through their association with Great Western Festivals, one of England's major concert promo companies, and all other cinema advertising outlets.

Plans call for a re-release in England of Chapin's "Talk" to coincide with the concentrated promo thrust.



**MIND BLOWING EXPERIENCE** — Caught backstage after a tremendous concert at the Santa Monica Civic Auditorium are Tim Wiesburg, A&M recording artist (kneeling) and from left Scot Jaffe, Phil Jaffe, CASH BOX VP, and Barbara Gosa of A&M.

## Music Complex Ties w/London

HOLLYWOOD — The Red Reignbeau Corporation, a newly-formed production/artist development/studio complex, has entered into a production/distribution pact with London Records. The announcement was made in Los Angeles, where the complex is located, by Red Reignbeau complex head Joe Long, former Chess-Janus producer, and Walt Maguire, London's Pop A&R v.p. The pact will allow Red Reignbeau to record and develop new artists, utilizing influences and talent from Los Angeles, Philadelphia, Detroit and Memphis, creating product for pop, R&B and country markets.

The first London release is "Your Love Is Like The Morning Sun" by west coast R&B/pop act, M. Lord. The single features Cathy Mitchell Lord. Long, together with co-producer Robby Adcock, utilized such talents as Wilton Felder, Ed Greene, Teenie Hodges, Clydie King, Merry Clayton and Claudia Lennear on this initial project.

The newly opened recording facility houses two studios with identical control rooms designed to have full quadrasonic 24-track capabilities. One important advantage this setup is said to offer is the ability to record a full orchestra by utilizing both studios fed through Control Room A. The studio and console were designed and constructed by Red Reignbeau Electronics, a division of Red Reignbeau Corp., headed by Harvey Schwartz (formerly of Motown in Detroit). Also in developmental stages is a turntable equalizer that can be used with any instrument both in the studio and on stage.

Red Reignbeau Corp. is a fully staffed organization headed by Joe Long, under the direction of John T. Frankenheimer of Loeb and Loeb. Andrea Krusoe will serve as coordinator for all Red Reignbeau projects.

## Col Canada Sets Drive On Chicago

ONTARIO — Sparked by Chicago's recent appearances at the Pacific National Exhibition in Vancouver and by their upcoming visit to the Canadian National Exhibition in Toronto, Columbia Records Canada Ltd. has embarked upon a major sales and merchandising campaign on behalf of the group.

Kicking off the program, a special customer incentive has been offered on the complete catalog in both disk and tape format. Additional merchandising support includes an illustrated dealer mailing, multi-product wall posters, 60 sec. tagable radio spots, plus national and trade print support.

The whole program — Canada's first such effort for the group — was organized by Bert Dunseith, Columbia's national director of sales and Julian Rice, Columbia's national director of merchandising.

## AGAC Names LA Regional Dir.

NEW YORK — The American Guild of Authors and Composers has announced the appointment of Lauren Lucier as regional director for the Los Angeles area.

Ms. Lucier will assume her duties on Aug. 1, at the same time opening AGAC's new Los Angeles office at 6430 Sunset Blvd., Suite 113; tel: (213) HO 2-1108.

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August 3 Ontario Motor Speedway, Ontario, Calif.  
August 8 Roosevelt Stadium, Jersey City  
August 11 Buffalo Bill Stadium, Buffalo  
August 13 Boston Gardens, Boston  
August 14-15 Nassau Coliseum, Uniondale, L.I.  
August 17 Foreman Field, Norfolk, Va.  
August 18 Atlantic City Racetrack, Atlantic City  
August 19, 20, 21 Capital Centre, Washington, D.C.  
August 23 Tampa Stadium, Tampa  
August 25 Mid-South Coliseum, Memphis  
August 27, 28, 29 Chicago Stadium, Chicago  
August 31 Cleveland Stadium, Cleveland  
September 2 Varsity Stadium, Toronto



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SD 7200  
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4-WAY STREET

# CROSBY, STILLS, NASH & YOUNG ON ATLANTIC RECORDS AND TAPES



## Musicians OK New TV Net Pact

NEW YORK — Membership approval of a two-year contract between the American Federation of Musicians (AFL-CIO) and the television networks has been announced by AFM/president Hal Davis. Affected musicians voted 398 to 43 to accept the terms of the pact by which AFM members returned to work at the networks on May 28, following a period of three weeks during which their services were withheld due to an impasse in negotiations.

Davis said that the two major goals sought by the Federation, which had contributed more than any other issues to reaching of the impasse after the previous contract expired on April 30, were: 1) A single basic agreement covering musicians' services for videotape (live) programs for both network and syndication, and; 2) assurance that all programs produced by or for network or independent producers in the U.S. or Canada, "if scored, shall be scored in the United States or Canada." These goals were achieved.

Other highlights of the agreement include:

**General contract improvements:** Time in which payment for services is due has been reduced for re-use and foreign broadcast; provision has been made for payments on radio simulcasts (in addition to TV rates) ranging from \$25 for a half-hour program to \$33 for an hour program; double scale payment for work on three main holidays; additional re-use payments for leaders, librarians and contractors; double scale compensation in most cases for leader of single musicians; additional payment of \$21 per hour for musician engaged also to work as sound consultant. It was agreed that the Federation and networks would meet within the next few months to negotiate a supplemental markets agreement, and if no agreement is reached, both parties will have the right to terminate this contract. To assure better policing of re-use and foreign use payments, a union industry committee will be established to prepare detailed reports and lists which will be submitted to the AFM on a monthly basis.

**Minimum fees for weekly variety shows** are increased. For example, scale for a half-hour show goes from \$72.75 under the old contract to \$76.50 in the first year of the new agreement and to \$80.50 in the second year. For a one-hour program, scale has gone from \$118.40 to \$125.50 until 5/1/75 and to \$133.50 thereafter. For a program of 1½ hours, the old rate was \$177.60; new scale is \$188 for the first year and \$200 for the second. Payment for extra rehearsal hours has been increased from \$17.28 to \$19 in the first year and \$21 in the second year.

**Increases in scale for other programs** (including strip variety shows — five daily shows per week) are: for half-hour programs: \$62 first year, \$64 second, including one hour of rehearsal; old rate was \$59.57 one-hour program: (two hours rehearsal): first year, \$93.50; second year, \$97.50. Old rate was \$88.79. For 1½ hour show (two hours rehearsal): first year \$121, second year \$125. Old rate was \$116.39. Extra rehearsal hours paid for at rate of \$19 per hour, first year, and \$21 in the second year. Old rate was \$16.80.

**Employer contribution to Pension Fund** increased from 6% to 7%.

**Employer contribution to Health and Welfare Plan** increased to \$2 per day up to a maximum of \$10 per week. It had been \$2 for the first two days and \$2 for each day thereafter up to a weekly

maximum of \$8.

**The daily rehearsal rate** in Los Angeles has been eliminated, and the weekly rate increased from \$272.07 to \$350. In New York, an hourly rehearsal rate of \$21 remains in effect.

**The length of time after which increased late payment penalties are assessed** (for up to five days' tardiness) to a penalty after 50 days of 50%, with additional penalty payments of 10% accruing each 30 days thereafter.

**The contract also provides improvements** for those engaged as arrangers, orchestrators, copyists and librarians; in addition, personal expenses out of town are increased from \$36.10 to \$40; doubling rates are increased.

On May 28, after the work stoppage of three weeks, the networks signed new agreements with the Federation contingent upon also reaching agreement on a formula for scoring music on daytime shows and for themes. On June 7, union and management representatives reached agreement in these areas; these conditions are part of the overall package approved by Federation members. Highlights of these provisions regarding scoring for daytime shows include:

**For daytime serials:** A minimum of \$20,000 per series per year will be committed to scoring; 15 hours will be spent in scoring each 26 weeks of programming during the first year of the agreement, 18 hours during the second year; music scored for a serial can be utilized for no longer than one year; wage scale for sideman is \$84 for a three-hour session, with overtime at rate of \$7 for each 15 minutes. Wage rates, commitment of hours of scoring and one-year limitation also apply to strip game show (five days a week).

**Conditions for scoring of other programs** will be negotiated on an individual show basis when the need arises. There also are modifications in limitations of use of scoring for theme music.

## Dancin' In The Streets Of Las Vegas



**THE DOVELLS** — left to right, Mark Stevens, Arnie Stevens, Terry Gross, and KVEG program director, Mike Davis.

on the day KVEG radio in Las Vegas became the first station in the country to play the Dovells new smash single — "Dancin' In The Streets."

## Diana Ross To Star In Two ABC Musical-Variety Specials

NEW YORK — Diana Ross will star in two ABC Television Network specials, it has been announced by Martin Starger, president of ABC Entertainment.

The first of the two musical-variety shows will air during the 1974-75 season, and will be fully sponsored by the Timex Corp. The second special is planned for the 1975-76 season.

Major guest stars will join with Ms. Ross in the two entertainment specials, which will be designed to showcase the singer-actress.

Ms. Ross, who won an academy award nomination for her portrayal of Billie Holiday in "Lady Sings the Blues," her first major film role, won an American Music Award for her album, "Lady Sings

the Blues."

Ms. Ross started her career as lead singer with the Supremes.

In 1969 she opened as a solo act at the Frontier Hotel in Las Vegas. Since then she has to her credit "The Last Time I Saw Him," "Touch Me In The Morning" and "You're A Special Part Of Me." She has won two NAACP Image Awards, for Best Actress and Entertainer of the Year, and most recently was given the first annual Golden Gardenia Award by the Newport Jazz Festival for her significant contribution to jazz. Ms. Ross starred in her first television special, "Diana!" for ABC in 1971.

The specials will be produced by Motown Productions.



Paul Anka recently introduced pretty Odia Coates on NBC's "Tonight Show"; where the two United Artists singers

merged talents on a rock/gospel number entitled "Jubilation." Ms. Coates will soon have a new single rush released on the UA label.

## RKO Radio In 'Rock The Boat' U.S.-Wide Promo

NEW YORK — RKO Radio and the Coast Catamaran Corp. have launched a nationwide promotion built around The Hues Corporation's RCA Records "Rock The Boat," a 2 million seller, according to the label.

The "Hobie Cat" people, known for their catamarans, will give away six of their Hobie 12 "Cats" in the "Rock The Boat" promo, one in each of the RKO Radio markets in the United States.

The RKO Radio stations — KHJ in Los Angeles, KFRC in San Francisco, 99% in New York, WRKO in Boston, WHBQ in Memphis and WAXY in Fort Lauderdale — will devise suitable "Rock The Boat" contests and/or promotions to stimulate listener interest in the possibility of winning a free Hobie 12 "Cat" which will be placed on display in selected record stores.

"Rock The Boat" is The Hues Corporation's first gold record. It is their debut album for RCA Records, "Freedom For The Stallion."



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**David Bowie**

MADISON SQUARE GARDEN, N.Y.C. — David Bowie's Madison Square Garden debut proved once and for all that Bowie has successfully transcended his glitter cult image to emerge as perhaps the most visually compelling rock performer in the business today. Bowie's Garden gig, the final performance in the first leg of a projected two leg ("Diamond Dogs") tour — the second leg to begin this Fall — was a sophisticated blend of music, dance, mime, and theatrics, the likes of which has seldom been seen in this or any other venue. Conceptually, the show represents the visual extension of themes to be found in Bowie's "Aladdin Sane," and "Diamond Dogs" LPs, with the latter naturally dominating. Much of the material from "Aladdin," which Bowie had introduced last year in Radio City Music Hall has been brilliantly re-arranged for Bowie's hot touring band, which features Herbie Flowers (bass), Mike Garson (piano), Richard Grando (baritone sax), Michael Kamen (keyboards and synthesizer), Tony Newman (drums), Pablo Rosario (percussion), Dave Sanborn (alto sax), and Earl Slick (guitar). This band's magnificent playing completely compensated for the absence of Mick Ronson, Bowie's former

lead guitarist, who is now pursuing his own solo career.

The show began spectacularly with "1984," one of the strongest songs from Bowie's "Diamond Dogs" album, then segued into various material, most of it from the current album and "Aladdin Sane," and some familiar favorites, also re-arranged, from "Ziggy Stardust" and "Hunky Dory." Throughout the show, Bowie was front and center, displaying an incredible charisma, delivering the most powerful live vocals of his career. Maximum use was made of the ingenious set, which at the show's high point, "Space Oddity," presented Bowie as an astronaut lost in space, by literally projecting him in mid-air, on a levered platform. The set design, by Mark Ravitz, effectively cartooned a decaying city, its central motif a bridge linking two buildings that were, toward the end of the set, partially stripped down by singer-actor-dancer-mimes Gui Andrisano and Warren Peace, "the dogs" of the opus. Another theatrical highlight was Jules Fisher's imaginative lighting, which at one point had spotlights aimed from either side of Bowie as he acted out his "Cracked Actor" from "Aladdin Sane" and at another point, magnified his image in the background as a huge shadow in pantomime. Another outstanding prop was a giant blue-glass dome that opened out to become "the glass asylum" mentioned in Bowie's "Big Brother" song from "Diamond Dogs."

Such was the ingenuity of the stagecraft and Bowie's charismatic kineticism that there was never a dull moment visually and certainly not musically. For the first time in any of his tours Bowie, with the excellent backup of his musicians sang familiar R&B songs, the most stunning being his version of "Knock On Wood." Predictably, the show closed with Bowie's traditional farewell song, again newly arranged, "Rock 'N' Roll Suicide," the star coming forward to the audience to touch hands with those fans fortunate enough to have front row seats. As throughout the tour, there was no encore.

Bowie's Madison Square Garden debut, besides proving he could fill this cavernous hall for two nights with fans, proved also he could fill it with music that rang to the rafters, triumphantly justifying the major commitments outlayed on his behalf by RCA and his management company, MainMan Ltd.

tly describes the 'reality' of life. "Papa's Got A Brand New Bag," "Popcorn" and now "My Thang," a number one R&B single, typify the undiminished flow of creativity from the soul of James Brown.

Mandrill (Polydor) really got the garden jumpin' prior to the intermission. They came on and cooked for 30 minutes. "Mandrill," "Peace And Love," "Hang Loose," "Symphonic Revolution" put the crowd in a rockin' dance groove. They closed the set with "A Positive Thing."

Gwen & George McCrae, a solid performing duo, kept things movin' in the soul bag with Gwen's, "It's Worth The Hurt" and, of course, George did his "Rock Your Baby" and they dueted as a closer. They are worth a show by themselves. It's pure soul.

Leon Haywood, (20th Cent.), carried things along with his smash "Keep It In The Family" and a new release, "Sugar Lump."

Joe Bataan (Latin Soul Brother) opened the program and scored beautifully with a cookin' release, "Latin Strut."

d.d.

**The Grateful Dead  
Maria Muldaur  
Commander Cody & His Lost Planet Airmen**

HOLLYWOOD BOWL — In a stroke of pure genius, the promoters of the giant Grateful Dead show at the Bowl opted for a 3PM starting time so as to accommodate the group's proclivity for embellishing their songs for hours at a time.

The Dead, when they finally took the stage in the late afternoon, were greeted by thunderous applause which seemed to trigger their collective creative juices as they settled down to one of their more inspired five and a half hour sets. Garcia, Weir, Hunter and company have an amazing command of the Dead audiences, not only here on the West Coast, but everywhere across the country and the Bowl date was a perfect example of their total professionalism.

It amazes me how the group can play for so long with so much energy and enthusiasm and then go out the next night and do it again. Using catalysts like "Playin' In The Band" and "Truckin'," the Dead took off on some remarkable flights of musical fancy culminating in near pandemonium when it became apparent that the final curtain was ringing down. Each Dead concert in California is looked on as a kind of religious event and even in cynical 1974, the Bowl concert held many of the same vibes that were the original concepts of the group at its inception.

Maria Muldaur, the Warner Brothers recording artist whose single reached #1 in the CASH BOX chart a few weeks back, was an obvious favorite of the Dead audience and her show was one of the best put together of any we've seen in a long time. It has become increasingly noticeable that audiences everywhere are making Maria into a sex symbol in much the same way they have Linda Ronstadt and Ms. Muldaur played

it up just a bit with her version of "Don't Ya Feel My Leg," off her successful "Maria Muldaur" LP. Her delivery was well paced and her back-up band never got in her way as she proceeded through a highly professional set highlighted by fine dynamic control and creative arrangements. Maria, a headliner on almost any other show, was certainly a welcome addition to the Dead's afternoon and evening at the Hollywood Bowl.

Commander Cody & His Lost Planet Airmen are without doubt one of the finest, funniest, and funkiest bands to have hit the music scene since Owsley. The Paramount recording artists warmed to the crowd immediately and vice versa as they played their hit, "Hot Rod Lincoln" (a great version of the 1959 hit) and a number of other wild selections that started the event off with a bang. The consummate musicianship and poise the band displayed throughout its set is to be praised and the zany group's next L.A. gig is looked forward to with great anticipation.

d.b.

**Herb Alpert & The TJB**

GARDEN STATE ARTS FAIR, HOLMDEL, NJ — In this beautiful setting, a natural amphitheatre in the heart of the country, Herb Alpert, a legend in his own time, and one of the most important innovators of pop music, came to play for the first time in years (almost five to be exact). The packed house, amid picnic baskets and sensual, soft evening breezes, was to be treated to a truly magnificent evening of music that few would ever forget.

Alpert and his TJB took to the stage following a rather entertaining performance by juggler-comedian Bobby Sandler, and wasted no time in dazzling the crowd with their musical expertise. Before the evening was over, the young man with his horn and his tightly knit eight man band were to play all of their hits, dating back to the early '60's and go so far as to take requests from the overflow crowd in making for a totally satisfying evening of music.

Among the memorable Alpert tunes performed, "This Guy's In Love With You," "Spanish Flea," "Tijuana Taxi," "Zorba The Greek" and "A Taste Of Honey" stood out as the most exciting. Naturally, the predominantly over 30 crowd remembered the hits and warmly greeted each one, but there were other flashes of greatness of newer material that still remain as memorable events of the evening. Of those, a marvelous steel drum solo by Vince Charles on "Malaguena," a trumpet masterpiece, "Carmine" and "Save The Sunlight" (with Herb sharing vocals with his lovely lady, Lani Hall) were all wonderful aural experiences.

The two hour plus performance thoroughly delighted the crowd and proved decisively that Herb Alpert was back on the pop scene, stronger than ever before, with a TJB better than ever (especially with the presence of Julius Wechter, leader of the Baja Marimba Band, who has been featured on every TJB recording, but never toured with Herb Alpert).

The evening's entertainment came as a wonderful surprise and one that this reporter will remember for some time to come. Thanks to Herb Alpert, his delightful TJB, and to A&M Records for making it all possible. We all look forward to having Herb back in this area in the near future. A performer of his stature and talents will always be welcome.

a.g.

**David Clayton Thomas  
Minnie Riperton**

TROUBADOUR — David Clayton Thomas, former lead singer of Blood, Sweat & Tears, came into the Troubadour with an open mind and his powerful voice and tore the place up with his reminiscences in the form of "Heidi-Ho," "Spinning Wheel," "God Bless The Child," and "You Made Me So Very Happy."

But even more stunning was the new material that he and his band have been working on for months, a collection of material that should bring his popularity back up to where it was when he was with B.S.&T. Probably the RCA artist's most compelling new tune was his current single, "Any Time, Babe," but he drew positive response from the crowd for a number of tunes. His soulful, humorous verbal by-play with the Troubadour crowd went down pretty well, which is what you'd expect from a singer of the stature of David Clayton Thomas.

If Thomas was a hit, Minnie Riperton, Epic recording artist and one of Stevie Wonder's favorite writer/performers (he worked on her "Perfect Angel" LP, penning the title track and one other tune), was an absolute smash. The lady whose songs included "If I Ever Lose That Heaven", "Reasons", "Loving You," "Take a Little Trip" (Steve's tune) and "Perfect Angel" had the crowd mesmerized and it was obvious she had blown everyone's mind when she finished her set. Her vocal prowess was incredible and her sensitivity to the audience was particularly noteworthy. Look for many wonderful things to happen to this "Perfect Angel."

d.b.

**James Brown Show**

**Mandrill**

**George & Gwen McCrae**

**Leon Haywood, Joe Bataan**

MADISON SQUARE GARDEN, NY — In A Salute To James Brown, a program running 4½ hours, presented by The National Black Youth Movement, was, indeed, a soul-funk spectacular. A near capacity crowd got their money's worth with a topnotch array of talent for this July 4th event at the Garden. For some of the acts, such as George & Gwen McCrae, it was a first major appearance in this area. Actually, the show was a two parter. Mandrill capped the 'let's party' mood of the crowd with an explosive set to wind up the first segment.

James Brown held forth for the main event. And, the Godfather of Soul totally satisfied all with his funkier 'get-down' music. This is as close as one could possibly get if one were seeking for the purest form of black music. Sharing the MC'ing honors were Frankie Crocker (WBLS-FM) and Hank Spann (WWRL) (NYC), respectively.

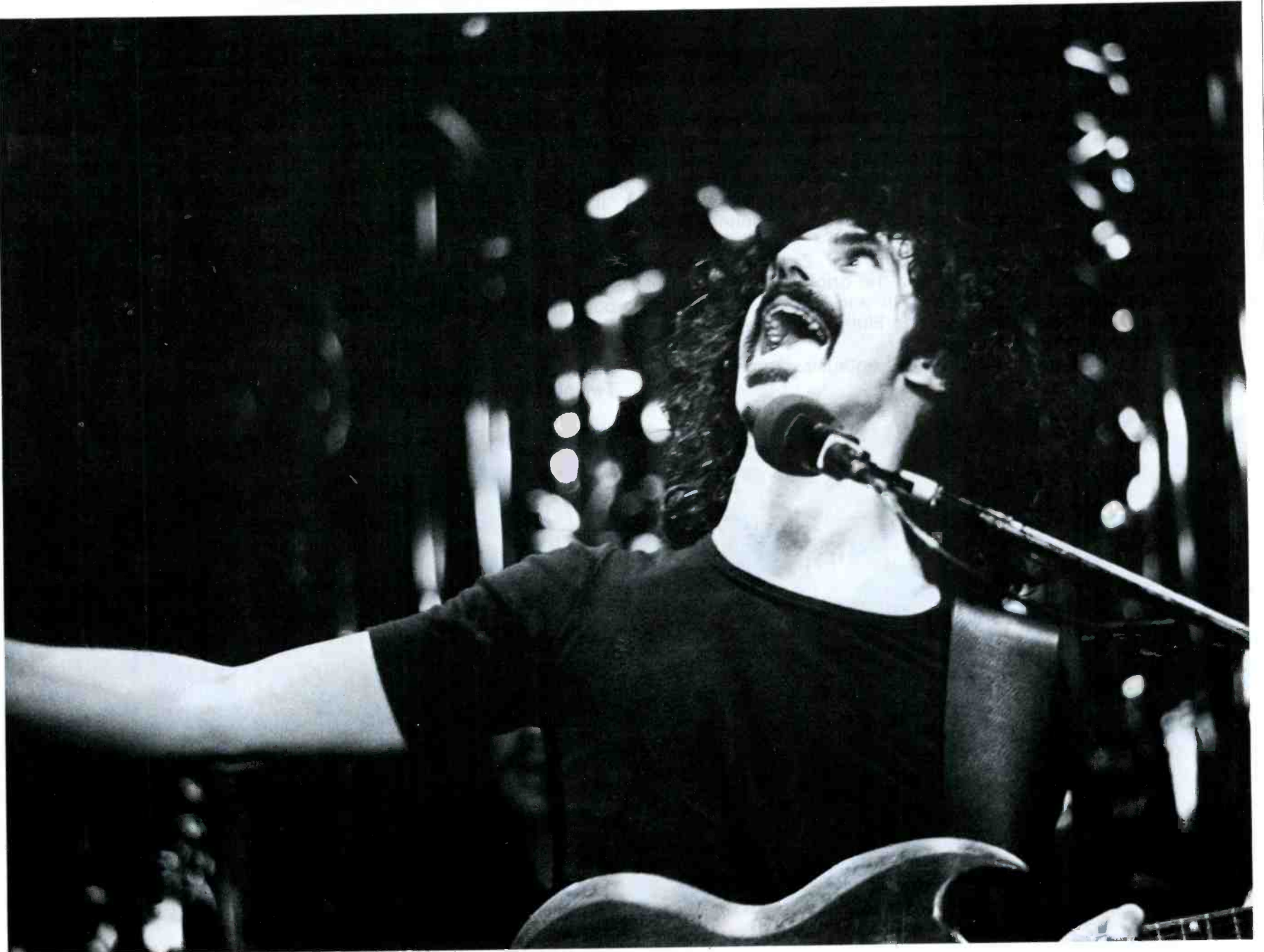
The James Brown show, in a true sense, is a beautifully staged Revue. Displaying his style of 'intensity,' which has been his trade mark for twenty years, James Brown proved he is still a 'dynamite' performer. His family of stars, who support and who spotlight, are a super talented group. The cast includes: Lyn Collins, Maceo & The Macks, Fred Wesley & The J.B.'s and Shades of Soul. Lyn Collins (The Female Preacher) does her thing with, "Take Me Just As I Am" and a current release, "Rock Me Again & Again." Maceo Parker on sax blows pure funk — "Party," "The Soul Of A Black Man" and "Doing It To Death" are brilliant examples of his extraordinary solo talents. Fred Wesley trombonist/arranger supplies more of the super funk. "If You Don't Get It The First Time" and "Same Beat" plus "Damn Right I Am Somebody" do rightfully sum up a total black experience.

Mr. Dynamite, as James Brown was referred to in his earlier years, is the source of energy. He bursts forth like bolts of lightning. His vocals and dance routines are unparalleled. "Payback" ap-

Cash Box Profile:  
**FRANK ZAPPA**

after 10 years —

***THE MAN  
THE MUSIC  
THE MYSTIQUE***



# Zappa – 10 Years of Innovation

This year marks Frank Zappa's tenth year in the recording business, and fittingly it is the year of his biggest record sales with the current chart album "Apostrophe." In this *CASH BOX* profile we examine how this highly individualistic artist operates.

The rectangular tuft of hair below his bottom lip is called an Imperial. Along with his black Zapata mustache, bold black eyebrows, burning black eyes and long wild black hair it defines a look that is recognized throughout the world as Frank Zappa. For years he has been a symbol of revolutionary approaches to music, of off-beat, iconoclastic humor, of avant-garde, imaginative musicianship.

Yet Frank Zappa has not had a certified top twenty album smash until this past July when his Warner-distributed DisCreet album "Apostrophe" entered *CASH BOX*'s top twenty at number 18.

"I don't know why this one is so popular" Zappa said in a recent New Orleans interview. "'Over-nite Sensation' (the album that preceded 'Apostrophe') looked like it would have gone big if we hadn't been caught with the vinyl shortage. I think the impact of that one made Warners put the extra effort they put into 'Apostrophe.'"

Zappa explained that the extra label effort was the use of television advertising spots. Zappa and Cal Schenkel designed a thirty second spot featuring a frenzied deejay hollering over an animated video skit. "We tried to place them in conjunction with monster movies because with our material that's our audience." Zappa, a man hailed the world over as an important, creative force in popular music, considers himself a comedian.

