

October 9, 1971

\$1.25

Cash Box

Sticking With An Artist (Ed) ... Fall Upsurge For London, Mercury Labels... UA/Polydor Joint Venture In UDC ... Buddah Drops Singles 'Free' Goods; Re-vamps Pricing... Sy Mael Polydor GM... Mogull Exits Capitol... New ARD Thrust... CBS Germany Confab...

LYNN ANDERSON—WURLITZER 36000: SUPER STARS



An international Number 1 hit is now ready to speak your language.

FROM: Sol Rabinowitz
TO: STEVE POPOVICH
DATE: September 23, 1971

Per our telephone conversation, below is a resume of overseas activity on Danyel Gerard's "Butterfly":

1. #1 for over a month in Germany. Sales somewhere between 700,000 and one million. Probably the biggest single record we have ever had there.
2. #1 in Switzerland. Over 100,000 sold in this tiny country. Phenomenal!
3. #1 in Austria - big sales.
4. #1 in Holland and Belgium - very big sales.
5. Big chart record in France and still selling.
6. #1 in the Scandinavian countries - big sales.
7. English version just released in U.K. Bullets to Number 30 on trade chart in just one week.

It should be a smash here!



Danyel Gerard's "Butterfly."

On Columbia Records 

4-45468

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Sticking With An Artist

New artists usually arrive at labels with little more than the company's "faith" that its investment in the act will be borne out by continual recording success. That "faith" is also expressed in the industry's lexicon by the phrase "sticking with an artist."

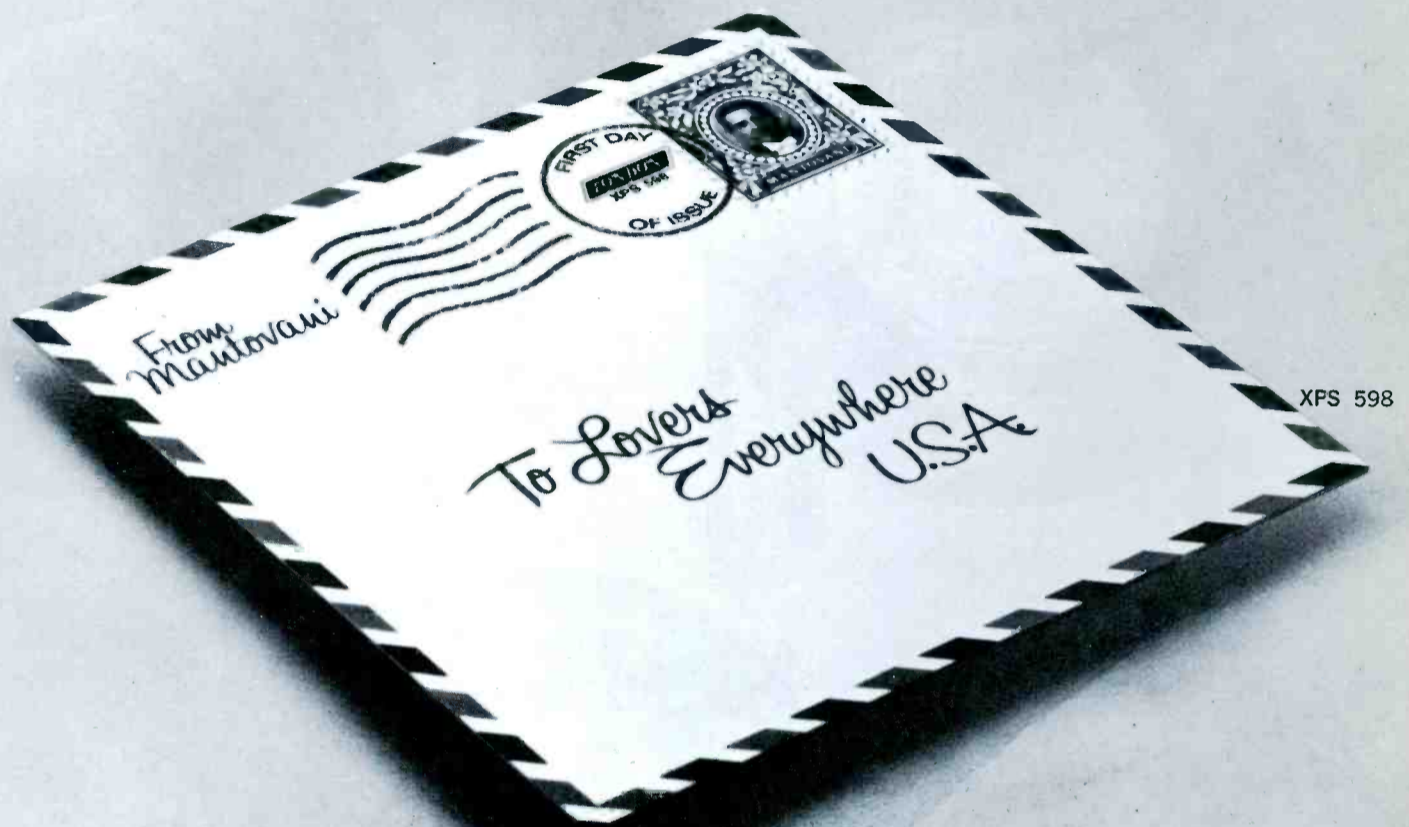
Perhaps at no time in modern record industry history has the concept of "sticking with an artist" had greater meaning. The industry is not the so-called "instant success" business it seemed to be in the past. The great rush of new acts, the lesser impact of the "hot" master in favor of artist development, the limited means of exposure, have tended to limit the number of performers who seem to emerge from nowhere and achieve rapid recognition. Even more recently, the effects of the recession—especially last spring—may have put a damper on the true sales potential of new acts.

Interestingly, labels which held sales meetings in recent weeks brought up the economy in terms of artists who debuted early this year and had a smattering of success that belied the "faith" in their potential.

These labels—still holding on to that "faith"—are, in many cases, re-instituting sales and promo campaigns on these artists' behalf, hoping that a somewhat better business climate can bring them through. But, the state of the economy is certainly not the only rationale that labels can use in a "sticking with an artist" philosophy. It's simply that potential hitmakers may need time to emerge or develop that certain disk sound that truly puts them in their best-sounding light. It's really that unshakable feeling by one or more label executives or an artist's manager that, more than the initial showing, can be of great importance. More and more, we hear label exec comments on the order of: "We don't care if the first, second or even third releases fail to make it big; we believe in this artist and we're going to keep trying."

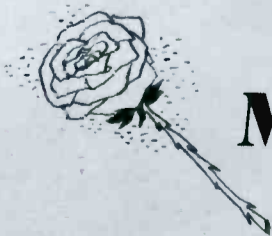
When that special feeling does exist for an artist, labels should try to follow-through on it to the best of their ability. More than ever, a long-range view of artist potential is necessary, especially when that "faith" just lays there in one's gut.

What can you say about a new Mantovani LP. Except, now available.



The incomparable maestro of romance plays eleven very special songs... "All Of A Sudden," "I Will Wait For You," "Winter World Of Love," "Tea For Two," "I Can't Stop Loving You," and others.

"TO LOVERS EVERYWHERE" is Mantovani's 57th LP. It will follow in the successful path of its 56 predecessors.



Mantovani...on **LONDON**
RECORDS

AMPEX
STEREO TAPES

Polydor, Brownstone and Spring present **SOUL FOOD**

Dynamite new soul sounds. Pipin' hot and ready for your turntables. It's a feast for your ears.



Polydor, Brownstone and Spring Records, Cassettes and 8-Track Stereo Cartridges are distributed in the U.S.A. by Polydor Incorporated; in Canada by Polydor Canada Ltd.

Fall Sales Splurge:

London Sees Peak Fall Sales; New LP Product Leads The Way

NEW YORK—London Records has just concluded two of its biggest sales months in several years and is now heading for a potential record-breaking Oct., according to Herb Goldfarb, vice president for sales and marketing at the company.

The projection for Oct., which could become the largest single sales month in the firm's 24 year history, is based on initial orders on at least six of the 18 new LP's announced during London's annual sales meetings last month. Goldfarb also indicated that fourth quarter and year-end activity could prove a near-record year for the label.

The London new business boom also comes at a time when the firm is enjoying its biggest album and singles chart surge this year. For instance, The Moody Blues new album on their own Threshold label, distributed by London, was certified as a gold record award winner two weeks ago. The album, "Every Good Boy Deserves Favour," is the sixth out of six Moody Blues LP's released in America to become qualified for the gold award.

Also in the current chart derby is Engelbert Humperdinck, who is scoring both with his Parrot LP, "Another Time Another Place," and the single of the same title. This album is expected to be a candidate for the

gold award before the end of the year, which would then give Humperdinck a 1000% batting average in gold LP's. Currently, all six of his earlier albums are gold award winners.

Other product that has broken out since mid-summer are "Street Corner Talking" by the Savoy Brown group on Parrot, and Hi Records' (distributed by London) album "Al Green Gets Next to You," from which is also taken his smash top 15 single, "Tired of Being Alone."

In particular, the label said, two of the company's new releases are creating a major sales furor. First, there is the Tom Jones "Live at Caesar's Palace," a two-LP set. Next and in the same general sales level is the new Mantovani LP, "To Lovers Everywhere USA," the 57th album in the London catalog for the British maestro.

Other new LP's which have enjoyed favorable sales response include

(Cont'd on p. 27)

Mercury Sept. Sales Spree

Steinberg, Execs Explain Success

CHICAGO — Completing September with number one records on the single and album charts, Mercury Records achieved one of the largest sales months in the history of the company. President Irwin H. Steinberg said the figures included the sales of the number one records of Rod Stewart and Tom T. Hall, as well as "significant" sales of other Mercury artists appearing on the charts and the continuing sale of catalog items, including "good" sales of the classical imports and other distributed labels. Stewart's "Every Picture Tells a Story," on RIAA-Certified gold albums is over one million in units sold.

Steinberg indicated that the success evidenced during 1971 found Mercury being better represented on the trade charts, with a more selective artist roster and with a much higher percentage of successes as a result of company-wide effort to bring home

those artists in which the company had placed its faith. (See this week's editorial, "Sticking With An Artist").

Steinberg said, "Working with a more selective artist roster and developing a management philosophy to totally commit our resources to the development of talent over a long period of time has resulted in our ability to present the material of our artists to the public, determine acceptance and then, to totally exploit this acceptance."

Steinberg noted that the very same tools which were established during periods of reduced sales in order to control costs and operate the company as efficiently as possible, also served well by identifying and highlighting the successes that the company was making in the marketplace, and enabled them to place the resources of the company behind the developing acts to bring them home.

"The improved management techniques that have been established not only enabled the company to identify opportunities but, because of improved cost controls, enabled the greater volume to be handled at much higher levels of profitability, as well.

"The published analysis of the trade charts in August show Mercury moving into the ranks of the top ten companies in the industry reflecting a steady growth over the past two years," Steinberg said.

Rod Stewart's latest album "Every Picture Tells a Story" (Cont'd on p. 27)

Buddah/KS Cuts 'Free' Goods On Singles; Pricing Revamped

NEW YORK—Buddah Kama Sutra Records has initiated a new singles policy that cuts out all "free" goods as incentives to order. Replacing a policy of 1000 records at 52¢ and 300 free, the label will now sell records at 52¢ with a discount of 23% on all orders.

The label's policy on singles was outlined to its network of indie distributors in a letter from Neil Bogart and Art Kass, co-presidents of the company. Here is the text of the letter:

"About five months ago, Buddah took its first step to help strengthen our industry by increasing our price on albums to \$5.98 list. Although most of the majors have not backed us and we've pretty much had to stand on our own, we have been delighted with the results.

The Second Step

"We are now taking our second step. This step is designed to cut back on single returns and make it more profitable to sell them. As you know, most companies sell records in deals—300 free on 1,000 or 200 free on 1,000, etc. We believe the free goods entice some distributors to order more records than they actually need. Effective immediately, we will cut out all free goods as incentives to order. Instead

of 1,000 records at 52¢ and 300 free, we will now sell records at 52¢ with a discount of 23% on all orders.

"Recently a lot of fuss has been made by radio stations over their misconception of what 'free goods' actually mean. Free goods have been discussed or written up in the Bill Gavin sheet, at the NARM meeting and other similar conferences. We have done away with this antiquated pricing structure. We hope in the near future to make additional changes to help strengthen our industry.

"Any business where 100% of what you sell can eventually come back is a sick business. Any business where the cost (artist royalties, musicians union scale, pressing costs, costs of labor, artist advances and studio costs) of doing business continues to rise and squeezes the profit to near nil is a sick business. The latter is why eventually all labels will increase their list price to \$5.98. (Note: Almost all labels sell their desirable artists product at \$5.98 and newcomers—until they become important—at \$4.98 list).

"Our industry must concern itself over its future. We have to start looking out for each other and continue to build our image. We hope other independent labels will fall in line with our new pricing structure."

ARD's New Thrust: Retailer/Wholesaler Cooperation

NEW YORK—The Association of Record Dealers (ARD) has re-directed its aims toward better cooperation between retail record dealers and wholesalers.

"Last year," Mickey Gensler, president, told the association's first meet of the season in New York on Wed., Sept. 22, "our aim was to better the communications channels between the retail record dealers and the manufacturers, distributors and other segments of our industry. This year, our aim is to better the cooperation between the retail record dealers and the wholesalers who depend on us and on whom we depend."

Continued Gensler:

"We, retail record dealers are the front line in the battle for the consumer dollar. We are the ones who buy new product and catalog items. It seems asinine to expect us to buy new product the manufacturer wishes to promote, and then have the manufac-

turer gear 90% of his advertising budget to keep the customer from coming into the retail record dealer stores. More money was spent on volume users ads in one Sunday New York Times than was spent all year by all manufacturers on the ARD survey or with ARD stores. We, retail record dealers will cooperate with any reasonable plan for bringing the customers into our stores to buy your new product and your catalog.

We would like to help to create a more exciting atmosphere for more customers to buy more records. With this in mind we would like to offer the services of a retail record dealers committee, to sit down with members of the manufacturing, distributing and creative people in our business to achieve these goals."

Guest speaker Jac Holzman, Elektra Records president, spoke about cooperation between ARD member stores and manufacturers.

FRONT COVER:



Columbia's Lynn Anderson, winner of the Music Operators of America's 1971 Record of the Year award for "Rose Garden," escorts the Wurlitzer Company's brand new model 3600 'Super Star' phonograph onto the coin machine marketplace.

The new Wurlitzer console, offered in a choice of tangerine or aquamarine color blends, should add grace and excitement to tavern and restaurant locations everywhere. Lynn's current hit "How Can I Unlove You" (#5 on the Country Top 65 Chart and climbing) is already gracing the playlists of thousands of jukeboxes from coast to coast.

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Polydor Into UDC Dist. Orbit

HOLLYWOOD—United Artists Records and Polydor, Inc. have concluded an agreement whereby the Polydor and United Artists labels and their affiliated labels will be nationally distributed on an exclusive basis by UDC. The announcement was made jointly by Jerry Schoenbaum, president of Polydor, and Mike Stewart, president of United Artists Records. Move is effective immediately.

Each company will be represented in the field by their own individual network of 21 local promo men, and each label will continue to assume complete autonomy from their respective home offices UA from Hollywood and Polydor from New York.

ASCAP Income Shows Decline Over 8 Months

HOLLYWOOD—ASCAP income dropped 17.23% for the first eight months of 1971, according to an interim report by president Stanley Adams at a west coast meet here on Wed., Sept. 22.

Domestic income came to \$40,391,000, compared to \$48,801,000 for the same period last year. Income from licensees amounted to \$39.7 million, with the rest coming from investment interest (\$553,000) and membership dues (\$177,000).

Adams also informed the gathering that the society is working out a blanket five-year deal with NBC-TV. The station has been seeking a license for 2,217 copyrights.

**CBS Germany
Sales Meet
See Int'l News**

Mercury is #1 across the board.

**"Maggie May" Rod Stewart
Mercury 73224**

#1—Cash Box Top 100

**"Every Picture Tells a Story"
Rod Stewart
Mercury SRM—1-609**

#1—Cash Box Top 100 Albums

**"The Year That Clayton Delaney Died"
Tom T. Hall
Mercury 73221**

#1—Cash Box Country Top 65 (issue of 10/2)

From The Mercury Record Corporation Family of Labels / Mercury, Philips, Fontana, Smash, Vertigo, A & R, Dial, Mister Chand, Odax, Peachtree.
A Product of Mercury Record Productions, Inc. / 35 East Wacker Drive, Chicago, Illinois 60601 / A North American Philips Company.



WB Maps Major Drive On 12 English Acts In U.S.

NEW YORK—Warner Bros. Records is launching a major merchandising, promo, advertising and publicity campaign on behalf of 12 of its British acts who will be touring the North American continent this fall.

Under the banner "The British Invasion Fall '71," the program features specially created displays, posters, press kits, and a full line of stationery supplies. Print and radio advertising have been specifically devised to saturate national and local markets with data concerning each group's personal appearances and albums."

The Warner Bros./Reprise roster of British talent, the label noted, accounts for a "considerable" amount of the company's sales. During Oct. and Nov. U.S. and Canadian concert halls will be taken over by Black Sab-

WB In-Store 'Sound Showcase'

NEW YORK—Warner Bros. Records has created a "display of sound" to showcase new releases in the form of a double record set. The package will be made available to retail outlets and will make it possible for consumers to hear samplings of current albums when they are in a position to exercise instant purchasing power.

"In-store play has been a hit and miss affair for a long time," said Stan Cornyn, vice president and director of creative services. "We recognize this sampler's potential in hitting the consumer when he's in a record-buying mood. We wanted to develop something that would be an exceptionally attractive program device for stores and their clerks. We tried to give them a variety of music on this album with subtle announcements after each artist's segment. We've tried to make the sides as long as possible so the clerk won't have to flip the record every 13 minutes. We think it will prove a most effective promotional effort, and we're sure that other record companies will soon be exploring the mysteries of in-store music."

The Warner/Reprise Sound Showcase will be shipped to stores early in October. The set will include tracks by Jethro Tull, Randy Newman, Fanny, The Mothers, James Taylor, John Baldry, Mary Travers, Esso Trinidad Steel Band, The Youngbloods, The Beach Boys, Paul Stookey, Labelle, John Sebastian, Moby Grape, Paul Parrish, Thirty Days Out and John D. Loudermilk.

In the past, Warner/Reprise has offered sampler albums such as this to the consumer directly via mail order offers. This sampler will not be available to the consumer except through local record store's sound system.

Quad Demos At NY NARAS Meet

NEW YORK — Live demonstrations and discussions of competing quadraphonic sound systems will be the order of the evening when members of the New York chapter of NARAS, the record academy, met on Tuesday, Oct. 12, in Columbia's Studio at 207 East 30th St.

The hosting company will show its system first; then Electro-Voice, whose president, Larry LeKashman, promises "some surprises," will follow with a demonstration of its new set-up. There will also be question and answer sessions with members and guests. The former will be admitted free; the latter will be charged \$2, refundable upon joining NARAS.

The 8 p.m. start of business will be preceded by a 7 p.m. social and cocktail hour.

bath, Jethro Tull, Faces, Kinks, Deep Purple, Fleetwood Mac, Pentangle, T. Rex, Colosseum, Curved Air, Quiver and Daddy Cool.

To fully exploit each group's individual popularity, Warner Bros. has coincided the "English Invasion" with the release of albums from the members of the label's English family. Radio spots in major markets across the country have been purchased by Warner Bros. to support the group's albums, as well as a special merchandising project that will focus on each group's entire Warner Bros./Reprise catalog. Black Sabbath, Jethro Tull and Deep Purple are all currently riding high on the charts. Black Sabbath's third album, "Masters of Reality" earned the quartet its third consecutive RIAA gold album and has already sold more than 600,000 LPs. Jethro Tull is currently represented on the charts with its gold album "Aqualung," and will have its first two record set release Nov. 1. Deep Purple are enjoying their greatest U.S. success with "Fireball."

Fleetwood Mac, Faces, whose lead singer Rod Stewart has the number one album and single on the charts, T. Rex, who have had three consecutive number one singles in England, Kinks, Pentangle, Colosseum, who debut on Warner Bros. with a live album. Curved Air, Quiver and Daddy Cool will all have new albums released on either Oct. 1 or Nov.

Tarr Exits RCA

NEW YORK — Irwin Tarr has left RCA Records after 20 years. The man who visualized the role rack jobbers would play in the business back in the 50's and at the helm of RCA's debut of the 8-track cartridge in the middle 60's last served the label as vp of project development. He did not announce his future plans.

Elektra Sends Out 1st Road Tour

HOLLYWOOD—Elektra Records has come up with a way to break new acts (the road tour) that is novel in at least one respect—the company is determined to lose money on it.

The idea, conceived by west coast general manager Mickey Kapp, is to send three of the label's newcomers—Don Nix, Jeanie Greene, and Lonnie Mack—out on a state-wide tour early this month, to play auditoriums averaging 3,500 capacity, at a rock-bottom \$1.50 per ticket. Tour was first revealed by Cash Box in an in-

Grammy Process Begins To Roll

NEW YORK — The Grammy Awards voting process is starting to roll. Record execs have received from NARAS preliminary forms designed to speed up and authenticate several procedural processes in the creation of this year's Grammy Awards Eligibility List, the massive compilation of recordings which members and companies feel represent the year's foremost artistic contributions to the recording field.

Within a few weeks, both members and companies will be receiving their official entry forms. Actual voting in the first round, which determines the finalists, should begin late in Dec. The second round, which selects the ultimate Grammy winners, will be held early in Feb. Identity of the winners will be revealed in mid-March on the Academy's Grammy Awards TV special, which last year attracted more viewers than any other ABC special and placed in the seventh highest spot (two above the Emmy show) among the close to 200 specialists telecast during the year.

'Blue' Lightning Strikes Twice For Publisher Of 'Mammy Blue'

NEW YORK—While the industry waits for a new superstar to create a terrific new traffic draw, those who believe that the song-is-the-thing have something to turn to.

It's the French import, "Mammy Blue" (on "m" in France) that's creating the biggest interest in years for a new song. Right now, there are five disk versions vying for chart activity—and there's more to come.

To music publisher Bob Colby, who controls "Mammy Blue" in the U.S. through an affiliate of his Cromia Music called Maxim Music, and exec vp Ettore Stratta the music industry has come up with the song that will generate new interest in the singles business. It is, in fact, a case of "blue lightning" striking twice for Colby. In 1968, the firm hit the publishing jackpot with "Love is Blue," another French song.

What does "Mammy Blue" have to achieve in order to be ranked on a par with "Love is Blue"? The Andre Popp tune has been associated with the sales of at least 23 million recordings, led, of course, by Paul Muriat's instrumental version and followed by a vocal version by the Dells. There are now about 370 versions of the song on U.S. recordings, with two or three coming each week. Also, there are 24 albums in the U.S. which carry the song as their title. Criterion Music, which handles sheet music for Cromia, has sold about 1½ million copies.