"A successful concert is one where the audience laughs, at us and at themselves."

The comedic content of his albums has an appeal to an increasingly young segment of the audience.

"At Constitution Hall in Washington, D.C. we had thirteen year old girls screaming in the front rows" he said, with a mixture of awe and bemusement. "It was like a Beatles concert."

His stage performance is a unique admixture of esoteric humor, energetic antics, impeccable musicianship and free-flowing improvisation. The voice over jazz routines at times suggest the delightfully personal images of jazz-narrator Ken Nordine, and other times the band's interworkings beg comparison, in a 70's sort of a way, to Spike Jones' madcap-antics-over-tightly-disciplined-musicianship mold.

Things haven't always gone smoothly for Zappa's highly individualistic approach to music. When the original Mothers band, evolved from several Zappa efforts in and around his base in Cucamonga, California, burst onto the Hollywood scene in 1964 they were not uniformly welcomed.

"There was a strongly defined lack of enthusiasm on the part of record companies," he said.

The Mothers' unprecedented free-form style gained them supporters and detractors known for the vehemence of their feelings. As he put it, "We got fired from a lot of gigs."

After a year of knocking on record company doors they got their first recording contract ("sort of as a favor. We got a \$2500 advance") and issued the revolutionary double-album "Freak-Out," with its ominous, leering, satirical and perplexing content. With titles like "Who Are The Brain Police?" and "Hungry Freaks, Daddy" they were thrust into the national limelight as the world's first truly "freaky" band.

As The Mothers Of Invention (their record company thought Mothers alone was too, well, suggestive) their album sold very well, and still sells in catalog. More bizarrely-titled records followed, with conspicuous success for "Absolutely Free" and "We're Only In It For The Money."

In 1968, disenchanted with his label (with whom he is still embroiled in a royalties lawsuit), they switched to Warner-Reprise distribution of his own labels, Straight and Bizarre. The labels issued sides by previously unheard-of acts like Wild Man Fischer, Captain Beefheart, a group of Hollywood "groupies" called the G.T.O.'s, and more — including an outrageous apparition named Alice Cooper. Zappa took a personal hand in the production of these records while still putting out his own works like "Uncle Meat" and "Hot Rats."

When Bizarre's contract expired in 1973 Zappa re-negotiated an entirely new label arrangement with Warner Brothers, creating the Discreet label. With Discreet Zappa is taking more of a back seat in production and business arrangements.

"Now I concentrate on my own work," he says. "I leave the business end to Harold Berkman, the label's manager and president, and just work on my music." Discreet has recently added vocalist Brenda Patterson to its roster, which also includes Tim Buckley, Kathi Dalton, and Ted Nugent & The Amboy Dukes.

Zappa is always Zappa, but the Mothers musical unit has undergone myriad changes over its ten years.

"The group you see today has been together, in its present form, for about ten days" he told an interviewer during a four-week tour. "It's sort of a boot camp for musicians."

As a bandleader, Zappa runs a tight ship. Rehearsal sessions are mammoth, concert sound-checks involve the band for three to four hours. Every show is taped for post-concert scrutiny. Each band member is called on for extended solo efforts, and the musical rapport they share makes for exhilarating unity on spontaneous improvisations.

"We're finishing up a new album called 'Zappa/Mothers Roxy and Elsewhere' with new songs like 'Penguin In Bondage,' 'Pygmy Twilight,' 'Don't You Ever Wash That Thing' and more" he said. "And

(continued)



Zappa at July 15th New Orleans date: (right) backstage with Johnny Winter; (left) at terminal with group.



**The album**

**;**

**confirms it:**

**Frank Zappa is a**



**and DiscReet Records is an**



# CB Exclusive W/Harold Berkman Of DisCreet Records Guidance And Good Judgment Are The Keys

Life Magazine once wrote of Frank Zappa and his Mothers, "conglomerates of humor, satire, chance, non-fiction, and the grotesque, punctuated with snorts, oinks and bongs, sprinkled with bits of Motown, Sacco and Vanzetti, r&b, Rosemary de Camp, and Stravinsky." This was written quite a few years back when there was Bizarre/Straight records and when there was a Life Magazine. Today there are neither of those two mediums for expression and communication but there is still Frank Zappa and the Mothers of Invention and a new invention (five months old) called Discreet Records.

In a recent *Cash Box* exclusive interview with Harold Berkman, Discreet vp and general manager, it was learned that the company was named because all of the label's albums are available in

discrete quadrasonic sound. Zappa, according to Berkman, has always been ahead of the times. When the Bizarre label was first formed under the auspices of Zappa and his manager Herb Cohen, this concept of the "outré," unconventional was appropriate of the musical stylings which Frank created. However, what may have been considered bizarre then is today far more widely accepted which therefore accounts for changing the company's name and image. What Cohen and Berkman did not change is their worldwide distribution deal with Warner Brothers.

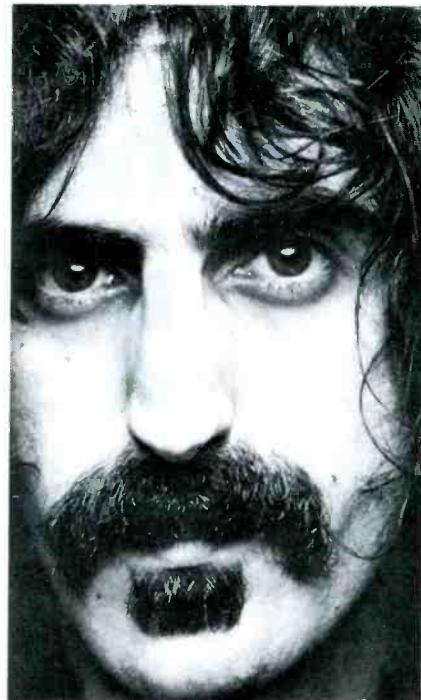
Discreet Record's new image relating to quad, something which is still quasi-experimental, again seems to indicate Zappa's faithfulness to futuristic fashion, his ability to augur advancing ages, all contributing to maintaining the curious

art of anachronism. However, Zappa's audience is catching up with him and it's only taken ten years to achieve.

Websters describes the company's name as "... possessed of or showing discernment or good judgment," and that is precisely what the label has done since its inception by keeping the artist roster small to assure concentrative exposure on every act signed to the creative. This philosophy of "minimum for maximum" has proven viable for Discreet artists like Kathy Dalton, The Amboy Dukes, and of course Frank Zappa and The Mothers who just garnered their first top ten chart album "Apostrophe." This kind of unprecedented chart success for Zappa is contingent to the fact previously mentioned that the "outrageous," has become the in rage, and also because Zappa has acquired a legion of listeners over the decade.

Berkman further contends that tv advertising (the 30 minute animated spot by Cal Schenkl) contributed to making the disc demotic. The company will be celebrating ten years of Zappa mad-cappa with the September release of a live, double volume album called "Frank Zappa at the Roxy and Various Other Places." This anniversary package will include the Zappa prolificness of "Village of the Sun," "Don't You Ever Wash That Thing," "Xfortz," "Orange County," "Trouble Everyday," "Cheapness," as well as others. The decennial will also feature a 90 minute television special now being produced by Mort Libov.

Berkman also disclosed that the label has just signed Brenda Patterson (once with Black Oak Arkansas and formerly a roommate of Rita Coolidge) and Ray Willy Hubbard and the Cowboy Twinkies to the label. The latter act is managed by Dallas Cowboy Pat Toomey and their first Discreet album will be released in January. Growl is another act just signed



ZAPPA

to the label.

Berkman announced that the label will also be releasing new albums by Amboy Dukes and Tim Buckley in September. Discreet's general manager extols Zappa by saying "He's one artist that nobody else on earth can cover," and continued by saying "when Frank goes into the studio to record, he's not just cutting 12 sides but moreover 12 experiences." In addition to Zappa's ten year arrival, Discreet Records is also enjoying success with Kathy Dalton's new single, "Boogie Bands and One Night Stands," culled from her recent debut album.

Thank you **Frank** for  
years of  
valued association

*Best wishes  
for all your  
future endeavors.*

Paul Herman  
Guitar Center  
Los Angeles, Cal.

## HAPPY ANNIVERSARY FRANK

Wishing you continued  
great sound from one  
experienced ear to another

Sincerely,  
Terry Hanley

**TERRY HANLEY**  
**AUDIO SYSTEMS**

incorporated

### ZAPPA – 10 Years of Innovation – continued

we'll do the final shooting on the television special in early August." Zappa intends to spend an "unheard of" fourteen days in editing the footage he has shot in concerts and at his Hollywood studio. It will be his first video effort since the widely acclaimed "200 Motels" film in 1972.

He elicits strange reactions from people. Fans approach him with full recitations from his albums. Fellow rock musicians become awe-struck in his presence. Reporters sent to interview him end up joining him onstage, while others who come to query him end up prostrate on a couch telling their life's story.

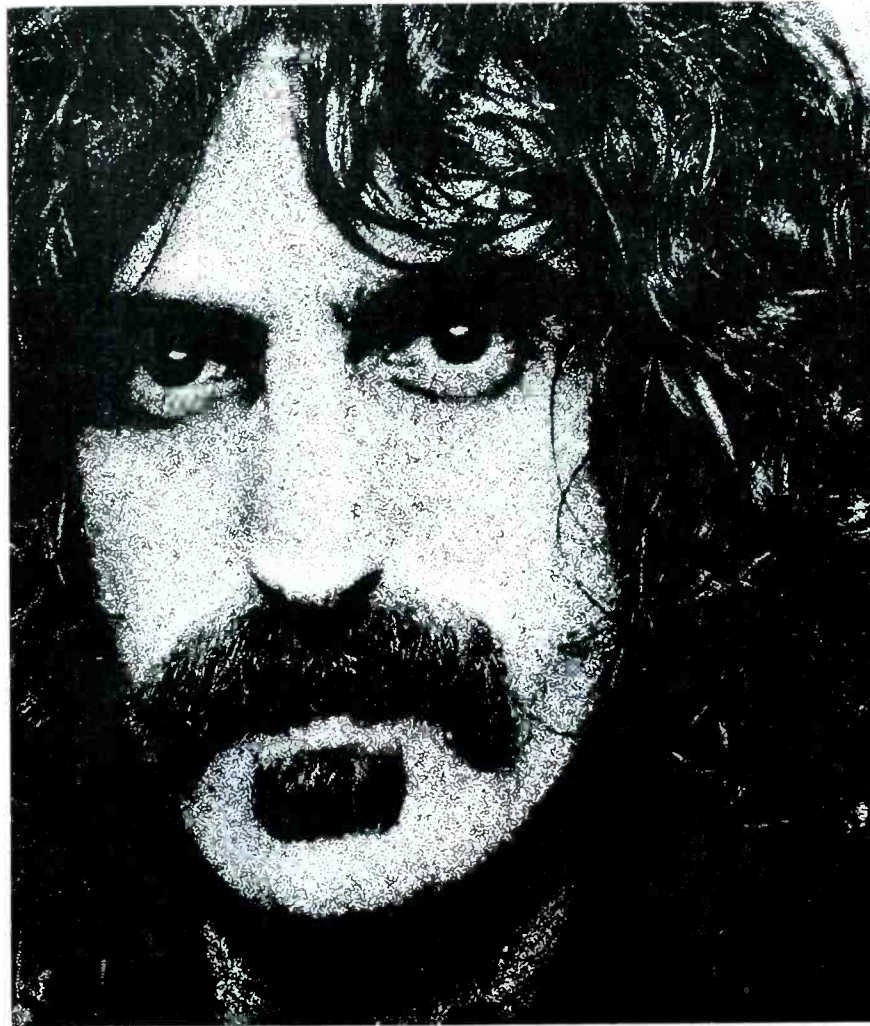
This enigmatic man makes himself eagerly available to the press ("I never have a free moment of time when I'm on the road. I'm constantly doing interviews, whether with tv stations or high school newspapers"). His musical influences range from Bulgarian folk artist Philippe Koutev to the Penguins. He's an outspoken drug foe ("the trouble with too many musicians today is their royalties end up getting stuffed up their nose") whose energy level is astonishing. His musical creations, whether playing classical music themes over rhythm & blues bases or carrying out jazz riffs to unexpected or absurd conclusions, are hailed and embraced by people throughout the world.

"I'm using continuity in my albums (repeating riffs or phrases from album to album) because I consider them part of one long work. I don't see this phase being completed for another ten years. The trouble with that is, what do you do for an encore?"

Given a musician with the musical and creative prowess of Frank Zappa, you know he'll come up with something.

# Congratulations Frank!

*from: Ed & Mort*



Now In Production  
The First  
**Frank Zappa/Mothers Television Special**  
To Air Fall, 1974

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**Ed Libov Associates, Inc.**  
Broadcast Media Consultants  
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(213) 277-9400

Production:  
**Mort Libov Productions, Inc.**  
The Burbank Studios  
(213) 843-6000  
Mort Libov, Producer  
Dick Darley, Director

## ZAPPA'S EUROPEAN ITINERARY

Sept.	21 — England;
1 — Rome;	23 — England;
4 — Palermo;	24 — England;
6 — Rome;	25 — England;
7 — Bologna;	26 — Paris;
8 — Milan;	27 — Paris;
10 — Venice;	28 — Rotterdam;
11 — Vienna;	29 — Brussels;
12 — Frankfurt;	Oct.
14 — Berlin;	2 — Lyon;
16 — Hamburg;	3 — Marseilles;
18 — Stockholm;	4 — Barcelona;
19 — Oslo;	5 — Madrid.
20 — Copenhagen;	

# ZAPPA: The Biography

Although primarily considered a composer, Frank Zappa's lyrics reflect his unique approach to rock & roll almost as well as his music does. Combining a "Theatre of the Absurd" sensibility, sharp-edged satiric humor and a hair-trigger threshold of outrage, his odes to teenage life, set in a fifties backbeat, are classics of the snide put-down.

Always in the vanguard of modern music, Zappa was the first (and is still perhaps the only) musician to bring a classical orientation to the form, producing pieces which certainly might be thought of as symphonic rhythm & blues.

With his group, The Mothers of Invention, in the summer of 1967 Zappa brought a spontaneous theatricality to the rock stage at the Garrick Theatre, long before anyone else was doing it.

Since then Zappa has extended his vision further into the realms of classical music, rock, jazz and r&b. He has also become involved with films ("200 Motels").

"I didn't start listening to music until I was about fifteen years old because my parents weren't too fond of it and we didn't have a radio or a record player or anything. I think the first music I heard that I liked was Arab music and I don't know where I ever ran into it, but I heard it someplace and that got me off right away. Then I heard a song called "I," by the Velvets on the Red Robin label and "Gee," and "Sh-boom," "Riot in Cell Block Number Nine," and "Annie Had A Baby." By accident I heard those things and they knocked me out.

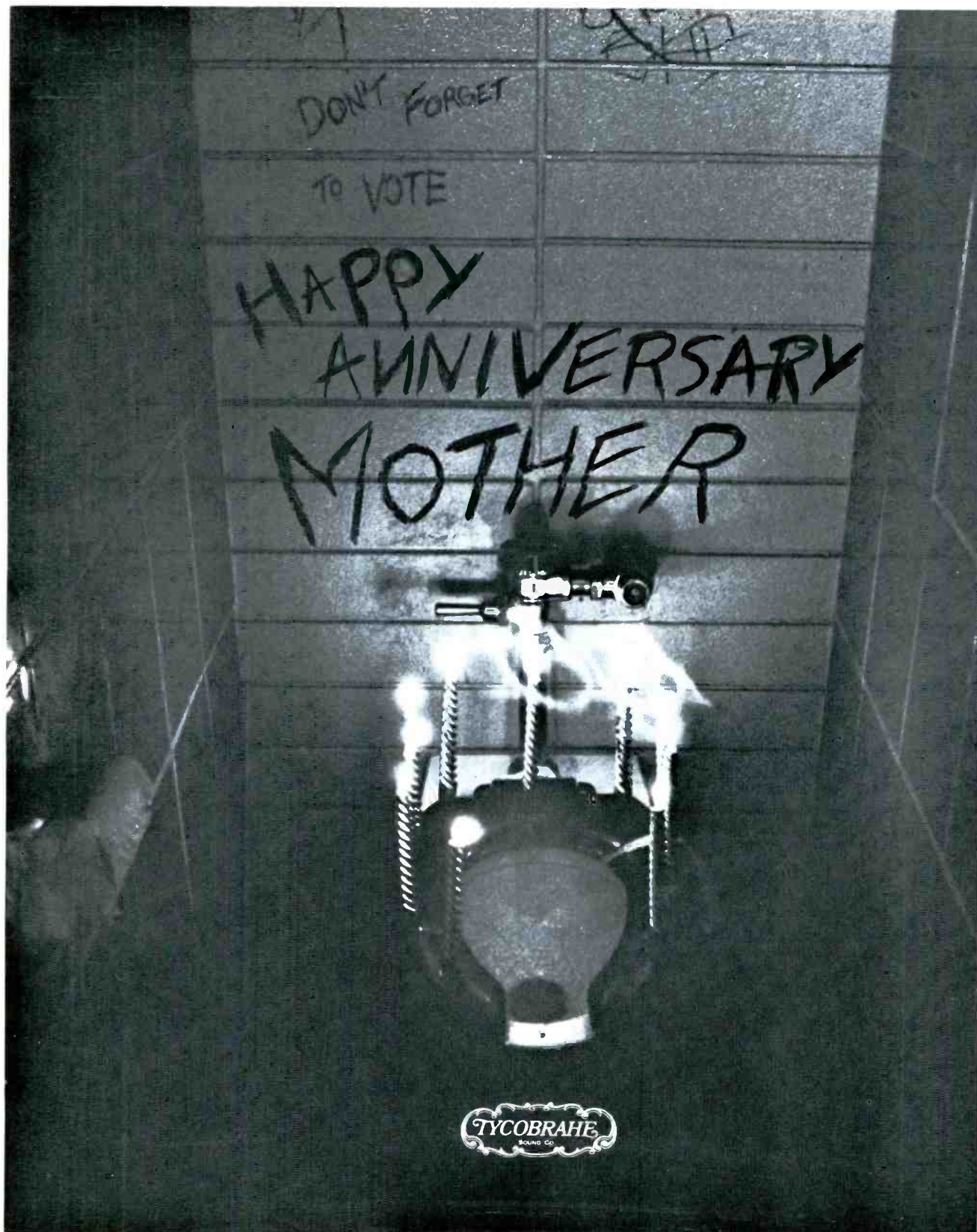
"I didn't start writing songs, per se, until I was about twenty years old, twenty-one maybe, because all my compositions prior to that time had been orchestral or chamber music. I think the basic idea of being a composer is if you're going to be true to yourself and write what you like, you write what you like without worrying whether it's going to be academically suitable or whether it's going to make any mark in history or not. My basic drive for writing anything down is I want to hear it.

"The very first tunes that I wrote were fifties doo-wop, "Memories of El Monte," and stuff like that. It's always been my contention that the music that was happening during the fifties has been one of the finest things that ever happened to American music and I loved it. I could sit down and write a hundred more of the nineteen-fifties type songs right now and enjoy every minute of it. I think my writing is as influenced by country blues as it is by nineteen-fifties stuff, however. I've always been fond of Muddy Waters, Lightning Slim, Howling Wolf and those guys.

"At the time I was living in a part of town called Echo Park (Los Angeles) which was a Mexican, Japanese, Filipino, Black neighborhood and I lived in a little two room place, grubby little place on the side of a hill, 1819 Bellevue Avenue. In that house I wrote "Brain Police," "Oh No, I Don't Believe It," "Hungry Freaks, "Bowtie Daddy," and five or six other ones. A lot of the songs off the first album ("Freak Out") had already been written for two or three years before the album came out. And a lot of songs wouldn't come out until the third or fourth album.

"About fifty percent of the songs were concerned with the events of 1965. Los Angeles, at that time, in the kiddie community that I was hanging out in, they were seeing God in colors and flaking out all over the place. You had plenty of that and meanwhile there was all that racial tension building up in Watts.

"I went up to San Francisco once or twice, but I wasn't interested or influenced by the scene there. Basically I thought what was happening in San Francisco in that early stage was... well, I'll tell you what I saw when I went there. Whereas in L.A. you had people making



Continued

## Frank Zappa Bio — continued

their own clothes, dressing however they wanted to dress, wearing their hair out, that is, being as weird as they wanted to be in public and everybody going in separate directions — I got to San Francisco and found everybody dressed up in 1890's garb, all pretty specific codified dress. It was like an extension of high school, where one type of shoe is the "in" shoe, belt-in-the-back peggers, or something like that. It was in the same sort of vein, but it was the costume of the 1890's. It was cute, but it wasn't as evolved as what was going on in L.A. In San Francisco they had a 'more rustic than thou' approach."

From there Zappa and The Mothers moved on to New York in the summer of 1967.

"There wasn't too much going on in the Village that interested me. The people who came to see us at the Garrick mostly had short hair, they came from middle class white Jewish environments, mostly suburban. They came to see our show because we were something weird that was on that street and we were a sort of specialized recreational facility.

"The reason they were shocked in those days was that they hadn't seen or heard anything that came close to what we were doing. Now, after so many groups imitating various aspects of what we did, they've seen it from other sources. Take, for instance, Alice Cooper. Basically what they're doing is a cosmeticized version of the same thing we were doing in 1967. He's taken the obvious showmanship aspects without doing the difficult musical things. By simplifying the music to the point where you don't have to worry about it too much, and doing it with a lot of lights and a lot of props, you can put together a show that can have a wider appeal."

"I think that by the time I put a lyric down on a piece of paper and go through all the drudgery of setting it to a musical format and rehearsing it and so forth ... that they're all reasonably successful in saying what they were intended to say. There's plenty more that could be said, but there are mechanical obstacles in the way of getting that out to an audience. I think there are lots of things that I'd love to be able to express to people in lyrics, but being a sort of rational person I sit down and figure out, do those people really want to know, and is it worth the trouble to write it out, rehearse it, perform it night after night, record it ... just to express my point of view on a subject, when it's none of my business to inform somebody else about it in the first place.

"Basically what people want to hear in a song is I love you, you love me, I'm o.k., you're o.k., the leaves turn brown, they fell off the trees, the wind was blowing, it got cold, it rained, it stopped raining, you went away, my heart broke, you came back and my heart was okay. I think basically that is deep down what everybody wants to hear — it's been proven by numbers.

"So you start to think about the performer's role as an entertainer, and that the audience is paying money to come there and see you do something that will basically gratify them. And I have a conflict where I believe that people are entitled to get off as much as they can, and I think entertainers ought to do just that, however I don't merely want to go out there and fake my way through a show. I want some substance too, so I have to mix it up a little bit and do some of the things that people wish to have done before their very eyes on stage, and at the same time keep myself from going

crazy by writing down some of the things I want to hear.

"Usually after I finish writing a song, that's it. It doesn't belong to me anymore. When I'm working on a song it takes weeks and weeks to finish and the orchestra stuff takes even longer than that. It's like working on the construction of an airplane. One week you're a rivetter, or you're putting the wiring in, or something like that. It's just a job you do and then you go onto the next step, which is learning how to perform it, or teaching it to somebody else. I feel that all the material I've written, as far as my own appreciation of it, goes through a cycle, especially if it's something I'm going to record, where you work on it so much that by the time you finish it you can't stand it anymore. You know, you just get saturated with it. When you get to hear it played right for the first couple of times, that's the get-off. After that I don't like it again until it's a few years old and it's been recorded and I'll pick up the record and I'll say: "That's hip."

"'Brain Police,' was a phenomena because I was just sitting in the kitchen at the Bellevue Avenue house and I was working on 'Oh No, I Don't Believe It,' which didn't have lyrics at the time ... and I heard, it was just like there was somebody standing over my shoulder telling me those lyrics and it was really weird. I looked around ... I mean, it wasn't like 'hey Frank, listen to this ...' but it was there. So I just wrote it down and figured the proper setting for it.

"I haven't become less conscious, it's just that I don't feel a driving need to write songs that are so obvious to everybody. We have one in the show now that's obvious to everybody, with some Richard Nixon jive in it. But I'd rather write "Penguin in Bondage." My experiences have changed, they're getting less specific in certain ways, more specific in others.

"It used to be that I would write specific things about obvious social phenomena that a large number of people could identify with because they had seen it in action. But that's less specific in terms of my own personal experience. You know, I could observe something happen that may or may not have happened to me personally, and I could still write about it. These days such weird things have happened to me as a person that I'd rather put some of those down and do it that way. That's why I have songs like "Penguin in Bondage," and "Montana." I write about the things that are part of my personal experience."

"Montana," which is, in part, about a man who dreams of raising dental floss on a ranch in Montana, started out this way:

"I got up one day, looked at a box of dental floss and said, hmmm. I assumed that nobody had done the same thing and I felt it was my duty as an observer of floss to express my relationship to the package. So I went downstairs and I sat at the typewriter and I wrote a song about it. I've never been to Montana, but I understand there's only 450,000 people in the whole state. It has a lot of things going for it, plenty of space for the production of dental floss ... and the idea of traveling along the empty wasteland with a very short horse and a very large tweezer, grabbing the dental floss sprout as it pooches up from the bush ... grabbing it with your tweezers and towing it all the way back to the bunkhouse ... would be something good

## ONE OF LIFE'S PLEASURES: MAKING HIT RECORDS (LIKE APOSTROPHE)

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ZAPPA

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ZIRCON ENCRUSTED TWEEZERS?

Continued

Good Luck

Frank

Many Thanks  
Ron Powell

## ZAPPA:

### The Biography — continued

to imagine.

"Sometimes I show the lyrics to my wife, or after a while I'll get her to read them to me so I can see what the sounds are like, because part of the texts are put together phonetically as well as what the information is supposed to be. I change lyrics all the time. A lot of them get changed by accident. Somebody will read them wrong and it'll sound so funny I'll leave it wrong.

"I've always hated poetry quite a bit. I really hate it. The whole idea of it just makes me gag. And usually people who produce it — I don't like to make sociological generalizations, but that's not something I readily identify with ... the suffering and the pumping on the front of the chest with the closed fist, bowing of the head ... leaves falling off the trees, the wind coming up and all that. I hate it.

"The problem is, seeing that I'm not much of a singer and most of the vocal stuff we put out I've had to give to other people to sing if I wanted to get a listenable performance out of it ... consequently, if they don't say the things with the right inflections, it changes the meaning.

"There's just bunches of problems in getting the true meaning across. The only guy who's really got it made is a painter. All he's got to worry about is whether his colors are going to fade, or whether his canvas is properly stretched, because there's no middle man. He does

it and that's it. He doesn't have to send it through a bunch of other processors.

"I think, ideally, the way it should be is you could use words for amusement purposes only, because the spoken word, the sound of words ... strikes me as funny, because of the differences in people's noise-producing mechanisms. But as far as the information communicated in the words, it would be better if people could communicate telepathically.

"It's hard for people to imagine that somebody else knows something they don't know. And suppose you actually do know something that somebody else doesn't know and you want to tell them about it, well, you've got a problem, because, first of all, they don't want to know, and if it's you saying: "If you knew this you might be better off," then you have to sit there and say to yourself, do I really want to tell them that, will it make them feel better, will it do them any good if they know?"

"I realistically look at it this way. It doesn't work. I think that it's quite possible that what I have to say is useful only to very few people and I should not strain myself to make it available to a large number of people, because, first of all, they can't use it, second of all, they probably don't need it and third of all, I know they don't want it. So kiss it off ... and boogie!"

"I think in contemporary America most artists try to make records so that they can eat."

# ZAPPA

A name that should  
live until the  
end of time . . .

Marc Latraverse  
Kebecspec, Incorporated  
Montreal, Canada

## MOTHERS OF INVENTION SONGS AND ALBUM TITLES

### MGM/VERVE ALBUMS

#### "FREAK OUT" — V6/5005-2

Hungry Freaks, Daddy  
I Ain't Got No Heart  
Who Are The Brain Policy?  
Go Cry On Somebody Else's Shoulder  
Motherly Love  
How Could I Be Such A Fool  
Wowie Zowie  
You Didn't Try To Call Me  
Any Way The Wind Blows  
I'm Not Satisfied  
You're Probably Wondering Why I'm Here  
Trouble Every Day  
Help, I'm A Rock

#### "ABSOLUTELY FREE" — V6/5013

Plastic People  
The Duke of Prunes  
Amnesia Vivace  
The Duke Regains His Chops  
Call Any Vegetable  
Invocation & Ritual Dance Of The Young Pumpkin  
Soft-Sell Conclusion  
America Drinks  
Status Back Baby  
Uncle Bernie's Farm  
Son Of Suzy Creamcheese  
Brown Shoes Don't Make It  
America Drinks & Goes Home

#### "LUMPY GRAVY" — V6/8741

Lumpy Gravy — Part I  
Lumpy Gravy — Part II

#### "WE'RE ONLY IN IT FOR THE MONEY" — V6/5045

Are You Hung Up  
Who Needs The Peace Corps  
Concentration Moon  
Mom & Dad  
Bow Tie Daddy  
Harry, You're A Beast  
What's The Ugliest Part Of Your Body?  
Absolutely Free  
Flower Punk  
Hot Poop  
Nasal Rententive Caliope Music  
Let's Make The Water Turn Black  
The Idiot Bastard Son  
Lonely Little Girl  
Take Your Clothes Off When You Dance  
What's The Ugliest Part Of Your Body?  
Mother People  
The Chrome Plated Megaphone of Destiny

#### "RUBEN & THE JETS" — V6/5055X

Cheap Thrills  
Love Of My Thrills  
How Could I Be Such A Fool  
Deseri  
I'm Not Satisfied  
Jelly Roll Gum Drop  
Anything  
Later That Night  
You Didn't Try To Call Me  
Fountain Of Love  
No. No. No.  
Anyway The Wind Blows  
Stuff Up The Cracks

#### "MOTHERMANIA" — V6/5968X

Brown Shoes Don't Make It  
Mother People  
Duke Of Prunes  
Call Any Vegetable  
The Idiot Bastard Son  
It Can't Happen Here  
You're Probably Wondering Why I'm Here  
Who Are The Brain Police  
Plastic People  
Hungry Freaks Daddy  
America Drinks & Goes Home

#### "THE x'/? + X\$%& OF THE MOTHERS" — V6/5074

Status Back Baby  
Wowie Zowie  
You Didn't Try To Call Me  
Invocation & Ritual Dance of the Young Pumpkin  
Soft-Sell Conclusions  
Bow Tie Daddy  
Uncle Bernie's Farm  
Concentration Moon  
Go Cry On Somebody Else's Shoulder  
Flower Punk  
Motherly Love

#### "THE MOTHERS OF INVENTION" — GAS 112

Mother People  
Who Needs The Peace Corps  
Flower Punk  
I Ain't Got No Heart  
Concentration Moon  
Wowie Zowie  
America Drinks And Goes Home  
Call Any Vegetable  
Son Of Suzi Cream Cheese  
Absolutely Free

#### "THE WORST OF THE MOTHERS" — SE 4754

Help, I'm A Rock  
Anyway The Wind Blows  
Flower Punk  
You Didn't Try To Call Me  
Take Your Clothes Off When You Dance  
Motherly Love  
Mom And Dad  
Mother People  
Wowie Zowie  
Status Back Baby

### BIZARRE/WARNER BROS. REPRISE

#### "UNCLE MEAT" — 2MS 2024

Uncle Meat: Main Title Theme  
The Voice Of Cheese  
Nine Types Of Industrial Pollution  
Zolar Czaki  
Dog Breath, In The Year Of The Plague  
The Legend Of The Golden Arches  
Louie Louie  
The Dog Breath Variations  
Sleeping In A Jar  
Our Bizarre Relationship  
The Uncle Meat Variations  
Electric Aunt Jemina  
Prelude To King Kong  
God Bless America  
A Pound For A Brown On The Bus  
Ian Underwood Whips It Out  
Mr. Green Genes  
We Can Shoot You  
If We'd All Been Living In California ...  
The Air  
Project X

Cruising For Burgers  
King Kong Itself (as played by the Mothers in a studio)  
King Kong (it's magnificence as interpreted by Dom DeWid)  
King Kong (as Motorhead explains it)  
King Kong (the Gardner Varieties)  
King Kong (as played by 3 deranged Good Humor Trucks)  
King Kong (live on a flat bed diesel in the middle of a race track at a Miami Pop Festival ... the Underwood ramifications)

#### "HOT RATS" — RS 6356

Peaches En Regalia  
Willie The PIMP  
Son Of Mr. Green Genes  
Little Umbrellas  
The Gumbo Variations  
It Must Be A Camel

#### "BURNT WEENY SANDWICH" — RS 6370

WPLJ  
Ignor's Boogie, Phase One  
Overture To A Holiday In Berlin  
Theme From Burt Weeny Sandwich  
Igor's Boogie, Phase Two  
Holiday In Berlin, Full Blown  
Aybe Sea  
Little House I Used To Live In  
Valaire

#### "WEASELS RIPPED MY FLESH" — 2028

Dijia Get Any Onya  
Directly From My Heart To You  
Prelude To The Afternoon Of A Sexually Aroused Gas Mask  
Toads of the Short Forest  
Get A Little  
Eric Dolphy Memorial Barbecue  
Drawf Nebula Professional March & Drawf Nebula My Guitar Want ... s To Kill Your Mama  
Oh No  
The Orange County Lumber Truck  
Weasels Ripped My Flesh

#### "CHUNGA'S REVENGE" — MS 2030

Transylvania Boogie  
Road Ladies  
Twenty Small Cigars  
The Nancy & Mary Music  
Tell Me You Love Me  
Would You Go All The Way?  
Chunga's Revenge  
The Clap  
Rudy Wants To Buy Yez A Drink  
Sharleena

#### "FILLMORE EAST, JUNE 1971" — MS 2042

Little House I Used To Live In  
The Mud Shark  
What Kind of Girl Do You Think We Are?  
Bwana Dik  
Latex Solar Beef  
Willie The Pimp — Part One  
Willie The Pimp — Part Two  
Do You Like My New Car?  
Happy Together  
Lonesome Electric Turkey  
Peaches En Regalia  
Tears Began To Fall

#### "200 MOTELS" — UAS 9956

Semi-Fraudulent/Direct-From-Hollywood Overture  
Mystery Roach  
Dance Of The Rock & Roll Interviewers  
This Town Is A Sealed Tune Sandwich (prologue)  
Tuna Fish Promenade  
Dance Of The Just Plain Folks  
This Town Is A Sealed Tuna Sandwich (reprise)  
The Sealed Tuna Bolero  
Lonesome Cowboy Burt  
Touring Can Make You Crazy  
Would You Like A Snack?  
Redneck Eats  
Centerville  
She Painted Up Her Face  
Janet's Big Dance Number  
Half A Dozen Provocative Squats  
Mysterioso  
Shove It Right In  
Lucy's Seduction Of A Bored Violinist & Postlude  
I'm Stealing The Towels  
Dental Hygiene Dilemma  
Does This Kind of Life Look Interesting To You?  
Daddy, Daddy, Daddy  
Penis Dimension  
What Will This Evening Bring Me This Morning  
A Nun Suit Painted On Some Old Boxes  
Magic Fingers  
Motorhead's Midnight Ranch  
Dew On The News We Got  
The Girl Wants To Fix Him Some Broth  
The Girl's Dream  
Little Green Scratchy Sweaters & Corduroy Ponce  
Strictly Genteel (the Finale)

#### "JUST ANOTHER BAND FROM L.A." — MS 2075

Billy The Mountain  
Call Any Vegetable  
Eddie, Are You Kidding?  
Magdalena  
Dog Breath

#### "WAKA/JAWAKA" — MS 2094-7/72

Big Swifty  
Your Mouth  
It Might Just Be A One-Shot Deal  
Waka/Jawaka

#### "THE GRAND WAZOO" — MS 2093-10/72

Grand Wazoo  
For Calvin (And His Next Two Hitchhikers)  
Cletus Awreetus-Awrightus  
Eat That Question  
Blessed Relief

#### "OVER-NITE SENSATION" /THE MOTHERS — DiscReet/WB — MS 2149

Camarillo Brillo  
I'm The Slime  
Dirty Love  
Fifty-Fifty  
Zombo Wolf  
Dinah-Moe Humm  
Montana

#### "A'POS!TRO'PHE(!)/Frank Zappa — DiscReet/WB — DS 2175

Don't Eat The Yellow Snow  
Nanook Rubs It  
St. Alfonzo's Pancake Breakfast  
Father O'Blivion  
Cosmik Debris  
Excentrifugal Forz  
Apostrophe  
Uncle Remus  
Stink-Foot

## Pickwick: 21 Yrs, 84 Qtrs String of Gains Ink Motown Deal

NEW YORK — Pickwick International has achieved what is believed to be a record-setting pace in sales and earnings for a leisure-time company for the past 21 years.

For the 21st consecutive year and 84th consecutive quarter, reports Cy Leslie, chairman of the board, record levels have been achieved. In the fiscal year and quarter ending April 30, net income rose to 15.5% to \$8,975,485 from \$7,774,309 in 1973. Net sales were \$193,365,452, a rise of 32.4% from \$146,044,806 in the previous fiscal year. Earnings per share increased 15% to \$2.01 as against \$1.75.

Leslie stated that the figures represent increases in all three basic divisions, records and tapes, rack merchandising and retailing. "We seek further progress in 1975," Leslie said, "with a reduction in the inflationary rise and a more equitable wage-to-price relationship for the consumer."

During the past year, Pickwick made some major acquisitions, including certain assets of Transcontinental Music Corp. (Jan., 1974), Keel Manufacturing Corp. and True Sound Manufacturing Corp. (July, 1973), wholesaling and pressing and duplicating facilities, respectively.

### Motown Deal

In another development, Pickwick has acquired rights to selected material from the Motown catalog for economy-priced recordings and tapes in the U.S. and Canada. Acts include the Supremes, the Jackson 5, Martha & the Vandellas, the Four Tops, Edwin Starr, Jr., Walker, Smokey Robinson and Mary Wells, among others. Product from these talents have been announced by Pickwick for the fall selling season.



**STAR STUDDED DAY** — Capitol recording artist Helen Reddy received a star in the "Walk Of Fame" Tuesday (23) from the Hollywood Chamber of Commerce. Since the event took place in front of the Capitol Tower on Vince Street, all Capitol employees were excused from work so that they could join in the ceremony and luncheon which followed.

Brown Meggs, chief operating officer, Capitol Records, Inc. officiated at the hour-long ceremony which included a presentation by Al Courty, senior vice president, a&r promotion/artist development and Don Zimmerman, senior vice president, marketing, of two platinum albums — "Long Hard Climb" and "I Am Woman" — each representing the sale of one million units.

Reddy, accompanied by husband-manager Jeff Wald, was also presented with a plaque for her contributions to the State of California by gubernatorial candidate Edmund G. Brown, Jr. along with the Hollywood Chamber of Commerce's "Outstanding Citizen Award" presented by Chamber President Jerry Fairbanks.

Los Angeles Mayor Tom Bradley topped-off the ceremony by proclaiming "Helen Reddy Day" during the luncheon.

## KMET Specials: National Scope

HOLLYWOOD — Sandy Gibson, creative consultant for KMET-FM radio station in Los Angeles, announced that the series of programs featuring top producers and artists playing their favorite material will be available to all MetroMedia stations across the country. The shows, currently being taped in Hollywood, adhere completely to FCC rules and regulations and are under the careful guidance of Ms. Gibson and KMET program director, Mikel Hunter.

## CTI Single On James' 'Bald'

NEW YORK — In response to the "unprecedented" demand for Bob James' rendition of "Night On Bald Mountain," CTI is rush-releasing an edited version of that cut on a single. Motown Records will distribute the single to stations across the country.

"This may well be our biggest crossover hit since 'Also Sprach Zarathustra' last year," commented Lou Munson, CTI vp of sales and marketing. "It is significant that we have received requests for a single edited version from progressive stations as well as jazz, r&b and top 40 stations."

The release of the single is regarded by CTI as the first step in a major campaign to establish James as a recording artist. Until recently, James was mostly noted as an arranger on albums made by the label's other artists.

"One," the LP from which "Bald Mountain" was excerpted, was released in May of this year. The album was produced by Creed Taylor for CTI.

## 1st Equinox Deck Via RCA

NEW YORK — "Summer," a new single acquired as a master purchase, is the first Equinox product to be released on the RCA label under a new agreement between Equinox and RCA Records.

The song was produced by Bob Siller and Tom Wallace and was written by Siller for Sunbury Music.



**BEST OF COMPANY** — Texan Michael Murphey stopped by CASH BOX for a short visit with owner/publisher George Albert. Pictured above are (l to r) Caroline Hogue, Michael Murphey, Judy Albert, and George Albert. Michael has just released his first Epic LP entitled "Michael Murphey" and did his first Troubadour show last week.

## UA Sets 4 Blue Note LPs

LOS ANGELES — Lee Mendell, vice president international operations, United Artists Records, announced release of four albums featuring Blue Note artists at the Montreux Festival in Switzerland. The album series, designed for international release, is designated "Cookin' With Blue Note" and features Blue Note artists Marlena Shaw, Bobby Hutcherson, Bobbi Humphrey, and Ronnie Foster.



**BAD COMPANY IN GOOD COMPANY** — Swan Song and Atlantic Records execs congregated backstage at the Philadelphia Spectrum following Bad Company's recent performance there. Bad Company is touring the U.S. until Sept. 10 to help promote album "Bad Co." and single "Can't Get Enough." Pictured from left to right are Atlantic Records vice president Jerry Green-

berg, Bad Company drummer Simon Kirke, guitarist Mick Ralphs, and bassist Boz Burrell, Swan Song President Peter Grant, Atlantic director of national promo Dick Kline, Swan Song vice president Danny Goldberg, Atlantic assistant national pop promo director Vince Faraci, and regional marketing director George Collier.

## Sonny Carson Promo Opens

NEW YORK — Paramount Records' r&b promotion department has begun a massive nationwide promotion campaign for the just released soundtrack to "The Education of Sonny Carson," scored by Coleridge-Taylor Perkinson with vocals by Leon Ware.

The campaign opened last week with a contest on WWRL-AM, a key black station in New York, where listeners phoned the station to win 140 tickets to a private screening of "The Education of Sonny Carson." Also in New York, WBLS-FM disc jockey Frankie Crocker threw a "Frankie Crocker Success Day" party at Nirvana Restaurant, where the movie was shown.

Paramount Records is working closely with Paramount Pictures to set up "Sonny Carson" screenings for primary radio outlets and charitable organizations in Washington, D.C., Philadelphia and Detroit. A reprint of the August, 1974 story and photo spread on "The Education of Sonny Carson" in Ebony magazine will be serviced with the album to all stations, while Paramount Records and Paramount Pictures coordinate promotional efforts for displays in theaters and store windows.

Paramount Records will also present "The Education of Sonny Carson" LP and film during Paramount Records and Pictures Day (Aug. 6) at the National Association of Radio and Television Announcers (NATRA) convention. After a screening of the picture, a luncheon will be held, followed by a tour of the Paramount Studios and an evening cocktail party.

Sonny Carson himself will attend the festivities, embarking thereafter on a promotional tour of Philadelphia, Baltimore, Washington, D.C., Boston, Detroit, Atlanta, Birmingham, Cleveland and Chicago to hold conferences with black radio and print media.

## Granite Records Sets Summer Release

HOLLYWOOD — Granite Records, ATV Music Publishing's country music label, has set its summer release schedule of single and album releases, according to Cliffie Stone, head of Granite.

Set for release this month is product by country music great Molly Bee and newcomer Ron Fraser. Ms. Bee's new album, "Good Golly, Ms. Molly," featuring her single, "She Kept on Talkin'," and Fraser's new single, "I'm Gonna Sing My Song," are scheduled for release on July 29.

Scheduled for release in August is the debut LP by Britisher Stu Stevens, preceded by a single release entitled "Hudson Bay." Also set for release is "Love It, Love It, Love It," by Linda Ring and "Bum, Bum, Bum" by Tex Williams, the followup to his current country chart single, "Those Lazy, Hazy Days of Summer."

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r&b ingredients

NATRA's 19 Convention and Awards Dinner opens August 5th, at the Century Plaza Hotel in Los Angeles. From all indications this affair promises to be one of the most rewarding and informative that NATRA has put together. Within the past year, **Cecil Hale** and **Richard Thomas**, president and executive director respectively of NATRA, have worked — with determination and skill and 'solid' planning — in bringing forth the 'new' NATRA image that will unfold for all to see. A top array of talented individuals has been called upon to participate in a 'solid' in-depth series of seminars that will be informative and constructive to those who partake. The talent to be on hand will be 'heavy,' industry execs as well as those on the periphery of the communications industry. Certainly, one of the greatest pleasures in life is to be able to exchange thoughts (thoughts that are meaningfully exposed), that will enrich one's life. And, especially if one has an opportunity to rap about sex, love or music, the one-on-one situation is ideal. This is the type of happening that will take place at the various seminars that are scheduled for this confab. Of course, the seminars will be dealing with communications (but, there is free time for the rest of it). As was stated earlier, Cecil and Richard have dedicated themselves to the task of bringing these changes about. Far-reaching programs are in the implementation stages that will have beneficial effects for members, future members and the communities for which they serve. NATRA at long last may be standing on the verge of a new era. A vanguard theme reads, thus: 'A Total Examination of Communications as a Liberation Tool. Amen to that. An opening Monday highlight will be a two part round table discussion moderated by **Quincy Jones** and **Cannonball Adderly**. The Title: **Radio, Records, Rhythm & Reality**. It deals with music as a cultural, sociological and historical phenomenon and how it relates to the **black experience**.

Push-Over 50,000 people convened in Memphis for an afternoon of family picnicking, and the most exciting evening of entertainment the Bluff City has seen since the heyday of **Beale Street** half a century ago, and the celebration of the resurrection from the ruins of the crucifixion. The People's Day Festival of Operation PUSH — People United To Save Humanity — opened the gates of the 51,000-seat Memphis Memorial Stadium early in the afternoon of Saturday, July 27, 1974. The full day's festival was sponsored by the National PUSH Organization, headed by the **Rev. Jesse Jackson**, and the Memphis PUSH Chapter, led by **Rev. S. B. Kyles**. Rev. Jackson, in naming Memphis as the site of the festival and PUSH Convention, said, "It is only proper that the resurrection of Black people should come from the South and from the city where Dr. King was crucified as he led his people out of the wilderness of the twentieth century slavery." Nationally prominent Black men featured at the People's Day Festival: **Senator Edward Brooke** of Massachusetts, the only Black member of the upper house; **Baltimore Congressman Charles Rangel**; **Mayor Richard Hatcher** of Gary, Indiana; **Hobson Reynolds**, president of the Elks Club (IBPOE); the **Rev. Dr. Fred Sampson** of Detroit; and **Bishop J. O. Patterson, Sr.**, presiding bishop of the **International Church Of God In Christ**. The middle of the huge football complex will come alive with the hottest action since the National Guard rolled into town in 1968 to forestall civil disturbances after Dr. King was assassinated. On the bill are **Smokey Robinson**, **Blood, Sweat & Tears**, **The Manhattans**, **The Independents**, **George McCrae** ("Rock Your Baby"), **Don Cornelius** and the **Soul Train Gang**, actor **Billy Dee Williams**, and gospel specialists **Jacqui Verdell**, **Jimmy Jones**, and the **People's Choir of Operation PUSH**. People United To Save Humanity is an organization dedicated to the economic survival and improvement of Black people in the United States. It was formed by the Rev. Jesse Jackson, one of Dr. King's closest associates, Dec. 25, 1971 and since that time has sponsored major national exhibitions of black commerce and industry (PUSH EXPO) and conventions in several major cities. The 1974 convention took place in Memphis, July 24-27 with headquarters at the Southern Peabody Hotel. Some 2,000 delegates from 40 cities across the country were in attendance.

don drossell



**A TEXAN WELCOME** — Judson Robinson, Houston City Councilman, is shown presenting the keys to the city of Houston to four of the Crusaders just prior to the Blue Thumb recording artists' performance at the Astrodome jazz festival. The Crusaders, who were born and raised in Houston, are currently celebrating their 23rd anniversary of playing together. Pictured (from left) are Judson Robinson, "Stix" Hooper, Wilton Felder, Wayne Henderson and Joe Sample. Not shown is the fifth Crusader, Larry Carlton, who recently joined the group.

Byrd Headlines Jazz Series At Shrine

LOS ANGELES — The first program on the new Jazz at the Shrine series is scheduled for Saturday, July 27 at 8 p.m. and spotlights Donald Byrd. Long acclaimed for his jazz trumpet, he is also a respected academician, cultural researcher, teacher and humanitarian whose contributions to his profession and race are numerous.

Sharing honors for this initial presentation by co-producers Variety Concerts and Concert Concepts are the Blackbyrds, a group of six young musicians, all full-time students at Howard University in Washington, D.C., who share the unique experience of being able to study something and turn around and do it! Presenting a new form of American music, solid rock-blues base, tempered with knowledgeable jazz expressions, they build on the basis of rock and roll and purposefully encompass all types of music — African, American and Eastern.

Add to this combination the name of Miss Bobbi Humphrey, Women Lib's answer to the break-through in the instrumental world of the male soloist. At twenty-one, she has managed to gather both a superb technical knowledge of music, particularly of the flute, and that more elusive, ill-defined kind of ability only described as 'feeling' and as 'soul'.

Rounding out this jazz package is the Ujima Ensemble, an all star group of Los Angeles musicians including Reggie Andrews on piano, Oscar Broshear on trumpet, George Bohanon on trombone and Ernie Watts on tenor sax.

Wonder Strong Across The Board

LOS ANGELES — According to Robert Gordy, vice-president and general manager of Jobete Music Company, "Stevie began to move to the forefront with the release of his 'Talking Book' album and hit a peak with the recent winning of multiple Grammy Awards. Wonder is acknowledged as one of today's most important song writers by experts here and abroad.

"Our catalog of Wonder penned tunes is receiving major album activity, Hugo Montenegro recently released an entire album of his material. 'Hugo In Wonderland', features unique instrumental stylings on ten of Stevie's most well known hits.

"In addition to his recent chart hits 'You Are The Sunshine of My Life', 'Higher Ground', 'Living For The City', and 'Don't You Worry 'Bout A Thing', the albums 'Talking Book' and 'Innervisions', Stevie has had major singles chart activity in recent months by Barbra Streisand, 'All In Love Is Fair'; B.B. King, 'To Know You Is To Love You'; Rufus,



The Temptations have chalked up their 21st Gold Album on Motown with "1990". The gold disc was presented during rehearsals of their upcoming July 22nd date at the Universal Amphitheatre. Shown here are (l to r) Motown's national album promotion manager Stan Lewerke (kneeling) Mel Franklin, Otis Williams, Richard Street, Damon Harris, Dennis Edwards and Don Foster (kneeling) the Temptations' manager. In addition to their 21 gold albums, the group also has scored two platinum discs.

Blue Thumb Inks Final Touch Single To Be Rush-Released

LOS ANGELES — Tommy LiPuma, vice president, a&r, of Blue Thumb Records has announced the signing of the vocal quartet Final Touch. The group is based in New York and consists of four cousins — Woody Zimmerman, Jesse Zimmerman, Douglas Bright and Robert Spencer. Blue Thumb will rush-release the group's first single, "Spinning Love" with a shipping date set for this week.

Tell Me Something Good; The Main Ingredient, 'Girl Blue' and Aretha Franklin, 'Until You Come Back To Me', a recent million seller."

Jobete's song folio "The Songs of Stevie Wonder" is one of the hottest folio sellers. Already into its' fourth printing, the folio continues to sell at a brisk pace, and contains Wonder's new songs, as well as his older favorites.



**DONALD BYRD** took time out of his national tour to do a benefit for Cass Tech. in Detroit, Michigan last month and with the support of Mayor Coleman Young and several noted musicians they managed to raise the needed \$30,000 dollars for the specialized school. Detroit's busy mayor surprised Donald Byrd at the Ford Auditorium Concert presenting him with the keys to the city of Detroit.

Also receiving small keys to the big Motor City were Donald's group, the Blackbyrds, Marilyn Jones (Cass Tech. music instructor) and noted jazz musician/composer, Harold McKinney.

(Pictured from left to right) Harold McKinney, (Blackbyrd) Kevin Toney, (singer/DJ) Kim Weston, Donald Byrd.



## Jazz Medium Opens In Chicago

CHICAGO — PBM president Paul Magit, who recently introduced a new, contemporary entertainment format at the Happy Medium here, announced the opening of Jazz Medium at the Downstairs Lounge, located at 901 N. Rush Street. The room, which will be booked and managed by former Downbeat editor Jim Schaffer, will spotlight jazz talent exclusively. The New York Jazz Ensemble, featuring bassist Ron Carter and pianist Roland Hanna, headlined the club's opening bill July 17. Subsequent acts include McCoy Tyner, Elvin Jones, Airta and Flora Purim, Jon Hendricks, Don Ellis, Chick Corea, Chuck Mangione, Keith

Jarrett, Larry Coryell and Gato Barbieri. There will be three shows nightly on Wednesday through Sunday at 9:30PM, 11:00PM and 1:00AM. Admission price is \$5.00, with special consideration for college students.

PBM's Happy Medium, which debuted its new Monday and Tuesday evening entertainment policy earlier this month, was filled to capacity for the recent two-night booking of Minnie Riperton (Epic) and the Jazz Crusaders (Blue Thumb). Both acts have a heavy Chicago following and the room's management had to make additional seating arrangements to accommodate the crowds.

## Watts Fest Adv. To A. Phrogg

HOLLYWOOD — Tom Atkin, president of A. Phrogg, announced that his company will be handling advertising and design for the 1974 Watts Summer Festival running Aug. 14-18.

Phrogg has designed a new logo and is presently finishing the art work for all advertising with heavy emphasis on outdoor.

The Festival includes: an Art Exhibit featuring Black artists, Fashion Show, The Junior Olympics, "Miss Watts Summer Festival" pageant, Watts Summer Festival parade, Gospel Concert, concerts in Will Rogers Memorial Park each day, cultural arts (plays, poetry, dance, lectures), carnival and games. The highlight of the Festival will be the Coliseum Concert to be held Aug. 18.