The "Mammy Blue" catalog presently consists of singles by the Pop Tops (ABC/Dunhill), the version of consequence, along with Joel Dade's, in France. James Darren (Kirshner), Genya Ravan (Columbia), the Bob Crewe Generation (Metromedia) and Watchpocket (TMI, through CBS). Recordings are coming from Paul Muriat, Raymond Lefevre and James Last. And, to be sure, if there is major chart action on the song, the trade can expect numerous other singles and/or LP cuts.

The composer of "Mammy Blue"—Hubert Giraud (Phill Trim penned the English lyric)—is no stranger to the standard repertoire, having composed an all-time hit, "Under Paris Skies."

And put a final tie-in note to the "Mammy Blue" story to date: Claude Pascal, the French publisher of the song, worked on "Love is Blue" when he was associated with another French company a few years ago.

Atlantic, Stigwood McGrath Partners In Clean Label

NEW YORK—A new label, Clean Records, has been established by Atlantic Records, Robert Stigwood and Earl McGrath, according to Ahmet Ertesun, Atlantic president. The three are partners in the new company, which will be distributed by Atlantic.

The first release on the label, which will ship this week, features a new group called Country, a rock quartet from Los Angeles. Recording was produced by Earl McGrath, and the group is already working on its second LP.

McGrath has had a long career in show business, starting with his work for Gian Carlo Menotti at the Spoleto Festival. He worked as an associate producer with Fred Coe on Broadway, producing plays. He was the head of the production department at 20th Century Fox Pictures, and he spent two years as screen writer in Hollywood.

In addition to Country, McGrath has lined up some additional new talent for the label. A Detroit group, Shadow, was just signed to a long-term contract. McGrath and Stigwood are co-producing Shadow's first album. Another new group on Clean is Starbuck. Don Everly is now producing their debut album. Two other names on the roster are Tongue and Terry Allen.

Clean's logo features a hand holding a bar of soap on which is engraved the word Clean.

Mogull Exits Capitol A&R

HOLLYWOOD—Artie Mogull has resigned as vp of A&R at Capitol Records.

In announcing, "with regret," the departure of Mogull after an 18-month association with the label, Bhaskar Menon, president of Capitol Industries, noted that "opportunities outside the company in the fields of talent development and record production warrant his active interest at this time." Mogull himself did not reveal the exact nature of his new affiliation.

Menon indicated that "permanent" structuring of Capitol's A&R organization was under review, and that, pending completion of this study, company A&R activities will be supervised by Mauri Lathower, divisional vp of A&R. Menon also said he intends to involve himself to a greater extent than before in Capitol's A&R activities.

Menon noted that Mogull had attracted to the label such acts as Joy of Cooking, Seatrain, Helen Reddy, the Fortunes, McGuinness Flint and Ashton, Garder & Dyke. Mogull also initiated negotiations for distribution deals with the Shelter and Island labels.

Recently, Mogull announced a reorganization of the Capitol A&R section.

interview with Elektra's Bill Harvey in the Sept. 25 issue.

Said Kapp, "We know we're dealing with unknowns, and we've got to be realistic. So our idea was to give everybody some really good music at the cheapest possible price—and to keep it low-key."

The tag-line, or "handle," for the tour group of 15 performers is The Alabama State Troupers, which includes the headliners as well as the Mt. Zion Band & Choir. (Information received at press-time indicated that Lonnie Mack had "retired from show business" and would not be appearing on this tour.—Ed)

Elektra has committed \$25,000 to its fall campaign and to the tour, which rehearsed in Muscle Shoals, Alabama, and tried out last week with three concerts in Louisiana—Lafayette (Sept. 29), Baton Rouge (Sept. 30), and New Orleans (Oct. 1).

When the Alabama State Troupers hit California this week they will play the first of their seven concerts at the University of California in Davis (Oct. 7). Subsequent dates are San Jose State College (Oct. 8), Berkeley Community Theatre (Oct. 9), Monterey Peninsula College (Oct. 10), Long Beach Civic Auditorium (Oct. 15), University of San Diego (Oct. 16), Pasadena Civic Auditorium (Oct. 17). They will also play a live concert for KPPC, Pasadena (Oct. 18).

This is Elektra's first road show, but according to label president Jac Holzman, it grew out of a concept "pioneered by Elektra several years ago with a series of low-price concerts at the Aquarius Theatre in Los

(cont'd on page 27)

Si Mael GM At Polydor

NEW YORK—Jerry Schoenbaum, president of Polydor Incorporated, reports the appointment of Si Mael as general manager to the firm. Mael will be responsible for the business administration of the company and participate in the development and growth of the organization. The newly created position will include coordination of the various operations of the company, negotiating contracts, budgeting recording projects and overall company planning.

Mael comes to Polydor with many years of record business experience, specifically 10 years at United Artists as vice president and general manager. He left United Artists three years ago to initiate Si Mael Associates, a business and management consultant's organization designed to serve the record and entertainment industry, during which time his clients numbered several major record manufacturers. Mael is a Certified Public Accountant and holds a degree as Bachelor of Business Administration from City College of New York.

"As concepts in the entertainment values and merchandising change frequently, it is essential that executive thinking and operative techniques are as progressive," says Mael. "Few other industries change as rapidly, and to remain a leader, it is necessary to grasp the trend almost before they happen."

Mael, who was instrumental in negotiating pacts with artists, and assigning marketing policies for numerous best-selling albums, will continue to do so, as in the past. He will report directly to Schoenbaum.



Mael

NARM Meet On '72 Convention

BALA CYNWYD, PA.—The 1972 NARM convention committee meets here Monday and Tuesday (4 and 5) for its first planning session relative to the next annual convention of the association: 14th Annual NARM Convention, which will be held Mar. 5 through Mar. 10, at the Americana Hotel in Bal Harbour, Fla.

Jack Geldbart, chairman of the convention committee will chair the meeting. Jack Grossman, NARM president, an ex-officio member of all NARM committees will participate, as will Jules Malamud, NARM exec director. Committee members who will be attending the meeting are James Schwartz; Art Godwin; Henry Hildebrand; Art Godwin; Henry Hildebrand; Richard Siegal; and Philip Slavin.

On the agenda for discussion will be an evaluation of the entire convention schedule, including all business and social events.

Suggestions for topics and possible speakers at the general business sessions and at seminars and workshops will be reviewed, with particular attention to those of greatest business interest to the NARM membership. A complete analysis of Person to Person and the exhibit set-up will be made. Plans for the convention's meal and social functions (which include breakfasts, luncheons, cocktail receptions, and dinners) will be set. Plans will also be drawn for the Scholarship Foundation Dinner and for the NARM Awards Banquet, two special evening events at the annual NARM Conventions.



NEW SALTS—Elektra Records has signed the group JF Murphy & Salt and plans their first LP release for the label for January 1 of next year. The group, booked by APA, will be produced in the studio by Eddie Kramer at Electric Lady. Pictured at the signing are group members (standing left to right) Ron Allard, Bob Paiva, George Christ, Elektra President Jac Holzman; and the group's manager Lew Linet. Seated (l to r) are Russell Warmolts, JF Murphy and Joe Parrino.

Beach Boys Plan Solo LP's

NEW YORK—While remaining together as a concert and recording act, the Beachboys plan to release a number of LPs spotlighting the talents of their individual members over the next two or three years, on their Warners-affiliated Brother label. The announcement was made at a recent press conference for the group held at the Hotel Navarro here.

Many of the press' questions were directed at Carl Wilson's status as a conscientious objector. One query compared Carl's situation with that of Mohammed Ali who had received much more publicity in his court struggle. "Ali is just considered by the press to be generally more newsworthy than any member of a rock group," replied Carl. "As part of my alternative service," he continued, "the group and I plan to get into prison, constructively speaking. Entertaining inmates is in the national interest."

Brian Stays Home

Although rumors in the press implied that Brian Wilson (who has not toured with the Beachboys since 1965) would be present at the conference and their subsequent Carnegie Hall engagement, he did not appear at either. Brian together with his wife are both actively involved in Beachboys recordings and he has been credited by the other members of the group with developing their vocal style, "sensitivity behind distinct harmonies."

As to the question of the act becoming increasingly conscious of social problems, the members explained

Todd Everett To CB Staff

Cash Box has announced the appointment of Todd Everett to its staff. Effective immediately, Everett will be reporting to west coast editor Christie Barter, as part of the expansion of our Los Angeles office.

Before coming to Cash Box, Everett worked as a free-lance writer of advertising, publicity and editorial material for a variety of publications and firms. He has also worked as a copywriter for Liberty/UA Records and the Capitol Record Club, and as a sound producer and director, for Mattel Toys. For the past several months, he has been a frequent contributor to Cash Box's review section, "Talent on Stage."

that their early writing about cars and surfing were an important but early and partial expressions of their thoughts. "The world is smaller now, but the issues are wider," Mike Love commented. Carl tried to emphasize that the group has evolved rather than changed drastically. "We're no more radical in any sense and our records and appearances are still very much positive experiences. You can get all hung up on a rose's thorns or you can appreciate the blossom." Mike Love summed up the group's feelings on the subject: "Our political platform is apart from politics."

Lloyd, 3 Dog Night

The Beachboys intend to continue to record with Charles Lloyd, Kapp jazz artist as a back-up group of sorts. Lloyd is featured on the new Beachboy's LP, "Surf's Up" playing flute and sax on the "Feel Flows" track. As an interesting sidelight to their recording careers, it was revealed that The Redwoods, who recorded a few years back on their Brother label, then part of Capitol, were in reality 3 Dog Night. Mike Love, added, "but they sang flat."

Cliburn First: 5 Albums Mkted In Single Month

NEW YORK—Van Cliburn will have an unprecedented five new albums released by RCA Records this month.

R. Peter Munves, director of classical music for RCA, noted: "Ever since Cliburn won the Tchaikovsky Prize no other artist has come close to matching his sales record. I am certain that record collectors the world over will be overjoyed to have available such an expansion of his recorded repertoire. Mr. Cliburn has the unique position of being a champion to the young and an idol to the more mature generations."

Cliburn has sold more than four million albums during his career; one of these, Tchaikovsky's Piano Concerto #1, has the distinction of being the only classical album in history ever to sell more than a million copies.

The new albums range from the classic literature to the romantic to the contemporary. Two of them represent concert collaborations with Eugene Ormandy and the Philadelphia Orchestra.

The albums are:

Rachmaninoff—Rhapsody on a Theme of Paganini and Liszt—Concerto No. 2 with the Philadelphia Orchestra conducted by Eugene Ormandy. Prokofieff—Sonata No. 6 and Samuel Barber—Sonata, Opus 26. Beethoven—Concerto No. 3, with the Philadelphia Orchestra and Eugene Ormandy.

Beethoven—Sonatas: Moonlight/Patheque/Appassionata.

Brahms—"My Favorite Brahms."

In addition, Munves added that a sixth album, titled "My Favorite Concertos," will be released featuring Cliburn performing movements from the most popular concerti of Grieg, Liszt, Rachmaninoff and Schumann.

In a salute to Cliburn and his six albums for October, RCA is planning an extensive advertising-promotion-publicity campaign.

Adams To Atlantic

NEW YORK—Jerry Wexler, Atlantic Records exec vp, reports the signing of R&B star Johnny Adams to a long term, exclusive contract. Contract was negotiated between Wexler and Adam's managers, Henry Hildebrand and Joe Asunto of New Orleans.

Adams first single, issued last week, is called "More Than One Way." It was produced by Wardell Quezergue, whose track record over the past year includes hits by King Floyd, and Jean Knight.

Adams has had a long string of hits. They include "I Won't Cry" "Release Me" and "Reconsider Me."

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Act of October 23, 1962, Section 4369, Title 39, United States Code)

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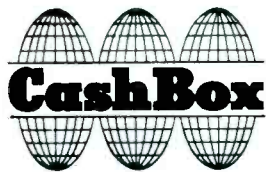
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Total No. Copies Printed (Net Press Run)	17,254	17,323
Paid Circulation		
1. Sales Through Dealers and Carriers, Street Vendors and Counter Sales	1,474	1,493
2. Mail Subscriptions	11,934	11,964
Total Paid Circulation	13,408	13,457
Free Distribution (including samples by Mail, Carrier or Other Means)	3,561	3,581
Total Circulation	16,969	17,038
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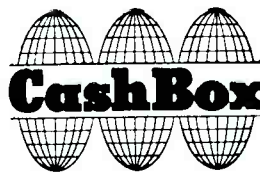




Radio Active

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. Absolutely Right—5 Man Electrical Band—Lionel			45%	84%
2. Question 67 & 68—Chicago—Columbia			42%	83%
3. Your Move—Yes—Atlantic			40%	69%
4. Two Divided By Love—Grass Roots—Dunhill			37%	80%
5. Everybody's Everything—Santana—Columbia			35%	35%
6. Jennifer—Bobby Sherman—Metromedia			32%	32%
7. Inner City Blues—Marvin Gaye—Tanla			31%	67%
8. Do I Love You—Paul Anka—Buddah			30%	30%
9. Love—Letterman—Capitol			28%	28%
10. Desiderata—Les Crane—W.B.			25%	25%
11. Spill The Wine—Isley Bros.—T-Neck			23%	23%
12. Mammy Blue—Pop Tops—Dunhill			22%	22%
13. I'm A Man—Chicago—Columbia			20%	37%
14. What Are You Doing Sunday?—Dawn—Bell			18%	98%
15. Long Ago & Far Away—James Taylor—W.B.			17%	94%
16. I'd Love To Change The World—Ten Years After—Columbia			15%	90%
17. Imagine—John Lennon—Apple (L.P. Cut)			14%	89%
18. Are You Old Enough?—Mark Lindsay—Columbia			12%	38%
19. Mammy Blue—James Darren—Kirshner			11%	11%
20. It's For You—Springwell—Parrot			9%	60%



Radio-TV News Report

ABC/Dunhill's Helfer: Test Via Secondaries

HOLLYWOOD—Marv Helfer, ABC/Dunhill's vice president for sales and promo, believes the importance of secondary markets in evaluating the potential of new product.

"We often find that we can evaluate the strength of a potential single by the initial reaction from our key secondary markets," said Helfer. "It is easier to get a 'pulse' on a record quickly in these markets and very often program directors will choose a cut from a new album and go on it without any direction from us. They report requests and we can feel within a matter of a day or so the impact of sales by the number of requests for airplay and calls to local stores to see if the record is being stocked."

"A station manager at KEED in Eugene, Oregon phoned Jay Lasker personally and told him his station had been on Three Dog Night's 'One' and gotten tremendous response. Many stores were calling the station to find out where they could buy the record. We took KEED's word on the record and the rest is history. 'One' was Three Dog Night's first million-seller. That's why we need these key secondary markets, their flexibility of programming and their ability to move quickly on records can give us the kind of information about a potential record that no major station can guarantee."

"A perfect example of what I am talking about happened this week. We shipped an album by one of our new groups, Crowfoot, and within two days we began to get feedback from the field about a potential single. A station in Tucson, Arizona went on 'Travel In Time,' the first cut on the album, and received such heavy requests for airplay that they were hitting the record four times an hour!"

STATION BREAKS:

Dean Sander, who has been with KLAC-Los Angeles' news dept. for nine years, named news director . . . Shelly Davis will be coordinator of Wichita Great Empire's newly acquired KFDI-Wichita . . . Gus Travers, former program director at WFJM-Youngstown, Ohio, has joined WWTC-Minneapolis as host of the 7 to midnight show.

Veteran sportscaster Tom Kelly to do weekday afternoon sports reports for KNX-Los Angeles . . . John Kerans to WWTC-AM Minneapolis as news and business editor . . . Congratulations to Lee Case, celebrating his fifteenth year as morning host for WCBM-Baltimore.

The same day we began to get store reports that kids were coming in and asking for the single and calling at a fantastic rate to try to get hold of the record. With that kind of information just a few days after shipping, it's a great deal easier to pick a single. We decided to go with the record and it will ship within the next few days. The opinion of the public in this case confirmed our own."

This belief in the importance of secondary markets led ABC/Dunhill to add special projects men Larry Saul and Pat McCoy to focus attention on the servicing and development of these prime areas.

"With this kind of information available to us," says Helfer, "it would be foolish not to spend as much time there as we do. After all, the business is built on hits and we'll never overlook help!"



QUAD ALRIGHT—Record Plant engineers Roy Cicala (back to camera) Shelly Yakus (second from left) and Tom Flye (right) met with Alex Bennett on his WPLJ-New York radio program recently. The group discussed quadraphonic recording and answered questions phoned in by interested listeners.

Godfrey Retires From Radio Show

NEW YORK—Arthur Godfrey has announced plans to end his forty-three year radio career, 38 of which have been with CBS Radio. The network has agreed to release the veteran airtime personality as of April 30, 1972. His program, "Arthur Godfrey Time," is heard daily.

Godfrey will continue to work in television specials and documentaries on such subjects as ecology. He made his radio debut in October, 1929 on WFBR in Baltimore and began broadcasting his daytime series in 1945.



GETTING THEIR LICKS IN—Blue Thumb's Dan Hicks & His Hot Licks dropped by the studios of WNEW-FM on a recent visit to New York. Posed for the camera on the occasion were left to right Steve Jack, then with Par mount Records; Scott Muni, the station's program director; Mike Klefne music director; group members John Gurtin, Dan Hicks, Sid Page and mgr. Steve Pillster.

With the market flooded with all-too-often mediocre singer-songwriters, it would be very easy to overlook **Townes Van Zandt**. . . In a time when mind-blowing-ear-damaging-stomach-turning led balloons dominate a rapidly decaying rock scene, Townes' quiet, unassuming voice and guitar come across like a fresh prairie breeze. And if there were any justice in this world, he'd be a star . . . Jerome Clark/Rolling Stone

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Picks of the Week

BREAD (Elektra 45751)

Baby I'm-A Want You (2:25) (Screen Gems/Columbia, BMI—D. Gates)
Soft ballad follow up to their recent "Mother Freedom" returns Bread to their original sound. A definite chart record, single will be getting more than its share of airplay based on groups prior chart successes. Flip: "Truckin'" (2:31) (Olde Grog Music, BMI—Griffin, Royer).

JIMI HENDRIX (Reprise 1044)

Dolly Dagger (3:35) (Arch Music, ASCAP—Hendrix)
From Hendrix' latest "Rainbow Bridge" album comes this excellent rocker in traditional Hendrix fashion. Underground programmers will rejoice in the new material while AM/top 40 markets will also give this latest much exposure. Flip: no info available.

ROBERTA FLACK & DONNY HATHAWAY (Atlantic 2837)

You've Lost That Lovin' Feelin' (3:52) (Screen Gems/Columbia, BMI—Mann-Weil-Spector)
Remake of the classic Righteous Brothers hit of yesteryear looks like it could break out all over again. Fine original version by Roberta and Donny is likely to garner much r&b play before it crosses over into the pop markets. Flip: no info available.

THE BUOYS (Scepter 12331)

Bloodknot (2:07) (Jordon-Herman-Holmes/Leeds Music, ASCAP—Holmes)
Incredible production showcase highlights this exceptional effort culled from the Buoy's first album. Surging rhythms earmark this disk for immediate sales action and Top 10 contention. Flip: no info available.

JEANNIE C. RILEY (Plantation 79)

Roses And Thorns (2:52) (Singleton Music, BMI—N. Martin)
Powerhouse vocals and a touch of country for good measure will get Jeannie's latest off the ground in no time at all. Certain to please all pop/MOR and c&w programmers. Flip: no info available.

REDWING (Fantasy 670)

Bonnie Bones (2:38) (Parker Music, BMI—Floegel, Samuels, Phillips)
Churning dance item will meet with monster receptions in AM markets and is certain to become a huge top 40 charter. Flip: "I'm Your Lover Man" (3:09) (same credits)

LOU CHRISTIE (Buddah 257)

Mickey's Monkey (2:41) (Jobete, BMI—Holland, Dozier, Holland)
Christie will set teen turn tables ablaze as record scores in both top 40 and r&b markets. Single is easily artists best effort to date and is certain to garner much chart activity. Flip: no info available.

THE TAMS (Dunhill 4290)

Hey Girl Don't Bother Me (2:25) (Low-Twi Music, BMI—Whitley)
Released some six or seven years ago, the Tams have updated the version to find that it is currently the best selling song in England. No question but the record will break big in the states and will give the Tams their second hit with the same song. Flip: "Weep Little Girl" (2:21) (Low Sal Music, BMI—M. Davis)

LINDA RONSTADT (Capitol 3210)

I Fall To Pieces (3:05) (Tree, BMI—Cochran, Howard)
Choice material, smooth delivery and fine production showcase highlights this latest from Linda. Record will carry well into the national charts and looks like it could become her biggest outing to date. Flip: "Can It Be True" (2:26) (Fox Fanfare, BMI—Karin, Kymry)

BOBBY VINTON (Epic 10790)

A Little Bit Of You (3:10) (Artie Fields/Algee Music, BMI—Santos, Draphin)
First release from Vinton in many moons returns him to his new famous style certain to please both pop and MOR programmers. Disk could once again bring Vinton to national attention. Flip: no info available.

DONNIE ELBERT (All Platinum 2330)

Where Did Our Love Go (2:58) (Jobete, BMI—Holland, Dozier, Holland)
Revival of the Supremes classic will meet with new enthusiasm as vocalist Elbert presents his updated version. Look for this one to make its mark in pop & r&b markets. Flip: no info available.

BOOKER T & PRICILLA (A&M 2195)

She (4:06) (Irving/House Of Jones Music, BMI—Ethrledge, Parsons)
Beautiful image laden balled from their first album will meet with tremendous listener responses and monster sales receptions in both pop and r&b markets. Choice candidate for top 40 chart honors. Flip: "The Wedding Song" (7:00) (Almo/Universe, ASCAP—B. T. Jones)

RON DANTE (Scepter 12333)

That's What Life Is All About (3:05) (Pocket Full Of Tunes, BMI—Wine, Levine)
From the pens of Toni Wine and Irwin Levine comes this emotionally charged ballad beautifully performed by Ron Dante and a likely candidate for immediate exposure in both pop and MOR markets. Single could take off to become a huge chart item. Flip: no info available.

Newcomer Picks

DANYEL GERARD (Columbia 45468)

Butterfly (3:27) (Charlemagne Music, ASCAP—Gerard)
Currently a huge sensation in Germany, American release of same record is certain to cause immediate sales reactions. German beer drinking song, with its beautiful lyrics and fine sentiment could turn out to be just as sensational in the states. Flip: "One White Rose" (3:00) (Same Credits)

GROOTNA (Columbia 45461)

Full Time Woman (3:24) (Jondora Music, BMI—Stewart)
Female lead vocalist for new San Francisco group appears to have quite a future in store for her. Powerful vocal display and fine backing from band highlights first release. Record deserves several listenings and plenty of radio exposure could do it much justice. Flip: no info available.