## Stax Master Buy Via NY Times Pub

NEW YORK — Stax Records has acquired "Runaround Sue" by The Second Society from In House Productions, a division of the New York Times Music Publishing Corp., which obtained the disk from producer John Worthington. The announcement was made jointly by Al Bell, chairman of Stax Records, Murray Deutch, president of the New York Times Music Publishing Corp., and attorney Jerry Kushnick, representing The Second Society.

"Runaround Sue," a new version of the rock classic, originally broke out on station WMEX in Boston. The New York Times Music Publishing Corp. recently made the charts with its first internal production, "The Back Door Of Heaven" by Nancy Wayne on 20th Century Fox Records.



CHICAGO — As part of its successful expansion of the R&B department, Mercury Records has announced the signing of Kitty Haywood.

Shown after the signing ceremonies are L. to R.: Dick Shelton, Ms. Haywood's attorney; Elzy White, head of R&B

Promotion for Mercury; Charles Stepney, Ms. Haywood's producer; Robin McBride, A&R; The Haywood Singers; Bob Weaver, Ms. Haywood's manager;

Kitty Haywood; Irwin Steinberg, president of Mercury Records.

## Famous Picks Brooks for Nat'l R&B

NEW YORK — Fred Ruppert, Famous Music's national promotion director, announced the appointment of Jim Brooks as national r&b promotion director.

Brooks most recently served as Famous Music's director of midwest promotion. Coming to Famous in February from Mercury Records where he was national r&b promotion director, Brooks has also worked in the midwest

as regional promotion man for Stax Records and as a disc jockey for WGPR in Detroit.

Jim will be responsible for all r&b promotion nationally, coordinating the efforts of local promotion men and working extensively with r&b stations across the country. He will be temporarily headquartered in his Detroit home, reporting directly to Fred Ruppert in New York.

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# CASHBOX RADIO ACTIVE

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks.

TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1.	I Shot The Sheriff	Eric Clapton — RSO	28%	85%
2.	Who Do You Think You Are	Bo Donaldson & Heywoods — ABC	26%	46%
3.	It's Only Rock & Roll	Rolling Stones — Rolling Stone	25%	25%
4.	I'm Leaving It All Up To You	Donny & Marie Osmond — MGM	22%	72%
5.	Then Came You	Dionne Warwick & Spinners — Atlantic	21%	21%
6.	Another Saturday Night	Cat Stevens — A&M	21%	21%
7.	Can't Get Enough Of Your Love Baby	Barry White — 20th Century	19%	43%
8.	The Bitch Is Back	Elton John — MCA	18%	18%
9.	You Haven't Done Nothing	Stevie Wonder — Tamla	16%	16%
10.	Nothing From Nothing	Billy Preston — A&M	14%	50%
11.	Clap For The Wolfman	Guess Who — RCA	12%	24%
12.	Wildwood Weed	Jim Stafford — MGM	11%	92%
Less Than 5%				
1.	Rub It In	Billy Crash Craddock — ABC		
2.	Moonlight Special	Ray Stevens — Barnaby		
3.	Sweet Home Alabama	Lynyrd Skynyrd — MCA		
4.	Time For Livin'	Sly & Family Stone — Epic		
5.	Free Man In Paris	Joni Mitchell — Asylum		
6.	I Saw A Man, He Danced With His Wife	Cher — MCA		
7.	Sugar Baby Love	Rubettes — Polydor		

## vital statistics

## looking ahead

**#98**  
**Skin Tight (2:50)**  
 Ohio Players — Mercury — 73609  
 6922 Hollywood Blvd.  
 PROD: Ohio Players  
 PUB: Ohio Players Music Co., Inc./UNI Chapel Music Inc. — BMI  
 WRITERS: J. Williams, C. Satchel, L. Bonner, R. Middlebrooks, M. Jones, M. Pierce  
 FLIP: Heaven Must Be Like This

**#96**  
**A New Rock & Roll (3:00)**  
 Mahogany Rush — 20th Century — TC 2111  
 8255 Sunset Blvd., Hollywood  
 PROD: Frank Marino  
 PUB: Bridgeport Music — BMI  
 WRITER: Frank Marino  
 FLIP: Child of the Novelty

**#97**  
**Do It Baby (2:55)**  
 The Miracles — Tamia — T54248-F  
 6464 Sunset Blvd., Hollywood  
 PROD: Freddie Perren  
 PUB: Jobete Music Co., Inc. — ASCAP  
 WRITERS: F. Perren, C. Yarian  
 ARR: F. Perren/Tom Sellers  
 FLIP: I Wanna Be With You

**#92**  
**Can't Get Enough (3:20)**  
 Bad Company — Atlantic — A70015  
 6515 Sunset Blvd., Hollywood  
 PROD: Bad Company  
 PUB: Bad Co. Music — ASCAP  
 WRITER: M. Ralphs  
 FLIP: Little Miss Fortune

**#95**  
**Ma! He's Making Eyes At Me (2:27)**  
 Lena Zavaroni — Stax — STA0206  
 51 W. 57th Street, N.Y., N.Y.  
 PROD: Tommy Scott for Ash Tree Holdings Limited  
 PUB: Mills Music Corp. — ASCAP  
 WRITERS: Con Conrad, Sydney Clase  
 FLIP: Rock A Bye Your Baby Sweet Melody

**#62**  
**Who Do You Think You Are (2:59)**  
 Bo Donaldson And The Heywoods — ABC — ABC 12006  
 8255 Beverly Blvd., Los Angeles, Calif.  
 PROD: Steve Barri  
 PUB: American Dream Music Co. — ASCAP  
 WRITERS: C. Scott, D. Dyer  
 ARR: (Rhythm) Ben Benay, (Horns) Jimmi Haskel  
 FLIP: Fool's Way Of Lovin'

**#63**  
**Another Saturday Night (2:28)**  
 Cat Stevens — A&M — AM 1602  
 1416 N. La Brea Blvd., Hollywood, Calif.  
 PROD: Cat Stevens  
 PUB: Kags Music Corp. — BMI  
 WRITER: Sam Cook  
 FLIP: Home In The Sky

**#74**  
**I Love My Friend (2:24)**  
 Charlie Rich — Epic — 8-20006  
 51 W. 52 St., N.Y., N.Y.  
 PROD: Billy Sherrill  
 PUB: Algee — BMI  
 WRITERS: B. Sherrill, N. Wilson  
 FLIP: Why Oh Why

**#82**  
**I Saw A Man And He Danced With His Wife (3:13)**  
 Cher — MCA — MCA 40273  
 100 Universal Plaza, Universal City, Calif.  
 PROD: Snuff Garrett for Garrett Music Enter.  
 PUB: Senor Music Co. — ASCAP  
 WRITER: John Durrill  
 ARR: Al Capps  
 FLIP: I Hate To Sleep Alone

**#87**  
**Wombling Summer Party (3:18)**  
 The Wombles — Columbia — 3-10013  
 51 W. 57th Street, N.Y., N.Y.  
 PROD: Mike Batt  
 PUB: April Music Inc. — ASCAP  
 WRITER: M. Batt  
 ARR: M. Batt  
 FLIP: Wombodon Sunset

**#94**  
**Get Out Of Denver (2:41)**  
 Bob Segar — W.B. — Reep 1205  
 4000 Warner Blvd.  
 PROD: Bob Segar & Punch  
 PUB: Gear Publishing Co. for Hideout Prod. — ASCAP  
 WRITER: Bob Segar  
 FLIP: Long Song Comin'

**#99**  
**Door To Your Heart (3:55)**  
 The Dramatics — Cadet — CA5704  
 1633 Broadway, N.Y., N.Y.  
 PROD: Tony Hester  
 PUB: Groovesville Music — BMI  
 WRITER: Tony Hester  
 ARR: Johnny Allen  
 FLIP: Choosing Up On You

**#100**  
**Midnight Flower (3:30)**  
 Four Tops — ABC — Dunhill 15005  
 8255 Beverly Blvd., Los Angeles, Calif.  
 PROD: Steve Barri, Dennis Lampert, Brian Potter  
 PUB: Bullet Proof Music Co., Inc. — BMI  
 WRITERS: M. Jackson, R. Dozier  
 ARR: Michael Omartian  
 FLIP: All My Love

**101 EARACHE MY EYE**  
 (India—ASCAP)  
 Cheech & Chong (Ode 66102)

**102 TELL ME THAT I'M WRONG**  
 (Blackwood/Teamuck—BMI)  
 Blood, Sweat & Tears (Columbia 46059)

**103 ANOTHER LOVE**  
 (Famous—ASCAP)  
 Stories (Kama Sutra 594)

**104 THE MAN THAT TURNED MY MAMA ON**  
 (Tree—BMI)  
 Tanya Tucker (Columbia 46047)

**105 DESPERADO**  
 (Kicking Bear/Benchmark—ASCAP)  
 Linda Ronstadt (Asylum 11039)

**106 FREE**  
 (Doha Marta Music—ASCAP)  
 Fresh Start (ABC 15002)

**107 YOU LITTLE TRUSTMAKER**  
 (Tramatis Music/Bacofat—BMI)  
 Tymes (RCA 10022)

**108 LIVE IT UP (PART I)**  
 (Bovina—ASCAP)  
 The Isley Brothers (T-Neck ZS 8-2254)

**109 ANYTIME BABE**  
 (Famous Music—ASCAP)  
 David Clayton Thomas (RCA 0296)

**110 SUMMERTIME IN THE CITY**  
 (Blackwood Music—BMI)  
 Manhattans (Columbia 46081)

**111 JUMP BACK**  
 (India Music—ASCAP)  
 Tom Scott & L.A. Express (Ode 66048)

**112 THE BEST TIME OF MY LIFE**  
 (Gaucho/Belinda—BMI)  
 Joe Simon (Spring 149)

**113 PUT THE MUSIC WHERE YOUR MOUTH IS**  
 (Burlington—ASCAP)  
 Olympic Runners (London UK 202)

**114 LIGHT SHINE**  
 (Pigfoot—ASCAP)  
 Jesse Colin Young (Warner Brothers 7816)

**115 I WISH IT WAS ME YOU LOVED**  
 (Goosville—BMI) The Dells (Cadet 5702)

**116 GAME CALLED LOVE**  
 (Stein Van Stock/Black Bull Music—ASCAP)  
 Originals (Soul 35113 P)  
 Barbara Acklin (Capitol 3892)

**117 SHANG A LANG**  
 (Martin—Outler—Pres.)  
 Tinker's Moon (Polydor 15091)

**118 YOU GOT TO KEEP ON BUMPIN'**  
 (Gang DeLite Music—BMI)  
 Kay Gees (DeLite 321)

**119 LET'S MAKE LOVE**  
 (Harmo' Plenty—ASCAP)  
 (Soundids—BMI)  
 The Escorts (Alithia 6066)

**120 FUNKY MUSIC SHO' NUFF TURNS ME ON**  
 (Jobete Music—BMI)  
 Yvonne Fair (Motown 1306F)

**121 1-2-3**  
 (Champion Music/Jobete/Double Diamond—BMI)  
 The Chambers Bros. (Avco 4638)

**122 MAIN LINE**  
 (Nick O Val Music—ASCAP)  
 Ashford & Simpson (Warner Bros. 7811)

**123 AIN'T NO LOVE IN THE HEART OF THE CITY**  
 (American Broadcasting—ASCAP)  
 Bobby Bland (Dunhill 15003)

**124 YOU**  
 Bill Withers (Sussex 5 f8)

**125 I NEED IT JUST AS BAD AS YOU**  
 (Gold Forever—BMI)  
 Laura Lee (Invictus 1264)

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**WABC - NEW YORK**  
 Please Come To Boston—Dave Loggins—Epic  
 Rock Me Gently—Andy Kim—Capitol  
 You're Having My Baby—Paul Anka—U.A.  
 Extra To 30—Can't Get Enough—Barry White  
 27 To 13—The Night Chicago Died—Paper Lace  
 22 To 14—Feel Like Makin' Love—Roberta Flack  
 10 To 6—Sideshow—Blue Magic

**WHB - KANSAS**  
 Finally Got Myself Together—Impressions—Curton  
 16 To 8—Feel Like Makin' Love—Roberta Flack  
 18 To 9—Please Come To Boston—Dave Loggins  
 17 To 10—Call On Me—Chicago

**WQAM - MIAMI**  
 Nothing From Nothing—Billy Preston—A&M  
 10 To 7—Sideshow—Blue Magic  
 16 To 4—Don't Let The Sun Go Down—Elton John  
 17 To 7—Keep On Smilin'—Wet Willie

**WKWK - WHEELING**  
 Clap For The Wolfman—Guess Who—RCA  
 I Saw A Man—Cher—MCA  
 Beach Baby—First Class—U.K.  
 Can't Get Enough—Bad Co.—Atlantic  
 I Love My Friend—Charlie Rich—Epic  
 19 To 14—Don't Let The Sun Go Down—Elton John  
 27 To 20—You're Having My Baby—Paul Anka  
 30 To 28—Hang On In There Baby—Johnny Bristol  
 35 To 24—Shinin' On—Grand Funk

**WAPE - JACKSONVILLE**  
 Wildwood Weed—Jim Stafford—MGM  
 The Bitch Is Back—Elton John—MCA  
 I Shot The Sheriff—Eric Clapton—RSO  
 Please Come To Boston—Dave Loggins—Epic  
 Rub It In—Billy Crash Craddock—ABC  
 12 To 3—You're Having My Baby—Paul Anka  
 26 To 12—The Night Chicago Died—Paper Lace  
 23 To 15—Call On Me—Chicago

**WMPG - MEMPHIS**  
 Hang On In There Baby—Johnny Bristol—MGM  
 Wild Thing—Fancy—Big Tree  
 I'm Leaving It All Up To You—Donny & Marie  
 Osmond—MGM/Kolob  
 Shinin' On—Grand Funk—Capitol  
 Eyes Of Silver—Doobie Bros.—W.B.  
 I Shot The Sheriff—Eric Clapton—RSO

**WING - DAYTON**  
 Free Man In Paris—Joni Mitchell—Asylum  
 I Love You—Olivia Newton-John—MCA  
 I'm Leaving It All Up To You—Donny & Marie  
 Osmond—MGM/Kolob  
 Tin Man—America—W.B.  
 12 To 2—Machine Gun—Commodores  
 21 To 11—Waterloo—Abba

**WPRO - PROVIDENCE**  
 You Won't See Me—Anne Murray—Capitol  
 You & Me—Helen Reddy—Capitol  
 I'm Leaving It All Up To You—Donny & Marie  
 Osmond—MGM/Kolob  
 Rub It In—Billy Crash Craddock—ABC  
 Who Do You Think You Are—Heywoods—ABC  
 Clap For The Wolfman—Guess Who—RCA  
 15 To 7—The Night Chicago Died—Paper Lace  
 26 To 19—Feel Like Makin' Love—Roberta Flack  
 19 To 10—Please Come To Boston—Dave Loggins

**WIXY - CLEVELAND**  
 You & Me—Helen Reddy—Capitol  
 I Shot The Sheriff—Eric Clapton—RSO  
 Nothing From Nothing—Billy Preston—A&M  
 15 To 7—Feel Like Makin' Love—Roberta Flack

**WFIL - PHILADELPHIA**  
 It's Only Rock & Roll—Rolling Stones—Rolling Stone  
 Dancing In The Streets—Dovells—Event  
 I Shot The Sheriff—Eric Clapton—RSO  
 Wildwood Weed—Jim Stafford—MGM  
 12 To 3—You're Having My Baby—Paul Anka  
 17 To 12—Please Come To Boston—Dave Loggins  
 24 To 15—Feel Like Makin' Love—Roberta Flack  
 25 To 16—Takin' Care Of Business—Bachman-Turner  
 Overdrive  
 26 To 18—Radar Love—Golden Earring  
 Extra To 20—The Night Chicago Died—Paper Lace

**WBG - PHILADELPHIA**  
 Takin' Care Of Business—Bachman-Turner  
 Overdrive—Mercury  
 The Night Chicago Died—Paper Lace—Mercury  
 20 To 15—Feel Like Makin' Love—Roberta Flack  
 21 To 14—Please Come To Boston—Dave Loggins  
 15 To 10—Radar Love—Golden Earring  
 16 To 9—You're Having My Baby—Paul Anka

**WCAO - BALTIMORE**  
 Keep On Smilin'—Wet Willie—W.B.  
 Then Came You—Dionne Warwick & Spinners—Atlantic  
 Can't Get Enough Of Your Love—Barry White—20th Century  
 Sugar Baby Love—Rubettes—Polydor  
 Another Saturday Night—Cat Stevens—A&M  
 Eyes Of Silver—Doobie Bros.—W.B.  
 Free Man In Paris—Joni Mitchell—Asylum  
 It's Only Rock & Roll—Rolling Stones—Rolling Stone  
 20 To 14—The Night Chicago Died—Paper Lace  
 Extra To 16—You & Me—Helen Reddy

**WQXI - ATLANTA**  
 I Shot The Sheriff—Eric Clapton—RSO  
 Nothing From Nothing—Billy Preston—A&M  
 Wild Thing—Fancy—Big Tree  
 Sweet Home Alabama—Lynyrd Skynyrd—MCA  
 11 To 1—The Night Chicago Died—Paper Lace  
 13 To 4—Please Come To Boston—Dave Loggins  
 22 To 9—Tell Me Something Good—Rufus

**WBAL - CINCINNATI**  
 Captain Howdy—Simon Stokes—Casablanca  
 I Love You—Olivia Newton-John—MCA  
 I Saw A Man & He Danced With His Wife—Cher—MCA  
 You Haven't Done Nothing—Stevie Wonder—Tamla  
 10 To 6—Feel Like Makin' Love—Roberta Flack  
 18 To 12—I Shot The Sheriff—Eric Clapton  
 15 To 11—I'm Leaving It All Up To You—Donny & Marie Osmond

**KQV - PITTSBURGH**  
 You're Having My Baby—Paul Anka—U.A.  
 This Heart—Gene Redding—Haven  
 23 To 13—Wildwood Weed—Jim Stafford

**WLAC - NASHVILLE**  
 Nothing From Nothing—Billy Preston—A&M  
 Rock Me Gently—Andy Kim—Capitol  
 Then Came You—Dionne Warwick & Spinners—Atlantic

**KIOA - DES MOINES**  
 Hang On In There Baby—Johnny Bristol—MGM  
 Nothing From Nothing—Billy Preston—A&M  
 Shinin' On—Grand Funk—Capitol  
 Beach Baby—First Class—U.K.  
 Sweet Home Alabama—Lynyrd Skynyrd—MCA  
 Captain Howdy—Simon Stokes—Casablanca

**WDGY - MINNESOTA**  
 Clap For The Wolfman—Guess Who—RCA  
 Free Man In Paris—Joni Mitchell—Asylum  
 11 To 4—Rock Your Baby—George McCrae  
 15 To 5—You're Having My Baby—Paul Anka  
 23 To 12—I'm Leaving It All Up To You—Donny & Marie Osmond  
 21 To 13—Rub It In—Billy Crash Craddock

**WEDO - PITTSBURGH**  
 Let's Put It All Together—Stylists—Avco  
 Then Came You—Dionne Warwick & Spinners—Atlantic  
 You Haven't Done Nothing—Stevie Wonder—Tamla

**WGLI - LONG ISLAND**  
 You Haven't Done Nothing—Stevie Wonder—Tamla  
 Wildwood Weed—Jim Stafford—MGM  
 I'm Leaving It All Up To You—Donny & Marie Osmond—MGM/Kolob  
 I Shot The Sheriff—Eric Clapton—RSO  
 Time For Livin'—Sly & Family Stone—Epic

**WRL - PEORIA**  
 Then Came You—Dionne Warwick & Spinners—Atlantic  
 Sugar Baby Love—Rubettes—Polydor  
 Another Saturday Night—Cat Stevens—A&M  
 I Shot The Sheriff—Eric Clapton—RSO

**WROV - ROANOKE**  
 I'm Leaving It All Up To You—Donny & Marie Osmond—MGM/Kolob  
 You Little Trustmaker—The Tymes—RCA  
 Rub It In—Billy Crash Craddock—ABC  
 Captain Howdy—Simon Stokes—Casablanca  
 7 To 4—Takin' Care Of Business—Bachman-Turner Overdrive  
 15 To 11—Tell Me Something Good—Rufus  
 21 To 15—Wildwood Weed—Jim Stafford  
 11 To 7—Sideshow—Blue Magic  
 10 To 6—Feel Like Makin' Love—Roberta Flack

**KIMN - DENVER**  
 You Little Trustmaker—The Tymes—RCA  
 This Heart—Gene Redding—Haven  
 Who Do You Think You Are—Heywoods—ABC  
 Nothing From Nothing—Billy Preston—A&M  
 You Haven't Done Nothing—Stevie Wonder—Tamla  
 Tin Man—America—W.B.  
 You & Me—Helen Reddy—Capitol  
 Moonlight Special—Ray Stevens—Barnaby  
 It's Only Rock & Roll—Rolling Stones—Rolling Stone

**KNOE - MONROE**  
 Wildwood Weed—Jim Stafford—MGM  
 The Night Chicago Died—Paper Lace—Mercury  
 35 To 19—Machine Gun—Commodores  
 30 To 16—If You Talk In Your Sleep—Elvis Presley

**KLIF - DALLAS**  
 Sweet Home Alabama—Lynyrd Skynyrd—MCA  
 Can't Get Enough—Barry White—20th Century  
 Who Do You Think You Are—Heywoods—ABC  
 Let's Put It All Together—Stylists—Avco  
 Another Saturday Night—Cat Stevens—A&M  
 You Haven't Done Nothing—Stevie Wonder—Tamla

**WONE - DAYTON**  
 That's You & Me—Hank Snow—RCA  
 Let's Hear It For Lonesome—Mundo Earwood—Mega  
 Who Left The Door To Heaven Open—Hank Thompson—Dot  
 Highway Headin' South—Porter Wagoner—RCA  
 That's Love—Don Adams—Atlantic  
 Woman To Woman—Tammy Wynette—Epic

**WKLO - LOUISVILLE**  
 Sugar Lump—Leon Heywood—20th Century  
 Sure As I'm Sittin' Here—3 Dog Night—Dunhill  
 Wombing Summer Party—The Wombles—Columbia  
 Clap For The Wolfman—Guess Who—RCA  
 Sweet Home Alabama—Lynyrd Skynyrd—MCA  
 The Bitch Is Back—Elton John—MCA

**WLAV - GRAND RAPIDS**  
 Clap For The Wolfman—Guess Who—RCA  
 I Shot The Sheriff—Eric Clapton—RSO  
 Nothing From Nothing—Billy Preston—A&M  
 Can't Get Enough—Barry White—20th Century  
 13 To 3—Wildwood Weed—Jim Stafford  
 28 To 16—You're Having My Baby—Paul Anka  
 Extra To 20—Tell Me Something Good—Rufus

## the big three

1. I Shot The Sheriff — Eric Clapton — RSO
2. Who Do You Think You Are — Bo Donaldson & Heywoods — ABC
3. It's Only Rock & Roll — Rolling Stones — Rolling Stone

## profile of the giants

1. **Feel Like Makin' Love — Roberta Flack — Atlantic**  
 WABC 22-14, WTIX 16-9, WRKO 23-11, KHJ 22-16, WHB 18-9, WPOP 16-10, WIBG 20-15, WSAI 10-6, WPRO 26-19, WIXY 15-7, WFIL 24-15, WROV 10-6
2. **The Night Chicago Died — Paper Lace — Mercury**  
 KFRC 14-8, KHJ 16-7, WFIL X-20, WDRC 18-10, WSGN 18-12, KYA 15-9, WAXY 12-6, WCAO 20-14, WQXI 11-1, WAPE 26-12, WPRO 15-7
3. **Having My Baby — Paul Anka — United Artists**  
 WRKO 22-6, WIBG 16-5, WFIL 12-3, WKWK 27-20, WFOM 31-26, WSGN 22-13, WLAV 28-16, WMAK 25-16, WDGY 15-5, WAXY 19-12, WAPE 12-3

**WDRC - HARTFORD**  
 I Shot The Sheriff—Eric Clapton—RSO  
 Who Do You Think You Are?—Heywoods—ABC  
 Another Saturday Night—Cat Stevens—A&M  
 23 To 16—Please Come To Boston—Dave Loggins  
 18 To 10—The Night Chicago Died—Paper Lace  
 29 To 24—Keep On Smilin'—Wet Willie

**WFOM - MARIETTA**  
 I Shot The Sheriff—Eric Clapton—RSO  
 Clap For The Wolfman—Guess Who—RCA  
 Can't Get Enough Of Your Love—Barry White—20th Century  
 Moonlight Special—Ray Stevens—Barnaby  
 Who Do You Think You Are?—Heywoods—ABC  
 31 To 26—You're Having My Baby—Paul Anka  
 27 To 17—I'm Leaving It All Up To You—Donny & Marie Osmond  
 18 To 10—Rock Your Baby—George McCrae

**WLS - CHICAGO**  
 Feel Like Makin' Love—Roberta Flack—Atlantic  
 On & On—Gladys Knight & Pips—Buddah  
 It's Only Rock & Roll—Rolling Stones—Rolling Stone  
 18 To 7—The Night Chicago Died—Paper Lace  
 14 To 9—Don't Let The Sun Go Down—Elton John  
 20 To 13—The Air That I Breathe—Hollies

**WMEX - BOSTON**  
 Who Do You Think You Are?—Heywoods—ABC  
 Then Came You—Dionne Warwick & Spinners—Atlantic  
 You Little Trustmaker—Tymes—RCA  
 Summer Girl—Craig Runkle—U.A.  
 Nothing From Nothing—Billy Preston—A&M  
 7 To 3—The Night Chicago Died—Paper Lace  
 17 To 7—I Shot The Sheriff—Eric Clapton  
 19 To 10—You're Having My Baby—Paul Anka  
 20 To 12—Hang On In There Baby—Johnny Bristol

**KILT - HOUSTON**  
 Nothing From Nothing—Billy Preston—A&M  
 You Haven't Done Nothing—Stevie Wonder—Tamla  
 Sideshow—Blue Magic—Alco  
 Boney Fingers—Hoyt Axton—A&M  
 19 To 10—Tell Me Something Good—Rufus  
 27 To 17—The Night Chicago Died—Paper Lace  
 40 To 26—Sangria Wine—Jerry Jeff Walker

**WJET - ERIE**  
 Can't Get Enough—Barry White—20th Century  
 The Bitch Is Back—Elton John—MCA  
 24 To 10—Wild Thing—Fancy  
 30 To 18—I Shot The Sheriff—Eric Clapton  
 38 To 25—Beach Baby—First Class

**WGSN - BIRMINGHAM**  
 Who Do You Think You Are?—Heywoods—ABC  
 Fish Ain't Bitin'—Lamont Dozier—ABC  
 Eyes Of Silver—Doobie Bros.—W.B.  
 Moonlight Special—Ray Stevens—Barnaby  
 18 To 12—The Night Chicago Died—Paper Lace  
 22 To 13—You're Having My Baby—Paul Anka  
 21 To 16—I Love You—Olivia Newton-John  
 24 To 19—Tell Me Something Good—Rufus

**KLEO - WICHITA**  
 Get Out Of Denver—Bob Seger—W.B./Paladium  
 I Shot The Sheriff—Eric Clapton—RSO  
 Clap For The Wolfman—Guess Who—RCA  
 25 To 12—You're Having My Baby—Paul Anka  
 27 To 19—Rock Me Gently—Andy Kim  
 29 To 21—Hang On In There Baby—Johnny Bristol

**CKLW - DETROIT**  
 Free Man In Paris—Joni Mitchell—Asylum  
 A New Rock & Roll—Mahogany Rush—20th Century  
 17 To 8—Don't Let The Sun Go Down—Elton John  
 16 To 9—The Night Chicago Died—Paper Lace  
 22 To 13—You're Having My Baby—Paul Anka

**WLEE - RICHMOND**  
 The Bottle—Gil Scot Heron—Strata East  
 Nothing From Nothing—Billy Preston—A&M  
 Don't Knock My Love—Diana Ross & Marvin Gaye—Motown  
 Then Came You—Dionne Warwick & Spinners—Atlantic  
 I Shot The Sheriff—Eric Clapton—RSO  
 You Haven't Done Nothing—Stevie Wonder—Tamla  
 Good Things Don't Last—Ecstasy, Passion & Pain—Roulette  
 Extra To 30—Shinin' On—Grand Funk  
 18 To 3—Please Come To Boston—Dave Loggins  
 12 To 4—Feel Like Makin' Love—Roberta Flack  
 23 To 5—The Night Chicago Died—Paper Lace  
 27 To 12—Wildwood Weed—Jim Stafford

**WEPP - PITTSBURGH**  
 Talkin' To The Wall—Lynn Anderson—Columbia  
 Dance With Me—Johnny Rodriguez—Mercury  
 I'll Love You—Olivia Newton-John—MCA

**WOKY - MILWAUKEE**  
 Shinin' On—Grand Funk—Capitol  
 Another Saturday Night—Cat Stevens—A&M  
 Who Do You Think You Are?—Heywoods—ABC  
 When Mable Comes Into The Room—Michael Allen

**WMAK - NASHVILLE**  
 Another Saturday Night—Cat Stevens—A&M  
 Hang On In There Baby—Johnny Bristol—MGM  
 Can't Get Enough—Barry White—20th Century  
 Who Do You Think You Are?—Heywoods—ABC  
 25 To 16—You're Having My Baby—Paul Anka  
 28 To 14—Wild Thing—Fancy

**WPOP - HARTFORD**  
 Then Came You—Dionne Warwick & Spinners—Atlantic  
 Another Saturday Night—Cat Stevens—A&M  
 Wombing Summer Party—Wombles—Columbia  
 Extra To 27—I Shot The Sheriff—Eric Clapton  
 Extra To 23—Keep On Smilin'—Wet Willie  
 25 To 20—Machine Gun—Commodores  
 14 To 11—Feel Like Makin' Love—Roberta Flack  
 16 To 10—Sideshow—Blue Magic

**KNDE - SACRAMENTO**  
 Wildwood Weed—Jim Stafford—MGM  
 I Shot The Sheriff—Eric Clapton—RSO  
 You're Having My Baby—Paul Anka—U.A.

**KCBQ - SAN DIEGO**  
 Please Come To Boston—Dave Loggins—Epic  
 Rock Me Gently—Andy Kim—Capitol  
 You're Having My Baby—Paul Anka—U.A.

**KKDJ - LOS ANGELES**  
 Wildwood Weed—Jim Stafford—MGM  
 It's Only Rock & Roll—Rolling Stones—Rolling Stone

**KYA - SAN FRANCISCO**  
 I Shot The Sheriff—Eric Clapton—RSO  
 Then Came You—The Spinners & Dionne Warwick  
 Who Do You Think You Are—Bo Donaldson & The Heywoods—ABC  
 You Ain't Done Nothing—Stevie Wonder—Motown  
 15 To 9—The Night Chicago Died—Paper Lace  
 18 To 11—Hang On In There Baby—Johnny Bristol  
 26 To 17—Call On Me—Chicago

**WRKO - BOSTON**  
 It's Only Rock & Roll—The Rolling Stones—Rolling Stone  
 Time For Living—Sly And The Family Stone—Epic  
 The Bitch Is Back—Elton John—MCA  
 22 To 6—You're Having My Baby—Paul Anka  
 16 To 7—I Shot The Sheriff—Eric Clapton  
 23 To 11—Feel Like Making Love—Roberta Flack  
 17 To 12—Sugar Baby Love—The Rubettes  
 19 To 13—Keep On Smilin'—Wet Willie  
 23 To 14—Takin' Care Of Business—Bachman-Turner Overdrive—Mercury  
 24 To 19—Wild Thing—Fancy

**WHBQ - MEMPHIS**  
 Time For Living—Sly And The Family Stone—Epic  
 You're Having My Baby—Paul Anka—U.A.  
 23 To 13—Come Monday—Jimmy Buffett—ABC  
 27 To 15—I'm Leaving It All Up To You—Donny & Marie Osmond—MGM  
 29 To 26—I Shot The Sheriff—Eric Clapton

**KFRC - SAN FRANCISCO**  
 It's Only Rock & Roll—The Rolling Stones—Rolling Stone  
 Rock Me Gently—Andy Kim—Capitol  
 You're Having My Baby—Paul Anka—U.A.  
 Who Do You Think You Are—Bo Donaldson And The Heywoods  
 I'm Leaving It All Up To You—Donny And Marie Osmond—MGM  
 The Bitch Is Back—Elton John—MCA  
 14 To 8—The Night Chicago Died—Paper Lace—Mercury  
 20 To 11—Please Come To Boston—Dave Loggins—Epic  
 19 To 14—Hang On In There Baby—Johnny Bristol—MGM  
 23 To 17—Takin' Care Of Business—Bachman-Turner Overdrive—Mercury  
 28 To 22—I Shot The Sheriff—Eric Clapton—RSO

**KHJ - SEATTLE**  
 You're Having My Baby—Paul Anka—United Artists—United Artists  
 It's Only Rock And Roll—Rolling Stones—Rolling Stone  
 Don't Let The Sun Come Down On Me—Elton John—MCA  
 16 To 7—The Night Chicago Died—Paper Lace—Mercury  
 19 To 15—Nothing From Nothing—Billy Preston—A&M  
 22 To 16—Feel Like Making Love—Roberta Flack—Atlantic

**WAXY - FORT LAUDERDALE**  
 I Shot The Sheriff—Eric Clapton—RSO  
 Takin' Care Of Business—Bachman-Turner Overdrive—Mercury  
 I'm Leaving It All Up To You—Donny And Marie Osmond—MGM  
 Pinky—Elton John—MCA  
 12 To 6—The Night Chicago Died—Paper Lace—Mercury  
 19 To 12—You're Having My Baby—Paul Anka—United Artists  
 30 To 22—Come Monday—Jimmy Buffett—ABC

**KAKC - TULSA**  
 It's Only Rock And Roll—Rolling Stones—Rolling Stone  
 Then Came You—Dionne Warwick And The Spinners—Atlantic  
 You're Having My Baby—Paul Anka—United Artists  
 Hang On In There Baby—Johnny Bristol—MGM  
 10 To 4—Come Monday—Jimmy Buffett—ABC  
 13 To 6—I'm Leaving It All Up To You—Donny And Marie Osmond—MGM  
 17 To 13—Radar Love—Golden Earring—MCA  
 22 To 17—Keep On Smilin'—Wet Willie—Casablanca

**KYA - SAN FRANCISCO**  
 Then Came You—Dionne Warwick And The Spinners—Atlantic  
 Who Do You Think You Are—Bo Donaldson And The Heywoods—ABC  
 You Ain't Done Nothing—Stevie Wonder—Tamla  
 15 To 9—The Night Chicago Died—Paper Lace—Mercury  
 18 To 11—Hang On In There Baby—Johnny Bristol  
 26 To 17—Call On Me—Chicago



**WHAT A DINNER!!** — Joseph D'Imperio, dinner chairman looks on as William Randolph Hearst Jr., national chairman of the American Parkinson Disease Association congratulates Ahmet Ertegun, co-chairman of Atlantic-Elektra-Asylum Records, at a meeting held to formalize

plans for the Ed Wynn Humanitarian Award Dinner which honors Ertegun on October 9th at the Waldorf-Astoria. The evening is an annual music and record business event to help raise funds for the American Parkinson Disease Association.

**Marshall Exits Post At London**

NEW YORK — Dave Marshall has left his post as national promo manager of London Records, a post he's held for the past three years. Before holding this post, he was east coast promo manager at London for five years. Marshall can be reached at (201) 871-4459 or (212) 675-1913.

**GWP Coast Branch**

NEW YORK — GWP Associates, management firm with offices in New York at 133 Fifth Ave., will open a west coast branch at 8267 Hollywood Blvd. in Hollywood next week (5). Jerry Purcell, president of the firm, will split his time equally between the two offices.

In addition to personnel management, GWP Associates is involved in record production and concert promo.

**Paul Da Vinci Inks Merc Pact**

NEW YORK — Charles Fach, vice president of A&R for Mercury Records, has announced the signing of Paul Da Vinci, whose single, "Your Baby Ain't Your Baby Anymore," has been out in England on the Penny Farthing label for several weeks. Da Vinci also sang lead for the Rubettes, who had a number one English single with "Love Is All Around."

Fach consummated the deal with Penny Farthing's Larry Page. Page has been associated with the Troggs of "Wild Thing" fame, and Vanity Fair, who had a hit with "Hitchin' A Ride." Page and Fach have teamed together with Daniel Boone and had a hit with "Beautiful Sunday."

Phonogram/Mercury has recently had success affiliating themselves with independent English producers. The last venture into England resulted in the signing of Paper Lace, currently on their way to the top of the charts with "The Night Chicago Died." Mercury plans to rush-release "Your Baby Ain't Your Baby Anymore" in order to capitalize on the English chart success of the single.

ABC Anny fr pg. 7

"Blue" Bland and Freda Payne, will be sectioned off into different groups, each of whom will have a meeting. Vice-president Gerald Teifer will chair the publishing, vice-president Otis Smith will direct the R&B promotion meeting, Marv Helfer, VP, will supervise publicity, national branch manager Lou Sebok will chair the branch managers meeting, and international director Helen Pine and vice-president Howard Stark will co-chair the international meet which will include ABC representatives from 14 countries.

The meetings, planned and coordinated by Craig Bowers, director of ABC creative services, and Maxine Haywood, Bowers' assistant is, according to Lasker, "The first meeting of this kind where we've shed the independent distributors. This is entirely our own thing."

"The thrust of these meetings," continued Lasker is to point out that music may not be what you have pre-conceived it to be and the public is best served by the promotion and sales personnel having respect for the dealer and the buyer. We make all kinds of music — that's our main point. A record company should be a full service company servicing all tastes."

In conclusion, Lasker noted that presentation has a great deal to do with the company's acceptance of new product and that there is a tremendous difference between "a radio record" and "a public record." Said Lasker, "We're not attempting to put on a big show, we just want our people relaxed so we can deal with the business at hand in the most efficient manner possible."

**Mike Hales Added Duties At Polydor Int'l**

NEW YORK — Mike Hales, general manager of International Music Consultants, Polydor International's New York liaison office, will assume responsibility for Polydor International's Popular Music Management on a temporary basis.

Hales will run the department at least until the end of this year while Polydor realigns its head office staff in Hamburg. The post was vacated by Michael von Winterfeldt who has been transferred to Polydor Inc., New York.

As previously announced, the third member of Polydor International's liaison team, Trevor Timmers, is moving shortly to Chappell & Co. in London to work with Roland Rennie.

Hales will supervise the activities of the three offices at first from his New York base at International Music Consultants. In Sept., however, he will be based at Polydor International's head office in Hamburg while traveling regularly to London and New York.

Meantime, the office of International Music Consultants is moving effective July 30 to 810 Seventh Avenue, New York, N.Y. 10019, tele: (212) 977-7076.

**RCA To Market Bataan's 'Strut'**

NEW YORK — RCA Records has acquired worldwide distribution rights to Joe Bataan's single, "Latin Strut," reports Robert Summer, vice president of RCA Records, International.



**GREAT RATS** — The Good Rats have been signed to an exclusive long-term Warner Bros. recording contract. Members of the Rats and their producer are pictured with Warner Bros. president Joe Smith on the occasion of the group's signing. The Good Rats Warner Bros. debut album, "Tasty," was produced by Stephan Galfas and will be released next month. Chris Feder of Earlick Management negotiated the agreement for the group. Pictured from left are Joe Franco, Rats drummer; producer Stephan Galfas; Rats lead vocalist Peppi Marchello; Joe Smith; Peppi's brother Mickey (rhythm guitar and vocals); bassist Lenny Kotke; and John Gatto (lead guitar).

**20th Thumping G & H Via Sampler**

LOS ANGELES — Herb Eiseman, president of 20th Century Music Corp., announced the completion of a special sampler album devised to familiarize everyone with the firm's Gamble & Huff copyrights, obtained recently when Fox Fanfare Music took over the administration of Double Diamond Music.

The tastefully packaged LP contains excerpts from some 40 Gamble & Huff hits, circa 1967-1970. Double Diamond Music owns rights to over 100 Gamble & Huff songs. Sampler is being shipped to over 600 record producers, artists, managers, etc.

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## COUNTRY ARTIST OF THE WEEK

### John Denver



**"A Part of Today"** — Upon signing with RCA in 1969, John Denver was designated one of the most important talent discoveries of the year. In John's case that designation turned out to be somewhat of an understatement, since his "discovery" is now nothing short of a national institution.

John Denver made his solo debut on the album "Rhymes & Reasons," which contained that song as well as a number of other Denver originals, including "Leaving On A Jet Plane," a number-one hit for Peter, Paul and Mary.

John grew up in an Air Force family and received his education in schools all over the country. His father was a pilot, holding three world records in military aviation, and John for a time had such ambitions, too, until he was turned on by music.

It was while at Texas Tech, where he was majoring in architecture, that John felt compelled to try his luck in show business on the West Coast. When Chad Mitchell split from the trio bearing his name, John was selected from over 250 applicants for the top job with that trio. He worked with the trio for nearly four years before striking out on his own.

Following the "Rhymes & Reasons" album, John's second disk, "Take Me To Tomorrow," featured six Denver songs and then came the third album, "Whose Garden Was This" and a passel of enthusiastic reviews. "Whose Garden" was followed a year later by "Poems, Prayers & Promises," which contained John's

first million-selling single, "Take Me Home, Country Roads." The album quickly went gold, as did its two successors, "Aerie" and "Rocky Mountain High." "High" went on to become a number-one selling platinum album, and the title cut was one of 1973's biggest hits. John's "Farewell Andromeda" album was released in June 1973 and quickly went gold. The album produced two hit singles: "I'd Rather Be A Cowboy" and the title cut. The following November "John Denver's Greatest Hits," was released and by popular demand the hit single, "Sunshine On My Shoulders," was released. The song exploded, following the TV special, "Sunshine," hitting number one in the early spring of '74. Shortly after "The John Denver Special" was aired March 11 on ABC-TV and the show received an Emmy nomination for Best TV Special of 1973-74 season.

"Back Home Again" is the title of John's current album and it contains his current single "Annie's Song," which is a love song to his wife Annie.

John Denver is very much a part of today with his basic concern being ecology. He has made major TV appearances, besides his Special, and has been guest and host on the "Johnny Carson Show," and played parts in series like "Owen Marshall" and "McCloud."

All of John Denver's recording is directed by Milton Okun with booking by Management III.

## Sam Wallace Testimonial

NASHVILLE — On September 11, 1974, at Atlanta's Stouffers Inn, a testimonial will be given in honor of Sam Wallace. Mr. Wallace has been actively involved in the music industry since 1927, beginning and still with RCA.

He has helped and added to the success of many artists and associates alike, such as Porter Wagoner, Eddy Arnold, George Beverly Shea, Acuff-Rose, Hank Snow, Gene Austin, Bill Lowery, Johnny Wright, Perry Como, Col. Parker, Ferlin Husky, Waylon Jennings and many, many more.

Proceeds from the testimonial

donations will go towards a permanent "Sam Wallace Scholarship" fund at Georgia State University in Atlanta. This scholarship will be awarded each year to a student enrolled in a new commercial music associate degree program.

Cocktails are from 6:30 to 7:30 p.m. & dinner is from 7:30 to 8:30 p.m., followed by the testimonial.

Further details can be obtained by contacting the following persons: Dave Mack — GRT/Barnaby Records, Nashville, Vito Blando — RCA Records, Atlanta, or Jim Salle — Jim Salle's Record Shop in Atlanta.

## editorial

For years, everyone in the music industry has openly admired the enormous success achieved by country artists, publishers and performers in the broad music business. Country people themselves have been very proud to declare that thru their hard driving efforts, country music was lifted from the backwater hillbilly era to its present plateau which accounts for almost 20% of the consumer dollar spent on recordings.

However, certain criticism has reared its head ... criticism leveled by certain pop music people (and some country people too) saying that the country pioneers in the power spots today have become smug (or in street parlance "fat cats") who no longer push as hard as before, seemingly satisfied with their slice of the existing pie.

Speaking plainly, the country music field has been cited as a toy dallied with by an establishment, or clique, of successful publishers, performers and promoters who no longer care about the growth of country music in general, being satisfied with their lucrative lot in life and jealous of anyone that threatens their pre-eminence.

Well, successful people are always being attacked for one thing or another and we feel this is the silliest accusation we've ever heard. Country music still continues to grow, pop music fans are still being converted to country by the hundreds every day and new country artists with new country tunes are still busting onto the scene with as much rapidity as in days gone by.

If someone wants to attack the country business ... probably because he's failed to penetrate it himself or is simply jealous of its brimming health, he shouldn't pin it on imagined "fat cats" ... rather, he should chalk it up to "sour grapes."

## Jack Mesler To UA National Country Sales Manager

LOS ANGELES — Mike Lipton, senior vice president, United Artists Records, has announced the appointment of Jack Mesler to the newly created post of national country sales manager. Mesler will also be in charge of the administration of UA's Nashville office.

Mesler, who has been with United Artists for ten years in various distribution capacities, was most recently regional sales manager for the south and southwest for the company.

He can be reached at UA's Nashville office, (615) 244-7580.



COLLEGE STATION, TEXAS — Texas Trio: left to right, Neil Reshen, Waylon Jennings, Willie Nelson at Willie's 4th of

July Picnic in College Station, Texas. The festival will be aired August 2 on ABC's Midnight Special.

1	<b>RUB IT IN</b> Billy Crash Craddock (ABC 11437) (Anab—BMI)	3	39	<b>I NEVER KNEW (WHAT THAT SONG MEANT BEFORE)</b> Connie Smith (Columbia 46058) (Acuff-Rose—BMI)	48
2	<b>AS SOON AS I HANG UP THE PHONE</b> Conway Twitty & Loretta Lynn (MCA 40251) (Twitty Bird Music—BMI)	4	40	<b>I LOVE MY FRIEND</b> Charlie Rich (Epic 8-20006) (Algee—BMI)	51
3	<b>THAT SONG IS DRIVING ME CRAZY</b> Tom T. Hall (Mercury 73488)	2	41	<b>BIG FOUR POSTER BED</b> Brenda Lee (MCA 40262) (Evil Eye—BMI)	50
4	<b>YOU CAN'T BE A BEACON (IF YOUR LIGHT DON'T SHINE)</b> Donna Fargo (Dot 17506) (Martin Cooper Music—ASCAP)	6	42	<b>THANK YOU WORLD</b> Stallor Brothers (Mercury 73485) (American Cowboy—BMI)	42
5	<b>THE MAN THAT TURNED MY MAMA ON</b> Tanya Tucker (Columbia 46047) (Tree—BMI)	8	43	<b>IT'LL COME BACK</b> Red Sovine (Chart 5220) (Tree—BMI)	62
6	<b>THE GRAND TOUR</b> George Jones (Epic 11122) (Al Gallico/Algee—BMI)	9	44	<b>KEEP ON LOVING ME</b> Johnny Paycheck (Epic) (Danor—BMI)	53
7	<b>STATUE OF A FOOL</b> Brian Collins (Dot 17499) (Sure Fire—BMI)	7	45	<b>THE BACK DOOR OF HEAVEN</b> Nancy Wayne (20th Century 2086) (The New York Times Music—BMI)	46
8	<b>HELP ME</b> Elvis Presley (RCA 0280) (First Generation—BMI)	13	46	<b>HOUSE OF LOVE</b> Dottie West (RCA 0321) (House Of Gold—BMI)	55
9	<b>MARIE LAVEAU</b> Bobby Bare (RCA 0261) (Evil Eye—BMI)	1	47	<b>THAT'S YOU AND ME</b> Hank Snow (RCA 0307) (Makamillion—BMI)	56
10	<b>MAKIN' THE BEST OF A BAD SITUATION</b> Dick Feller (Elektra 11037) (Tree Inc.—BMI)	6	48	<b>RESTLESS</b> Crystal Gayle (United Artists 428) (Tree—BMI)	49
11	<b>THE WANT TO'S</b> Freddie Hart (Capitol 3898) (Blue Book—BMI)	20	49	<b>BETWEEN LUST AND WATCHING TV</b> Cal Smith (MCA 40265) (Stallion—BMI)	60
12	<b>DRINKIN' THING</b> Gary Stewart (RCA 0281) (Rose Bridge Music—BMI)	22	50	<b>(IT'S A) MONSTER'S HOLIDAY</b> Buck Owens (Capitol 3907) (Blue Book—BMI)	54
13	<b>OLD MAN FROM THE MOUNTAIN</b> Merle Haggard (Capitol 3900) (Shade Tree—BMI)	23	51	<b>OLD HOME FILLER-UP AN' KEEP ON-A-TRUCKIN' CAFE</b> C. W. McCall (MGM 14738) (American Gramophone—SESAC)	61
14	<b>STOMP THEM GRAPES</b> Mel Tillis (MGM M-14720) (Sawgrass—BMI)	11	52	<b>THE WRONG IN LOVING YOU</b> Faron Young (Mercury 73500) (Top Five Song—BMI)	57
15	<b>CAN I COME HOME</b> Bill Anderson (MCA 40243) (Tree—BMI)	21	53	<b>IF I MISS YOU AGAIN TONIGHT</b> Tommy Overstreet (Dot) (Ricci Mareno—SESAC)	64
16	<b>I'M NOT THROUGH LOVING YOU YET</b> Conway Twitty (MCA 40224) (Twitty Bird Music—BMI)	10	54	<b>NATURAL WOMAN</b> Jody Miller (Epic 5-11134) (Screen Gems-Columbia Music—BMI)	59
17	<b>DON'T YOU THINK</b> Marty Robbins (MCA 40236) (Mariposa—BMI)	18	55	<b>ONE DAY AT A TIME</b> Marilyn Sellars (Mega 205) (Buckhorn—BMI)	14
18	<b>ANNIE'S SONG</b> John Denver (RCA 0295) (Cherry Lane—ASCAP)	34	56	<b>WE LOVED IT AWAY</b> Geo. Jones & Tammy Wynette (Epic 5-11151) (Algee—BMI)	66
19	<b>THEY DON'T MAKE 'EM LIKE MY DADDY</b> Loretta Lynn (MCA 40223) (Passkey—BMI)	6	57	<b>THE BEST DAY OF THE REST OF YOUR LOVE</b> Bud Logan & Wilma Burgess (Shannon 820) (Above—ASCAP/Beyond—BMI)	62
20	<b>MY WIFE'S HOUSE</b> Jerry Wallace (MCA 40248) (Four Star—BMI)	27	58	<b>HE THINKS I STILL CARE</b> Anne Murray (Capitol 3867) (Jack Glad—BMI)	15
21	<b>TELL TALE SIGNS</b> Jerry Lee Lewis (Mercury 73491) (Jack O' Diamonds—BMI)	30	59	<b>DOWN THE ROAD</b> Don Williams (JMI 42) (Ed Mark/Recent—BMI)	63
22	<b>I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME</b> Don Williams (Dot 17516) (Don Williams—BMI)	29	60	<b>LET ME MAKE THE BRIGHT LIGHT SHINE FOR YOU</b> Bob Luman (Epic 5-11138) (Tanor—BMI)	69
23	<b>I'LL THINK OF SOMETHING</b> Hank Williams Jr. (MGM 14731) (Jack & Bill—ASCAP)	32	61	<b>A MI ESPOSA CON AMOR</b> Sonny James (Columbia 3-1001) (Marson—BMI)	70
24	<b>SUNDOWN</b> Gordon Lightfoot (Reprise 1194) (Moose—CAPAC)	26	62	<b>HARLAN COUNTY</b> Wayne Kemp (MCA 40249) (Golden Horn—ASCAP)	65
25	<b>IT'S THAT TIME OF NIGHT</b> Jim Ed Brown (RCA APBO 0267) (Showbiz—BMI)	17	63	<b>THOSE LAZY HAZY CRAZY DAYS OF SUMMER</b> Tex Williams (Granite 507) (Comet—ASCAP)	67
26	<b>DANCE WITH ME (JUST ONE MORE TIME)</b> Johnny Rodriguez (Mercury 73493) (Hallnote—BMI)	31	64	<b>I OVERLOOKED AN ORCHID</b> Mickey Gilley (Playboy 6004) (Peer International Corp.—BMI)	—
27	<b>ONE DAY AT A TIME</b> Don Gibson (Hickory 318) (Acoustic—BMI)	12	65	<b>WOMAN TO WOMAN</b> Tammy Wynette (Epic 8-5008) (Algee—BMI)	—
28	<b>SEXY LADY</b> Freddie Weller (Columbia 46040) (Roadmaster—BMI)	28	66	<b>LET'S HEAR IT FOR LONELINESS</b> Mundo Earwood (GRT 003) (Mi-Cancion—BMI)	68
29	<b>TALKING TO THE WALLS</b> Lynn Anderson (Columbia 46056) (Folio—BMI)	36	67	<b>PLEASE DON'T STOP LOVING ME</b> Potter Wagoner & Dolly Parton (RCA 10010) (Owens Co.—BMI)	—
30	<b>A FIELD OF YELLOW DAISIES</b> Charlie Rich (Mercury 73498) (Makamillion—BMI)	38	68	<b>HANGIN' ON TO WHAT I'VE GOT</b> Frank Myers (Caprice 199) (Iron Side—ASCAP)	71
31	<b>TOMMY DORSEY'S BOOGIE WOOGIE</b> Charlie McCoy (Monument 8611) (Edwin H. Morris—ASCAP)	33	69	<b>BONAPARTE'S RETREAT</b> Glen Campbell (Capitol 3926) (Acuff-Rose—BMI)	72
32	<b>PLEASE DON'T TELL ME HOW THE STORY ENDS</b> Ronnie Milsap (RCA 0313) (Combine Music—BMI)	40	70	<b>RAMBLIN' MAN</b> Waylon Jennings (RCA 10020) (Tree—BMI)	75
33	<b>THIS TIME I ALMOST MADE IT</b> Barbara Mandrell (Columbia 46054) (Julep—BMI)	43	71	<b>I'M LEAVING IT ALL UP TO YOU</b> Donny & Marie Osmond (MGM M 1435) (Venice Music—BMI)	—
34	<b>I'LL DO ANYTHING</b> Jean Sheppard (United Artists 442) (Tree—BMI)	41	72	<b>YOUR PRETTY ROSES CAME TOO LATE</b> Melba Montgomery (Elektra 45894) (Jack & Bill—ASCAP)	73
35	<b>STANDING IN YOUR LINE</b> Barbara Fairchild (Columbia 46053) (Duchess—BMI)	45	73	<b>EVERYBODY NEEDS A RAINBOW</b> Bobby Wright (ABC 11443) (Chappell Music—ASCAP)	74
36	<b>STOP &amp; SMELL THE ROSES</b> Henson Cargill (Atlantic 4021) (Screen Gems-Columbia—BMI)	31	74	<b>HONKY TONK AMNESIA</b> Moe Bandy (GRC 2024) (Blue Crest-Hill & Range—BMI)	—
37	<b>HEY THERE GIRL</b> David Rogers (Atlantic 4021) (Jack & Bill—ASCAP)	24	75	<b>WHO LEFT THE DOOR TO HEAVEN OPEN</b> Hank Thompson (Dot DOA 17512) (Bob Moore Music—ASCAP)	—
38	<b>IT HURTS TO KNOW THE FEELING'S GONE</b> Nat Stuckey (RCA 0288) (Hill & Range—BMI)	39			

## ROY CLARK (Dot 17518)

**The Great Divide** (2:44) (Acoustic, BMI—Gary S. Paxton—Ronald Hellard)

A marvelous follow-up to "Honeymoon Feelin'," this tune is a powerful ballad that is sung in the very special Roy Clark tradition. The orchestration is lush and Roy's rich vocal conveys the sensitivity and warmth that have always made him popular with his audience. This tune will put Roy where he is very used to being. Flip: Chomp'n (2:18) (Roy Clark, BMI—Roy Clark).