TRIBE (C&CT 777)

Attica (3:30) (PPX, BMI—C. Knight)
With frightfully realistic lyrics, Tribe debuts with a message of hope for the future. Done in commercial fashion, group relates the incidents of Attica prison. Should be getting lots of airplay in weeks to come. Flip: no info available.

Choice Programming

Choice Programming selections are singles which, in the opinion of our reviewing staff, are deserving of special programmer consideration.

RAY SHARPE (A&M 1297)

Another Piece Of The Puzzle (2:47) (Feist Inc.; ASCAP—Winn, Rogers)
Contemporary message is delivered via piercing vocals and a great musical accompaniment destined to bring Sharpe to the attention of all pop listeners. Flip: "Dream On, Donna" (2:20) (Hastings, BMI—R. Sharpe)

MILLIE JACKSON (Spring 119)
A Child Of God (3:05) (Will-Du/Gauche/Belinda Music, BMI—French, Jackson)
Long intro yields to soul/gospel tune with plenty of r&b reaction expected. Fine vocal performance should spark interest in newcomer Jackson. Flip: no info available.

URIAH HEPP (Mercury 73243)

Look At Yourself (2:59) (Dick James Music, BMI—Hensley)
British group who have already had two chart albums seeks AM exposure via title track of their most recent LP. Tune is a powerful rocker that should find favor with many commercial outlets while still maintaining groups hold on the underground markets. Flip: no info available.

OLIVIA NEWTON JOHN (Uni 55304)

Banks Of The Ohio (3:15) (Bluegum Music, Welch—Farrar)
Having attained moderate chart success with her remake of the Dylan classic, newest female find delivers a tune perfect for both pop or MOR formats. Airplay a certainty based on previous outing. Flip: "It's So Hard To Say Goodbye" (4:00) (Gallico Music, BMI—Cameron, Hawkshaw)

EDGAR WINTER'S WHITE TRASH (Epic 10788)

Keep Playin That Rock 'N Roll (3:14) (Hierophant Music, BMI—Winter)
Fast developing into one of America's most accepted rock 'n roll bands, White Trash, led by Edgar Winter and Rick Derringer, tear into their second single certain to gain large acceptance in teen markets and break group in top 40 areas. Flip: "Dying To Live" (4:00) (same credits)

MANFRED MANN (Polydor 14097)

Please Mrs. Henry (2:32) (Dwarf Music, ASCAP—Dylan)
Still impressed by the abundance of Dylan material at their disposal, Manfred Mann strike again via this rocker. Having been out of the recorded scene for a long time, latest entry will be getting lots of much warranted airplay and exposure. Flip: "Prayer" (5:37) (Belinda Music, BMI—Manfred Mann)

SHOCKING BLUE (Buddah 258)

Serenade (2:58) (Dayglow Music, ASCAP—Leeuwen)
Bouncy outing from group with great European success carries with it instant teen appeal and fine chances of breaking into national chart attention. Flip: no info available.

JOHNNY ADAMS (Atlantic 2834)

More Than One Way (2:49) (Roffignac/Caraljo Music, BMI—Hamilton Walker)
Soulful outing with dynamic vocals should muster up plenty of extra turn table spins for newcomer Adams. A fine outing with lots to look forward to in the future. Flip: no info available.

RASPUTIN'S STASH (Cotillion)

Mr. Cool (3:09) (Cotillion)
Nap/Sylheart Music, BMI—William Dumas, Jr.)
Funky r&b'er from first LP is certain to find favor with the dance crowds and juke box lovers. Electrifying performance should set turn tables spinning with delight. Flip: no info available.

BROOK BENTON (Cotillion 44138)

A Black Child Can't Smile (2:45) (Hello Associated, BMI—Deas)
Having been adapted as the Sickle cell Anemia theme song, Benton has agreed to donate proceeds from record to that cause. A beautiful tune with a very important message to everyone regardless of color or belief. A worthy cause. Flip: no info available.

QUINAIMES BAND (Elektra 457524)

Try Me One More Time (3:37) (Sweet Jellyroll Music, BMI—Bromberg)
Funky mover from bands debut album should set them on a hit bound road and bring fine listener responses as well. This is the side that could do for the group. Flip: no info available.

DANNY LEE & THE CHILDREN OF TRUTH (RCA 0549)

Jesus, Jesus, Rock Of Ages (2:56) (Manna Music, BMI—Lee)
Interesting blend of rock and gospel makes for super commercial first effort culled from groups "One Way" album. Plenty of hit potential available in the grooves. Flip: "One Way" (3:30) (same credits)

TRINI LOPEZ (Capitol 3195)

Some Kind Of A Summer (3:10) (Quill Music, ASCAP—Ellingson)
Covering the original Dave Ellingson version of several months past, Trini comes up with a super commercial effort that is certain to return him to the national limelight. Flip: No info available.

BOB LEWIS (Om 101)

When Johnny Comes Marching Home (2:41) (5 Arts, BMI—Trad: arr. Lewis)
Sincere narrative with contemporary musical arrangement and some excellent guitar passages add new depth to a classic tune. Flax waxing by Lewis and his combo. Flip: "Johnny's March" (3:02) (same credits)

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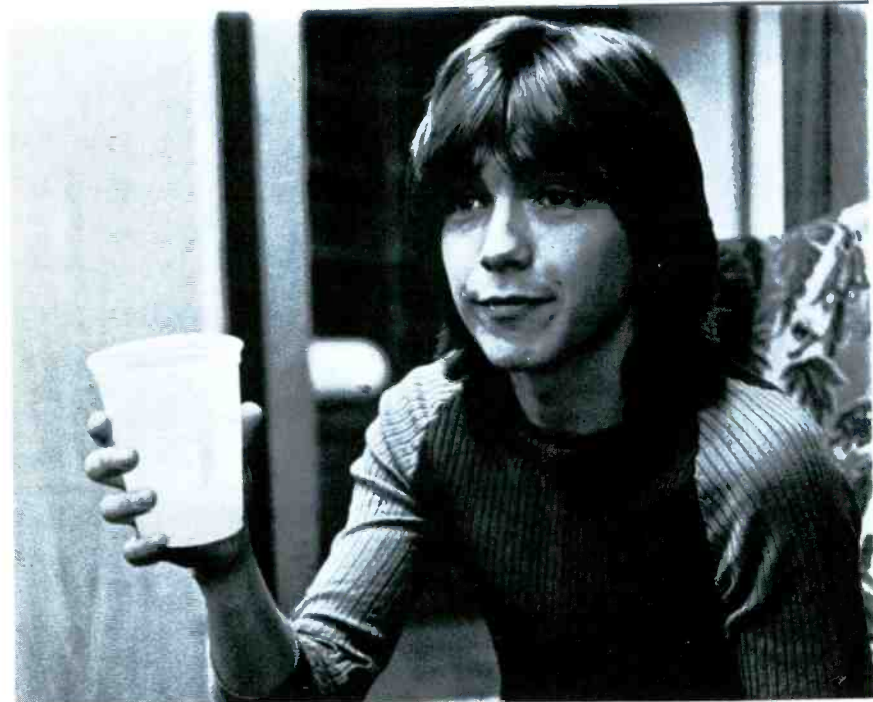
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insight&sound

NEW YORK—THE ROCK MANAGER INTERVIEWS: DAVID CASSIDY AND ROAD MANAGER STEVE ALSBERG. (PREFACE: In this, the concluding episode of *The Rock Manager Interviews*, Cash Box talks with David Cassidy, star of the highly rated "Partridge Family" TV series, and his road manager, Steve Alsberg. The story follows Cassidy from his hotel room in New York to Monticello where he performed that afternoon, and back again to New York. We believe that both Cassidy and Alsberg have made some interesting comments that won't be found in the weekly teen magazines. On this note we begin—k. k.)



NEW YORK—DAVID CASSIDY: ODE TO YOUTH: WRITTEN UPON THE EYES OF GOLDEN

When an artist is signed to a record label, he becomes, in fact, a product. And, like a can of soup at the local grocer, he is subject to the great American merchandising campaign. A campaign over which he has no control.

At the ripe old age of 21, David Cassidy has been through it all. His likeness has been plastered on the cover of every single teen magazine in the country. His portrait also appears on everything from bubble gum cards to lunch boxes. He can be seen co-starring on the highly rated weekly TV series, "The Partridge Family," and can be heard singing on any one of his three-million selling albums. He has been harassed, misquoted, put down, married, divorced, trapped by love, angry and cruel, all at once, in a series of TV and movie magazines determined to sell issues at any cost. But, through the filming and recordings and interviews and photo sessions, and through all the abuse that was recklessly 'bestowed' upon him, David Cassidy has remained one of the most sensitive, most sincere performers in show business. And one hell of a human being!

In front of the hotel stood a chartered bus for Cassidy's band and road manager, and a limousine chauffeured by Morris Litman for David. Without hesitation, Cassidy stepped into the bus. His friends were aboard; his band and his able road manager, Steve Alsberg.

(on route:)

C.B.: Whose idea was it to take David on Tour?

Alsberg: It just evolved. It seemed the logical thing to do.

C.B.: How many shows have been done so far?

Alsberg: We've done about 20 so far, but the schedule is really strange. We can't do shows three or four times a week because of David's other obligations.

Cassidy: I usually get up about 6-6:30 every morning and get right over to the Partridge set where I work until about 7 every night. After working on the show, I usually take a couple of hours in the studio to work out new material for albums—so the only time we have open for shows is on the weekends.

C.B.: How many people does David take with him?

Alsberg: Usually about 10-12 including the band, equipment men, and Kim and Dave who serve as background vocalists for Cassidy and also open the show on their own.

C.B.: Is being a roadie for David any different than handling a rock group for example?

Alsberg: You know, sometimes I think of myself as a musician—and the instrument I play is business—which is no different from playing piano or guitar. You play it well, or you don't. I worked with other groups in the past. At one time I had the flying Burrito Brothers and Poco. Right now, I'm still looking for acts that are open for management. (note: Ruth Aarons is the actual manager of David Cassidy). Handling David's show is really no different.

We've never had any problems with the actual transportation of the band and the equipment. Everything has always run smoothly.

C.B.: But what about all the screaming kids?

Alsberg: That's the problem! Depending on how many there are, we have to invent ways of sneaking David in. Sometimes, I get caught up in an elaborate Mission Impossible routine and we use disguises and distractions. I can recall one instance, not too long ago, where David had just finished a show and ran into his car. But before we could get started, the car became completely surrounded by kids and we couldn't even see the outside anymore. They were pounding on the doors and windows and screaming for David to come out. It was obvious

(cont'd on page 17)

HOLLYWOOD—MUTI-TALENTS

There are lots of people around who do lots of things, but few who do so many things, so successfully, as songwriters Fred Karlin and his Welch wife (with a name easier to spell than pronunciation), Tylwyth Kymry. They live on the edge of a precipice out in Santa Monica overlooking the Pacific with their four children, three dogs, two cats and sundry other pets. And they write film scores and hit songs like mad: "Come Saturday Morning" from Fred's score for "The Sterile Cuckoo" won both Grammy and Academy Award nominations for Best Song; the music from "The Baby Maker" won them both an Academy Award nomination for Best Original Song Score; and "For All We Know" from their "Lovers and Other Strangers" score hit the pop charts and then won this year's Oscar for Best Song.

Neither one of them show signs of stopping at that. Fred has scored three films since the first of May—"Believe in Me" (formerly "Speed Is of the Essence"), for which he wrote a title song, recorded as a single by Lou Rawls and just released by MGM; "Marriage of a Young Stockbroker," from which the tune "Can It Be True?" has been recorded for Capitol by Linda Ronstadt (due for release this week); and "The Little Ark," a Cinema Center project with (you guessed it) a title tune just a-waiting to be snapped up. For Fred, this song-writing career grew naturally out film scoring assignments, the first being "Up the Down Staircase" five years ago.

But now, in addition, the Karlins are looking around for properties, or a property, to make over into a film musical. They're looking too for non-film projects where, as collaborators, they "can relate to a recording environment, as if we had our own group." They're both again interested in doing what they can to preserve early American music—especially "the functional music that gets put away after it's used." (Years ago they formed a Historical Institute of American Music with the same aims, and got a Rockefeller grant to help out. Some of what they turned up found its way into Goddard Lieberson's Legacy series for Columbia, with which Fred was intimately involved.) "I want to make sure that nothing

(cont'd on page 17)

David Cassidy on stage and in interview
Fred Karlin, Tylwyth Kymry; Cyrus Faryar

NEW YORK (con't. from page 16)

that we weren't going to be able to drive out, so I took David, opened the door, and walked him out. Never expecting to see him do that, the kids just kept on screaming into the car. In fact, they kind of pushed us aside to get closer!

C.B.: Do the kids every really bother you?

Alsberg: Not at all. I love them. They're really fun to watch, and they're incredibly enthusiastic.

(dressing room area:)

C.B.: Hi, how old are you?

Ans: Nine.

C.B.: How often do you watch the **Partridge Family Show**?

Ans: Every week.

C.B.: Why do you watch it?

Ans: Because I love **David Cassidy**.

(time lapse: 5 minutes)

C.B.: And how old are you?

Ans: Twelve.

C.B.: Do you have any of David's albums?

Ans: I have all of them.

C.B.: Do you watch his show, too?

Ans: Every week.

C.B.: Why do you like **David Cassidy**?

Ans: Because he's beautiful!

(time lapse: 5 minutes)

C.B.: And how old are you, sir?

Ans: How old am I? I'm 47.

C.B.: Did you come to see David Too?

Ans: I brought my daughter to see him. She wants his autograph, do you think you can get it for her?

C.B.: Well, David's in the dressing room right now, and he's kind of tired, but why don't you try and see what happens.

(time lapse: 10 minutes)

C.B.: Well, did you get the autograph?

Ans: Yep! He's a great kid, ya know! Very polite. But I still can't understand all the money he's making.

C.B.: Do you have any idea as to how hard he works for it? (pause)

Ans: Yeah, I guess you're right. But I don't envy him—The poor kid must be exhausted. Everywhere he goes there must be thousands of kids trying to get at him. He probably can't even go out and relax.

(Stage area)

"Ladies and gentlemen, **David Cassidy!**" "Girls, please, would you let him get to the stage . . ." "People, please, give him room—the show can't go on unless you let him get out of the car . . ." "Please get behind the police line and let him on . . ." "Will everyone with a camera please go back to the front of the stage. . . ." And there, being swallowed up by his own success, sat the frail, 21 year old body of **David Cassidy**. With a tall brown hat dropping over his glittering eyes, he sat, leg folded and waited.

(on route)

C.B.: That's a pretty strange stage wardrobe you had on for the show—a pair of jeans, knee high boots, shirt, and a floppy hat.

Cassidy: (laughing) I couldn't get around to changing today, there were hassles with the show.

C.B.: Do you think the kids were disappointed with your attire?

Cassidy: The kids came to see me, and they saw me—but they always like to see a star dress like a star. They want to see you look out of the ordinary, and it really disturbed me that I couldn't change for them.

Alsberg: I remember once when TWA was late with shipping our wardrobes, and the music was packed in the same bags.

Cassidy: The show was already late in starting, so I took my guitar and went up to jam with the group. I guess the audience didn't know how to accept it. It wasn't what I usually do.

Wow, wouldn't it be strange if I got billed on the same show with a group like **The Band**. I wonder what would happen.

C.B.: You mean a whole new audience to play to?

Cassidy: A new dimension. A totally different kind of audience.

C.B.: And the next day they all go out and buy the **Partridge Family** albums, right?

Cassidy: (laughter)

C.B.: What about your solo album?

Cassidy: I'm working on that now, and it should be out in October, I think. There are so many really good songs I want to do.

C.B.: You realize, though, that whatever you release will be an instant hit.

Cassidy: I know, anything that says '**David Cassidy**' on it will sell. But I just don't want a hit record that sells 300,000. I want records that sell 2 and 3 million. I want to do good records that people will remember. I'd really like to record "Do You Believe In Magic," the **John Sebastian** tune. He's a great writer and both the lyrics and music are perfect. I have to record very personal songs—the 'you and me' kind of song.

(hotel)

Alsberg: The bags are ready, plane flights confirmed, the bills are being totalled—we just about have time for dinner.—I really love working with David. Not because he's a star, but because he's really into what he's doing. Once somebody is a star the job doesn't end, and I really like being a part of his career.

C.B.: Lots of people always criticize performers like yourself and say that you're only in it for the money and glory, and that you're really not happy at all. I think it's because THEY aren't happy in their profession, and so they assume that you aren't happy either.

Cassidy: That's it. Absolutely!

kenny kerner

HOLLYWOOD (cont'd from page 16)

more of historical value to American music is destroyed."

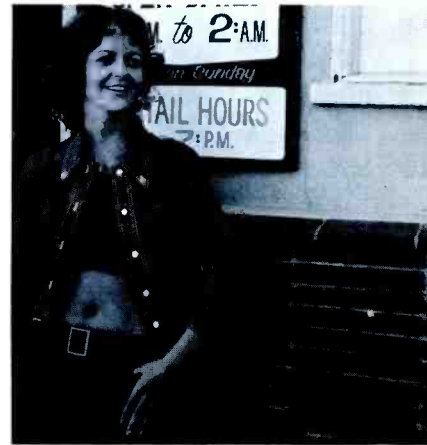
Meanwhile Mr. & Mrs. Fred Karlin are preserving two real American classics: she, a 1936 Auburn roadster; he, a 1933 two-tone green Chrysler Imperial convertible.

Over on the other side of town, on the way out to Warner's, is another writer who has created his own recording environment—in a tumble-down house called **The Farm**, on what was once the 44-acre **Barham** estate (hence **Barham Boulevard**, leading to **Burbank**). He is **Cyrus Faryar**, surrounded like the **Karlins** by a host of small pets, who has an album out this week, from **Elektra**, which he wrote (for the most part), arranged, plays and sings—and recorded in his livingroom with a little help from a lot of friends. "The LP is really what you might call a by-product of my everyday life and the people who've kind of passed in and out of the house—all friends, good people, good musicians—during the past year or so that it's taken to put it all together." They include **Cass Elliott**, **Bob Gibson** (the singer), **Bruce Johnston**, and **Mrs. Faryar (Renaiss)**, who's represented by one track as well. "It's been fun," says **Cyrus**, "but now it's all merchandise, and now I'm a product, and it's time now to look ahead," to a road tour, to the next album.

Cyrus, born in **Teheran**, raised and schooled all over the map, is a former member of the now-legendary **Modern Folk Quartet**, which recorded two albums for **Warner's**. Ironic that he is now a neighbor, though **The Farm** (a sort of hip **MacDowell Colony**) is about as far as can be from the bustle of the studio/record company down below.

WEST COAST OF THE WEEK—Nancy Sain

exclusively posed in front of local music haven/restaurant **Martoni's**, is a native of Southern California recently returned to our trade after working as production assistant to various movie moguls. Her first love, she says, is music—prime reason for her taking her present job as promotion coordinator for **Gregar Records**, distributed by **RCA**. She thus serves as liaison between **Jimmy Miler Productions** and the labels releasing its product. She's also involved with **Greif-Garris's** management operations (they represent the **New Christy Minstrels** on **Gregar** and the **Edwin Hawkins Singers** on **Bud-dah**).



SOUNDTRACKS—West Coast Record Plant reports **Capt. Beefheart** in for **Warner's** and **Jimmy Haskell** for **ABC-Dunhill**, **Gary Kellgran** engineering both . . .

Mickey Dolenz, composer of the theme for "Headshop" (**KBSC's** new youth-oriented music show, in color, nightly), will be guest host this week. His new single for **MGM**, "Easy on You," set for release next Monday (Oct. 11) . . .

Nicky Hopkins in from **Cannes**, where he just finished recording with the **Stones**, to begin work on an album by **Pamela Polland**, one of **Joe Cocker's** "Mad Dog" singers, who recently signed with **Columbia** . . . **Brewer & Shipley** back to **Wally Heider's** Bay Area studios to finish their next album for **Kama Sutra** . . . **Leon Russell** building a full 16-track studio adjacent to his motel in **Oklahoma**. He'll record there, too, as well as at **Skyhill** herer . . . **Bloodrock** just finished mixing its fourth album for **Capitol**, but the first they've produced themselves. Says lead singer **Jim Rutledge**, "We're trying to advance ourselves, production-wise. We want to start a new positive course. We produced the album ourselves. It's our own material. We know what we wanted to do with it."

UPPERS OF THE WEEK

In a career dotted with numerous 'firsts' **Mountain** has chalked up yet another, and one of the most impressive to date. After a brief (they played only four dates) but spectacular (headlines on the covers of all major and not-so-major British pop weeklies and ecstatic reviews, many of which called **Leslie West** the world's best guitarist) tour in **England** last May, the group, as a whole and individually, has scored dual triumphs. In last week's **National** pop polls held (by mail) through both **Melody Maker** and **Sounds**, **Mountain** was voted as the Number One "Brightest Hope for the World," and **Felix Pappalardi** was voted in the Top Ten of the **World's Rock Producers**. Bravo!

RCA has just released the soundtrack to "Sacco & Vanzetti." The music is composed by the brilliant **Ennio Morricone** ("The Good, The Bad & The Ugly," "Once Upon A Time In The West," "For A Few Dollars More," etc.) with lyrics and vocals on four tracks by **John Baez**. To say the LP is great would be an understatement. It's fully as masterful as **Morricone's** "Once Upon A Time," and "GB&U" scores, which have come as high points in the soundtrack field. This is one you must hear. Bravo!

(WAY) OUT IN THE STREET—Congratulations to **Carl Wilson** and the **Beach Boy Family** on winning that five year draft fight. Reversing itself, a Federal court has allowed **Carl** to fulfill his draft obligation by performing with the **BB's** at prisons, hospitals and orphanages. This decision came as **Wilson's** final hope in court . . . The beautiful **Richie Havens** has already embarked on his first major European concert tour coinciding with his new **Stormy Forest LP**, "The Great Blind Degree." After **Amsterdam** and **Frankfurt** over last weekend, **Richie** will be at the **Royal Albert Hall** in **London** Oct. 6, **Salle Pleyel** in **Paris** Oct. 8, **Beaux Arts** in **Brussels** Oct. 10, and the **Casino** in **Montreux** Oct. 16 . . . **Bread's** Oct. College tour is now set: **Provo, Utah** (14), **Rexsbury, Idaho** (15), **Pittsburg, Kansas** (22), **Lafayette, Ind.** (23), **Pullman, Wash.** (29). This, of course, is their first tour with the new line-up. By the way, word on their new LP is that it's great! . . . **Hot Tuna** will be at **Town Hall** in **N.Y.C.** Oct. 6-7, **Allen Theatre** in **Cleveland** (8), and **Taft Aud.** in **Cinci** (9) . . . Old friend **Howard Stein**, beginning work at the **Academy Of Music** on **E. 14 St.**, will be presenting **Traffic** Oct. 12-13, **Black Sabbath** (22-23), and **Jeff Beck**, Nov. 5-6. There'll be two shows nightly at 8 and 11:30 . . . **Wally Heider/Record Plant** truck has recorded **Leon Russell** and **Freddie King** in **Austin** just recently and, under the direction of **Bill Halverson**, taped the **David Crosby/Graham Nash** event at **Carnegie** last week . . . Oct. dates for the **James Gang** tour: **Orlando, Fla.** (1), **Curtis-Hixon Hall Tampa** (2); **U of Denver** (8), **Swing Aud** in **San Bernadino, Cal** (15); **Long Beach Cal** (17), **Civic Center** in **Lansing Mich** (21), **Wittenberg U** in **Springfield Ohio** (22), **Purdue U** in **Lafayette Ind.** (23), **Murray St. U Kentucky** (24), and **Kitchner Aud** in **Ontario** (30) . . . **Capitol's Tucky Buzzard** (produced by **Bill Wyman**) will be with **Lee Michaels** when he plays **Carnegie** Oct. 7 . . . **Elektra's Quiniamas Band** in the **Wash DC** area Oct. 8-10.