## TAMMY WYNETTE (Epic 8-50008)

**Woman To Woman** (2:57) (Algee, BMI—B. Sherrill)

A lush ballad sung in Tammy's seductively sweet whisper builds to a very powerful vocal captured as no one but producer Billy Sherrill can. Tammy stands as a landmark in the female country market and this tune will bring her to the top in no time. She certainly is a woman, there is no question about that. Flip: No info. available.

## KITTY WELLS (Capricorn 0082)

**What About You** (3:12) (Hill & Range, BMI—Johnny Wright—Jack Anglin)

There has never been a country singer like Kitty Wells. This tune is country in the pure sense of the word and the ballad features Kitty's marvelously unique voice and some very good steel guitar. Kitty seems to be recollecting a memory she once had. A powerful ballad, it should get immediate response. Flip: no info. available.

## JOHNNY CARVER (ABC 12017)

**Don't Tell (That Sweet Ole Lady Of Mine)** (2:40) (Levine & Brown, BMI—Irwin Levine—L. Russell Brown)

With a honky-tonk flavor Johnny winds his way through this most appealing tune. It has a very catchy rhythm line with excellent instrumentation and background vocals. Johnny's vocal is strong and the lyric is very interesting and can't help but catch on. Good segues have this record a big hit with positive response. Flip: 'Till We Find It All Again (2:25) (ABC/Dunhill, BMI—Johnny Carver—Ron Chancey).

## DON WILLIAMS (Dot 17516)

**I Wouldn't Want To Live If You Didn't Love Me** (2:54) (Don Williams, BMI—Al Turney)

A smooth laid-back ballad, the easy pace is carried beautifully by the richness of Don's voice. The theme is usual, but in this case it has been approached with a freshness that makes it very special. The subtle instrumentation adds much to the overall mood of the song, and it should be very well for Don. Flip: No info. available.

## DIANA TRASK (Dot 17520)

**(If You Wanna Hold On) Hold On To Your Man** (2:14) (Al Gallico, BMI—Diana Trask—Tom Ewen)

An incredible rhythmical bounce at once infects you with the wonder of the music. Diana's vocal is powerful, and her style with a touch of yodel cry to it makes her a unique songstress. Diana has never sounded better and with material like this it's no wonder that Danny Thomas asked her back to perform in Vegas. She's excellent. Flip: No info. available.

## PAT ROBERTS (Dot 17517)

**Love Song Singin' Man** (2:10) (Altam/Al Gallico/Algee, BMI—E. Montgomery—G. Richey—C. Taylor)

A great song with an infectious rhythmical bounce that will positively entrance you. Pat's voice is smooth and polished and has never sounded better. A very commercial song with crossover potential, the sweetness of those background voices is augmented by the laid-back instrumentation. This is going to hit big for Pat. Flip: No info. available.

## THE COMPTON BROTHERS (Dot 17511)

**Sweet Honky Tonk Music** (2:37) (Famous Music, ASCAP—Milton Blackford)

The Brothers' up-tempo tune really cooks. The honky-tonk feel is given a great touch with some excellent guitar work and harmonica playing. The singing is smooth and the harmonies are very pleasing. The tune has a great deal of potential and the lyric is sure to find its way to your eager ears. Flip: Secret Memories (3:01) (Brothers Two, ASCAP—Harry J. Compton).

## DEBBIE HAWKINS (Warner Bros. 7838)

**Mama Never Told Me** (2:37) (Al Gallico, ASCAP—Josh Whitmore—Mark Sherrill—Judy Holland)

One of the strongest records Debbie has done, the disk has definite crossover potential. Debbie's voice is powerful and has a certain full throated clarity that makes her very appealing. The instrumentation is engaging and the tune should have a good crack at success. The tune is powerful and has a great deal of potential. Flip: No info. available.

## TERRI LANE & JIMMY NALL (Monument, ZS8 8620)

**What We've Got In Common Is Love** (2:36) (Music City, ASCAP—Arthur Hancock III)

A laid-back easy paced ballad, this tune will be sure to find its way into your heart. Terri and Jimmy have very sweet voices that blend together beautifully and stand apart as something special in their own right. The tune is an interesting ditty that should get some very positive chart response. Watch this one move. Flip: No info. available.

## J. DAVID SLOAN (Opryland 3936)

**Who Invented Honky-Tonkin'** (2:31) (War Drum, BMI—Ray Willis)

A bouncy little tune, it has instant appeal. J. David's voice is rich and has a unique lilt to it. Mellow instrumentation and excellent vocal harmonies augment this honky-tonk feel to win you over. The easy paced quality is the disk's strongest asset and it displays excellent potential. Flip: The Want To In Your Eyes (2:30) (Tree, BMI—S. Throckmorton—G. Martin).

## WILLIE HOBBS (Sound Stage 7 ZS8 1513)

**Mr. Lovemaker** (2:41) (Copper Band, BMI—Johnny Paycheck)

A great cover of the Johnny Paycheck tune, Willie breathes new life into the song giving a definite crossover potential. Willie's fine vocal power is balanced and mellow and the background voices add just the right touch to this excellent track. Equilibrium is achieved perfectly and the tune should get a very positive response. Flip: No info. available.

# Together To The Top

## George & Tammy



“We Loved It Away”

EPIC 5-11151



806 16th Avenue, South – Suite 115, Nashville, Tennessee

**top country LP's**

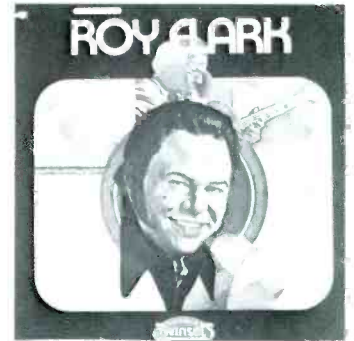
- 1 **IF YOU LOVE ME**  
Olivia Newton-John (MCA 411) 2
- 2 **RUB IT IN**  
Billy Crash Craddock (ABC 817) 5
- 3 **HANG IN THERE GIRL**  
Freddie Hart (Capitol 11252) 3
- 4 **BEST OF CHARLIE RICH**  
(Epic KE 31933) 1
- 5 **PURE LOVE**  
Ronnie Milsap (RCA APL 1-0500) 11
- 6 **BEHIND CLOSED DOORS**  
Charlie Rich (Epic 33247) 7
- 7 **A VERY SPECIAL LOVE SONG**  
Charlie Rich (Epic KE 32581) 8
- 8 **LORETTA LYNN'S GREATEST HITS VOL. II**  
(MCA 420) 9
- 9 **STOP & SMELL THE ROSES**  
Mac Davis (Columbia KC-32582) 6
- 10 **COUNTRY BUMPKIN**  
Cal Smith (MCA 424) 10
- 11 **SMILE FOR ME**  
Lynn Anderson (Columbia 32941) 14
- 12 **COUNTRY FEELING**  
Charley Pride (RCA APL1-10217) 13
- 13 **SPOOKY LADY'S SIDESHOW**  
Kris Kristofferson (Monument PZ 3291) 12
- 14 **BOOGITY BOOGITY**  
Ray Stevens (Barnaby 6003) 20
- 15 **COUNTRY PARTNERS**  
Loretta Lynn & Conway Twitty (MCA 427) 21
- 16 **THERE WON'T BE ANYMORE**  
Charlie Rich (RCA 0433) 15
- 17 **HONKY TONK ANGEL**  
Conway Twitty (MCA 406) 16
- 18 **HOUSTON**  
Glen Campbell (Capitol 11293) 23
- 19 **THIS TIME**  
Waylon Jennings (RCA 0539) 17
- 20 **IN MY LITTLE CORNER**  
Marie Osmond (MGM-H3G 4944) 32
- 21 **FOR THE LAST TIME**  
Bob Willis & His Texas Playboys (United Artists LA 2162J) 25
- 22 **LET ME BE THERE**  
Olivia Newton-John (MCA 389) 19
- 23 **LEAN IT ALL ON ME**  
Diana Trask (Dot 26022) 26

- 24 **1-40 COUNTRY**  
Jerry Lee Lewis (Mercury 1-710) 28
- 25 **JEANNE PRUETT**  
(MCA 388) 40
- 26 **COUNTRY HAM**  
Jerry Clower (MCA 417) 30
- 27 **RAGGED OLD FLAG**  
Johnny Cash (Columbia HC 32917) 18
- 28 **GOOD TIMES**  
Elvis Presley (RCA CPL 1-0475) 11
- 29 **THE ENTERTAINER**  
Roy Clark (Dot 2001) 22
- 30 **WHISPERING**  
Bill Anderson (MCA 416) 34
- 31 **MAMA KERSHAW'S BOY**  
Doug Kershaw (Warner Bros. 2793) 33
- 32 **NO CHARGE**  
Melba Montgomery (Elektra 75079) 24
- 33 **BACK HOME AGAIN**  
John Denver (RCA CPL 10548) —
- 34 **VERY BEST OF DON GIBSON**  
(Hickory H3G-4502) 36
- 35 **IN BLUE GRASS COUNTRY**  
Danny Davis & Nashville Brass (RCA 0565) 37
- 36 **SEXY LADY**  
Freddy Weller (Columbia 32958) —
- 37 **FULLY REALIZED**  
Charlie Rich (Mercury 7505) 31
- 38 **ANOTHER LONELY SONG**  
Tammy Wynette (Epic 32745) 27
- 39 **IT'S THAT TIME OF NIGHT**  
Jim Ed Brown (RCA 0572) —
- 40 **I'D FIGHT THE WORLD**  
Jim Reeves (RCA APL 1-0537) 44
- 41 **THIS IS BRIAN COLLINS**  
(Dot DOA 17499) 35
- 42 **GOOD 'N' COUNTRY**  
Marty Robbins (RCA 421) 39
- 43 **FRECKLES & POLLIWOG DAYS**  
Ferlin Husky (ABC X 818) —
- 44 **WOMAN, YOUR NAME IS MY SONG**  
Tommy Overstreet (Dot 26021) 45
- 45 **THANK YOU WORLD**  
The Statler Brothers (Mercury 1-707) 43

**top country LP's**

**DOT RECORDS PRESENTS ROY CLARK (A Famous Twinset) — Dot PAS-2-1040**

A twenty tune two-disk set that will quickly become a collector's item and gain many more Clark followers. With Roy being as hot as he is right now it seems pretty good to come with a sure shot package like this.



**FLOYD CRAMER IN CONCERT — RCA APL1-0661**

Fantastic!! This live album has to rank as one of the best to date. Crystal clear production (as produced by Chet Atkins) and some very excellent playing by Floyd and his gang make this one a festival of joy and good listening. A good selection of today's music plus a tribute to Hank Williams enhance the total look of this disk. Watch for this one to happen big.



**I'LL DO ANYTHING IT TAKES — Jean Shepard United Artists UA-LA 307-K**

Jean's latest offering is chock full of good musical vibes. From the title track to others such as "Let Me Be There," "I Love," "He Thinks I Still Care," you could immediately sense chart album all over this one. A must for all her fans and a definite programming super-package. This lovely lady has done it again.



**country looking ahead**

- 1 **I LOVE YOU, I HONESTLY LOVE YOU**  
(Irving Music/Woolnough Music/Broadside—BMI)  
Olivia Newton-John (MCA 40280)
- 2 **THE GREAT DIVIDE**  
(Acoustic Music—BMI)  
Roy Clark (Dot DOA 17518)
- 3 **IN MY LITTLE CORNER OF THE WORLD**  
(MGM Records)  
Marie Osmond (MGM M3G 4944)
- 4 **AFTER THE FIRE IS GONE**  
(Twitty Bird—BMI)  
Willie Nelson & Tracy Nelson (Atlantic 4028)
- 5 **LIKE A FIRST TIME THING**  
(Kecca Music—ASCAP)  
Ray Price (Columbia 3-10006)
- 6 **TEN COMMANDMENTS OF LOVE**  
(ARC Music—BMI)  
David Houston & Barbara Mandrell (Epic 8-20005)
- 7 **GIVE ME ONE GOOD REASON**  
(Land Of Music—BMI)  
Dick Lee (RCA 10014)
- 8 **SIX DAYS ON THE ROAD**  
(Newkeys Music/Dune—BMI)  
Johnny Rivers (Atlantic 3028)
- 9 **THAT'S LOVE**  
(Shetac Music—BMI)  
Don Adams (Atlantic CY 4027)
- 10 **WILDWOOD WEED**  
(Parody—BMI)  
Jim Stafford (MGM 14737)

- 11 **I WISH THAT I HAD LOVED YOU BETTER**  
(My Times Music/ Sunbeam Music/Division/Twin Forks—BMI)  
Eddy Arnold (MGM 14734)
- 12 **PLEASE DON'T STOP LOVING ME**  
(Owepar—BMI)  
Porter Wagoner & Dolly Parton (RCA 10010)
- 13 **SAVE YOUR BEST**  
(Lowery—BMI)  
Benny Lindsay (Royal American 102)
- 14 **FAIRY TALE**  
(Par—Thumb Music/Pollo Grounds—BMI)  
Pointer Sisters (Blue Thumb 254)
- 15 **I'M HAVING YOUR BABY**  
(Spanka Music—BMI)  
Sunday Sharpe (United Artists 507)
- 16 **SUPER KITTEN**  
(Central Songs—BMI)  
Connie Cato (Capitol 3908)
- 17 **IT COULD HAVE BEEN ME**  
(Senor—ASCAP)  
Sami Jo (MGM South 7034)
- 18 **IF YOU LOVED HER THAT WAY**  
(Ben Peters Music—BMI)  
O.B. McClinton (Enterprise 9100)
- 19 **MONTGOMERY MABLE**  
(American Gramophone—BMI)  
Merle Kilgore (Warner Bros. 7831)
- 20 **THROW AWAY THE PAGES**  
(Melade Music/Frebar—BMI)  
Randy Barlow (Capitol 3883)

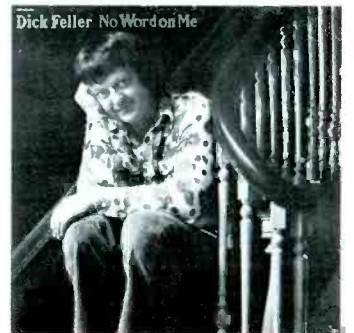
**DOT RECORDS PRESENTS HANK THOMPSON, A SIX PACK TO GO (A Famous Twinset) DOT PAS-2-1041**

A six pack to go to many many people means an evening of relaxing or pleasure. Well, that is exactly the case in point with this album. The only thing to do though is to multiply the 6 by 3 and add 2 and that's the enjoyment you can expect from this album. A must that will provide enjoyment for all over and over again. A multitude of songs from many of the great writers add to this anthology package.



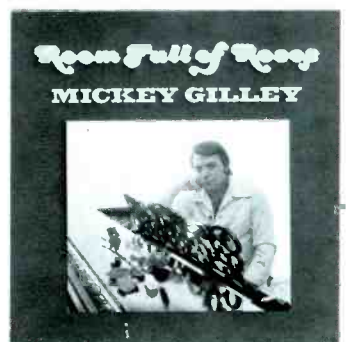
**NO WORD ON ME — Dick Feller — Asylum CM1-A-CP**

This "feller" ain't bad and just seems to get better with each new release. An album that has long been in waiting, it will definitely gain chart action and garnish immense sales immediately. All of the cuts on the album are exceptional and in this day and age that is a rare but happy occasion. It looks like the kid is going to make it.



**MICKEY GILLEY — Playboy PE 128**

Mickey just coming off a major hit in country and making a splash in the pop pool, with "Room Full of Roses," follows up with an album that is both charming and hard hitting. It also includes his current chart single, "I Overlooked An Orchid," and eight other fine cuts. Mickey Gilley is an artist that means business and is one that should not be taken lightly. This album will prove that. Watch for this one to happen real big.



**country playlist additions**

**KBUY — FT. WORTH**  
Great Divide—Roy Clark—Dot  
It's A Monsters Holiday—Buck Owens—Capitol  
Ten Commandments Of Love—David Houston & Barbara Mandrell—Epic  
Every Day With You Girl—Jimmy Peters—MCA  
That's Love—Don Adams—Atlantic  
If She Just Keeps Loving Me—Curtis Potter—Capitol  
Fine As Wine—Billy Walker—MGM  
I Overlooked An Orchid—Mickey Gilley—Playboy  
Marbles—Jerri Kelly—GRT  
I'm Having Your Baby—Sunday Sharpe—United Artists

**WBAM — MONTGOMERY**  
Montgomery Magel—Merle Kilgore—Warner Brothers  
Woman To Woman—Tammy Wynette—Epic  
Ramblin Man—Waylon Jennings—RCA  
Great Divide—Roy Clark—Dot  
You Get To Me—Eddie Rabbitt—Elektra  
Juke Box—Jack Reno—U.A.  
Smokey Trucks, and C.B. Radios—Paul Click—Broken  
The Way You Do The Things You Do—Terry Lane & Jimmy Nall—Monument

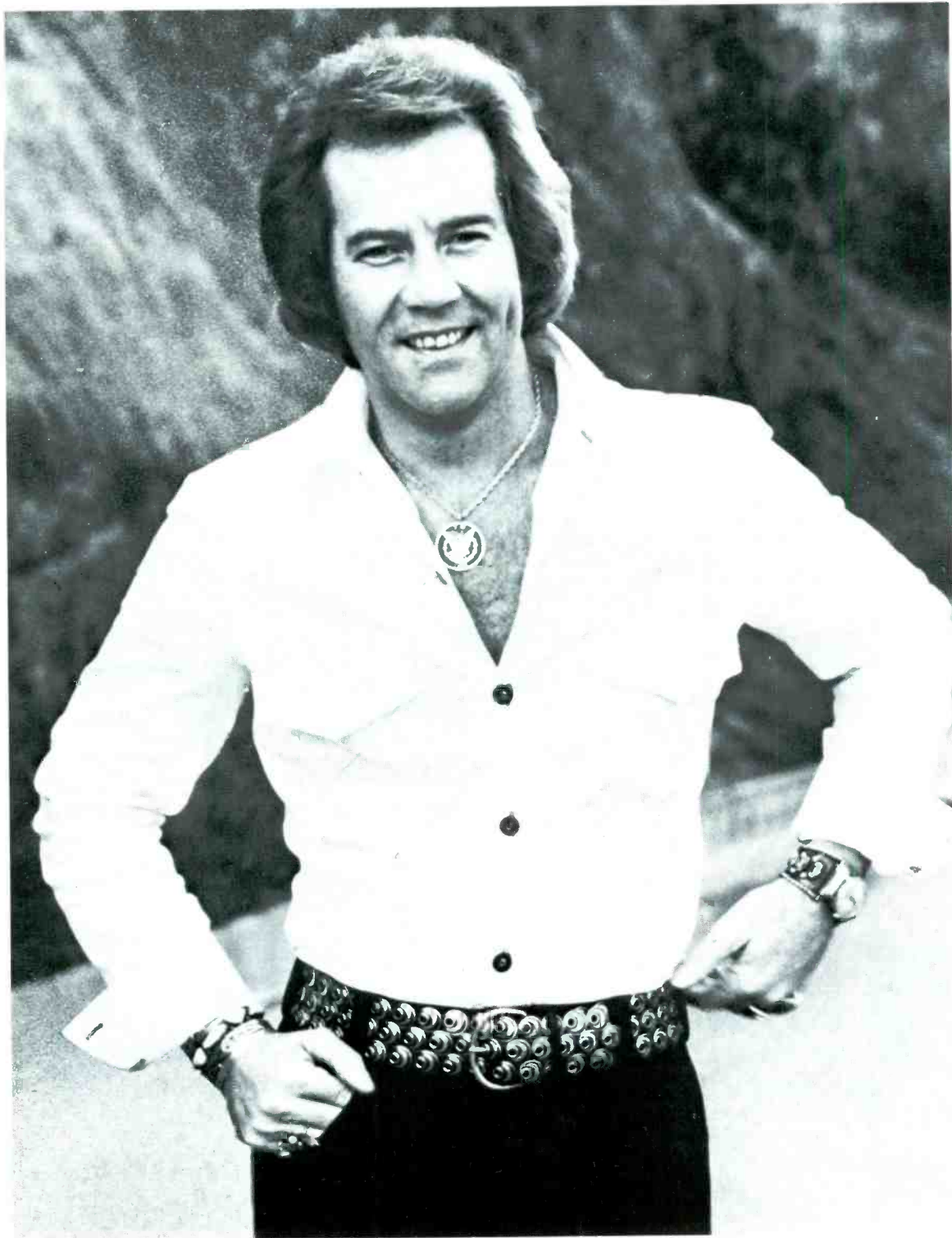
**WMC — MEMPHIS**  
Woman To Woman—Tammy Wynette—Epic  
Like A First Time Thing—Ray Price—Columbia

I Love My Friend—Charlie Rich—Epic  
I'm Having Your Baby—Sunday Sharpe—U.A.  
Ten Commandments—David Houston & Barbara Mandrell—Epic  
Palm Of My Hand—Larry Kingston—JMI  
That's Love—Don Adams—Atlantic

**KENR — HOUSTON**  
Woman To Woman—Tammy Wynette—Epic  
Harbin On To What I've Got—Frank Myers—Caprice  
After The Fires Gone—Willie and Tracey Nelson—Atlantic  
I Overlooked An Orchid—Mickey Gilley—Playboy  
I Love My Friend—Charlie Rich—Epic  
Ten Commandments—David Houston & Barbara Mandrell—Epic  
Midnight Man—Marty Mitchell—Atlantic  
Ramblin Man—Waylon Jennings—RCA  
I'm Having Your Baby—Sunday Sharpe—U.A.  
Just Like a First Time Thing—Ray Price—Columbia

**KIKK — HOUSTON**  
Woman To Woman—Tammy Wynette—Epic  
Boney Fingers—Hoyt Axton—A&M  
You Get To Me—Eddie Rabbitt—Elektra  
Good Ole Fashion Country Love—Don Gibson & Sue Thompson—Hickory  
Give Me One Good Reason—Dickey Lee—RCA  
Watch Out For Lucy—Bobby Penn—50 States





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FOR SALE/EXPORT/SLOT MACHINES new 3-line pay double progressive plus 5 other models manufactured by General Automatic of Belgium Distributors needed in some foreign areas. Used Bally tradeins and Parts for sale. Nevada Fruit slot machine Co. P.O. Box 5734, Reno, Nevada 89503 (702) 825-3233.

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FOR SALE: Seeburg, Wurlitzer, Rockola, AMI Phonographs, Williams, Gottlieb, Bally, Chicago Coin, flippers, guns, baseballs, United, Chicago Coin, Midway shuffles, Valley, Fischer, United, American, used pool tables. As is or shopped. Domestic or export shipments. Call or write Operators Sales, Inc., 4122 Washington Ave., New Orleans, Louisiana 70125. (504) 822-2370.

AVAILABLE — New Ticker Tapes, Double Ups, Bonus 7's, London, Safari, Venice, Orient, American made Hally Claws, Exhibit Stream Liners, Mini Swing, LOWELL ASSOCIATES, P.O. BOX 386, Glen Burnie, Md. 21061. (301) 768-3400.

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FOR SALE: MIDWAY Winners, Allied Baddle Battles, ATARI Pongs, Gotchas, WURLITZER 3310-3110-3100s MCI IQ Computer, CHI COIN SPEEDWAY B, MIDWAY FANTASTIC S/As, ROCKOLA 440, 425, 433, CHI COIN, Night Bomber, MIDAY Sea Raiders, MCI U-BOATS, D & L DISTR. CO. INC., 6691 ALLENTOWN BLVD., HARRISBURG, PA. 17112, 717-545-4264.

Bally Turf Kings, Grand Stands, Futuritys one balls, Buckley Track Odds, Bally Triple Bells, Draw Bells. Dice machines with pay outs, I antique Mills Roulette pay out machine. Canadian Distributing & Mfg. Co., 1025 104th St., North Battleford, Saskatchewan, Canada. 306/445-2989.

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SHOOT-A-LINE \$1250. Will buy or trade Seeburg Bandshell, Firestar or Olympan 160, MONROE BRANT VENDING CO., 829 East Market St., York, Pa. 17403. Tel (717) 848-1386

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

LATE PINS & ARCADE EQUIPMENT at Close Out Prices For Sale El Toro \$295, Fore \$295, Sea Ray \$265, Desert Fox \$295, Drive Master \$100, Dune Buggy \$235, Road Runner \$315, S.A.M.I. \$160, Sea Devil \$245, Sea Rescue \$245, Stunt Pilot \$180, Target Zero \$225, Wild Cycle \$165, Million B.C. \$100, Wild Kingdom \$325, Fast Ball Baseball \$150, money, many, more... Kiddie Rides Wanted... AMUSEMENT TECHNOLOGY, 1200 Memorial Drive, Asbury Park, New Jersey 07712, (201) 774-3000.

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Jokes! One-liners! Topical humor! Twice monthly comedy service written exclusively for jocks. Just what you need to make you number one! Free sample. "Funnies," Box 11-511, Newington, Connecticut.

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SHOP AND ROUTE MECHANICS WANTED — JUKES, BINGOS, UPRIGHTS, Slots, Flippers: Good Pay; Raises according to results; Apartment furnished if desired and air fare furnished. SHELTON MUSIC CO., PO Box 803, Agana, Guam 96910. Phone 772-6244.

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# Round the Route

## CALIFORNIA CLIPPINGS

**Mal Kaufman** of SEGA's Los Angeles office info's several interesting news items are in the offing but it's hush for now . . . **Mickie and Mildred Greenman** of A.C.A. arrived back in Los Angeles last week after two weeks roving about Europe. They had one helluva time but were disappointed they were unable to stop by New York on the way home to visit with family for a couple of days . . . **Mel McEwan** of Ramtek says their service school program is in full swing and they've even had special "graduating certificates" put up for technicians who attend . . . **Dean McMurdie** info's this year's Rowe International distributor conference will be held up in Boston this coming September. Meantime, sales continue fine during the summer months with Rowe's Woodbridge, Rhapsody and Caprice phonographs, as well as the vending line, drink machines in particular. I sure get hot in Southern Cal! . . . At C. A. Robinson, **Hank Tronic** says: "Midway's TV Basketball is proving to be the sensation of the summer season with factory deliveries lagging far behind the demand. The large size of the players and the baskets themselves are innovations that are producing huge collections.

"The very popular nationally televised "Price Is Right" has already received a new Bally Circus (four player) and an Atari Gran Trak for prices on the new Fall series being taped now. There will be more coin operated games to go. This should provide some very favorable publicity for the coin machine business. We can thank Goodman-Todson Promotions and particularly Walter Kresel for the marvelous cooperation they have given us in presenting a fine image for coin operated games," said Hank.

Had a nice visit with **Bill Bryant** and son, **Tom** of Valiant Distributing Co., Phoenix, Arizona. Bill, in Los Angeles on business, reminisced with Hank about the old days when they both worked for Jean Minthorne in the days of the Seeburg Selectomatic "100's."

**Mike Hall**, Service Manager at C. A. Robinson & Co. returned from his vacation, tanned and well rested and ready for another vacation! **Al Bettelman** and **Hank Tronic** have come to a momentous decision in regard to their vacations. With no tapering off of business during these summer days, Al is taking Friday off and Hank is vacationing on Monday! We're not worried because we have such capable help to "take care of the store" — **Ira & Sandy Bettelman**, **Lance Hailstone**, **Ed Mason** (watching Parts like a hawk). And to see that all goes well there is always our "Little Mother to be" — **Betty Myers** who keeps an eye on everybody and everything! "We miss those Friday Buffets" is the complaint of many operators in the Southern California area. "We've suspended these bashes for the hot summer months because food and heat don't mix. However, cool refreshments are still available in C. A. Robinson's Fun Room serving as a meeting place for operators, distributors and factory reps," said Hank. "Don't worry, folks, as soon as it cools down a bit, we'll be serving up those delicious corned beef and hot pastrami sandwiches again!!

"If we may, would like to get a word in for the 32nd anniversary edition of *Cash Box* which has to be the greatest edition of all. Congratulations to *Cash Box* for a terrific analysis of the coin machine biz — a most informative edition that is indicative of how our business has grown," he said. We say, thanks!

## CHICAGO CHATTER

It's pretty obvious, from the overwhelming response to the recent MOA questionnaire, that the industry does indeed favor the resumption of regional seminars next year. The seminar committee is currently weighing the suggestions made in the more than 200 responses submitted to the association, in an effort to set up a program. "Our aim in selecting subject matter for the seminars," said MOA's **Fred Granger**, "is to get down to the nitty gritty of things so that we may present a program of real and practical subjects that will benefit operators. The numerous suggestions and ideas contained in the questionnaires will certainly make the committee's job a great deal easier."

RECEIVED WORD FROM **Bob Wick**, director of international sales at Chicago Dynamic Industries, that a very "substantial" export order for "Speed Shift" arrived last week! Bob said that the game is enjoying wide foreign acceptance — in some cases, from areas not serviced by ChiCoin in the past!

TALKED TO ROCK-OLA MFG. CORP.'S **Les Rieck**, who's been pretty much involved in the post-vacation chore of getting caught up prior to scheduling his traveling itinerary for August. The factory resumed full production on the 15th, following the annual vacation shutdown, and things are mighty busy out there, needless to say! Les said the model 452 console deluxe 160-selection phonograph is in very big demand. Many new locations are opening up for it, he added!

**JOE KLINE** OF ATLAS MUSIC CO. tells us the distrib is doing phenomenal business with the Rowe line of phonographs — and the factory's vending equipment, as well! All of their Rowe product has been in consistent demand these past months, he said, and the Atlas people couldn't be happier about it!

ON THE SINGLES SCENE: **Joe Ginter** of Martin & Snyder One Stop in Detroit notes that among the most popular of the current crop of chart singles being programmed by area operators are: "Annie's Song" by **John Denver** (RCA), "I'm Leaving It All Up To You" by **Donnie and Marie Osmond** (MGM), "The Night Chicago Died" by **Paper Lace** (Mercury), "Rock The Boat" by **Hues Corp.** (RCA) and "It Could Have Been Me" by **Sammi Jo** (MGM South) — to name a few.

## MILWAUKEE MENTIONS

Tomorrow's the day (30) of the big Milwaukee Music Industry Golf Outing at River Oaks Country Club — and, judging from returns received at presstime last week, the event will once again draw a record crowd! This is the eleventh annual tournament, by the way, and **Stu Glassman** of Radio Doctors, who's handling the whole thing, is delighted over the increased number of local operators who'll be playing this year. And while we're at it — take a bow, Stu, for all the extra work you put into setting up

the program!

**JIM STANSFIELD** WAS BACK at the busy Stansfield Vending premises last week, following his annual trout fishing excursion to Lake Michigan — during which he caught the limit, we might add! Jim returned in time to host the firm's female personnel on a Mississippi house boat trip! We were a bit astounded to learn that there are nineteen women employees on the Stansfield staff and they serve in a variety of capacities, from collecting, to programming records, to assisting on the vending trucks and hosting at the various factories the firm services. Women's Lib will be happy to note that the distaff members of our society are very well represented, not only at Stansfield Vending mind you, but numerous other industry operations across the country, as Jim pointed out to us, and they're quite an efficient and capable lot! . . . Also learned from Jim that resort business is really booming this season, thanks to an extensive amount of publicity, especially on the part of the Holiday Inn chain, who advertise the fact that there is no gasoline shortage in Wisconsin. This, in itself, increases traffic. Tourists are assured in advance when they phone a Holiday Inn and advise of their destination and home-town location, that they will have enough gas for a round trip.

## UPPER MID-WEST

**Al Danko** and wife on a week's vacation up north. Al is in charge of the shipping at Lieberman Music Co. warehouse . . . **Elmer Cummings** of Sioux Falls, So. Dak. in the cities for a few days making the rounds. Elmer is out of the operating business since he sold out a few months ago . . . **Mr. & Mrs. Darwin Leslie**, Bonesteel, S.D. in town for a few day's vacation . . . Many operators and their families, friends and thousands of people are expected in Minneapolis the next 10 days of the annual Minneapolis Aquatennial. Quite a shindig . . . The **Dean Schroeders** in town for a few days to take in a few major league baseball games . . . **Mr. & Mrs. Dick Berg**, Fairmont, in the cities for the day buying equipment . . . **Mr. & Mrs. Ernest Woytossek** and the family in town for a few days. Have been spending weekends at their lake home and the weather has been perfect for it . . . Seen in town this week were **Doc** and **Marshall Keintz**, **Mac Hasvold**, Sioux Falls, **Don Hazelwood**, **Bud Nittberg**, **Dar Holsman**, **Ryal Gelineau**, **Dale Rooney** and **Gerry McGraw** . . . **Sol Nash**, formerly with ARA is now manager of Viking Enterprises . . . **Dick Hawkins**, Rochester, leaves Sunday for a month's hunting trip into Canada for mountain goat and sheep. This requires quite a schedule. You fly to Seattle, and then you get a puddle jumper to British Columbia, you then change and then take another puddle jumper to St. John where you are met by your host and guide who drives you to the camp several hundred miles away. Very few hunters are taken on this trip called the Trophy Hunt, plus it's very costly . . . **Walter Jones** of Lieberman Music Co. was rushed to the hospital Thursday, coronary discomfort. Put into intensive care for a few days, he is expected to be released soon. . . . **Glenn Charney**, Viking Vending Co. enters the University Hospital Sunday and will be operated on Wednesday July 24th. The operation is called an intestinal bypass. Has something to do with the patient being helped to lose weight. Best of luck, Glenn.

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**Pye Set To Dist. Stax Label in UK**

LONDON — The Stax Organization has signed a long term licensing agreement with the Pye Records Group for distribution and sales of Stax product in the United Kingdom. The contract was signed in London this week by Louis Benjamin, Chairman of the Pye Records Group and Stax executive, John Burton.

Under the agreement Pye will release all Stax catalogues and new releases in the British Isles.

Pye Chairman, Benjamin, said, "I am doubly happy that the two companies, both expanding rapidly, can join together at this time. Having built our distribution to handle a great deal of product, we welcome the Stax Organization to our British family since Stax beautifully fits our catalogue. This agreement will benefit both parties and the trade at large."

Stax executive John Burton said "We have come to Pye because of their distribution facilities. We will do our own promotion with our promotional force, working closely with Pye. Britain will be the base for our European operation and we want to build Stax within the Pye group."

"We're in a great period of growth with current chart records and exposure of their soul, pop, jazz and country," Burton said. "Stax is now a total record company and we're planning for our acts to visit the United Kingdom on a regular basis and for them to find real acceptance."

**CTI/KUDU Acts To Tour Japan**

NEW YORK — Continuing with a tradition it originated four years ago, CTI/KUDU Records is sending a group of its artists on a tour to Japan.

Kicking off the tour are dates in the Northwest. The Japan dates will take place August 3rd to 9th, with six concerts on the agenda: Tokyo (Aug. 3 and 8), Nagoya (4), Osaka (6), Niigata (7), and Kyosho (9). The tour will wind up in Honolulu, on Aug. 11.

The artists scheduled to appear are George Benson, Ron Carter, Hank Crawford, Johnny Hammond, Hubert Laws, and Grover Washington, Jr. The performance in Seattle's Paramount Theatre will be videotaped for future distribution in 150 major markets.

The tour was organized by Peter Paul, talent director at CTI, who acted as impresario and who will accompany the artists.

**Teichiku Acquires MPS Label**

TOKYO — Teichiku Record Co., (president: Juji Nanko) has contracted an agreement with MPS Records, a subsidiary company of BASF of West-Germany. Through this agreement, Teichiku is expected to reinforce its European music section, and to release this label in November in Japan.

Since Feb. 1969, MPS Records has been released via Nippon-Columbia Co. in Japan. But this agreement will expire this Sept. On the other hand, BASF has acquired the right of MPS Records recently while Teichiku has cooperated with the former since Oct. 1972. By these circumstances MPS Records has been removed to Teichiku from Nippon Columbia in Japan with the expiration between the label and the latter. MPS Records has many promising artists, among whom Singers Unlimited is most famous besides old jazz singers.

**Ashton Prod. Swiss Pepe Leonhard Act**

ZURICH — A new album by Swiss chart group Pepe Leonhard is currently being produced by British rock musician/songwriter and producer Tony Ashton for EMI Switzerland. Ashton, of "Resurrection Shuffle" fame with his now defunct band Ashton, Gardner & Dyke, followed by a short spell with rock group FAMILY, got international recognition as hit producer for group Medicine Head. Tony Ashton (who has a current album release on Purple/Warner Bros. with Tony Ashton & Jon Lord, "First Of The Big Bands") signed the production deal after having heard the band in a club in Switzerland. Tentative title of this August album release on EMI is "Lienhard." This album will be the biggest production venture any Swiss record company has ever undertaken.

Recordings for this album were made at Studio Dieter Dierks (Cologne) and AIR London.



**PHOTO SHOWS**, l. to r., standing: George Walther, Pino Gasparini, Manfred Schacher and Mostafa Kafai (all Pepe Leonhard), seated: Tony Ashton, band-leader, Pepe Leonhard and Bill von Arx.

**Great Britain**

Richard Asher, managing director of CBS Records, has announced the appointment of George Ridnell as Financial director of the company. For the last year Ridnell has been assistant for international affairs to the senior vice president of finance of CBS in New York, and prior to that was vice president of the Kenton Corporation for four years. Ridnell replaces Terry Stanley at CBS, who has left the company to join Pye Records as operations director. At Pye, Stanley will be responsible for sales and distribution, leaving Nick Harpton to take up his previously announced position as international director.

Steve Colyer has resigned his post as head of CBS promotion to go to Magnet Records as director of promotion, filling the position which Ann Bishop recently vacated. Colyer was with CBS for four years, and was responsible for the setting up of their regional promotion offices. Michael Levy, head of Magnet, commenting on the acquisition of Colyer said, "In appointing Colyer as director of promotion I feel that Magnet has taken on a young dynamic person with detailed knowledge of all aspects of promotion. He, together with the existing team, will I'm sure consolidate all my future plans for Magnet in its further development into a major force within the international music industry."



**PICTURED** (l to r)—Arnold and Jackee Gosewich with John Reid, Chairman of EMI Limited, and Capitol Canada's A&R Director Paul White.

**CAPITOL'S CADRE IN CANADA**

TORONTO — Arnold Gosewich, president of Capitol/EMI Canada, recently hosted a general meeting of the Board of Directors of Capitol Industries Inc., the first time such a meeting has been held in Canada.

After a series of meetings, the visitors toured the Canadian headquarters in Malton, Ontario and visited a Sherman's and Mr. Sound retail record store in Toronto and Montreal.

Heading up the entourage was Bhaskar Menon, Chairman, President

and Chief Executive Officer, Capitol Industries/EMI; John Reid, recently appointed Chairman of EMI Limited; Charles Fitzgerald, Vice President, Finance for Capitol Industries; Chuck Tillinghas, Vice President, Business Affairs, Capitol Records, Inc.; Robert E. Carp, Vice President and General Counsel of Capitol Industries and Capitol Industry Directors Tom Coughran and Richard Karrenbrock.

The visitors attended a dinner hosted by Gosewich and his wife Jackee at Toronto's Hyatt Regency Hotel.

**Harman Int's Sales Up: Buys Tannoy**

LAKE SUCCESS, N.Y. — Record nine-month sales and earnings for the period ended May 31, 1974, were announced by Harman International Industries, Inc. (AMEX).

Sales rose 40 per cent and net income by 21 per cent as the high fidelity and automotive equipment producer recorded nine-month sales of \$64,921,000 and net income of \$4,154,000. This compares with sales for the comparable period last year of \$46,253,000 and net income of \$3,445,000.

Primary earnings per share rose 29 per cent to \$2.40 before an extraordinary credit of three cents per share from the \$1.86 per share, before an extraordinary credit of .17, posted in the first nine months of fiscal 1973. The increase was on a greater number of shares outstanding and figures reflect adjustment for a 10 per cent stock dividend declared December 6, 1973.

Dr. Sidney Harman, president and chief executive officer, said all operations here and abroad showed record performances, including the Harman/Kardon and James B. Lansing high fidelity lines and the company's automotive side mirror division.

Assuming full dilution, per share earnings for the first nine months would be \$2.25, before an extraordinary credit of three cents. This represents a 29 per cent increase over the fully diluted figure of \$1.74 before an extraordinary credit of 15 cents per share reported last year.

In another development, principals of Harman International Industries, Inc. (AMEX) and the Tannoy Group, London, England, announced jointly agreement in principal whereby Harman International would acquire 76 per cent of Tannoy, a privately held company.

Dr. Sidney Harman, president and chief executive officer of Harman International, said the agreement gives Harman an option to acquire the remaining 24 per cent of the British-based Tannoy Group. He said that Tannoy is a world leader in design and manufacture of professional sound distribution equipment and high fidelity loudspeakers.

The Tannoy Group has manufacturing operations in England.

**S. Africa Inspired By Williams Week**

JOHANNESBURG — The South African representatives of Rondor Music recently did an all-out promotion on the Paul Williams L.P., "Here Comes Inspiration."

For this drive they joined forces with R.P.M. Record Company (A&M affiliates in South Africa) and declared a Paul Williams Week. It was a week of T-shirts, champagne, carnations in D.J. buttonholes and special radio and press features to mark the occasion.



The photograph shows from left to right: Willie Thabathe, professional assistant, Music Publishing Co. of Africa; "The Fat Man" D.J. Darryl Jooste, top pop station Springbok radio disc jockey; Paul Wright, disc jockey on Springbok Radio, who presented Paul Williams in his "The Hitmakers" program; Stephanie Mitchell, promotions officer for R.P.M. Records, and John Edmond, professional manager, Music Publishing Co. of Africa.

Plug track during the promotion was "That's What Friends Are For" and a week after the blitz the single made the Lourenco Marques Radio Hit Parade.

**Glitter's Own "Way"**

NEW YORK — Gary Glitter's film "Remember Me This Way," already showing in Ireland, next will be distributed throughout Scotland, then in England later this year.

The picture will be shown simultaneously in Glasgow, Edinburgh, Aberdeen and Dundee.

Glitter, meanwhile, returned to Paris on July 27 for Bell recording sessions, and then to the United Kingdom early in August to resume touring.

## Great Britain

TW	LW	
1	1	<b>She</b> —Charles Aznevoir—Barclay—Standard
2	2	<b>Kissin' In The Back Row</b> —Drifters—Bell—Macauley/Cookaway—local copyright
3	8	<b>Bangin' Man</b> —Slade—Polydor—Barn—local copyright
4	5	<b>I'd Love You To Want Me</b> —Lobo—U.K.—Carlin
5	3	<b>Always Yours</b> —Gary Glitter—Bell—Leeds—local copyright
6	11	<b>Young Girl</b> —Gary Puckett And The Union Gap—CBS—Dick James
7	10	<b>The Wall Street Shuffle</b> —10c.c.—U.K.—St. Annes—local copyright
8	14	<b>Rock Your Baby</b> —George McRae—Jayboy—Southern
9	7	<b>One Man Band</b> —Leo Sayer—Chrysalis—Compass/Blanedel—local copyright
10	4	<b>Hey Rock And Roll</b> —Showaddywaddy—Bell—Bailey—local copyright
11	9	<b>Guilty</b> —Pearls—Bell—ATV
12	12	<b>Banana Rock</b> —The Wombles—CBS—Batt Songs—local copyright
13	—	<b>Band On The Run</b> —Paul McCartney's Wings—Apple—McCartney/ATV—local copyright
14	—	<b>Beach Baby</b> —First Class—U.K.—John Carter
15	6	<b>The Streak</b> —Ray Stevens—Westbound—KPM
16	13	<b>Going Down The Road</b> —Roy Wood—Harvest—Roy Wood/Carlin—local copyright
17	17	<b>A Touch Too Much</b> —Arrows—Rak—Chinnichap/Rak—local copyright
18	18	<b>Liverpool Lou</b> —Scaffold—Warner Bros.—Essex—local copyright
19	19	<b>Too Big</b> —Suzi Quatro—Rak—Chinnichap/Rak—local copyright
20	15	<b>There's A Ghost In My House</b> —R. Dean Taylor—Tamla Motown—Jobete/London

### TOP TWENTY LP'S

1	<b>Band On The Run</b> —Wings—Apple
2	<b>The Singles 1969-73</b> —Carpenters—A & M
3	<b>Tubular Bells</b> —Mick Oldfield—Virgin
4	<b>Diamond Dogs</b> —David Bowie—RCA
5	<b>Caribou</b> —Elton John—DJM
6	<b>Journey To The Centre Of The Earth</b> —Rick Wakeman—A & M
7	<b>Remember Me This Way</b> —Gary Glitter—Bell
8	<b>Kimono My House</b> —Sparks—Island
9	<b>Bad Company</b> —Island
10	<b>Goodbye Yellow Brick Road</b> —Elton John—DJM
11	<b>Sheet Music</b> —10c.c.—U.K.
12	<b>The Way We Were</b> —Andy Williams—CBS
13	<b>Dark Side Of The Moon</b> —Pink Floyd—Harvest
14	<b>Behind Closed Doors</b> —Charlie Rich—Epic
15	<b>The Sting</b> —Soundtrack—MCA
16	<b>Quo</b> —Status Quo—Vertigo
17	<b>Between Yesterday And Today</b> —Alan Price—Warner Bros.
18	<b>Aznevoir Sings Aznevoir Vol 111</b> —Barclay
19	<b>The Psychomodo</b> —Cockney Rebel—EMI
20	<b>And I Love You So</b> —Perry Como—RCA

## Belgium

TW	LW	
1	1	<b>Sugar Baby Love</b> —The Rubettes—Polydor—Hans Kusters Music
2	4	<b>Emma</b> —Hot Chocolate—Rak—Universal
3	3	<b>Gigi L'Amoroso</b> —Dalida—Omega—Editions Fonior
4	3	<b>Sing Sing</b> —Lester & Denwood—Carrere—Apollo Music
5	9	<b>Die Sonne Geht Auf</b> —Freddy Breck—BASF—Hans Kusters Music
6	2	<b>Fly Away Little Paraguaya</b> —George Baker Selection—Cardinal—Granata Music
7	5	<b>O.K. Chicago</b> —Resonance—Siroso
8	7	<b>One and One is Two</b> —Jackpot—BASF—Hans Kusters Music
9	8	<b>De Wilde Boerendochtere</b> —Ivan Heylen—Omega—Bospel Music—local copyright
10	10	<b>This Town Ain't Big Enough For the Both of Us</b> —The Sparks—Island—Hans Kusters Music

## Canada

1	<b>Sundown</b> —Gordon Lightfoot—Reprise
2	<b>You Won't See Me</b> —Anne Murray—Capitol
3	<b>Takin' Care of Business</b> —Bachman-Turner Overdrive—Mercury
4	<b>Just As Bad As You</b> —Shawne Jackson—Playboy
5	<b>Help Me</b> —Joni Mitchell—Reprise
6	<b>Rock Me Gently</b> —Andy Kim—Ice
7	<b>It Might As Well Rain Until September</b> —Gary & Dave—Axe
8	<b>If You Go Away</b> —Terry Jacks—Goldfish
9	<b>This Flight Tonight</b> —Nazareth—A&M
10	<b>Cause We're In Love</b> —Hood—Goldfish

### TOP TEN ALBUMS

1	<b>Gordon Lightfoot</b> —Sundown—Reprise
2	<b>Bachman-Turner Overdrive</b> —Bachman-Turner Overdrive II—Mercury
3	<b>Anne Murray</b> —Love Song—Capitol
4	<b>Terry Jacks</b> —Seasons In The Sun—Goldfish
5	<b>The Guess Who</b> —Road Food—Nimbus 9
6	<b>Valdy</b> —Landscapes—Haida
7	<b>Lighthouse</b> —Can You Feel It—GRT
8	<b>Gino Vanelli</b> —Powerful—A&M
9	<b>Joni Mitchell</b> —Court & Spark—Asylum
10	<b>BTO I</b> —Bachman—Turner—Mercury

## Japan

TW	LW	
1	1	<b>USO</b> —Kiyoshi Nakajo—Canyon—Pub: Watanabe, Yomi Pak
2	2	<b>Meoto Kagami</b> —Tonosama Kings—Victor—Pub: Bon Music
3	4	<b>Hama Hirugao</b> —Hiroshi Itsuki—Minoruphone/Tokuma
4	3	<b>Hitonatsu No Keiken</b> —Momoe Yamaguchi—CBS-Sony—Pub: Top Music
5	10	<b>Koi No American Football</b> —Finger 5—Philips/Phonogram—Pub: Nichion
6	6	<b>Watashi Wa Naiteimasu</b> —Ririyi—Express/Toshiba—Pub: Moss Family
7	8	<b>Pocket Ippai No Himitsu</b> —Agnes Chan—Warner-Brothers/Warner-Pioneer—Pub: Watanabe
8	9	<b>Tsumiki No Heya</b> —Akira Fuse—King—Pub: Watanabe
9	5	<b>Hageshiyi Koi</b> —Hideki Saijo—RCA/Victor—Pub: Nichion
10	7	<b>Kimiwa Tokubetsu</b> —Hiromi Goh—CBS-Sony—Pub: Standard Music
11	—	<b>Midori Iro No Yane</b> —Rene—CBS-Sony—Pub: Alpher Music
12	12	<b>Namida No Misao</b> —Tonosama Kings—Victor—Pub: Bon Music
13	14	<b>Hayiyo No Hitomi</b> —Tokiko Kato/Kiyoshi Hasegawa—Polydor—Pub: Shinko Music
14	13	<b>Ai Hitosuji</b> —Aki Yashiro—Teichiku—Pub: Creo Music
15	11	<b>Futaride Osakeo</b> —Michiyo Azusa—King—Pub: Watanabe
16	19	<b>Goodbye My Love</b> —Ann Lewis—Victor—Pub: Watanabe
17	—	<b>Cynthia</b> —Takuro Yoshida/Hiroshi Kamayatsu—Odyssey/CBS-Sony—Pub: Yuyi Music
18	15	<b>Taiyo Ni Hoero</b> —Sound Truck—Toho—Pub: Watanabe
19	—	<b>Tsuyioku</b> —Kenji Sawada—Polydor—Pub: Watanabe
20	—	<b>Taioyo Ni Hoero</b> —Takayuki Inouye Band—Polydor—Pub: Watanabe

### TOP FIVE LP'S

TW	LW	
1	1	<b>Carpenters</b> —G. P. Vol. 2—King
2	3	<b>Koori No Sekayi</b> —Yosui Inouye—Polydor
3	2	<b>Taeko</b> —Ririyi—Toshiba
4	4	<b>Hiroshi Itsuki</b> —Original No Sekayi—Tokuma
5	—	<b>Adoro-Saba No Jowo</b> —Grachera Susana—Toshiba

## Australia

TW	LW	
1	2	<b>Billy Don't Be A Hero</b> —Paper Lace—April—EMI
2	1	<b>The Entertainer</b> —Marvin Hamlisch—Allans—MCA
3	7	<b>The Streak</b> —Ray Stevens—Alberts—Chess
4	5	<b>Would You Lay With Me</b> —Judy Stone—ns—M 7
5	4	<b>Oh, Very Young</b> —Cat Stevens—Essex—Festival
6	6	<b>Hooked On A Feeling</b> —Blue Swede—Essex—EMI
7	9	<b>Devil Gate Drive</b> —Suzi Quatro—Castle—RAK
8	8	<b>Candle In The Wind</b> —Elton John—Leeds—DJM
9	9	<b>My Girl Bill</b> —Jim Stafford—Festival—MGM
10	10	<b>Tubular Bells</b> —Mike Oldfield—Alberts—Festival