LOOKING AHEAD

- 1 **DESIDERATA**
(Old St. Paul—ASCAP)
Les Crane—W.B. 7520
- 2 **I'M AN EASY RIDER**
(Jobete—BMI)
Friends—Rare Earth 5036
- 3 **GIMMIE SOME LOVIN**
(Irving—BMI)
Traffic Etc.—U.A. 50841
- 4 **SOLO**
(Goldforever—BMI)
Billy Sans—Invictus 9102
- 5 **I CAN GIVE THE LOVE**
(Jobete—BMI)
Vikki Carr—Columbia 45454
- 6 **MOTHER**
(MacLen—BMI)
Barbra Streisand—Columbia 45471
- 7 **YOU THINK YOU'RE HOT STUFF**
(Malaco/Caraljo—BMI)
Jean Knight—Stax 0105
- 8 **OLENA**
(Dearwood—BMI)
Don Nix—Elektra 746
- 9 **CHANGES**
(Miles Ahead—ASCAP)
King Curtis—Atco 6834
- 10 **LIFE IS A CARNIVAL**
(Canaan—ASCAP)
Band—Invictus 3199
- 11 **GIRL I'VE GOT NEWS FOR YOU**
Cherokee—Dunhill 11304
- 12 **FUNKY RUBBER BAND**
(McLaughlin/Ala/King—BMI)
Popcorn Wylie—Soul 35087
- 13 **LORD HAVE MERCY**
(Marlu-Far Fetched—ASCAP)
Black Oak Arkansas—Atco 6829
- 14 **I REALLY LOVE YOU**
(Language of Sound/Anw—ASCAP)
Davy Jones—Bell 136
- 15 **DESDEMONA**
(Belwyn-Mills—ASCAP)
Searchers—RCA 0484
- 16 **SAUNDERS' FERRY LANE**
(Two River—ASCAP)
Sammi Smith—MEGA 0039
- 17 **KEEP IT IN THE FAMILY**
(Trousdale/Soldier—BMI)
Road House—Dunhill 4285
- 18 **THANK YOU FOR THE LOVE**
(Su-Ma—BMI)
Bad Habits—Paula 353
- 19 **IT'S IMPOSSIBLE**
(Dunbar—BMI)
New Birth—RCA 0520
- 20 **SUMMER OF '42**
(W.B.—ASCAP)
Peter Nero—Columbia 45399

Ruff Forms Subsidy; To Mkt 'Truth' LP

HOLLYWOOD — Ray Ruff, who announced the formation of his own Lone Star label three weeks ago (Cash Box, Sept. 18), called a press conference here last week to announce Lone Star's first subsidiary—Oak Records. Initial release set for the new label: Ruff's own double-LP Biblical rock album "Truth or Truths."

Besides a quarter million dollars in backing, specifically earmarked to promote this first release, Ruff has signed on a marketing staff that includes four erstwhile Capitol execs (whose responsibilities at Oak will be largely in the same respective areas): Rocky Catena to head national merchandising; Roger Karshner to launch a heavy-weight promotional effort in five major markets; Jack Levy in charge of graphics and special promotional projects; and Joe X. Price handling press and public relations.

"Said Ruff, "I have the backing and I have the vehicle, and we're going to ride it all the way to make a company." He expects to ship the "Truth" album by Oct. 11, to take natural advantage of the Christmas buying season, and will have at least two singles from the package out by the end of the month. Backing the management team here will be a network of 38 independent distributors and 15 pro-

Tomlin LP Sales Boost From TV'er

NEW YORK — Lily Tomlin's hit Polydor LP, "This is a Recording," has received a new boost in sales now that "Laugh-In," the show which cast her in the national spotlight, is back on the air for the fifth consecutive season. Miss Tomlin, in her role of Ernestine, the wacky telephone operator, is one of the featured performers on the show.

The label says record shops in major cities have reported a "significant" increase in sales since the new television season started. Spurred by the renewed interest in the album, dealers have begun to display the promo apparatus which was originally sent out in March. These promo aids include poster size blow-ups of the album jacket, as well as intricate window displays featuring Miss Tomlin.

Aside from "Laugh-In," Miss Tomlin is acting in clubs across the country where she also does her famous "Laugh-In" routines, much of which she herself writes. This past summer she was also the mistress of ceremonies at the Big Sur Folk Festival.

mo men in the field.

That home-office team also includes Dave Chackler, formerly of Polydor Records, heading national promotion; Jack B. Lloyd, partnering with Price in publicity; attorney A. Schlesinger, handling the company's legal affairs; Kae Sanderlin, heading administration; and actor Jim Backus, who is heard as the voice of God in "Truth," doing his part, through television and other media, to promote the album personally.

Ruff, meanwhile, is negotiating stage and film rights to the property, published jointly by Lone Star affiliates Senor George (ASCAP) and Checkmate Music (BMI).

Poppy Bows New Product; Gregory LP

NEW YORK — Poppy Records' president Kevin Eggers reports the release of new production the label. "Dick Gregory at Kent State" is a two record set documenting Gregory's memorial address at Kent State last spring. "High, Low and in Between" is the fourth Townes Van Zandt album. And, Shirl Milete has a single, "She'd Better Be," produced by Felton Jarvis. Jarvis is best known for producing a chain of Elvis Presley hits. "She'd Better Be" was written by Shel Silverstein, who wrote the million selling Johnny Cash hit, "A Boy Named Sue." Poppy is distributed by UA/UDC.

The Who Win Gold

UNIVERSAL CITY — Decca Records' the Who, concluding its current record-breaking U.S. tour, have received RIAA Gold Record certification for their latest album "Who's Next."

Making the announcement, J. K. ("Mike") Maitland, the company's president, said, "Since its release a few weeks ago, 'Who's Next' has already sold well over 600,000 units, and that figure doesn't even reflect tape sales. The Who have always enjoyed outstanding sales and consistently high chart listings, but this LP has surpassed even those remarkable achievements. It is their fastest-selling album to date."

Plans are presently being made to bring the group back for a second American tour later this fall, for engagements in the South, Southwest and West beginning Nov. 20 and extending through Dec. 15.

tape news report

ITA Elects Kusisto Chairman, Simkowski Pres.

NEW YORK — Oscar Kusisto, chairman of the board of ITA and president of Motorola Automotive Products, told the capacity crowd at the International Tape Association Membership Meeting at the Plaza Hotel in New York that, "The growth and success of ITA in just one year was proof of the need of the Association in the Tape Industry."

The First Annual Meeting was conducted by Kusisto and Larry Finley, executive director of ITA. M. Warren Troob, ITA's legal counsel, presided over the elections of the officers and board of directors.

Dan Denham of the 3M Magnetic Products Division, Don Hall of Ampex and Allen Bayley of GRT were

added to the board of directors, and the membership unanimously voted in the same board who had served this past year. The following officers were elected: Oscar Kusisto, chairman of the board; George Simkowski of Bell and Howell, president; Gerry Citron of North American Philips, vice president, video; Jeffrey Berkowitz of Panasonic, vice president, audio; Tony Palms of Time Life Video, secretary and George Saddler of TDK, treasurer.

Additional board members reelected were Irving Katz of Audio Magnetics, Ed Campbell of Lear Jet Stereo, Irving Stimler of Optronics Library, Tom Dempsey of BASF Systems, Ed Mason of Belair Enterprises, Robert Jaunich of Memorex Corporation, Richard O'Brien of Sony Corp. of America, Jerry Geller of Scepter Records and Gerry Orbach of JVC America.

Finley gave a complete report of the ITA activities during this past year, which included the association's efforts toward standardization, labor negotiation for producers of video-player tapes and films, the FCC docket on videoplayer equipment, The OEP and Cost of Living Council on the 10% surtax and the stepped up efforts of ITA in the fight against counterfeit and bootleg tapes.

Committee reports were given by John Jackson, BASF, on raw tape; Joseph Kazimer, Bell and Howell, on warranties; Carl Lustig, cassette recording, on duplication; George Simkowski and Philips Goodell, Bell and Howell, on sales statistics; and Tony Palms, Time Life Video on the video information committee.

Audio Designs to Show Four Channel Mastering Units at A.E.S. Display

NEW YORK — Audio Designs and Mfg. Inc., Roseville, Mich. has released details on new equipment to be shown at the October 5-8 A.E.S. show in the New Yorker Hotel. Highlighted will be equipment specifically engineered for mastering quad recordings, including an all-new quad pan pot and a quad remix console.

The quad pan pot, Model 440, offers "joystick" control of an audio input, permitting the signal to be placed or moved anywhere within the 360° listening area. The case size of 3" H x 3" W x 4" D permits its use in control consoles of modest dimensions. Another advantage claimed for the design is the wide range of attenuation offered—comparing favorably with previously available designs.

Latest in the RM/ series of Audio Designs remix consoles is the RM/1641, specifically designed for quad mixdowns from a 16- or 18-channel source. The console offers both fixed four-channel positioning of each input and the ability to assign any input or group of inputs to any of four quad pan pots. Four echo channels are provided, and these may also be assigned fixed positions or fed to the quad pan pots. Simultaneous 2- and 1- channel mixdowns are also available. Four-knob input equalizers are standard, together with cue, tone and verbal slating, extensive patching, remote tape controls and solo function for all inputs.

Other items to be featured in the display include a comprehensive 16 channel recording console and full line of Audio Designs plug-in modules and components. Also on hand will be the new SLIDEX linear attenuator with its unique "Spiralinear" construction.

SONY-Superscope Suit On In L.A.

LOS ANGELES — Clarification of rights is sought by the Sony Corporation in a suit filed in Federal District Court in this city if Superscope, Inc., an exclusive distributor of the Sony tape recorders decides to distribute product made by other companies.

Sources at Superscope stated that negotiations between a Superscope subsidiary, Marantz Co., Inc., and the Standard Radio Corp., a Japanese company, was the basis for the filing.

A company spokesman for Superscope stated further that Marantz is negotiating to acquire a 50% interest in Standard Radio. Standard makes tape recorders as well as radios and televisions.

It was also reported that these talks did not necessarily mean that Superscope wants to distribute Standard's tape recorders.

New High Speed Tape Duplicators from MCA

NEW YORK — MCA Technology (a subsidiary of MCA Inc.) will exhibit consumer and professional electronics equipment at the 41st convention and exhibition of the Audio Engineering Society here in New York, Oct. 5-8. The company will exhibit its high-speed cassette duplicator which reportedly reproduces cassettes in 2½ minutes; a line of full range, low frequency loudspeakers from Gauss, audio consoles and a graphic equalizer input module from Electrodyne; a 100-watt power amplifier, a limiter/compressor, tape transports and a Broadcaster stereo control console from Langevin.

Audio Devices Makes Sales Appointments

GLENBROOK, CONN. — William L. Goldstein, vice president marketing and sales, Audio Devices, Inc., announced the appointment of William Dawson to the position of national sales manager. Previously he was eastern regional manager for Audio Devices. Dawson joined the company in 1970 after having been with Capitol Records since 1961 in various sales positions.

Replacing Dawson as eastern regional manager is Jim Palmere, who has been in sales with Audio since 1963 specializing in computer tape and working out of the New York sales office.

Art Leskow has been appointed product services manager. He has been with Audio since 1961, first as supervisor of electronic maintenance and then as sales engineer. Dave Chapman has been appointed marketing services manager, replacing John Russi who is retiring after 32 years with Audio. Audio Devices is a Capitol Industries Company and manufactures unrecorded cassettes, cartridges, and reels, along with computer tape, digital cassettes, lacquered discs, sound film and broadcast cartridges.

Vital Statistics

#67*
Absolutely Right (2:12)
 Five Man Electric Band—Lionel 3220
 c/o MGM, 7155 Sunset Blvd., L.A. Cal.
 PROD: Dallas Smith for Renaissance Prod.
 c/o MGM
 PUB: Four Star Music BMI
 9220 Sunset Blvd., Suite 312, L.A. Cal.
 WRITER: Les Emmerson
 FLIP: (You and I) Butterfly

#71*
Two Divided By Love (2:42)
 Grass Roots—Dunhill 4289
 8255 Beverly Blvd., L.A. Cal.
 PROD: Steve Barri c/o Dunhill
 PUB: Truesdale/Soldier BMI
 c/o Dunhill
 WRITERS: D. Lambert, B. Potter, M. Kupp
 ARR: Horns by Jimmy Haskell
 FLIP: Let It Go

#72*
Jennifer (2:32)
 Bobby Sherman—Merromedia 227
 1700 B'way, N.Y.C.
 PROD: Ward Sylvester for Phase I Pdnfs.
 PUB: Sunbeam Music BMI
 1700 B'way, N.Y.C.
 WRITERS: P. Allen & C. B. Sager
 ARR: Harry Betts
 FLIP: Getting Together

#74*
Everybody's Everything (3:30)
 Santana—Columbia 45472
 51 West 52nd St., N.Y.C.
 PROD: C. Santana
 P.O. Box 26671, San Francisco
 PUB: Dandelion Music BMI
 919 N Broad St., Philadelphia
 WRITERS: Santana, Moss & Brown
 FLIP: Guajira

#81*
I'm a Man (3:27)
 Chicago—Columbia 45467
 51 West 52nd St., N.Y.C.
 PROD: James W. Guercio
 8600 Melrose Ave., L.A. Cal.
 PUB: TRO-Cheshire Music BMI
 10 Columbus Circle, N.Y.C.
 WRITERS: S. Winwood & J. Miller
 FLIP: 'Question 67 & 68'

#82*
Bless You (2:58)
 Martha Reeves & Vandellas—Gordy 7110
 2457 Woodward Ave., Detroit
 PROD: Corporation c/o Gordy
 PUB: Jobette Music—BMI
 2457 Woodward Ave., Detroit
 WRITER: Corporation
 ARR: Corporation
 FLIP: Hope I Don't Get My Heart Broken

#86*
Walk Right Up to the Sun (2:58)
 DeFonics—Philly Groove 169
 c/o Bell, 1776 B'way, N.Y.C.
 PROD: Stan & Harris Pdnfs.
 PUB: Nickel Shoe Music BMI
 WRITERS: N. Harris & A. Felder
 ARR: Norman Harris
 FLIP: Round and Round

#88*
Where Did Our Love Go (2:58)
 Jonnie Elbert—All Platinum 2330
 06 W. Palisade, Englewood, N.J.
 PROD: Donnie Elbert c/o All Platinum
 PUB: Jobette Music, BMI
 457 Woodward Ave., Detroit
 WRITERS: Holland, Dozier & Holland
 ARR: Don Elbert
 FLIP: That's If You Love Me

#95
You Keep Me Holding On (3:14)
 Yvonne Davis—Dakar 626
 c/o Atlantic, 1841 B'way, NYC
 PROD: Willie Henderson
 PUB: Julio-Brian BMI (888 7th Ave NYC) and
 Jadan Music BMI (3234 Roosevelt, Chicago) and
 WRITERS: J. Daniels & J. Moore
 ARR: Thomas Washington
 FLIP: We Got a Love No One Can Deny

#97
Hookin' Kind (3:00)
 Z. Hill—Mankind 12007
 c/o Nashboro, 1011 Woodland, Nashville
 PROD: Jerry Williams Jr. c/o Nashboro
 PUB: Wilderness Pub. Co. BMI
 c/o 1273 708 17 Ave. S. Nashville
 WRITER: H. Howard
 ARR: Jerry Williams Jr.
 FLIP: Hold Back

#98
Memories (1:58)
 Cymarron—Entrance 7502
 c/o Epic, 51 W. 52nd NYC
 PROD: Chips Moman
 7 Thomas St., Memphis
 PUB: Press Music BMI
 c/o 1273 708 17 Ave. S. Nashville
 WRITER: R. Mainegra
 FLIP: Across the Kansas Sky

#99
Want To Pay You Back (2:56)
 The Lites—Brunswick 55458
 37 7th Ave., NYC
 PROD: Eugene Record c/o Brunswick
 PUB: Julio-Brian Music BMI
 37 7th Ave., NYC
 WRITER: Eugene Record
 ARR: Tom/Sanders/Record
 FLIP: Love Uprising

#100
Don't Let the Tail On the Donkey (2:59)
 The Womercs—Stax 0099
 N. Avalon, Memphis
 PROD: Allen Jones c/o Stax
 PUB: East/Memphis Music BMI
 N. Avalon, Memphis
 WRITERS: Bettye Krutcher & Marvell Thomas
 FLIP: Mannish Boy

Chappell/Zethus Multimedia Ties

NEW YORK—Zethus Music, publishing affiliate of Intermedia Systems Corp., the first publicly-held multimedia/environmental design organization, has entered into a long-term print and administration catalog agreement with Chappell & Co., Inc. on an exclusive worldwide basis.

Intermedia, headed by Pres. Gerd Stern, and vice president Dr. Gunther Weil, is the parent company of a multifaceted Boston-based complex, specializing in hardware, programming and presentations. Divisions include Intermedia Productions, an independent record production company, Amphion Management, Intermedia Sound, Boston's first 16-track studio and Zethus, the latest of the company's burgeoning affiliates.

Zethus, run by producer Ray Paret, has a contemporary publishing roster including Andy Pratt, Polydor writer/artist; guitarist/writer Paul Pena, winner of this year's National Tea Council Contest; Adam Taylor and Hal Paris of Country Funk (Polydor); Abraham Laboriel, top Mexican contemporary writer; and Styx, Paramount recording group.

Other writers associated with Zethus include Charlie Marinano, Paul MacNeil, Heikke Sarmanto Quintet (Montreux Festival winners), and Paul Conly, formerly of Lothar and the Hand People.

Intermedia Sound facilities have been used by such recording artists as Loudon Wainwright, Livingston Taylor, New York Rock Ensemble, Delaney and Bonnie, Country Funk,

Sha Na Na and Timothy Leary. It is also the home of "live" stereo concerts for Boston underground station WBCN-FM.

Prior connection with Zethus evolved through Chappell participation with Country Funk and Andy Pratt.

Chappell professional department through its New York, Nashville and California offices, is already coordinating promotion on the extensive Zethus catalog.

Lacker, Burt Form Multi-Faceted Co.

MEMPHIS—Marty Lacker and Don Burt have formed Mempro, Inc.—a firm which will specialize in representation, promotion and merchandising for record companies and music publishers as well as in the management of artists, producers and writers. The firm plans to be involved with record and promotional film production and PR as well. In the field of promotion, 11 southern states will be the focal point.

Mempro has already been set as manager for the Memphis-based group Cymarron ("Rings," "Valerie") and is in the process of finalizing other deals with record and publishing companies.

Lacker was previously associated with Elvis Presley as his personal bookkeeper and secretary and more recently with Chips Moman's American Studios here as vp and general manager. He was instrumental in bringing Petula Clark, Dionne Warwick, Elvis Presley, Brenda Lee and others to record at the studios.

Burt has been southern regional sales and promo manager for Epic/Columbia custom labels for more than seven years, and was instrumental in setting up distribution deals with Steve Cropper and Jerry Williams' TMI Records and Moman's Entrance Records, both with Epic.

Mempro is located in Suite 1116 of the Executive Plaza at 3003 Airways Blvd, Memphis. Lacker and Burt may be reached at 901-332-1784.



Lacker, Burt

Stax/Make Music Production Deal

NEW YORK—A production deal has been concluded between Stax Records and Make Music under which The Leaders, a Washington, D.C. group will be produced by Myrna March and Bert Keyes for release on Stax, reports Stax exec vice president Al Bell.

Bell, in New York for a series of business conferences, took time out to see the group at the Make Music offices—and immediately initiated negotiations which were concluded in subsequent meeting the following morning. Contracts were completed, and arrangements made to record and release a single at once with an album to follow by the first of the year.

Cenci Opens Pittsburgh Dist. Co.

PITTSBURGH—Vet music man Nick Cenci has opened a new distributorship, Tri City Records, at 1003 Bingham St. Phone number is: (412) 431-5567. Among the first labels to be represented by Cenci's new firm is the Motown family, which Cenci will also handle in Cleveland. In the latter market, he has named Tony Dercole to handle promo and some salesmen.

Location Cuts Bernstein 'Mass' At Kennedy Ctr

NEW YORK—In what is probably the first commercial recording at the Kennedy Center and of "Mass", Location Recorders were commissioned by Columbia Records to record Leonard Bernstein's "Mass" at the Concert Hall of the new Kennedy Performing Arts Center in Washington, D.C.

Two hundred performers were necessary to perform the "Mass" including a blues band, rock band, symphony orchestra, and a large choral section. Faced with the complexity of this performance, Location utilized about fifty microphones feeding their master recorder. Bernstein wrote the piece in honor of the late President John F. Kennedy.

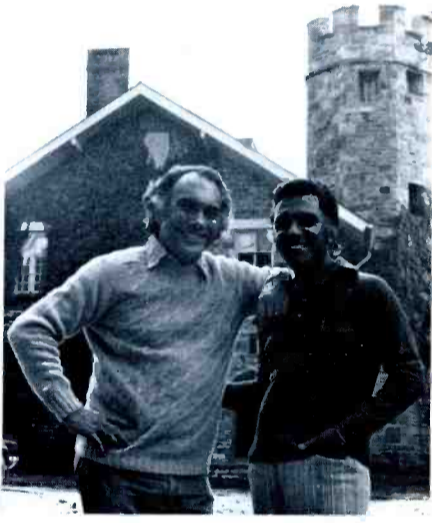
Cato, Robinson Open VSOP Prod.

NEW YORK—Bob Cato and Paul Robinson have established VSOP Productions, a multi-faceted production organization concerned primarily with special projects related to the music and entertainment industry.

Offices will be at 7 Priory Lane, Pelham, New York, with a direct Manhattan phone number of PL 5-0388.

Among the recent projects by Cato and Robinson are the logo development and graphic consulting project for United Artists Records, the George Raft book for Random House, the "El Topo" film book for the Douglas Book Company, a market research and development project for the Allcraft Corporation and a research and development nostalgia program for United Artists Films.

Their recent packages include The Winwood, Miles Davis, Eddie Cochran, Fiddler On the Roof for United Artists Records, the new The Band album for Capitol and a new promo color film for Seatrain.



Cato, Robinson

THE SOUND OF YOUR CRY ELVIS PRESLEY	RCA Elvis Presley
SPANISH HARLEM ARETHA FRANKLIN	Atlantic Hill & Range Trio Music
DREAM LOVER BILLY "CRASH" CRADDOCK	Cartwheel Hill & Range Fern
WHEN HE WALKS ON YOU JERRY LEE LEWIS	Mercury Hill & Range Blue Crest
DON'T LET HIM MAKE A MEMORY OUT OF ME BILLY WALKER	MGM Hill & Range S-P-R Music
TONIGHT THE NEW SEEKERS	Elektra Anne-Rachel Tiffis Tunes
WHEN TOMORROW TURNS TO YESTERDAY I DON'T DESERVE THIS BRYAN ST. THOMAS	Nickels & Dime Bernie Benjamin Music
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HENRY DAVID THOREAU'S
WALDEN

Coming Soon
THE SOUNDS OF NATURE
 on
 Alithia Records

Additions To Radio Playlists — Primary Markets

A broad view of the titles many of radio's key Top 40 stations added to their "Playlists" last week

WABC—NEW YORK
Chirpy Cheep—Mac & Katie Kisson—ABC
Tired Of Being—Al Greene—Hi
Rain Dance—Guess Who—RCA
Peace Train—Cat Stevens—A&M
Never My Love—5th Dim.—Bell
Only You & I—Delaney & Bonnie—Atco
LP—Everybody's—Santana—Columbia

WLS—CHICAGO
Absolutely—5 Man Electrical—Lionel
Only You & I—Delaney & Bonnie—Atco
Don't Go Near The Water—Beach Boys—WB
Loving Her Was—Kris Kristofferson—Monument
LP Cut—3 Week/Pretty As You Feel—Jefferson Airplane—RCA

WOKY—MILWAUKEE
Love—Lettermen—Capitol
Your Move—Yes—Atlantic
2 Divided By Love—Grass Roots—Dunhill
One Fine Morn.—Lighthouse—Stereo Dim.
Mummy Blue—Bob Crewe Gene.—Metromedia
Red Rover—Mailer MacKenzie—Ampex
Rub It In—Layne Martin—Monument
Tomorrow—Bobby Martin
Question—Chicago—Columbia

WQAM—MIAMI
Women's Love Rights—Laura Lee—Hot Wax
Long Ago—James Taylor—WB
I'm Comin Home—Tommy James—Roulette
Only You & I—Delaney & Bonnie—Atco

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WTIX—NEW ORLEANS
Heaven Must Have Sent—Elgins—YIP
Everybody's—Santana—Columbia
I'll Kill A Brick—Hot Sauce—Volt
Thin Line—Persuaders—Atco
Love—Lettermen—Capitol
Love We Had—Dells—Cadet

WKLO—LOUISVILLE
Gypsies, Tramps—Cher—Kapp
Bless You—Martha & Vandellas—Gordy
Question—Chicago—Columbia
I've Found Someone—Free Movement—Decca

WKBW—BUFFALO
I'm Comin Home—Tommy James—Roulette
Only You & I—Delaney & Bonnie—Atco
Absolutely Right—5 Man Elec. Band—Lionel
Loving Her Was Easier—Kris Kristofferson—Monument
Shaft—Issac Hayes—Enterprise
Desiderata—Les Carne—WB

WMAK—NASHVILLE
Questions—Chicago—Columbia
Your Move—Yes—Atlantic
2 Divided By Love—Grass Roots—Dunhill
What Are You Doing—Dawn—Bell
Absolutely—5 Man Electrical—Lionel
Inner City Blues—Marvin Gaye—Tamla
Easy Lovin'—Freddie Hart—Capitol

WFIL—PHILA.
Everybody's—Santana—Columbia
Absolutely—5 Man Electrical—Lionel
Trapped By Love—Denise LaSalle—Westbound
Shaft—Issac Hayes—Enterprise

WMEX—BOSTON
Sunshine—Jonathon Edwards—Capricorn
Maiden Wind—Rod Stewart—Mercury
Absolutely—5 Man Electrical—Lionel
Wild Night—Don Morrison
I Don't Want—BG's—Atco

THE BIG THREE

1. Absolutely Right—5 Man Electrical Band—Lionel
2. Questions 67 & 68—Chicago—Columbia
3. Your Move—Yes—Atlantic

WSAI—CINCINNATI
Gypsies, Tramps—Cher—Kapp
I've Found Someone—Free Movement—Decca
Absolutely Right—5 Man Elec. Band—Lionel
Only You & I—Delaney & Bonnie—Atco

WMPS—MEMPHIS
2 Divided By Love—Grass Roots—Dunhill
Everybody's—Santana—Columbia
Women's Love Rights—Laura Lee—Hot Wax
Hot Stuff—Gene Knight—Stax
What Are You Doing—Dawn—Bell

WDGY—MINN.
Roll On—New Colony Six—Sunlight
Only You & I—Delaney & Bonnie—Atco
Co Co—Sweet—Bell
LP: Life Is Carnival—Band—Capitol
I'd Love To Change—10 Years—Columbia
Imagine—John Lennon—Apple

CKLW—DETROIT
It's Impossible—New Birth—RCA
Peace Train—Cat Stevens—A&M
I Want—Chi Lites—Brunswick
Never My Love—5th Dim.—Bell
Questions—Chicago—Columbia
Gimmie Some Lovin'—Traffic—UA

KXOK—ST. LOUIS
I'd Love To Change—10 Years After—Columbia
I've Found Someone—Free Movement—Decca
Peace Train—Cat Stevens—A&M
Long Ago—James Taylor—WB
Spill The Wine—Isley Bros.—T-Neck
Only You & I—Delaney & Bonnie—Atco

WIXY—CLEVELAND
Do I Love You—Paul Anka—Buddah
Linda's Song—Alex Bevan—Big Tree
Gypsies, Tramps—Cher—Kapp
Absolutely Right—5 Man Elec. Band—Lionel
Question—Chicago—Columbia
Only You & I—Delaney & Bonnie—Atco
2 Divided By Love—Grass Roots—Dunhill

KILT—HOUSTON
All I Really—Sonny & Cher—Kapp
You Brought The Joy—Freda Payne—Invictus
Desiderata—Les Carne—WB
Question/I'm A Man—Chicago—Columbia
Trapped By Love—Denise LaSalle—Westbound
Mummy Blue—Pop Tops—Dunhill

KHJ—HOLLYWOOD
Birds of a Feather—Raiders—Columbia
Easy Lovin'—Freddie Hart—Capitol
One Fine Morning—Lighthouse—Evolution
Everybody's Everything—Santana—Columbia
No One to Depend On—Santana—Columbia
Give Me Some Lovin'—Traffic, Etc.—United Artist
Never Been To Spain—3 Dog Night—Dunhill
It's So Hard—John Lennon—Apple

KFRC—SAN FRANCISCO
I Like What You Give—Nolan—Lizard

KNDE—SACRAMENTO
Questions 67 & 68—Chicago—Columbia
Absolutely Right—5 Man Electrical Band—Lionel
The Sound of Your Cry—Elvis Presley—RCA
Louisiana Lady—New Riders of the Purple Sage—Columbia
Bless You—Martha & The Vandellas—Gordy

KYNO—FRESNO
Birds of a Feather—Raiders—Columbia
You Brought The Joy—Freda Payne—Invictus
Wedding Song—Paul Stookey—W.B.
Everybody's Everything—Santana—Columbia

KGB—SAN DIEGO
Bless You—Martha & The Vandellas—Gordy
Absolutely Right—5 Man Electrical Band—Lionel
I Found Someone of My Own—Free Movement—Decca
One Fine Morning—Lighthouse—Evolution

KYA—SAN FRANCISCO
You've Got To Crawl—8th Day—Invictus
Whats The Way a Woman Is—Messengers—Rare Earth
Thin Line—Persuaders—Atco
Loving Her Was Easier—Kris Kristofferson—Monument
Imagine—John Lennon—Apple

KJR—SEATTLE
Your Move—Yes—Atlantic
Stick Up—Honey Cone—Hot Wax
Wild Night—Van Morrison—W.B.
Birds of a Feather—Raiders—Columbia

KRLA—PASADENA
I'd Love to Change the World—10 Years After—Columbia
Olina—Don Nix—Elektra
Wild Night—Van Morrison—W.B.
Bad Weather—Poco—Epic
One More River To Cross—P, G & E—Columbia
Gypsies Wedding—Jethro Tull—Reprise
Tickler—Earthquake—A&M
Closer to the Ground—Joy of Cooking—Capitol
California—Joni Mitchell—Reprise

WRKO—BOSTON
Absolutely Right—5 Man Electrical Band—Lionel
Everybody's Everything—Santana—Columbia
Question 67 & 68—Chicago—Columbia
Just For Me & You—Poco—Epic

WHB—KANSAS CITY
Jennifer—Bobby Sherman—MM
It's For You—Springwell—Parrot
Two Divided By Love—Grass Roots—Dunhill
Question 67 & 68—Chicago—Columbia
Gypsies Tramps—Cher—Kapp

WAPE—JACKSONVILLE
Down By The River—Joey Gregorash
Life Is A Carnival—Band—Invictus
Maybe I'm Old Fashioned—Alan Gordon—Radio Records
Sweet City Woman—Stamperders—Bell

WKNR—DETROIT
Do I Love You—Paul Anka—Buddah
Wild Night—Van Morrison—W.B.
Two Divided By Love—Grass Roots—Dunhill
I'd Love To Change—Ten Years After—Col.
Gimme Some Lovin'—Traffic—U.A.
Inner City Blues—Marvin Gaye—Tamla
You've Got To Crawl—8th Day—Invictus
I'm Coming Home—Tommy James—Roulette

WIBG—PHILADELPHIA
The Love We Had—Dells—Cadet
You Brought—Freda Payne—Invictus
White Lies, Blue Eyes—Bullet—Big Tree
Them Changes—Buddy Miles—Mercury
Only You Know—Delaney & Bonnie—Atco

KQV—PITTSBURGH
One Fine Morning—Lighthouse—Evolution
Question 67 & 68—Chicago—Columbia
Bless You—Martha & The Vandellas—Gordy
I Like What You Give—Nolan—Lizard

WAYS—CHARLOTTE
Only You Know—Delaney & Bonnie—Atco
Peace Train—Cat Stevens—A&M
You've Got To Crawl—8th Day—Invictus
Question 67 & 68—Chicago—Columbia
Bless You—Martha & The Vandellas—Gordy
Absolutely Right—5 Man—Lionel
Shaft—Isaac Hayes—Enterprise

KLIF—DALLAS
Used To Be—Just Us—Atlantic
Desiderata—Les Crane—W.B.
Everybody Everything—Santana—Columbia
Absolutely Right—5 Man—Lionel
Love—Letterman—Capitol
I've Found—Free Movement—Decca
Let Your Light—Michael Rapon—Uni

WIRT—MILWAUKEE
Serenade—Shocking Blue
Everybody Is Everything—Santana—Columbia
Bless The Beast & The Children—Carpenters—A&M
I'm A Man—Chicago—Columbia

Congress Pays Jackson 5 Tribute

WASHINGTON, D. C. — The Jackson 5 became the first contemporary musical artists to be honored simultaneously by the Senate and House of Representatives. The five brothers were honored by Congressman Ray J. Madden and Senators Vance Hartke and Birch Bayh of Indiana for their recent television special on ABC "Goin' Back To Indiana."

In his remarks to the Senate, Sen. Birch Bayh stated, "The Jackson 5 young men ranging in age from 17 to 20, have captured the imagination of today's youngsters, especially black youth, as no musical group since the Beatles in 1964. The Jackson 5 have become a symbol of pride among black youth, who can readily identify and relate to them."

The Jackson 5 received their Congressional citations on Sunday (Sept. 26) from Sen. Vance Hartke at their concert at the Civic Auditorium in Baltimore.

Tadpole Forms Stride Records

NEW YORK — Bill Hester, executive producer of Tadpole Productions announced the formation of a new label, Stride Records.

"Our new label," Hester said, "will be used primarily as a vehicle for the exposure of the talent we are developing in parallel with our own material." Tadpole currently maintains contracts with both writers and talent via its publishing subsidiary, Bad Fox Music Co. (BMI).

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Kool Oct. At De-Lite

NEW YORK—De-Lite Records has designated October "Kool and the Gang Month." During the month-long promotion, De-Lite will mount a concentrated sales and promotion campaign encompassing the group's catalog of four albums, reports Fred Fioto, president.

The program will be spearheaded by the release of a new package, "Kool and the Gang—Live at P.J.'s," which was recorded live at the famed Hollywood night spot during the group's appearance earlier this year and contains their newest single release, "N.T.," due for release next week. The other three albums, "Kool and the Gang," "Kool and the Gang—Live At the Sex Machine" and "The Best of Kool and the Gang," make up the rest of the program.



ASCAP member Stephen Schwartz (r.) and Susan Tzu were chosen the most promising composer/lyricist and the most promising set/costume designer, respectively, for their talents on the off-Broadway Musical, "Godspell," in the Drama Desk Award competition, covering the 1970-71 legitimate season. Citations for the winners in the 14 categories were presented by Henry Hewes, Saturday Review Drama Critic, September 22, at Sardi's Belasco Room. Also, ASCAP-er Stephen Sondheim was the only winner listed in the best composer and lyricist categories for his "Follies" (Columbia). Photo: Mark Chester, ASCAP.

Additions To Radio Playlists Secondary Markets

A broad view of the titles many of radio's key Top 40 stations added to their "Playlists" last week.

WPRO—PROVIDENCE
Thin Line—Persuaders—Atco
What Are You Doing—Dawn—Bell
Olena—Don Nix—Electra
I'd Love To Change—Ten Years After—Col.

KLEO—WICHITA
Shaft—Issac Hayes—Enterprise
Mammy Blue—James Darren—RCA
Only You And I—Delaney & Bonnie—Atco
If You Really—Stevie Wonder—Tamla

WING—DAYTON
Absolutely Right—5 Man Elec. Bd.—Lionel
Peace Train—Cat Stevens—A&M
It's A Cryin' Shame—Gayle McCormick—Dunhill
It's For You—Springwell—Parrot

WLEE—RICHMOND
Thin Line—Persuaders—Atco
One Fire Morning—Lighthouse—Evolution
Peace Train—Cat Stevens—A&M
IS Don't Want—Bee Gees—Atco
Mother—Barbra Streisand—Col.
Absolutely Right—5 Man Elec. Bd.—Lionel

WDRG—WASH., N.J.
Everybody's Everything—Santana—Col.
Show Me How—Emotions—Volt
Inner City—M. Gaye—Tamla
Mickey's Monkey—Lou Christy
Say A Little Prayer—G. Campbell & A. Murray—Capitol

KIOA—DES MOINES
This Road—Shefields—Ssex
Easy Loving—Freddie Hart—Capitol
Absolutely Right—5 Man Elec. Bd.—Lionel
Rub It In—Layng Martin—Barnaby

WPOP—HARTFORD
Mammy Blue—Ganya Raven—Col.
Make It Funky—James Brown—Polydor
I'm A Man—Chicago—Col.
Everybody's Everything—Santana—Col.
All I Really Have To Do—Sonny & Cher—Kapp
To Believe—Paul Mauriat—Philips

WHLO—AKRON
Mammy Blue—Pop Tops—Dunhill
Touch—Supremes—Motown
2 Div. By Love—Grass Roots—Dunhill

WIFE—INDIANAPOLIS
It's A Cryin' Shame—Gayle McCormick—Dunhill
Long Ago—James Taylor—WB
Question—Chicago—Columbia
2 Divided By Love—Grass Roots—Dunhill
Are You Old Enough—Mark Lindsay—Columbia
Got To Be Alright—Exiles

WLOF—ORLANDO
Absolutely Right—5 Man Elec. Band—Lionel
I Like What You Give—Noland—Lizard
Shaft—Issac Hayes—Enterprise
Wonderful Summer—Front Porch—Jubilee
I've Found Someone—Free Movement—Decca
I Saw Her Standing There—Larry Bright—Original Sound

WLAV—GRAND RAPIDS
Your Move—Yes—Atlantic
Are You Old Enough—Mark Lindsay—Columbia
Question/I'm Man—Chicago—Columbia
I'd Love To Change—10 Years—Columbia
Do I Love You—Paul Anka—Buddah

WKWK—WHEELING
Absolutely Right—5 Man Elec. Man—Lionel
Mammy Blue—James Darren—Kirshner/Pop Tops—Dunhill
White Lies Blue Eyes—Bullet
Only Love—Elvis Presley—RCA
A Lifetime Of Love—John Rawls
Theme '42'—Peter Nero—Columbia
That Man's Prayer—Nick Buono

WJET—ERIE
Desiderata—Les Carne—WB
Only You & I—Delaney & Bonnie—Atco
Question/Man—Chicago—Columbia
Jennifer—Bobby Sherman—Metromedia
Echo Valley—Partridge Family—Bell
What Are You Doing—Dawn—WB
2 Divided By Love—Grass Roots—Dunhill
Love—Letterman—Capitol
Thin Line—Persuaders—Atco

WBAM—MONTGOMERY
2 Divided By Love—Grass Roots—Dunhill
Jennifer—Bobby Sherman—Metromedia
Midnight Man—James Gang—ABC
Man/Question—Chicago—Columbia
It's Only Love—Elvis Presley—RCA

WCLO—COLUMBUS
I'd Love To Change—Ten Years After—Col.
Your Move—Yes—Atlantic
I'm A Man—Question 67&68—Chicago—Col.
L.P. Shaft—Enterprise
L.P. Imagine—John Lennon—Apple

WBQB—AUGUSTA
Bless You—Martha & Vandellas—Gordy
Wild Night—Van Morrison—W.B.
I'd Love To Change—Ten Years After—Col.
It's Only Love—Elvis Presley—RCA
Question 67 & 68—Chicago—Col.
All I Really Have To Do—Sonny & Cher—Kapp

WDRG—HARTFORD
Jennifer—Bobby Sherman—Metromedia
Mammy Blue—Pop Tops—Dunhill
2 Divided By Love—Grass Roots—Dunhill

WFEC—HARRISBURG
Mammy Blue—Pop-Tops—ABC/Dunhill
Questions—Chicago—Columbia
Absolutely Right—5 Man Elec. Band—Lionel
Two Divided In Love—Grassroots—Dunhill
You Brought The Joy—Freda Payne—Invictus

WGLI—BABYLON
Your Move—Yes—Atlantic
Absolutely Right—5 Man—Lionel
Spill The Wine—Isley Bros.—T-Neck
Questions—Chicago—Columbia

WIRL—PEORIA
One Tin Soldier—Coven—W.B.
White Lies Blue Eyes—Bullet—Big Tree
Long Ago & Far Away—James Taylor—W.B.
Hold On—Ballin' Jack—Columbia
I'd Love To—Ten Years—Columbia
Imagine—John Lennon—Apple

KEYN—WICHITA
Peace Train—Cat Stevens—A&M
I Want To—Chi Lites—Brunswick
Gimme Some Lovin'—Traffic—U.A.
Spill The Wine—Isley Bros.—T-Neck
I'll Be Gone—Orris—Sire
I Don't Want—Wackers—Elektra
Monday Man—Mike Curb—MGM
It's All In The Family—Birchwood Band—Honey

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KEEPS
ON COMING.



TOMMY TATE
"I Remember"

A solid and powerful single you'll never forget. KOA-2109

KOKO



LUTHER INGRAM
"I'll Love You Until The End"

Soulful, sentimental and selling like crazy. KOA-2108

KOKO RECORDS, Distributed by Stax Records Inc., Memphis, U.S.A.



LONG PROMISED HIT:



"LONG PROMISED ROAD"

(REP 1047)

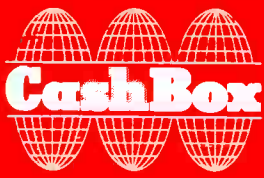


THE BEACH BOYS



It's the inevitable single from their brilliant *Surf's Up* album (RS 6453).

"Long Promised Road," the single, and *Surf's Up*, the album (an Ampex-distributed tape), shine like gold on Brother/Reprise.