## Argentina

TW	LW	
1	1	<b>Nosotros Dos Y Nadie Mas</b> —Relay—Quique Villanueva—RCA—local copyright
2	2	<b>Como No Voy A Quererte</b> —Melograf—Los Prados—CBS
3	8	<b>Porque Te Amo Mas Que A Mi</b> —Relay—Juan Marcelo—RCA—local copyright
4	3	<b>El Hijo Que Me Prometiste</b> —Cianort—Los Linces—RCA—local copyright
5	5	<b>Propuesta</b> —Melograf—Roberto Carlos—CBS
6	10	<b>Cuando Te Encuentres Solo</b> —Korn—Esrela Raval—Philips—local copyright
7	7	<b>Mi Amor Segui Bailando</b> —Relay—Cacho Castana—Polydor—local copyright
8	—	<b>Amante Latino</b> —Mai—Rabito—EMI—local copyright
9	6	<b>The Entertainer</b> —Korn—Marvin Hamlisch—EMI
10	4	<b>Estaciones En El Sol</b> —Korn—Terry Jacks—Bell
11	9	<b>You're Sixteen</b> —Mai—Ringo Starr—EMI
12	13	<b>Besame</b> —Sabu—Music Hall
13	—	<b>La Gran Aventura</b> —Soundtrack—Parnaso
14	—	<b>Porque No Vale La Pena</b> —Relay—Iracundos—RCA—local copyright
15	11	<b>Que Vale Tener Todo En La Vida</b> —Mai—Jose Augusto—EMI
16	—	<b>Prisionero De Mi Amor</b> —Mantra—Music Hall
17	18	<b>Jet</b> —Mai—Paul McCartney—EMI
18	12	<b>El Sonido De Filadelfia</b> —MFSB—CBS
19	16	<b>Tema De Amor</b> —Love Unlimited—Microfon
20	14	<b>El Espectaculo Debe Continuar</b> —Leo Sayer—Music Hall

**Is that.. Oh!.. Cat Stevens singing  
Sam Cooke's "Another Saturday Night"?**

[AM 1602]



**Yes, on A&M Records**

# CASH BOX TOP 100 ALBUMS

1	<b>CARIBOU</b> ELTON JOHN (MCA 2116)	7/27	1	<b>MYSTERIOUS TRAVELLER</b> WEATHER REPORT (Columbia KC 32494)	7/27	36	68	<b>MARIA MULDAUR</b> (Reprise MS 2148)	7/27	50
2	<b>BACK HOME AGAIN</b> JOHN DENVER (RCA CPL 1-0548)	2	35	<b>PRETZEL LOGIC</b> STEELY DAN (ABC ABCD 808)	37		69	<b>MIGHTY LOVE</b> THE SPINNERS (Atlantic SD 7296)	62	
7	<b>BEFORE THE FLOOD</b> BOB DYLAN/THE BAND (Asylum AB 201)	7	36	<b>HOLIDAY</b> AMERICA (Warner Bros. W 2808)	41		70	<b>POEMS, PRAYERS &amp; PROMISES</b> JOHN DENVER (RCA LSP 4499)	72	
5	<b>JOURNEY TO THE CENTER OF THE EARTH</b> RICK WAKEMAN (A&M SP 3621)	5	37	<b>FREEDOM FOR THE STALLION</b> HUES CORPORATION (RCA APL 1-0323)	38		71	<b>DARK LADY</b> CHER (MCA 2113)	60	
5	<b>BAND ON THE RUN</b> PAUL McCARTNEY & WINGS (Apple SQ 3415) (Dist. Capitol)	3	38	<b>APOSTROPHE</b> FRANK ZAPPA (DiscReet DS 2175) (Dist. W.B.)	31		72	<b>INNERVISIONS</b> STEVIE WONDER (Tamla T 326-VI)	63	
6	<b>BACHMAN-TURNER OVERDRIVE II</b> (Mercury SRM 1-696)	4	39	<b>COURT &amp; SPARK</b> JONI MITCHELL (Asylum 7E-1001)	33		73	<b>SAVE THE LAST DANCE FOR ME</b> THE DeFRANCO FAMILY FEATURING TONY DeFRANCO (20th Century TC-2088)	75	
8	<b>JOHN DENVER'S GREATEST HITS</b> (RCA CPL 0374)	8	40	<b>THAT NIGGER'S CRAZY</b> RICHARD PRYOR (Partee PBS 2404)	48		74	<b>FALL INTO SPRING</b> RITA COOLIDGE (A&M SP 3627)	74	
8	<b>DIAMOND DOGS</b> DAVID BOWIE (RCA CPL 1-0576)	9	41	<b>THE BEST OF BREAD VOLUME TWO</b> BREAD (Elektra 7E-1005)	40		75	<b>EUPHRATES RIVER</b> THE MAIN INGREDIENT (RCA APLI-0335)	68	
9	<b>SUNDOWN</b> GORDON LIGHTFOOT (Warner Bros. MS 2177)	6	42	<b>GARCIA</b> JERRY GARCIA (Round RX 102)	43		76	<b>APOCALYPSE</b> MAHAVISHNU ORCHESTRA (Col. KC 32957)	45	
10	<b>BRIDGE OF SIGHS</b> ROBIN TROWER (Chrysalis CHR 1057)	10	43	<b>OZARK MTN. DAREDEVILS</b> (A&M 4411)	42		77	<b>SPOOKY LADY'S SIDESHOW</b> KRIS KRISTOFFERSON (Monument PZ 32914)	65	
11	<b>ON STAGE</b> LOGGINS & MESSINA (Columbia PG 32848)	11	44	<b>ON THE BORDER</b> EAGLES (Asylum 7E-1004)	44		78	<b>LOVE SONG</b> ANNE MURRAY (Capitol 11266)	82	
12	<b>461 OCEAN BOULEVARD</b> ERIC CLAPTON (RSO SO 4801)	30	45	<b>ELVIS RECORDED LIVE ON STAGE IN MEMPHIS</b> ELVIS PRESLEY (RCA CPL 1-0606)	53		79	<b>YOU SMILE THE SONG BEGINS</b> HERB ALPERT AND THE T.J.B. (A&M SP 3620)	79	
13	<b>THE STING</b> MOTION PICTURE SOUNDTRACK (MCA 2040)	12	46	<b>DIANA ROSS LIVE AT CAESAR'S PALACE</b> (Motown M6-80151)	32		80	<b>THE HOOPLE</b> MOTT THE HOOPLE (Columbia PC 32871)	76	
14	<b>MOONTAN</b> GOLDEN EARRING (MCA 396)	16	47	<b>SANTANA'S GREATEST HITS</b> (Columbia TC 33050)	66		81	<b>KEEP ON SMILIN'</b> WET WILLIE (Capricorn CP 0128)	91	
15	<b>TRES HOMBRES</b> Z. Z. TOP (London XPS 631)	13	48	<b>LOVE SONG FOR JEFFREY</b> HELEN REDDY (Capitol SO-11284)	51		82	<b>TOGETHER BROTHERS</b> MOTION PICTURE SOUNDTRACK (20th Century ST101)	95	
16	<b>BUDDHA &amp; THE CHOCOLATE BOX</b> CAT STEVENS (A&M SP 3623)	14	49	<b>ON THE BEACH</b> NEIL YOUNG (Warner Bros. R2180)	69		83	<b>PIANO RAGS</b> SCOTT JOPLIN (Nonesuch NT8 3026) (Dist. Elektra)	85	
17	<b>BODY HEAT</b> QUINCY JONES (A&M SP 3617)	20	50	<b>BLUE MAGIC</b> (Atco 7038)	52		84	<b>ANTHOLOGY</b> DIANA ROSS AND THE SUPREMES (Motown M 9-794A3)	93	
18	<b>MARVIN GAYE LIVE</b> (Tamla T6-333S1)	28	51	<b>HOLLIES</b> THE HOLLIES (Epic KE 32574)	58		85	<b>KISS</b> (Casablanca NB 9001) (Dist. W.B.)	80	
19	<b>WALKING MAN</b> JAMES TAYLOR (Warner Bros. W 2794)	22	52	<b>WONDERWORLD</b> URIAH HEEP (Warner Bros. W 2800)	59		86	<b>HELL</b> JAMES BROWN (Polydor PB 2-9001)	126	
20	<b>LET'S PUT IT ALL TOGETHER</b> STYLISTICS (Avco 69001)	19	53	<b>ENDLESS SUMMER</b> BEACH BOYS (Capitol SVBB-11307)	61		87	<b>PAST, PRESENT &amp; FUTURE</b> AL STEWART (Janus JLS 3063)	90	
21	<b>SHOCK TREATMENT</b> EDGAR WINTER (Epic PE 32461)	15	54	<b>SENSE OF DIRECTION</b> CLIMAX BLUES BAND (SIRE SAS 7501)	54		88	<b>DARK SIDE OF THE MOON</b> PINK FLOYD (Harvest SMAS 11163) (Dist. Capitol)	92	
22	<b>IF YOU LOVE ME LET ME KNOW</b> OLIVIA NEWTON-JOHN (MCA 411)	24	55	<b>BOOGITY BOOGITY</b> RAY STEVENS (Barnaby 694)	55		89	<b>WHAT WERE ONCE VICES ARE NOW HABITS</b> DOOBIE BROS. (Warner Bros. W2750)	83	
23	<b>NEIL DIAMOND 12 GREATEST HITS</b> (MCA 2106)	25	56	<b>THAT'S ENTERTAINMENT</b> ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 2-11002)	57		90	<b>STREET PARTY</b> BLACK OAK ARKANSAS (Atco SD 36-101)	110	
24	<b>CHICAGO VII</b> (Columbia C2-32810)	27	57	<b>OPEN OUR EYES</b> EARTH, WIND & FIRE (Columbia KC 32712)	46		91	<b>IMAGINATION</b> GLADYS KNIGHT & THE PIPS (Buddah BDS 5141)	86	
25	<b>SKIN TIGHT</b> OHIO PLAYERS (Mercury SRM-1-705)	17	58	<b>WILD &amp; PEACEFUL</b> KOOL & THE GANG (De-Lite DEL 2013)	47		92	<b>THE SINGLES 1969-1973</b> THE CARPENTERS (A&M 3601)	99	
26	<b>CLAUDINE</b> ORIGINAL MOTION PICTURE SOUNDTRACK	26	59	<b>THE SOUTHER/HILLMAN/FURAY BAND</b> (Elektra/Asylum 7E-1006)	77		93	<b>HOT CAKES</b> CARLY SIMON (Elektra 7E-1002)	89	
27	<b>STOP ALL THAT JAZZ</b> LEON RUSSELL (Shelter SR 2108)	29	60	<b>BEHIND CLOSED DOORS</b> CHARLIE RICH (Epic KE 32247)	49		94	<b>I GOT A NAME</b> JIM CROCE (AC ABCX 797)	87	
28	<b>GRATEFUL DEAD FROM THE MARS HOTEL</b> (Grateful Dead 102)	39	61	<b>ROAD FOOD</b> GUESS WHO (RCA ABLI 0405)	56		95	<b>STARS &amp; STRIPES FOREVER</b> NITTY GRITTY DIRT BAND (United Artists LA 184-J2)	107	
29	<b>LIVE IN LONDON</b> O'JAYS (Phila. Int'l. KZ 32953)	35	62	<b>SMALL TALK</b> SLY & THE FAMILY STONE (Epic PE 32930)	88		96	<b>UNBORN CHILD</b> SEALS & CROFTS (Warner Bros. W2761)	78	
30	<b>SHININ' ON</b> GRAND FUNK (Capitol SWAE 11278)	18	63	<b>JIM STAFFORD</b> (MGM SE-4947)	64		97	<b>TALKING BOOK</b> STEVIE WONDER (Tamla T 319-VI)	98	
31	<b>GOODBYE YELLOW BRICK ROAD</b> ELTON JOHN (MCA-2-10003)	23	64	<b>STOP &amp; SMELL THE ROSES</b> MAC DAVIS (Columbia KC 32927)	70		98	<b>YOU DON'T MESS AROUND WITH JIM</b> JIM CROCE (ABCX 756)	100	
32	<b>SWEET EXORCIST</b> CURTIS MAYFIELD (Curton CRS 8601)	21	65	<b>RAGS TO RUFUS</b> RUFUS (ABCX 809)	73		99	<b>HEAD HUNTERS</b> HERBIE HANCOCK (Columbia KC 32731)	94	
33	<b>SECOND HELPING</b> LYNYRD SKYNYRD (Sounds of The South MCA-413)	34	66	<b>AMERICAN GRAFFITI</b> SOUNDTRACK (MCA 2-8001)	67		100	<b>CROSSWINDS</b> BILLY COBHAM (Atlantic SD 7300)	96	

# CASHBOX/R&B TOP 70

1	<b>MY THANG</b> James Brown (Polydor 14244)	1	20	<b>THE BEST TIME OF MY LIFE</b> Joe Simon (Spring 149)	23	37	<b>BALLERO</b> War (UA XW 432-W)	30	55	<b>YOU HAVEN'T DONE NOTHIN'</b> Stevie Wonder (Tamla 54252)	—
2	<b>TELL ME SOMETHING GOOD</b> Rufus (ABC 11427)	8	21	<b>TIME FOR LIVIN'</b> Sly & The Family Stone (Epic 5-11140)	25	38	<b>WHAT GOES AROUND</b> Black Ivory (Kwanza 7800)	38	56	<b>FUNKY MUSIC SHO' NUFF TURNS ME ON</b> Yvonne Fair (Motown 1306)	61
3	<b>ROCK THE BOAT</b> The Hues Corp. (RCA 0232)	3	22	<b>CITY IN THE SKY</b> The Staple Singers (Stax 0215)	26	39	<b>UP FOR THE DOWN STROKE</b> Parliament (Casablanca 0013)	48	57	<b>THEME FROM TOGETHER BROTHERS</b> The Love Unlimited Orch. (20th Century 2107)	62
4	<b>MY LOVE</b> Margie Joseph (Atlantic 3032)	4	23	<b>DON'T KNOCK MY LOVE</b> Diana Ross & Marvin Gaye (Motown 1296)	28	40	<b>I'VE BEEN BORN AGAIN</b> Johnnie Taylor (Stax 0208)	18	58	<b>SKIN TIGHT</b> Ohio Players (Mercury 73609)	—
5	<b>FEEL LIKE MAKIN' LOVE</b> Roberta Flack (Atlantic 3025)	9	24	<b>ON AND ON</b> Gladys Knight (Buddah 423)	14	41	<b>LIVE IT UP</b> Isley Brothers (T-Neck ZS8 2254)	52	59	<b>I REALLY GOT IT BAD FOR YOU</b> The Persuasions (A&M 1531)	63
6	<b>ROCK YOUR BABY</b> George McCrae (T.K. Records 1004)	2	25	<b>CAN'T GET ENOUGH OF YOUR LOVE, BABE</b> Barry White (20th Century 2120)	47	42	<b>DOOR TO YOUR HEART</b> The Dramatics (Cadet 5704)	45	60	<b>TAKE THE TIME TO TELL HER</b> Jerry Butler (Mercury 73495)	—
7	<b>KUNG FU</b> Curtis Mayfield (Curtom 1999)	10	26	<b>STANDING ON THE VERGE OF GETTING IT ON</b> Funkadelic (Westbound 224)	27	43	<b>LOVIN' MAN</b> Hodges, James & Smith (20th Century 2099)	43	61	<b>YOUR LOVE IS PARADISE</b> Executive Suite (Babylon 1113)	64
8	<b>HANG ON IN THERE BABY</b> Johnny Bristol (MGM 14715)	12	27	<b>KALIMBA STORY</b> Earth, Wind & Fire (Columbia 4-46070)	32	44	<b>THAT'S NOT HOW IT GOES</b> Bloodstone (London 1055)	51	62	<b>LOVE, LOVE, LOVE</b> Anne Sexton (Seventy-Seven 900)	66
9	<b>SECRETARY</b> Betty Wright (Alston 4622)	7	28	<b>SWEET, SWEET LADY</b> The Moments (Stang 5054)	31	45	<b>TELL HER LOVE HAS FELT THE NEED</b> Eddie Kendricks (Tamla 54249)	53	63	<b>MAIN LINE</b> Ashford And Simpson (Warner Bros. 7811)	68
10	<b>FUNKY PARTY</b> Clarence Reid (Alston 4621)	11	29	<b>RAINDROPS</b> Barbara Acklin (Capitol 3892)	33	46	<b>ALL STRUNG OUT ON YOU</b> Persuaders (Atlantic 6964)	50	64	<b>SUMMERTIME IN THE CITY</b> Manhattans (Columbia 4-46081)	—
11	<b>MACHINE GUN</b> Commodores (Motown 1307)	6	30	<b>YOU'VE GOT TO KEEP ON BUMPIN'</b> The Kay-Gees (Gang Records 321)	36	47	<b>MIDNIGHT FLOWER</b> Four Tops (Dunhill 15005)	54	65	<b>LOVE IS THE ANSWER</b> Van McCoy (Avco 4639)	69
12	<b>GOOD THINGS DON'T LAST FOREVER</b> Ecstasy, Passion And Pain (Roulette 7156)	13	31	<b>NOTHING FROM NOTHING</b> Billy Preston (A&M 1544)	39	48	<b>BINGO</b> The Whispers (Janus 238)	49	66	<b>DO IT, FLUID</b> Blackbyrds (Fantasy 729)	—
13	<b>FISH AIN'T BITIN'</b> Lamont Dozier (ABC 11438)	5	32	<b>LET'S PUT IT ALL TOGETHER</b> The Stylistics (Avco 4640)	46	49	<b>I FEEL LIKE DYNAMITE</b> King Floyd (Chimneyville 10202)	56	67	<b>IN THE BOTTLE</b> Brother To Brother (Turbo 039)	70
14	<b>YOU'RE WELCOME, STOP ON BY</b> Bobby Womack (UA XW 439-2)	16	33	<b>BETWEEN HER GOODBYE AND MY HELLO</b> Gladys Knight & The Pips (Soul 35111)	22	50	<b>AIN'T NO LOVE IN THE HEART OF THE CITY</b> Bobby Bland (Dunhill 15003)	57	68	<b>PUT THE MUSIC</b> Olympic Runners (London 202)	—
15	<b>THEN CAME YOU</b> Dionne Warwick and Spinners (Atlantic 3029)	34	34	<b>BLOW YOUR WHISTLE</b> Soul Searchers (Sussex 517)	29	51	<b>YOU</b> Bill Withers (Sussex 518)	58	69	<b>I'M A FOOL FOR YOU</b> The Undisputed Truth (Gordy 7139)	67
16	<b>HAPPINESS IS JUST AROUND THE BEND</b> The Main Ingredient (RCA 0305)	2	35	<b>LOVE MAKES IT RIGHT</b> The Soul Children (Stax 0218)	42	52	<b>YOU BRING OUT THE BEST IN ME</b> Natural Four (Curtom 2000)	59	70	<b>DON'T CHANGE HORSES</b> Tower of Power (Warner Bros. 7828)	—
17	<b>DANCE MASTER</b> Willie Henderson (Playboy 50057)	19	36	<b>DO IT BABY</b> The Miracles (Tamla 54248)	44	53	<b>FEVER IN THE FUNKHOUSE</b> General Crook (Wand 11276)	55			
18	<b>HOW DO YOU FEEL THE MORNING AFTER</b> Millie Jackson (Spring 147)	15				54	<b>I NEED IT JUST AS BAD AS YOU</b> Laura Lee (Invictus ZS7 1264)	60			
19	<b>MIDNIGHT AND YOU</b> Solomon Burke (Dunhill 4388)	20									

## cash box top 100 albums cont'd 101 to 175

101	<b>RED BACK BOOK</b> SCOTT JOPLIN (Angel S 36060)	102	119	<b>GET YOUR WINGS</b> AEROSMITH (Columbia KC 32847)	121	138	<b>MR. NATURAL</b> THE BEE GEES (RSO SO 4800)	139	157	<b>PIANO MAN</b> BILLY JOEL (Columbia KC 32544)	162
102	<b>HAMBURGER CONCERTO</b> FOCUS (Atco SD 36-100)	132	120	<b>LIVE IN EUROPE</b> BILLY PAUL (Phila. Int'l. KZ 32953)	125	139	<b>SCHOOL PUNKS</b> BROWNSVILLE STATION (Big Tree BT 89500)	143	158	<b>I WANNA BE SELFISH</b> ASHFORD & SIMPSON (Warner Bros. BS 2789)	159
103	<b>SCRATCH</b> THE CRUSADERS (Blue Thumb BTS 6010)	101	121	<b>RAMPANT</b> NAZARETH (A&M SP 3641)	130	140	<b>AVALANCHE</b> MOUNTAIN (Columbia/Windfall KC 33088)	—	159	<b>REMEMBER THE FUTURE</b> NEKTAR (Passport PPS 98002)	164
104	<b>FINALLY GOT MYSELF TOGETHER</b> IMPRESSIONS (Curtom CRS 8019)	106	122	<b>THE BEST OF BREAD</b> (Elektra EKS 75056)	127	141	<b>HOT SOX</b> SHANA NA (Kama Sutra KSBS-2600)	142	160	<b>NEW LIFE</b> MARSHALL TUCKER (Warner Bros. CP 0124)	163
105	<b>TUBULAR BELLS</b> MIKE OLDFIELD (Virgin 13-105) (Dist. Atlantic)	7	123	<b>TAPESTRY</b> CAROLE KING (Ode 77009) (Dist. A&M)	124	142	<b>ANTHOLOGY</b> MARVIN GAYE (Motown M 791A3)	146	161	<b>JUSTMENTS</b> BILL WITHERS (Sussex SRA 8032)	167
106	<b>PRESERVATION ACT 2</b> THE KINKS (RCA CPL 2-5040)	103	124	<b>SEALS &amp; CROFTS I &amp; II</b> (Warner Bros. 2809)	—	143	<b>STRANDED</b> ROXY MUSIC (Atlantic SD7045)	119	162	<b>CLOSE UP</b> BURRITO BROS. (A&M SP 3631)	165
107	<b>WAR LIVE</b> WAR (United Artists UA-LA 193-J2)	112	125	<b>SECRET TREATIES</b> BLUE OYSTER CULT (Columbia KC 32858)	108	144	<b>TOO MUCH TOO SOON</b> NEW YORK DOLLS (Mercury SRM 1-1101)	120	163	<b>IN MY LITTLE CORNER OF THE WORLD</b> MARIE OSMOND (MGM M 3G 4944)	—
108	<b>LIFE &amp; TIMES</b> JIM CROCE (ABC ABX 769)	104	126	<b>MONKEY GRIP</b> BILL WYMAN (Rolling Stone COC 79100)	114	145	<b>STEVIE WONDER PRESENTS SYREETA WRIGHT</b> (Motown M 6-808S1)	157	164	<b>MA! HE'S MAKING EYES AT ME</b> LENA ZAVARONI (Stax STS 5511)	170
109	<b>HARD LABOR</b> THREE DOG NIGHT (Dunhill DSD 50168)	81	127	<b>TURN OF THE CARDS</b> RENAISSANCE (SIRE SAS 7502)	129	146	<b>WHIRLWINDS</b> DEODATO (MCA 410)	147	165	<b>LET IT FLOW</b> ELVIN BISHOP (Capricorn CP 0134)	—
110	<b>OKIE</b> J. J. CALE (Shelter SR 2107)	111	128	<b>THE WAY WE WERE</b> BARBRA STREISAND (Columbia PC 32801)	134	147	<b>KANSAS</b> (Kirshner KZ32817)	149	166	<b>MARTHA REEVES</b> (MCA 414)	168
111	<b>BACHMAN-TURNER OVERDRIVE</b> (Mercury SRM 1-673)	113	129	<b>REGGAE</b> HERBIE MANN (Atlantic SD-1655)	140	148	<b>I NEED TIME</b> BLOODSTONE (London APS 647)	—	167	<b>I, IN THE MEMBERSHIP OF MY DAYS</b> RICHARD HARRIS (ABC DSD 50159)	169
112	<b>LIGHT SHINE</b> JESSE COLIN YOUNG (Warner Bros. BS 2790)	109	130	<b>POSITIVE VIBRATIONS</b> TEN YEARS AFTER (Columbia PC 32851)	117	149	<b>THE LORD'S PRAYER</b> SISTER JANET MEAD (A&M SP 3639)	154	168	<b>PERFECT ANGEL</b> MINNIE RIPERTON (Epic KE 3261)	174
113	<b>STREET LADY</b> DONALD BYRD (Blue Note BN-LA 140G) (Dist. U.A.)	84	131	<b>LET ME IN YOUR LIFE</b> ARETHA FRANKLIN (Atlantic SD 7292)	128	150	<b>RIO GRANDE</b> Z. Z. TOP (London XPS 612)	151	169	<b>BO DONALDSON &amp; THE HEYWOODS</b> (ABC D 824)	172
114	<b>BEST OF CHARLIE RICH</b> (Epic KE 31933)	115	132	<b>THE VERY BEST OF GORDON LIGHTFOOT</b> (United Artists UA-LA 243-G)	135	151	<b>SPECTRUM</b> BILLY COBHAM (Atlantic SD 7268)	133	170	<b>HOME IS WHERE THE MUSIC IS</b> HUGH MASAKELA (Blue Thumb BTS 6003)	—
115	<b>VERY SPECIAL LOVE SONGS</b> CHARLIE RICH (Epic KE 32531)	97	133	<b>BRAIN SALAD SURGERY</b> EMERSON, LAKE & PALMER (Manticore MS 66669) (Dist. Atlantic)	136	152	<b>JUST A SINGER</b> LOBO (Big Tree BT 89501)	153	171	<b>SOME NICE THING I'VE MISSED</b> FRANK SINATRA (Reprise 2195)	—
116	<b>QUEEN II</b> QUEEN (Elektra EKS 75082)	116	134	<b>TRUCK TURNER</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Enterprises ENS 2-7507)	148	153	<b>LOVE IS THE MESSAGE</b> MFSB (Phila. Int'l. KZ 32707)	156	172	<b>WHALE MEAT AGAIN</b> JIM CAPALDI (Island ILPS 9254)	—
117	<b>LOS COCHINOS</b> CHEECH & CHONG (Ode SP 77019) (Dist. A&M)	116	135	<b>ROCK AND ROLL QUEEN</b> MOTT THE HOOPLE (Atlantic SD 7297)	131	154	<b>FREE TO BE, YOU &amp; ME</b> MARLO THOMAS (Bell 1110)	152	173	<b>THE WONDER OF IT ALL</b> HEARTSFIELD (Mercury SRM 1-1003)	173
118	<b>THE BLACKBYRDS</b> (Fantasy F9444)	137	136	<b>THE BEST OF DAVE MASON</b> DAVE MASON (Blue Thumb BTS 6013)	138	155	<b>SEVEN</b> POCO (Epic ALBO 32895)	158	174	<b>FIRST MOVE</b> MOVE (A&M SP 3625)	166
			137			156	<b>BURN</b> DEEP PURPLE (Warner Bros. W2766)	161	175	<b>GNE MORE FOR THE ROAD</b> FRANK SINATRA (Capitol ST 11309)	—



I love Jeannite.

Joe, he loves  
Marrie.

Who's really in  
love with  
Sara Lee.

And Sara Lee  
secretly  
honestly  
loves me.

Except that  
she's in  
love  
with  
Paul.

And Paul  
lives  
very happily  
with his  
lover named  
John.

But she  
loves  
Joe.

# "Love Song" by Severin Browne.

A Love Song for the Seventies.



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# TYMES

The Tymes  
Chart veterans  
finding new life  
in 1974

**"YOU LITTLE TRUSTMAKER"**

The single that's signaling the triumphant  
return of one of the 60's biggest groups.

PB-10022