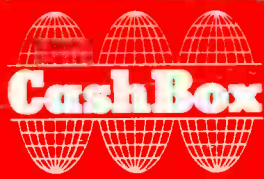


TOP 100 Albums

BOTTOM NO. INDICATES TRACK AND CASSETTE

Cash Box — October 9, 1971

- | | | | | | | | | |
|----|--|----|----|---|----|-----|---|-----|
| 1 | EVERY PICTURE TELLS A STORY
ROD STEWART (Mercury SRM 1-609)
(MC8 1-609) (MCR4 1-609) | 1 | 34 | ANOTHER TIME, ANOTHER PLACE
ENGLBERT HUMPERDINCK (Parrot 71048) | 36 | 68 | ABRAXAS
SANTANA (Columbia KC 30130)
(CA 30130) (CT 30130) | 64 |
| 2 | TAPESTRY
CAROLE KING (Ode 77009) | 2 | 35 | NEW RIDERS OF THE PURPLE
SAGE
(Columbia C 30888) (CA 30888) (CT 30888) | 46 | 69 | RAY STEVENS' GREATEST HITS
(Barnaby Z 30770) (CA 30770) (CT 30770) | 70 |
| 3 | EVERY GOOD BOY DESERVES
FAVOR
MOODY BLUES (Threshold THS 5) | 3 | 36 | FOR LADIES ONLY
STAPPENWOLF (Dunhill DSX 50110) (8-50110) (4-50110) | 42 | 70 | RAINBOW BRIDGE
JIMI HENDRIX ORIGINAL SOUNDTRACK (Reprise 2040)
(8 2040) (5 2040) | — |
| 4 | WHO'S NEXT
THE WHO (Decca DL 79182)
(6 79182) (73 79182) | 4 | 37 | THE ALLMAN BROTHERS BAND
AT FILLMORE EAST
(Capricorn SD 2-802) | 35 | 71 | YOU'VE GOT A FRIEND
ANDY WILLIAMS (Columbia KC 30797)
(CA 30797) (CT 30797) | 56 |
| 5 | SHAFT
ORIGINAL SOUNDTRACK (Enterprise EN 2 5002)
(EN 25002) (ENC 25002) | 5 | 38 | JUST AS I AM
BILL WITHERS (Sussex SXBS 7006) | 31 | 72 | CHASE
(Epic E 30472)
(CA 30472) (CT 30472) | 68 |
| 6 | IMAGINE
JOHN LENNON (Apple SMAS 3379) (8XT 3379) (4XT 3379) | 15 | 39 | 4 WAY STREET
CROSBY, STILLS, NASH & YOUNG (Atlantic)
(SD 2-902) (T 8902) (S 2-8902) | 33 | 73 | BURT BACHARACH
(A&M SP 3501)
(87 3501) (CS 3501) | 72 |
| 7 | CARPENTERS
(A&M SP 3502)
(8T 3502) (CS 3502) | 8 | 40 | WELCOME TO THE CANTEN
(Traffic-etc.) (United Artists-VAS 5550) | 65 | 74 | WHAT YOU HEAR IS WHAT
YOU GET
IKE & TINA TURNER (United Artists UAS 9953) | 58 |
| 8 | BARK
JEFFERSON AIRPLANE (Grunt FTR 1001)
(P8FT 1001) (PKFT 1001) | 10 | 41 | TARKUS
EMERSON, LAKE & PALMER (Cotillion SD 9900)
(TP 9900) (CS 9900) | 32 | 75 | ME & BOBBY McGEE
KRIS KRISTOFFERSON (Monument Z 30817) | 80 |
| 9 | SOUND MAGAZINE
PARTRIDGE FAMILY (Bell 6064)
(8 6004) (5 6064) | 9 | 42 | BLUE
JONI MITCHELL (Reprise MS 2038)
(8 2038) (5 2037) | 39 | 76 | SURRENDER
DIANA ROSS (Motown MS 723)
(M8 1723) (M75 723) | 60 |
| 10 | MASTER OF REALITY
BLACK SABBATH (Warner Bros. WS 2562)
(8 2562) (5 2562) | 7 | 43 | ISLE OF WIGHT
VARIOUS ARTISTS (Columbia G3X 30805) | 51 | 77 | BRYDMANIAX
BYRDS (Columbia KC 30640)
(CA 30640) (CT 30640) | 69 |
| 11 | RAM
PAUL & LINDA McCARTNEY (Apple SMAS 3375)
(8XT 3375) (4XT 3375) | 6 | 44 | UP TO DATE
PARTRIDGE FAMILY (Bell 6059)
(8-6059) (5-6059) | 43 | 78 | CHAPTER 2
ROBERTA FLACK (Atlantic 1569)
(TP 1569) (CS 1569) | 71 |
| 12 | MUD SLIDE SLIM
JAMES TAYLOR (Warner Bros. WS 2561)
(8 2561) (5 2561) | 11 | 45 | STEPHEN STILLS 2
(Atlantic SD 7206)
(TP 7206) (CS 7206) | 44 | 79 | CHER
(Kapp KS 3649) | — |
| 13 | JESUS CHRIST SUPERSTAR
(Decca DXSA 7206)
(6-6000) (73-6000) | 13 | 46 | GIVE MORE POWER TO THE
PEOPLE
CHI-LITES (Brunswick BL 754170) | 49 | 80 | THE LONDON HOWLIN' WOLF
SESSIONS
(Chess 60008) | 82 |
| 14 | AQUALUNG
JETHRO TULL (Reprise MS 2035)
(8 2035) (5 2035) | 12 | 47 | B, S, & T; 4
BLOOD SWEAT & TEARS (Columbia KC 30590)
(CA 30590) (CT 30590) | 38 | 81 | GASOLINE ALLEY
ROD STEWART (Mercury SR 61264)
(MC8 61264) (MCR4-61264) | 93 |
| 15 | THE DONNY OSMOND ALBUM
(MGM SE 4782)
(8130-4782) (5130-4782) | 16 | 48 | FROM THE INSIDE
POCO (Epic KE 30753) (EA 30753) (ET 30753) | 75 | 82 | CHICAGO TRANSIT AUTHORITY
(Columbia GP8) | 83 |
| 16 | STICKY FINGERS
ROLLING STONES (Rolling Stone COC 59100)
(TP 5910) (CS 5910) | 14 | 49 | GOLDEN BISQUITS
3 DOG NIGHT (Dunhill DS 50098)
(8-50098) (5-50098) | 48 | 83 | I THINK WE'RE ALL BOZO'S ON
THIS BUS
FIRESIGN THEATER (Columbia C 30737) (CA 30737)
(CT 30737) | 141 |
| 17 | BLESSED ARE
JOAN BAEZ (Vanguard VSD 6570/1) | 25 | 50 | KING CURTIS LIVE AT FILLMORE
WEST
(Atco SD 33-359) | 53 | 84 | SURVIVAL
GRAND FUNK (Capitol SW 764)
(8XT 764) (4XT 764) | 79 |
| 18 | THE SILVER TONGUED DEVIL
AND I
KRIS KRISTOFFERSON (Monument A 30679) | 17 | 51 | THEIR SIXTEEN GREATEST HITS
GRASS ROOTS (Dunhill DSX 15107) | 76 | 85 | LOVE IT TO DEATH
ALICE COOPER (Warner Bros. WS 1883)
(8-1883) (5-1883) | 77 |
| 19 | A SPACE IN TIME
TEN YEARS AFTER (Columbia KC 30801)
(CA 30801) (CT 30801) | 20 | 52 | CLOSE TO YOU
CARPENTERS (A&M 4271)
(8T 4271) (CS 4271) | 47 | 86 | LIVE AT THE REGAL
B. B. KING (ABC 724) (8-724) (5-724) | 98 |
| 20 | TRAFALGAR
BEE GEES (Atco SD 7003) (TP 7003) (CS 7003) | 28 | 53 | THE BEST OF GUESS WHO
(RCA LSPX 1004)
(PBS 1710) (PK 1710) | 54 | 87 | FILLMORE EAST, JUNE 1971
MOTHERS (Bizarre MS 2042)
(M8 2042) (M5 2042) | 87 |
| 21 | ARETHA'S GREATEST HITS
ARETHA FRANKLIN (Atlantic SD 8295) (TP 8295)
(CS 8295) | 24 | 54 | PAUL AND
PAUL STOOKEY (Warner Bros. WS 1912)
(8-1912) (5-1912) | 45 | 88 | SONG FOR BEGINNERS
GRAHAM NASH (Atlantic SD 7204)
(TP 7204) (CS 7204) | 81 |
| 22 | ONE WORLD
RARE EARTH (Rare Earth RS 520)
(R8 1520) (R75 520) | 23 | 55 | PARANOID
BLACK SABBATH (Warner Bros. WS 1887)
(M8 1887) (M5 1887) | 57 | 89 | CHICAGO III
(Columbia CT 30110)
(CA 30110) (CT 30110) | 97 |
| 23 | HOT PANTS
JAMES BROWN (Polydor PD 4054)
(8F 4054) (CF 4054) | 25 | 56 | THE UNDISPUTED TRUTH
(Gordy G 955)
(G8 1955) (G75 955) | 41 | 90 | NATURALLY
THREE DOG NIGHT (Dunhill DSX 50088) | 84 |
| 24 | JAMES GANG LIVE IN CONCERT
(ABC 733) | 27 | 57 | SO LONG BANNATYNE
GUESS WHO (RCA LSP 4574)
(PBS 1) (PK) | 50 | 91 | MAYBE TOMORROW
JACKSON 5 (Motown MS 735)
(M8 1735) (M75 735) | 85 |
| 25 | WHAT'S GOING ON
MARVIN GAYE (Tamla TS 310)
(T8 310) (M75 310) | 18 | 58 | HOMEMADE
THE OSMONDS (MGM SE 4770)
(8130-4770) (5130-4770) | 52 | 92 | STREET CORNER TALKING
SAVOY BROWN (Parrot XPAS 71047)
(M 79847) (M 79647) | 104 |
| 26 | ARETHA LIVE AT FILLMORE WEST
ARETHA FRANKLIN (Atlantic SD 7205) (TP 7205)
(CS 7205) | 19 | 59 | GETTING TOGETHER
BOBBY SHERMAN (Metromedia MD 1045)
(MD 890-1045) (MD 590 1045) | 73 | 93 | SUMMER OF '42
ORIGINAL SOUNDTRACK (Warner Bros. WS) | 100 |
| 27 | SURF'S UP
BEACH BOYS (Brother RS 6453)
(8 6453) (5 6453) | 37 | 60 | SKY'S THE LIMIT
TEMPTATIONS (Gordy GS 957)
(G8 1957) (G75 957) | 61 | 94 | THE PARTRIDGE FAMILY ALBUM
ORIGINAL TV CAST (Bell 6050) (8-6050) (5-6050) | 89 |
| 28 | TEA FOR THE TILLERMAN
CAT STEVENS (A&M SP 4280)
(8T 4280) (CT 4280) | 22 | 61 | INDIAN RESERVATION
RAIDERS (Columbia C 30768)
(CA 30768) (CT 30768) | 55 | 95 | SWEET BABY JAMES
JAMES TAYLOR (Warner Bros./7 Arts) (WS 1843)
(8 WM 1843) (CWX 1843) | 86 |
| 29 | L. A. WOMAN
DOORS (Elektra EKS 75011)
(8T 5011) (55011) | 21 | 62 | FREEDOM MEANS
DELLS (Cadet CA 50004) | 63 | 96 | YOU'VE GOT A FRIEND
JOHNNY MATHIS (Columbia C 30740)
(CA 30740) (CT 30740) | 94 |
| 30 | LEE MICHAELS V
(A&M SP 4302)
(8T 4302) (CS 4302) | 34 | 63 | LEON RUSSELL & THE SHELTER
PEOPLE
(Shelter SW 8903)
(8XT 8903) (4XT 8903) | 59 | 97 | SLY & THE FAMILY STONE
GREATEST HITS
EPIC (KE 30325) (CA 30325) (CT 30325) | 90 |
| 31 | BARBRA JOAN STREISAND
(Columbia KC 30792) (CA 30792) (CT 30792) | 40 | 64 | SOUL TO SOUL
ORIGINAL SOUNDTRACK (Atlantic SD 7207) | 67 | 98 | MR. BIG STUFF
JEAN KNIGHT (Stax STS 2045)
(ST 8-2045) (STC 2045) | 92 |
| 32 | POEMS, PRAYERS AND PROMISES
JOHN DENVER (RCA LSP 4499)
(P8S 1711) (PK 1711) | 30 | 65 | GODSPELL
ORIGINAL CAST (Bell 1102) | 66 | 99 | THIRDS
JAMES GANG (ABC ABCX 721) | 95 |
| 33 | FIREBALL
DEEP PURPLE (Warner Bros. BS 2564)
(8-2564) (5-2564) | 29 | 66 | CURTIS/LIVE
CURTIS MAYFIELD (Curtom CRS 8008) | 62 | 100 | MAGGOT BRAIN
FUNKADELIC (Westbound WB 2007) | 91 |
| | | | 67 | ONE FINE MORNING
LIGHTHOUSE (Evolution 3007) | 78 | | | |



TOP 100 Albums

101 TO 150

101	FOUR OF US	JOHN SEBASTIAN (W.A. MS 2041)	102	116	TRUTH IS ON ITS WAY	NIKKI GIOVANNI (Right On 05001)	116	134	IF I WERE YOUR WOMAN	GLADYS KNIGHT & THE PIPS (Soul SS 731) (SB 1731) (S75 731)	112
102	CARLY SIMON	(Elektra EKS 74082) (TB 4082) (54082)	74	117	TAMMY'S GREATEST HITS, VOL. 2	TAMMY WYNETTE (Epic E 30733) (ET 30733) (EA 30733)	120	135	YOU'RE MY MAN	LYNN ANDERSON (Columbia C 30793) (CA 30793) (CT 30793)	113
103	WORLD WIDE GOLD AWARD HITS VOL. 2	ELVIS PRESLEY (RCA LPM 6402)	101	118	ROCK ON	HUMBLE PIE (A&M SP 4301) (BT 4301) (CS 4301)	122	136	FOUR TOPS GREATEST HITS, VOL. 2	FOUR TOPS (Motown M 740)	142
104	CHRISTIAN OF THE WORLD	TOMMY JAMES (Roulette SR 3001)	105	119	HOME GROWN	JOHNNY RIVERS (United Artists UAS 5532)	121	137	GIVIN' IT BACK	ISLEY BROTHERS (T-Neck TNS 3008—Dist Buddah)	143
105	NATURAL MAN	LOU RAWLS (MGM SE 4771)	129	120	ONE DOZEN ROSES	SMOKEY ROBINSON & THE MIRACLES (Tamia 312)	138	138	I WON'T MENTION IT AGAIN	RAY PRICE (Columbia C 30510) (CA 30510) (CT 30510)	137
106	LOOK AT YOURSELF	URIAH HEPP (Mercury SRM-1-614) (MC8-1-614) (MCR 4-1-614)	117	121	THE LAST TIME I SAW HER	GLEN CAMPBELL (Capitol SW 733) (8XT 733) (4XT 733)	99	139	MARY	MARY TRAVERS (Warner Bros WS 1907) (8 1907) (5 1907)	132
107	11-17-70	ELTON JOHN (Uni 93105) (8-93105) (2-93105)	96	122	SOMEDAY WE'LL LOOK BACK	MERLE HAGGARD (Capitol ST 835) (8XT 835) (4XT 835)	130	140	BLACK IVORY	WANDA ROBINSON (Perception PLP 18)	140
108	AFTER THE GOLD RUSH	NEIL YOUNG (Reprise RS 6383) (8RM 6383) (CH 6383)	107	123	BUDDY MILES LIVE	(Mercury SRM 2-7500) (MCT8 2-7500) (MCT4 2-7500)	—	141	CHEECH & CHONG	(Ode 30753) (8XT 30753) (CS 30753)	147
109	YES ALBUM	Atlantic SD 8283) (TP 8283) (CS 8283)	118	124	EMERSON, LAKE & PALMER	(Cotillion SD 9040)	128	142	DEJA VU	CROSBY, STILLS, NASH & YOUNG (Atlantic SD 7200) (TP 7200) (CS 7200)	148
110	OSIBISA	(Decca DL 75285) (6-75285) (73-75285)	103	125	DEATH WALKS BEHIND YOU	ATOMIC ROOSTER (Elektra EKS 74094) (BT 4094) (54094)	106	143	LOVE LETTERS FROM ELVIS	ELVIS PRESLEY (RCA 4530) (P8S 1748) (PK 1748)	138
111	GREAT CONTEMPORARY INSTRUMENTAL HITS	RAY CONNIFF (Columbia C 30755) (CA 30755) (CT 30755)	114	126	MESSAGE TO THE PEOPLE	BUDDY MILES (Mercury SR 1-608) (MC8 1-608) (MC4 1-608)	109	144	PEARL	JANIS JOPLIN (Columbia KC 30322) (CA 30322) (CT 30322)	139
112	STEPPENWOLF GOLD	(Dunhill DS 50099) (8-50099) (5-50099)	115	127	RAINBOW FUNK	JR. WALKER & ALL STARS (Soul S 732) (S8 1732) (S75 732)	123	145	TUMBLEWEED CONNECTION	ELTON JOHN (Uni 73096)	145
113	WRITER	CAROLE KING (Ode 77006)	119	128	HAMILTON, JOE FRANK & REYNOLDS	DUNHILL (DS 50103)	110	146	WHERE I'M COMING FROM	STEVIE WONDER (Tamia TS 308) (TS 1308) (T75 308)	149
114	I DON'T KNOW HOW TO LOVE HIM	HELEN REDDY (Capitol ST 752) (8XT 762) (4XT 762)	88	129	RANDY NEWMAN/LIVE	(Reprise 6459) (8 6459) (5 6459)	—	147	BRIDGE OVER TROUBLED WATER	SIMON & GARFUNKEL (Columbia KCS 99-14) (18 10 0750) (14 10 0750) (16 0750)	146
115	I'M JUST ME	CHARLEY PRIDE (RCA LSP 4560) (P8S 1730) (PK 1730)	108	130	GRAND FUNK LIVE	(Capitol SWBB 633)	111	148	SECOND MOVEMENT	EDDIE HARRIS & LES McCANN (Atlantic SD 1583) (TP 1583) (CS 7205)	150
				131	MANCINI CONCERT	HENRY MANCINI (RCA LSP 4542) (P8S 1754) (PK 1754)	127	149	C'MON EVERYBODY	ELVIS PRESLEY (RCA 2518)	144
				132	TOMMY	THE WHO (Decca DXSW 7205) (6-2500) (73-2500)	133	150	VIKKI CARR'S LOVE STORY	(Columbia C 30662) (CA 30662) (CT 30662)	124
				133	EVERYTHING IS EVERYTHING	DONNY HATHAWAY (Atco SD 332)	136				



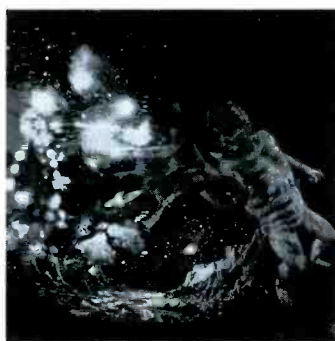
R & B TOP 60

1	MAKE IT FUNKY	James Brown (Polydor 14088)	1	16	BLACK SEEDS KEEP ON GROWING	Main Ingredient (RCA 740517)	22	31	A NATURAL MAN	Lou Rawls (MGM 14262)	32	46	A PART OF YOU	Brenda & The Tabulations (Top & Bottom 408)	15
2	A THIN LINE BETWEEN LOVE AND HATE	Persuaders (Atco 6822)	6	17	GHETTO WOMAN	B. B. King (ABC 11310)	18	32	I'M SO GLAD	Fuzz (Calla 179)	36	47	INNER CITY BLUES	Marvin Gaye (Tamla 54209)	—
3	STICK UP	Honey Cone (Hot Wax 7106)	2	18	SPANISH HARLEM	Aretha Franklin (Atlantic 2817)	16	33	WALK EASY MY SON	Jerry Butler (Mercury 73241)	41	48	RESPECT YOURSELF	Staple Singers (Stax 0104)	60
4	TIRED OF BEING ALONE	Al Greene (Hi 2194)	4	19	CALL MY NAME I'LL BE THERE	Wilson Pickett (Atlantic 2824)	17	34	WEAR THIS RING	Detroit Emeralds (Westbound 181)	14	49	WHERE DID OUR LOVE GO	Donny Elbert (All Platinum 2330)	59
5	TRAPPED BY LOVE	Denise LaSalle (Westbound W182)	7	20	A NICKEL & A NAIL	O. V. Wright (Black Beat 602)	25	35	I BET HE DON'T LOVE YOU	Intruders (Gamble 4016)	43	50	I WASN'T THERE	Roy C. (Alga—AL 1007-A)	50
6	IF YOU REALLY LOVE ME	Steve Wonder (Tamla 54208)	3	21	ALL DAY MUSIC	War (U.A. 50815)	26	36	SURRENDER	Diana Ross (Motown 1188)	24	51	CAN YOU GET TO THAT	Funkadelic (Westbound 185)	52
7	BREAKDOWN	Rufus Thomas (Stax 98)	5	22	TAKE ME GIRL	Junior Walker (Soul 35084)	23	37	PIN THE TAIL ON THE DONKEY	Newcomers (Stax 0099)	39	52	I'LL LOVE YOU UNTIL THE END	Luther Ingram (KoKo 2103)	58
8	YOU SEND ME	Ponderosa Twins Plus 1 (Horoscope 102—All Platinum)	11	23	SPILL THE WINE	Isley Bros. (T-Neck 932)	30	38	WHAT YOU SEE IS WHAT YOU GET	Dramatics (Volt 3058)	34	53	MONKEY TAMARIND	The Beginning of the End (Alston 4599)	53
9	THE LOVE WE HAD	Dells (Cadet 5683)	7	24	ALL MY HARD TIMES	Joe Simon (Spring 118)	35	39	LOOK WHAT WE'VE DONE TO LOVE	Glass House (Invictus 9097)	56	54	DUST MY BROOM	Ike & Tina Turner (Blue Thumb 202)	55
10	HIJACKING LOVE	Johnny Taylor (Stax—ST 0096)	10	25	BREEZIN'	Gabor Szabo (Bluethumb 200)	27	40	SMILING FACES SOMETIMES	Undisputed Truth (Gordy 7180)	38	55	I JUST CAN'T FORGET THAT BOY	Rena Scott (Epic 5-10776)	57
11	YOU'VE GOT TO CRAWL	8th Day (Invictus 9098)	21	26	NEVER MY LOVE	5th Dimension (Bell 134)	28	41	GROOVING OUT ON LIFE	Frederick The II (Vulture 5002)	48	56	IF THAT AIN'T A REASON	Little Milton (Stax 0100)	—
12	SHE'S ALL I'VE GOT	Freddie North (Mankind 12004)	13	27	MACARTHUR PARK	Four Tops (Motown 1189)	33	42	IT'S GONNA TAKE A MIRACLE	Honey & The Bees (Josie 1030)	46	57	EVERYBODY WANTS TO GO TO HEAVEN	Albert King (Stax 0100)	—
13	AIN'T NO SUNSHINE	Bill Withers (Sussex 219)	9	28	HOT PANTS, I'M COMING, COMING, COMING	Bobby Byrd (Brownstone 45-4203)	31	43	YOU BROUGHT THE JOY	Freda Payne (Invictus 9100)	45	58	YOU KEEP ME HOLDING ON	Tyrone Davis (Dakar 626)	—
14	FEEL SO BAD	Ray Charles (ABC 11308)	20	29	GIVE THE BABY ANYTHING THE BABY WANTS	Joe Tex (Dial 1008—Dist. Mercury)	29	44	S.O.S.	Winfield Parker (Spring 116)	44	59	HELP ME MAKE IT THROUGH THE NIGHT	O.C. Smith (Columbia 45435)	—
15	WOMEN'S LOVE RIGHTS	Laura Lee (Hotwax 7105)	12	30	IT'S IMPOSSIBLE	New Birth (RCA 74-0520)	37	45	FUNKY RUBBER BAND	Popcorn Wylie (Soul 35087)	49	60	DAYS GO BY	Bobby Bennett (Phila Int'l 3506)	—

Pop Picks

SANTANA—Columbia KC 30595

Third LP from Santana brings more of their original blend of rock and Latin musics. Beautiful fusion of piano and timbales sparks the group's version of the traditional "Guajira," and Carlos Santana's darting guitar rips through "Toussaint L'Overture" like a streak of pink lightning. But far and away the highlight of the album is the shifting, moody "Taboo" that showcases Santana's strong points: the creation and sustaining of an otherworldly mood. And there's some especially fine vocals on this track. Sure to be a top tenner in no time.



THE 5TH DIMENSION/LIVE!!—Bell 9000

Two record set by one of the most dynamic acts in show business features a bevy of their biggest selling records ("Stoned Soul Picnic," "Sweet Blindness," "Wedding Bell Blues," "Up, Up And Away") plus some refreshing treatments of songs such as "I Want To Take You Higher" and "The Worst That Could Happen." Current click single "Never My Love" is here too, along with a rousing finale of "Aquarius/Let The Sunshine In." Should be a major chart item.

THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOLUME II—Columbia KC 30887

Record stores will have trouble keeping enough of this one in stock. All in one album: "A Boy Named Sue," "Guess Things Happen That Way," "Big River," "Folsom Prison Blues," "Daddy Sang Bass" and six more. Johnny wrote his own liner notes (who else could possibly, especially for this package) and his music speaks for itself.

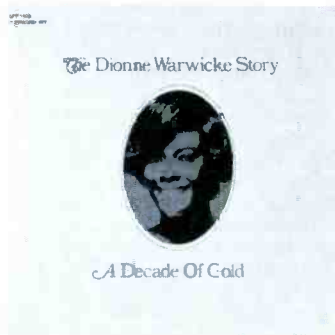


CAHOOTS—The Band—Capitol SMAS651

Fourth album by the Band, and their first in about a year, is comprised of eleven tunes including the very countryesque Dylan composition, "When I Paint My Masterpiece." Like with any Band LP, a lot lurks just beneath the surface and it may take many listening sessions to completely ferret it out. Still the initial impression is that the quintet has settled into a fairly predictable groove. But that's not to say that "Cahoots" doesn't have its entertaining moments. Van Morrison joins in on "4% Pantomime" and "Where Do We Go From Here" is a strong effort, written by Robbie Robertson, and reminiscent of the best works from their first album. Should be a top ten album.

THE DIONNE WARWICKE STORY—Scepter SPS 2-596

It doesn't seem a decade has passed since Dionne Warwick first came on the music scene but it's true. This two record set, subtitled "A Decade Of Gold," features the artist's versions of her biggest hits as recorded in concert through the years. "Alfie," "Do You Know The Way To San Jose?" "I Say A Little Prayer," "Promises, Promises," "Walk On By," "Message To Michael"—they're all here plus many, many more. Album will be a must for fans of Miss Warwick.



B.B. KING IN LONDON—ABC ABCX-730

When B.B. King took a trip to England earlier this year he knew exactly what he was doing. His presence drew to the studio the likes of Ringo Starr, Peter Green, Klaus Voorman, Steve Marriot, Greg Ridley and Jerry Shirley. It could have been another "supersession" disaster but it wasn't! B.B. brought out the best in these musicians as he led the way through nine blues tracks, including "Ghetto Woman." Easily one of the best B.B. King records to come along.

SACCO & VANZETTI—Original Soundtrack—RCA LSP-4612

This is unquestionably one of the most distinguished soundtrack recordings to be released this year. Combined are the considerable talents of Joan Baez (who wrote the lyrics for 'The Ballad Of Sacco And Vanzetti' and "Here's To You" and sings them over the course of four tracks) and Ennio Morricone who has composed an instrumental score of haunting power. A very moving listening experience.

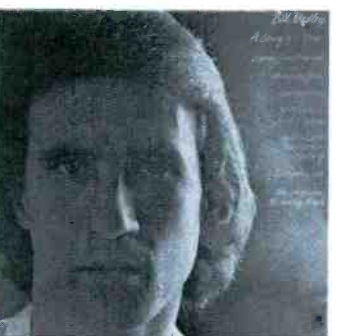


GAYLE McCORMICK—Dunhill DS 50109

The former vocalist from Smith is back and not a minute too soon. Her solo album establishes (as if there were any doubt) that she is one of the premier singing talents. All ten of the LP's tracks are packed with energy and style. The old Miracles favorite, "You Really Got A Hold On Me," glistens like a new day in Gayle's hands, and other delights include "Superstar," "Rescue Me" and the artist's current single "It's A Cryin' Shame." A word of praise too for the production by Dennis Lambert and Brian Potter. Some kind of record!

LIVING THE BLUES—Canned Heat—United Artists UAS-9955

This is a re-issued and re-packaged two record set which is of more than passing interest due to the popularity Canned Heat has achieved in the past couple of years. "Refried Boogie," all live forty minutes of it, remains one of the best extended efforts the group managed to put together and it's nice to hear "Going Up The Country," "Sandy's Blues" and "One Kind Favor" just one more time. Should roll up some brand new sales.

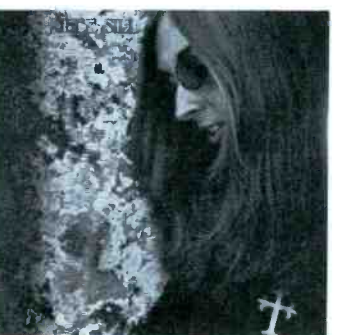
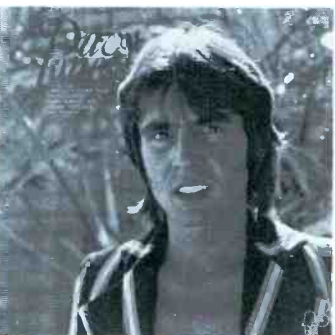


A SONG FOR YOU—Bill Medley—A&M SP3505

The news is that Bill Medley has gotten it all together. His first album for A&M places him in just the proper setting for his full rich voice. The orchestrations by Michel Colombier bring out a remarkably intense quality as the artist essays "Somewhere" from "West Side Story," "The Long And Winding Road," "We've Only Just Begun," and five others. His updated version of "You've Lost That Lovin' Feeling" is dark and strangely beautiful. Set was produced excellently by Herb Alpert.

DAVY JONES—Bell 6067

It looks as if Michael Nesmith and Davy Jones are going to be the two who were able to come out of the whole Monkees experience and channel their energies into new careers. Certainly Davy has taken a major step forward with this album which is an amalgam of songs ranging from the introspective David Gates piece, "Look At Me" to the bouncing "Sitting In The Apple Tree." "Cheerful" is perhaps the best adjective to describe the Davy Jones approach to the music; yet he never lapses into the bubblegum mold. Those looking for an enjoyable album should look no further.



JUDEE SILL—Asylum SD5050

The Asylum label makes a beautiful debut via an LP by young singer/composer Judée Sill. Judée has a voice which verges on the country but her songs defy categorization. "Lady-O," which you may remember as a Turtles hit, is a perfect marriage of lyric to melody and, like the other ten songs on the album, it flies absolutely free. "Jesus Was A Cross Maker," "Crayon Angels" and "The Lamb Ran Away With The Crown" are three of the most glittering treasures. Welcome Judée Sill, a new star.

cash box/talent on stage

Moody Blues/Charlie Starr

FORUM, L.A.—The Moody Blues came to town and sold out the 18,000 seat Forum on Yom Kippur, for what must have been the single largest exclusively-gentle gathering in Los Angeles show-business history. Moodie's fans were rewarded for their efforts (getting into and out of the parking lot was all but impossible) and their dollars (\$7.00 top for tickets; \$1.50 parking) with a program most seemed to find highly satisfying.

The group played a program that included most of their hits, with a sound (theirs, not the Forum's) more-or-less approximating that which they achieve on record. The Mellotron, when as well-played as was the case here, is an instrument of powerful capabilities. The effect used by the Moody Blues was generally that of strings, building up a solid foundation for their more-usual instrumentation of guitar, bass and drums.

One tune led nicely into another, dynamically, and the show came to a series of climaxes ending with one of the longest audience ovations in recent memory. They chose their songs carefully for live performance, being sure to include a large dose from their most recent album, as well as the cream of their older hits. Particularly notable to me were "The Tortoise and the Hare" and their new single, "The Story in Your Eyes," both of which rock along quite nicely. "Nights in White Satin" got a good reception, as did their encore, "Ride My See-Saw."

Prophecy's Charlie Starr opened the show. He's obviously a talented singer and guitarist—he was able to capture the attention of a large portion of the Moody Blues' audience as they filed in. And that in itself isn't the easiest trick of the week. A stylist as distinctive as Starr would have been helped by the addition of one or two other instruments and/or voices, if only to add a bit of variety to his set.

t.e.

Jonathan Edwards Michaelangelo

FOLK CITY, NYC—Black cats are supposed to be bad luck, but this one seemed to really like Jonathan Edwards; he didn't even seem to notice when the feline rubbed against his speaker and then sat down to enjoy the set. This was my second time coming to hear Jon and like that cat, it won't be my last.

Guitarist, harmonica player, songwriter and singer, Edwards together with bass and piano player Stu Shulman cast a spell over a crowd even a witch's familiar couldn't resist. Though looking a bit like a Leon Russell on tranquilizers, Jon can cause frenetics in a crowd whether it be with a standard like Jesse Colin Young's "Sugar Babe," or one of his original numbers like "Sunshine Go Away Today." His intensity carries through to tender things like "Rollin'" where harmonies from heaven spring. The Capricorn artist is bound to prove his word-of-mouth reputation was well deserved—maybe even an under-estimate.

Michaelangelo might not be able to paint the whole Sistine Chapel ceiling with song, but they might do some nice things for a stained-glass window or two. The Columbia quartet suffers from under-developed vocals and a rather limited scope which chiefly relies on Angel's electric autoharp for interest; instrumentally they show bright promises, especially on things like the classically-oriented "Take It Bach/Michaelangelo" medley. The LP lists their Doug Kershaw-stompin' lady as leader, but in live performance she seems to let the group drift away from her at everyone's expense. Even Angels must take a firm hold when one is called for—divine inspiration must be guided by a strong human hand.

r.a.

Grunt Gala

FRIENDS AND RELATIONS HALL, S.F.—In the biggest blast since the Hindenburg became a burst zeppelin, a veritable host of Grunt acts, new and off-shoots, exploded what used to be The Family Dog for almost ten straight hours in front of 1500 freaks, friends and family. Since next week's *Insights* will deal, in part, with the broader aspects of this night, I'll concentrate solely on the music here.

An eight-man (and woman) group called One, opened the evening with some totally fresh concepts in musical creation (a trend that, quite remarkably, kept up all night). Lead singer, Reality, very possibly has spent mucho time on the top of Tamalpais, because he does things with his voice that can only be described as sounding like the wind crying through trees at the timberline. One begins with voices and acoustic instruments, building tones that sequence as they expand; turning into moods. There are few breaks, and when they come, they're like pauses between movements of a symphony. And all the while, throughout the set, the music's growing: multiple tempi quickening, more members joining, adding an increasing electric flow, until all at once, and without knowing exactly when it began, we're off on an extended high energy ride.

Jack Bonus is a solo artist who was joined this night by members of the Loading Zone. I must say that I found the first part of his set rather plain and somewhat static and I think the shortness of the opening songs contributed to this. Jack's real strength (and there's much of that) lies largely in his sax playing, which is superlative. He caught my ears midway through, as soon as he began to get into it and really wail. From then on, the music was a delight.

The Ace Of Cups was next. They're a group built around a nucleus of three female singers, and the group itself varies from four to eight people. There were seven on hand for the Gala. Hard to really pinpoint their music since the number of people and what they're doing on stage changes so often. But the girls have excellent voices which they use to good effect and the group's instrumental musicians are fine. The material is all group-penned (although who wrote what or how many are involved in it is, at this time, impossible to say) and promises beautiful things for their first Grunt album.

Peter Kaukonen (Jormas brother) is leader of a trio called Black Kangaroo and they turned out to be the real shocker of the evening. In fact,

Mike Nesmith Fat Alice From Dallas

GASLIGHT, NYC—Lightly acoustic, brightly caustic, tightly Western and more than slightly brilliant: that's Mike Nesmith, three solo LPs and one Monkee suit later. The RCA artist appeared as a solo and immediately won over the crowd with his music and manner.

Some of his lyrics are the equal of Dylan's, in their own more concrete way, "Grand Ennuui" especially so. His "Joann" displays his fine but sparsely used falsetto and on one song, he lets out with the most honest yodels ever heard in Greenwich Village. While many are familiar with his songwriting ability conveyed through others ("Different Drum" via the Stone Poneys and John Herald's Greenbriar Boys, "Some Of Shelley's Blues" via Linda Ronstadt and now charted by The Nitty Gritty Dirt Band), Mike has grandiose plans for his own career, including a nine-LP project and a full schedule of college concerts.

I think this must have been true for most of the people there because apparently not even the Grunt people had heard the group's rehearsals. Who'd have thought that Peter would come up with a musically heavy trio? Peters music has been strongly influenced by Hendrix, both in the peculiar loping rhythms and in Peters vocal delivery itself. Yet there's nothing imitative about the songs. For instance, one never is caught thinking: "Oh, this sounds like 'The Wind Cries Mary.'" Rther Peter has somehow crystallized much of that indefinable 'something' that made the early Hendrix compositions great, without at all infringing on their uniqueness. Further Peter's guitar style is all his own; very different from any I've heard. Certainly he sounds not at all like his brother, being much more influenced by the British style of playing. Fascinating music.

Somehow, with all the good music that went before, there didn't seem to be much time to anticipate the coming of the Airplane, which was so nice because it made for a totally enjoyable complete evening. Gracie took the stage in full L.A.P.D. regalia, police blouse open to the waist, bikini bra (yellow and black) on underneath, shiny steel handcuffs dangling from one wrist, along with the rest of the group. The set consisted of a majority of the new material from their faster (selling)-than-a-speeding-bullet Grunt album, "Bark," including "Rock And Roll Island," "Pretty As You Feel," "Lawman," the "Wild Turkey" instrumental on which both Jorma and Papa John take off, and the superb "When The Earth Moves Again, which is so much more powerful on stage than on the LP that one can hardly believe it.

This was the first time I'd seen the group without Marty and I found it interesting that they've tried to use Papa John's violin to plug that vast open space that Marty's voice occupied. That I found it not yet totally successful was just as much because I'm not used to it as it was because the violin, superb as it is (oh my, he's just beautiful!) just doesn't have the range, both technical and emotional, of Marty's voice. But this is the Airplane of today and it's foolish to try to look back.

But the nucleus of the group: Gracie, Jorma and Jack is still intact, and here were talking about musicians who are all in the top of their fields. Musically the group is still on solid ground, and still quite exciting.

Hot Tuna was saved for last. There to join them for a mammoth jam were various members of the Dead, Alice Copper and Quicksilver.

e.v.l.

The Beach Boys

CARNEGIE HALL, NYC—Someone should make a movie called "Where The Hell Is Brian Wilson?" and let the live Beach Boys get down to something more serious than a surfboard or hotrod. Brian doesn't want the hassles of a touring group, so why keep bringing up the same old question? The Beach Boys will, can be and are The Beach Boys with or without him. The group is most definitely larger than the sum of its parts.

More ties per seat were evident for this show than for any other save for classical fare. Yes friends, all those guys you went to junior high with, the ones who work in banks and as fertilizer salesmen now, they remember just as well as the ticket and spare-change bummers on the street. When it all comes down to sand and seashells (or oily seabirds and dead, petroleum-putrified fish for that matter), the group is nothing short of a seemingly timeless phenomenon for everyone.

Nice to see they've come of age with their "Surf's Up" LP, but it's not a coming that jolted us. They've been moving in a steady, perfect direction with each release and concert and yet they are still confident enough to encore "Surfin' USA" without fear of being considered an r&r revival show. To dissect their music as just that just ain't fair. The Beach Boys are a summer day, a hot dog and maybe even a soufflé, and to judge them on anything but their total after-effect would be asking too much of the wrong people.

The Beach Boys are a staple musical item. File them under "high energy bands—fun-seeking" and leaf through the pages often, it feels good.

r.a.

Joy Of Cooking Leo Kottke Joyous Noise

CARNEGIE HALL, NYC — The Capitol Joy Wagon is the Tower's answer to Warners' Mother/Brothers promo tour. Both were fine ideas and both worked to give their acts much needed exposure. But when the Wagon rolled into this hall, the party-goers did not approve of the entire journey. Lots of folks got off with Leo Kottke and didn't give Joy Of Cooking a fair chance.

Cooking is a quintet which weaves an exciting variegated soundweb with two excellent female vocalists (who double on lead guitar and keyboards). Although their opening "Hush" did not get as explosive as it might have, subsequent tunes, especially the title cut from their new Capitol LP "Closer To The Ground" more than compensated. The news that's filtered down from Berkeley proves to be more truth than empty hype.

The acoustic (and lightly amped) artistry of Leo Kottke has been described here before. Suffice it to say that Leo is a lion among lamby guitarists who think their manes are enough to make them king of the jungle. With all the energy he puts into his 6 and 12-string, there can't be much left for the follicles. But those cuticles—they do alright.

Joyous Noise opened to warm response, especially, considering the general ornery streak audiences display for less than superstar acts. Their main ingredient comes in a bottle called Mark McClure, a songwriter and slide guitarist of some merit. But he is lost for the most part among four other musicians, the worst offender being a vocalist fixated on John Baldryisms and general over emotional superficialities. A little more music, men, and a little less mannerism.

r.a.

Mercury Sept. Sales Splurge

(Cont'd from p. 7)

Picture Tells A Story", as well as his single "Maggie May/Reason To Believe", have both been certified by the RIAA as massive sellers and have found their way to the top of the domestic and foreign charts. Rod Stewart's and Uriah Heep's success have been developed primarily in the United States, although they live and record in England.

Shorter Roster

In keeping with Mercury's policy of working with a shorter artist roster and working with the artists in a more organized manner, Mercury has, under the guidance of Senior vice-president of marketing, Lou Simon, developed complete marketing plans for Rod Stewart, Tom T. Hall, Buddy Miles, and Uriah Heep, and the other artists represented on the charts at the present time.

Simon has put together not only the conventional program tied to the release of the product, but has backed them with programs related to the touring of the artists as well as the total involvement of Mercury's staff to establish personal contact with the artists and to insure continuous support as the artists' careers are developed.

In addition to the successes of Rod Stewart and Tom T. Hall, national sales manager, Jules Abramson, reports "brisk" movement of the new "Buddy Miles Live" 2-record set specially priced at \$7.98 retail, and the spread of sales action of Chuck Mangione's "Friends and Love" album following the sell-out performances in his Fall tour.

Tom T. Hall's single "The Day That Clayton Delaney Died", which went to number one on the country charts, has crossed over to the pop charts and is being developed as an across-the-board hit. Additionally, Abramson notes increased activity on Jerry Butler's latest album "The Sagittarius Movement" and the rising single from it, "Walk Easy My Son".

Abramson noted that the success that Mercury's independent distributors who are benefiting from the selective nature of the product and the coordinated marketing plans supporting the releases. "The close coordination of advertising by the regional marketing men tied into the national programs emanating from the home office has enabled our distributors to work with their key accounts in such a way as to maximize the sales potential of the product and provide the controls necessary to insure a complete coverage of the marketplace."

Tapes, Too

The successes evidenced by the chart activity of the record side of Mercury's business have been duplicated by Harry Kelly, vice president in charge of tape sales, and he indicates that prospects look good for a continuing sale based on the number one positions obtained with the records.

"An artist's acceptance in public performance has been found to have a significant relationship to record sales", said Mercury's director of recorded product Charlie Fach. Fach, headquartered at Mercury's New York offices and working closely with the Nashville and Los Angeles offices, as well as with Robin McBride, midwest and international A&R director at the home office in Chicago, has sought out acts who have found acceptance in public performances and who are willing and able to tour on a regular basis.

Fach noted that much of the success the company has had with the Chuck Mangione album "Friends and Love", was the result of the public seeing the performance, at first, in person or on educational TV and more recently, in the series of sell-out concerts.

Country Activity

Earlier this year a rash of activity which at one point found nine Mercury singles on the charts, led the company to undertake a country catalog promotion during the month of Sept. The program encompassed the full country roster and focused on several artists who have been consistently in the charts during their label affiliation. The present position of strength in this area, guided by Jerry Kennedy, vice president in charge of operations in Nashville, has been a reflection of the development of artists such as Tom T. Hall, Bobby Bare and the Statler Brothers as well as maintaining the stature of the company's established country artists. The month-long campaign which included widespread use of radio spots on 50,000 watt stations virtually blanketing the country served to broaden the market for C&W singles and album products.

During the past year, a unified effort between the promo executives at the national level and the local men in the field has been coordinated by Denny Rosencrantz, working with Stan Bly, Logan Westbrooks, and Frank Mull to "Get all the wheels turning together". Rosencrantz emphasized the need for planning and picking the specific items requiring concentrated effort. "We aim for total radio exposure," he said. Rosencrantz pointed out that Mercury's plan was to make the product successful in its most limited format first, and then cross it over into expanded markets.

Rosencrantz noted that Rod Stewart was driven up the charts as an album prior to the release of the single and prior to its across-the-board acceptance as the number one piece of product in the country. Similarly, the Chuck Mangione was developed from a very limited piece of new material into the wider spread marketplace presently being developed in the MOR and college market. Rosencrantz pointed out that the acceptance that Buddy Miles had was based on his early start in the progressive market where he was acknowledged as an up and coming artist. Similarly, Tom T. Hall's success was originally developed in the country & western field before he crossed over into the top 40 market.

The importance of close contact with college campuses is being realized at Mercury with the addition of college representatives throughout the country. "They are our eyes and ears where the college market is concerned," Jules Abramson said. Basically involved with promo with campus radio stations, the college reps also keep in touch with college publications and make sure Mercury displays are placed at strategic locations on or near the schools. In addition, the reps work with the entertainment committees in various schools in their respective areas keeping them advised of the availability of Mercury artists.

The coordination at the national level of the activities of the promo department with the publicity department has firmed up the total marketing effort by giving Mercury a continuing relationship with the artist. The Publicity Department has combined normal publicity functions with an expanded program of artist relations activities to insure that Mercury's publicists become personally involved with the artists so that they can more easily transmit the enthusiasm for the performers.

Public Relations Director, Mike Gormley, has been heavily involved in working closely with the booking agents and the managers in setting artist tours and insuring that there is integration between the press parties, interviews, rap tours, as well as the public performances of Mercury's artists.

Elektra Tour

(Cont'd from page 9)

Angeles. Since then we have been working on, and modifying, the idea.

Follow-through Concept

"One of the most important aspects of this tour, aside from what we feel will be superlative music presented in a way people can appreciate, is the merchandising follow-through prior, during and after the artists have been in a specific locality."

In each town visited by the Alabama State Troupers an advance man will have alerted local radio stations, retail outlets and press to the upcoming concert date and coordinate all promotion with home-office department heads. Sponsoring radio stations have also been picked in each market, a unique move—KSAN in San Francisco and KPPC here, among them.

"What this means," said Kapp, "is that we've got a very real kind of community involvement in each town we're going into."

Elektra's A&R chief Russ Miller signed the acts and put the show together in Muscle Shoals. The back-up includes studio men from that music center, hence the "Alabama State Troupers" tag, which Don Nix came up with (subtitled a "Rock'n Revival"). And the group will travel with its own light and sound crews, as well.

To prime the Los Angeles and San Francisco WEA branches, Elektra's George Steele staged a sales meeting toward the end of September for all branch personnel. "I think we have some distinct advantages in that we are now working through branch distribution, which afford us an opportunity to concentrate a tremendous amount of energy and enthusiasm where it is important—and that is at street level."

Supporting Steele was WEA western regional manager Ted Rosenberg, who called the Alabama State Trouper tour a "fantastic idea, and one that drives home the point once more—that the future of our business rests in developing new artists. In setting up this tour Elektra is taking a daring gamble, but they're at least practicing what they preach."

Don Nix's album "Living By the Days," Jeanie Greene's "Mary Called Jeanie Greene" and Lonnie Mack's "Hills of Indiana" comprise Elektra's fall release.

This coordination is carried through with the regional sales force to insure that the promotion and publicity efforts are tied in with the regional marketing staff and the local distributor personnel.

Mercury's Treasurer, Dave O'Connell, points out that Mercury's success on the charts, coupled with their record high sales for the month of September, indicates that it is possible to build a successful marketing organization while keeping operating costs under control, and utilize the information gained during cost cutting programs to not only make success possible as evidenced by the sales activity in the charts, but also to make it highly profitable by virtue of the controls that had been established during leaner times.

President Steinberg summarized by indicating that the management philosophy which has been adopted in the last two years has paid off handsomely in the present position of Mercury in the industry and the present position, rather than being the objective, is simply the stepping off point for future successes based on the firm foundation which has been established, and based upon longer ranged corporate strategy presently in development.

Diskery Debut: 'Attica' Theme

NEW YORK—A new label, C&T Records, bows on the market with a disk titled "Attica," named and concerned with the New York prison tragedy. The disk, produced by Curtis Knight, writer of the song, Lockie Edwards and Ed Chalpin, is performed by the Tribe. The label said all profits from the sale of the single will aid the prisoners of Attica. Label is located at 245 West 55th St. in New York.

Bowie To RCA

NEW YORK — David Bowie has signed an exclusive RCA Records contract. Dennis Katz, vice president of contemporary music, said that "when David was first brought to my attention his forthcoming album was unfinished. But even at that juncture I sensed an exciting talent and the beginning of an equally exciting album."

Bowie's first RCA album will be released in Nov. A performing tour of the United States is currently being planned to coincide with the release.

Big 3 Prints Paxton Book

NEW YORK—The Big 3 Music Corporation (Robbins-Feist-Miller) has announced the release of a "Tom Paxton Anthology" for the music print market. The development of the Paxton songbook was a cooperative project of Murray Deutch, exec vp and general manager of United Artists Music Publishing Group, which controls Paxton copyrights, and The Big 3 which distributes U.A. sheet music and folios.

Paxton's anthology contains the writer-artist's major works including "Whose Garden Was This?" "Talking Vietnam Pot Luck Blues," "Jimmy Newman," "Bottle Of Wine," "Hold On To Me Babe," "The Last Thing On My Mind," and some 20 other Paxton originals.

The Big 3 plans special merchandising support aimed at boosting its sale in the growing contemporary music book market. Under the direction of Allen Stanton, exec vp and general manager of The Big 3 and Herman Steiger, director of music print operations, the pubbery has already made a strong push in this market with the previous release of songbooks by Phil Ochs, Bob Dylan, John Hartford, Tim Hardin, John B. Sebastian and Eric Anderson.

London Sales

(Cont'd from p. 7)

"Poppy Seeds" by Canada's latest smash hitmakers, The Poppy Family; the Bonus-Pak Two-Record set by John Mayall, entitled, "Through the Years," and debut albums by Thin Lizzy, new group from Ireland, and Gilbert O'Sullivan, the latest talent acquisition by Gordon Mills, manager and business partner of Tom Jones and Engelbert Humperdinck.

The massive, across the boards push, initiated during the sales get-together three weeks ago, is expected to continue with mounting intensity leading up to the annual Christmas gift buying season.

Anticipated fourth quarter and year-end action particularly, for the label, could bring 1971 to a near record annual level, in Goldfarb's view.

Casals, Auden Writing UN 'Hymn'

NEW YORK — Pablo Casals is writing the music, poet W. H. Auden the words for a 7-minute ode to world peace commissioned by Secretary General Thant of the United Nations. The "Hymn," as the opus is called, will be performed at a UN anniversary concert here on Oct. 24, with Casals conducting.

cashbox/album reviews

Pop Best Bets

YOU WELL-MEANING BROUGHT ME HERE—Ralph McTell—Paramount PAS-6015

Finally, his album is finished! Clever promo campaign which saw a 12-inch disk with but one song, "The Streets Of London" mailed to radio stations and the press has whetted many an appetite. Now stations can plunge right into "First And Last Man," "Claudia" and "The Ferryman;" and Ralph who has been the primary force on the British folk scene can resume his rightful place here in America next to Cat Stevens and James Taylor as a purveyor of beautiful lyric married to equally poetic melodies.



SWAMPWATER—RCA LSP-4572

Somewhere between the Byrds and Doug Kershaw lies the sounds emanating from Swampwater. One of their strongest points, Gib Guilbeau, fiddles like the best of the Cajuns, and his own tunes are all on a par with "Gentle Ways Of Lovin' Me" which the Byrds made so popular. They are also fine in unearthing fine material of yore—Steve Gillette's "Back On The Street Again" and Paul Arnoldis "One Note Man." A joyous addition to the country-rock scene.



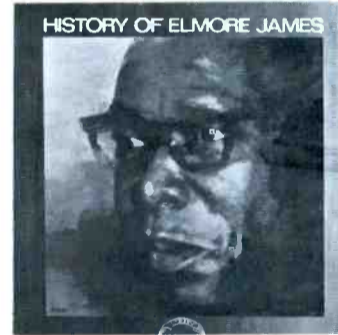
BILL COSBY TALKS TO KIDS ABOUT DRUGS—Uni 73101

The title pretty well describes what this record is all about. Cos raps, sings and, along the way, manages to convey the horror of drug abuse to a group of young children. Though there are some amusing moments and some fairly catchy verses, this is basically an educational album and many parents may want to pick up on it as a means of getting through to their own off-spring.



HISTORY OF ELMORE JAMES—Trip TLP-8007-2

Anyone who's into blues (either as a fan or performer) will tell you that this man who died in 1963 had the greatest electric feeling for heartbreaking guitar in the world. This is a two-record set produced by friend and admirer Bobby Robinson which features his best known tunes ("Dust My Broom," "Shake Your Money-maker" and "Look On Yonder Wall") as well as some previously un-released titles. This is straight Elmore—his band sheered to minimum size and maximum effect, and as such is a true gem of a package.



BESSIE SMITH THE EMPRESS—Columbia G30818

This is the fourth of five two-record sets tracing the career of one of America's greatest blues singers. These selections are from Bessie Smith's middle years, from 1924 to 1928. Most were recorded electrically, so that the quality is considerably better than on earlier efforts. Thirty-two songs here and such musicians as Louis Armstrong, Fletcher Henderson, Charlie Green and Coleman Hawkins. Any serious collector of records would want to have this for his library.



THE HARVEY AVERNE BARRIO BAND—Heavy Duty SLP-101

Largely due to the influence and incredible popularity of Santana, Latin music has begun to attract a wide following. Things should pick up even more, thanks to Harvey Averne who has concocted an exciting LP featuring numbers by such stalwarts as Mongo Santamaria and Tito Puente. Mixed in among the basic rhythms are some far out sounds which only enhance the proceedings, providing touches of the unexpected. Particularly memorable is "Girl From The Mountain," a song which flows nicely from choral singing to a subdued guitar sound. An exuberant album.



Roulette Old & Gold Rock LP's

NEW YORK — As the rock 'n roll revival continues to build steam, Roulette Records has announced that five of the seven LPs in their October release will be reissues from the End and Gee catalog of the fifties.

Joe Kolsky, label vp, cites distributor interest as the major force behind the re-release of albums by four of major acts of era: The Teenagers, The Chantels, Little Anthony & The Imperials and The Flamingos.

"The Teenagers" LP on Roulette-distributed Gee Records features lead singer Frankie Lymon and such hits as "Why Do Fools Fall In Love," "I Want You To Be My Girl" and "I

Promise To Remember." The other LPs are all on the End label: "We Are The Chantels," spotlighting "Maybe" and "Congratulations"; "Little Anthony & The Imperials" featuring "Tears On My Pillow" and "The Diary" and two LP's by the Flamingos, "Flamingo Serenade" ("I Only Have Eyes For You," "Love Walked In") and "Requestfully Yours" ("When I Fall In Love," "In The Still Of The Night").

In addition to these re-issues, two new albums will be released: "Ilmo Smokehouse" and "The Next Morning," from the West Indian group of the same name.

Angel Group Bows Oct. Product

HOLLYWOOD — Robert Myers, Angel Records general manager has announced that the label with its' affiliated classical labels Melodiya/Angel and Seraphim logos will issue 12 disk and 4 tape albums in October. Heading the Angel release is Wagner's comic masterpiece "Die Meistersinger," presented in its first stereo studio recording, on 5 records with Theo Adam as Sacks and the superb Dresden State Opera and Orchestra led by Herbert Von Karajan.

Pianist (and composer) John Ogdon performs his own Piano Concerto No. 1 and the Second Concerto of Shostakovich, with Lawrence Foster and the Royal Philharmonic. Daniel Barenboim plays and conducts Mozart—the G-minor Symphony No. 40 and the Piano Concerto No. 21 (used in the film "Elvira Madigan") with the English Chamber Orchestra. Otto Klemperer conducts Beethoven: "Ode to Joy" (the choral finale to his Ninth Symphony) with the Philharmonic Orchestra and Chorus, and the "Choral Fantasia" with Daniel Barenboim as piano soloist.

"Great Hits From Grand Opera" is a series of three albums of the celebrated arias and choruses performed by Angel's leading talent, including Alva Bumbry, Callas, Corelli, Fischer-Dieskau, Freni, Gedda, Gobbi, Grist, Moffo, Nilsson, Schwarzkopf, Scotto, Sereni, Simionato, Sutherland, De los Angeles and Wunderlich.

New Melodiya/Angel releases for

October include the romantic ballet "Giselle" by Adam, by the Bolshoi Theater Orchestra conducted by Algis Zuraitis; "Kalinnikov's Symphony No. 1 in G minor," with Kiril Kondrashin conducting the U.S.S.R. Symphony Orchestra; Cello virtuoso Mstislav Rostropovich in two first recordings: "Vladimir Vlasov's Concerto No. 1" and Henri Sauguet's "Melodie concertante," the latter conducted by the composer. Finally, "The World of the Balalaika" presents the colorful Osipov Balalaika Orchestra with guest singers Ludmila Zykinga, Valentina Levko and Ivan Petrov in folk songs and popular Russian melodies.

As the "Beethoven Year" celebrating the two-hundredth anniversary of his birth comes to a close, Seraphim offers its tribute to Ludwig Von Beethoven in the form of the first American publication of The Nine Symphonies performed by the Berlin Philharmonic conducted by the late Andre Cluytens.

Classical tape releases for October include: on cassette, "Mahler's First Symphony" with Carlo Maria Giulini conducting the Chicago Symphony and "Beethoven's Seventh Symphony" with Maestro Giulini again leading the Chicago Symphony; on both cassette and 8-track cartridge, Otto Klemperer conducting "Ode to Joy" and the Choral Fantasia, Barenboim's "Mozart's Symphony No. 40" and "Concerto No. 21" and "The World of the Balalaika."



VINTAGE REVIVAL—RCA Records' historic Vintage Series, featuring great popular recordings of other eras, is being revived with all-new packaging concept under the supervision of independent producer Don Schlitten (center) Discussing the series with Schlitten are Bill O'Dell (left) manager of country and Camden merchandising, and Harry Anger, director of merchandising and market planning, both RCA Records.

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SUBJECT: ATTICA

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Country Stars Join Other Luminaries & Pro Golfers In Music City Tourney

NASHVILLE — Dean Martin, Charley Boswell, J. D. Sumner, Jose Ferrer, Don Meredith, Senator Robert Taft of Ohio, baseball's Norm Cash and Johnny Bench, Tennessee's Governor Winfield Dunn and Dale Robertson will join a host of country music stars in the Seventh Annual Music City U.S.A. Pro-Celebrity Golf Tournament.

"We are thrilled that celebrities from fields other than country music want to play and have accepted an invitation to participate with our country music greats in the Music City," stated Wade Pepper, chairman of the golf board and president of CMA. "Our tournament is heading in the direction of its most successful year."

Country music artists who will play in this year's tourney include: Jim Ed Brown, Archie Campbell, Glen Campbell, Roy Clark, Floyd Cramer, Lenny Dee, Tennessee Ernie Ford, Bobby Goldsboro, Merle Haggard, Bob Luman, Grady Martin, Jimmy Newman, Buck Owens, Charley Pride, Boots Randolph, Jerry Reed, Del Reeves, Ray Stevens, Porter Wagoner, Bill Walker, Charlie Walker, Leslie Wilburn and Faron Young.

Top professionals are also playing the 1971 tournament. Lee Trevino, the leading PGA money winner was the

first professional to sign for the tournament, and has been joined by: Tommy Aaron, George Archer, Miller Barber, Frank Beard, Deane Beaman, Homero Blancas, Gay Brewer, Jacky Cupit, Bruce Devlin, Gardner Dickin-son, Dave Eichelberger, Larry Gilbert, Bob Goalby, Lou Graham, Hubert Green, Chick Harbert, Jerry Heard, Jay Hebert, Lionel Hebert, Hale Irwin, Don January, Dave Marr, Billy Maxwell, Bobby Mitchell, Orville Moody, Bob Murphy, Bobby Nichols, Johnny Pott, Mason Rudolph, Tom Shaw, Charlie Sifford, Dan Sikes, Bert Yancey and Dewitt Weaver.

The proceeds of the tournament are donated to charity. However, valuable prizes are given to the winning foursome: Roy Wiggins of the Grammer Guitar Company will again donate a guitar; Bob Smith of the Acme Boot Company is donating four pairs of Dan Post custom, hand-made boots, and Richard Bundy, Jr., of Kay Jewelers is donating a Paul Breguette 17-jewel watch.

The Country Music Association, the Nashville Junior Chamber of Commerce and the Nashville Tennessean are co-sponsors of the fun-filled event which will be held this week (Oct. 8-10) at Harpeth Hills Golf Course here. Frank Rogers serves as tournament director.

American George IV Tapes New UK Series

NASHVILLE — RCA Victor recording star George Hamilton IV will be in London during the month of October taping his second television series, "The George The Fourth Show," which made its debut on BBC-TV last season and was so successful that it has been renewed with an expanded budget. The guest line-up includes U.S. stars in the pop and country field, such as Roy Orbison, Bill Anderson, John D. Loudemilk, Jeanie C. Riley, Tompall and The Glaser Brothers as well as several British country music artists. Last year's series was taped in the Nashville Room, London's leading country music night spot; the new series will be filmed in a large Elizabethan barn just outside London.

Currently, Hamilton is riding the crest of popularity in both England and Canada, and has already established himself as a European favorite. He was named the #1 U.S. Country Artist in the British Isles at the Third International Country Music Festival held in Wembley in April of this year; he now holds top spots in Canada with his "Countryfied" single and "North Country" album.

To coincide with George's return to Britain, RCA Victor is releasing an album which he recorded in London earlier this year with The Hillsiders.

Archie Campbell At Tennessee Ceremony

NASHVILLE — At Maryville, Tennessee ceremonies recently, Archie Campbell performed as an entertainer and served as master of ceremonies on the occasion of the dedication of the town's \$6,000,000 downtown area development and renewal program. The renovation project is the first of the federally-supported Neighborhood Redevelopment programs to be completed.

The official opening was conducted by Tennessee's Governor Winfield Dunn. A wide variety of events drew thousands of local residents to witness the completion of the two years' construction work. The new area has been christened "Now Town" and includes redesigned sidewalks, foun-

NATD Reactivated; Tandy Rice New Pres.

NASHVILLE — Reactivation of the Nashville Association of Talent Directors (NATD) was brought about at a meeting here recently. Representatives from virtually every talent house in the city attended the night meeting, which was preceded by a social hour and supper.

During the business discussion portion of the evening, Tandy Rice, owner of Top Billing, Inc., was elected president of the organization for the coming year. Other officers will be appointed by Rice later in the year.

Once an active and effective organization, NATD has been dormant for the past three years. According to Rice, the rebirth of the organization was endorsed enthusiastically by "every agent in the city; all are committed to establishing a new era of open communications and mutual cooperation between buyer and seller of Nashville's musical product."

On Oct. 11, NATD members and their escorts will help kick off convention week by hosting a cocktail party for approximately 30 nationwide promoters of country music shows who will be in town for the annual music convention. New goals and new methods of accomplishing them will be established at regular bi-monthly meetings of the association in the future, said Rice.

Tracy Miller For Jamboree

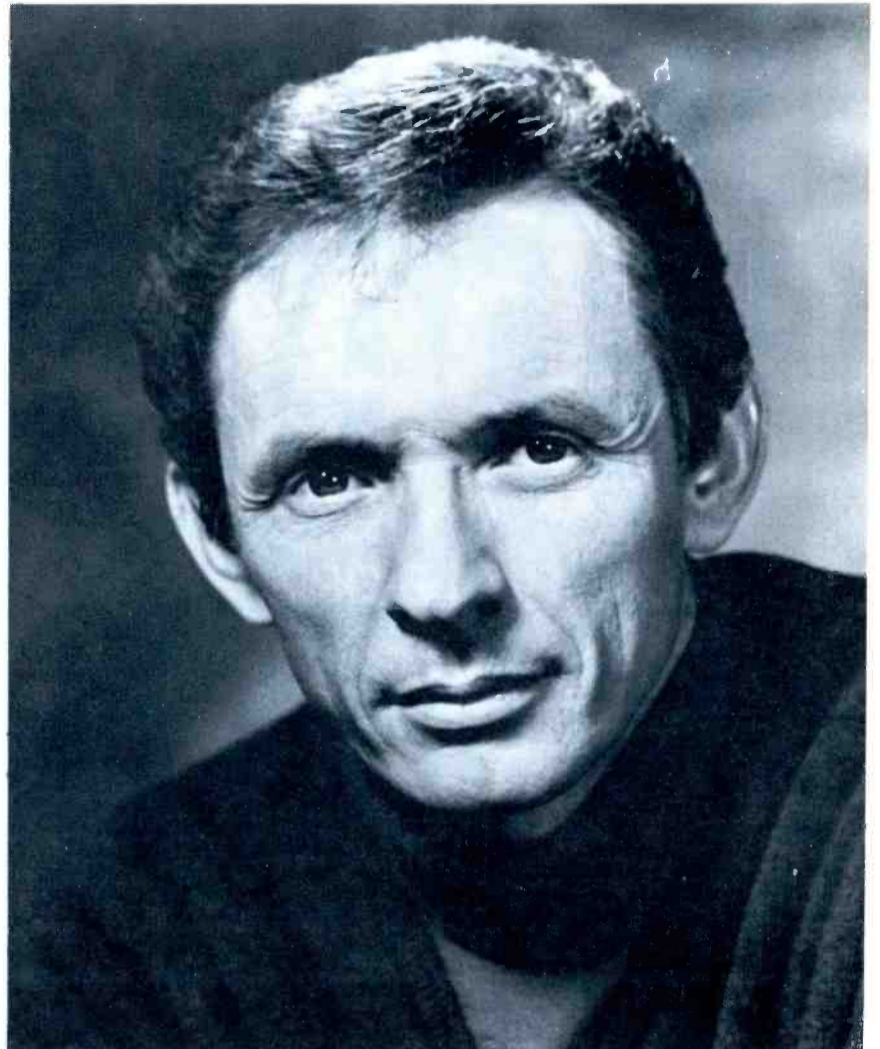
BELTSVILLE, MD. — Nate Loube, national sales and promo director of Country Showcase America records has announced the pending signing of artist Tracy Miller as a regular on WWVA's Jamboree. The newest release for her label is "God Made Me A Woman," written by Ricci Moreno and Jerry Gillespie and produced by their MGB Productions who were responsible earlier this year for Tommy Overstreet's "Gwen (Congratulations)."

tains, translucent overhead canopies, benches, trees and shrubs.

Campbell, a writer and regular with the popular "Hee Haw" show, was the highlight of the observance ceremonies with his sharp wit and humor. Since he hails from the area near Maryville, he also took the opportunity to renew many old acquaintances while in town.

Country Artist Of The Week:

MEL TILLIS



THE OLD FAITHFUL HIT MAKER, MEL—For a guy who is such a brilliant songwriter, he is a fantastically good singer. And, he is unquestionably the funniest man in country music who does not work full time at being a comedian. Mel Tillis can be summed up by saying that he is a showman's showman: other country music stars love him.

He has written 450 songs that have been recorded; they won him 18 BMI citations (mostly for the writing but in some cases for his recordings), and he owns a Grammy Award for writing "Detroit City." Mel was so good as a songwriter that for a while, his singing ability was overshadowed. He recorded for Columbia for five years and then with Decca for three. He had his first hit on Ric Records with "Wine." Then with Kapp, Mel was on his way. In early 1970 Mel joined forces with MGM where he is produced by Jim Vienneau. Among a few of his top hits: "Stateside," "Heart Over Mind," "Life Turned Her That Way," "Who's Julie," "Old Faithful," "Heaven Everyday," "Arms of a Fool."

Mel says his biggest thrill was joining the Grand Ole Opry as a regular. "That was a lifelong dream." And his pet project today is his Sawgrass Music Company (named for the grass which grows near his Everglades home town in Florida). He is now seen on the Glen Campbell CBS Network show. Mel's current hit single on MGM is "Brand New Mister Me." He is managed and booked by Joe Light.

David Frost Show Supports Country Music Month Drive

NASHVILLE — Chairman of the Country Music Month Committee, Roy Horton, reported that through the cooperation of several country music artists and officials of the David Frost Show, Country Music Month will be promoted on television. Hank Snow, the Singing Ranger, spoke at length about CMA's annual celebration of Country Music in his recent appearance on the David Frost Show.

The Country Music Month Committee has for several years encouraged network television shows to use country music talent during the month of October. The Frost Show has gotten on the bandwagon by including Chet Atkins, Boots Randolph, Floyd Cramer, Marty Robbins, Dick Curless and Lester Flatt on shows scheduled for this month.

Credit is also due to the hundreds of radio stations across the country which annually promote Country Music Month. This year the stations dis-

Nutter Off Promo Tour; Owens In Vegas Tourney

BAKERSFIELD — Buck Owens Enterprises artist Mayf Nutter has just wrapped up a three-week promo tour for his new Capitol single, "Never Ending Song Of Love."

Meanwhile, the "Buck Owens Ranch Show," taped weekly at WKY in Oklahoma City has added WUHQ in Battle Creek and WAPI in Birmingham to its sixty-outlet syndicated network. Buck Owens will play in the Sahara Pro-Celebrity Invitational Golf Tournament in Las Vegas, Oct. 26-31 with his Bakersfield Brass as a foursome.

tributed "CMM Banners" to record retail outlets, are programming jingles and voice ID's by prominent artists and many other on-the-air and sales promotions.

Other members of the Country Music Month Committee are: Cash Box editor-in-chief Irv Lichtman, Hank Greer, Tom T. Hall, Walt Heeny and Bob Austin.



Country Top 65

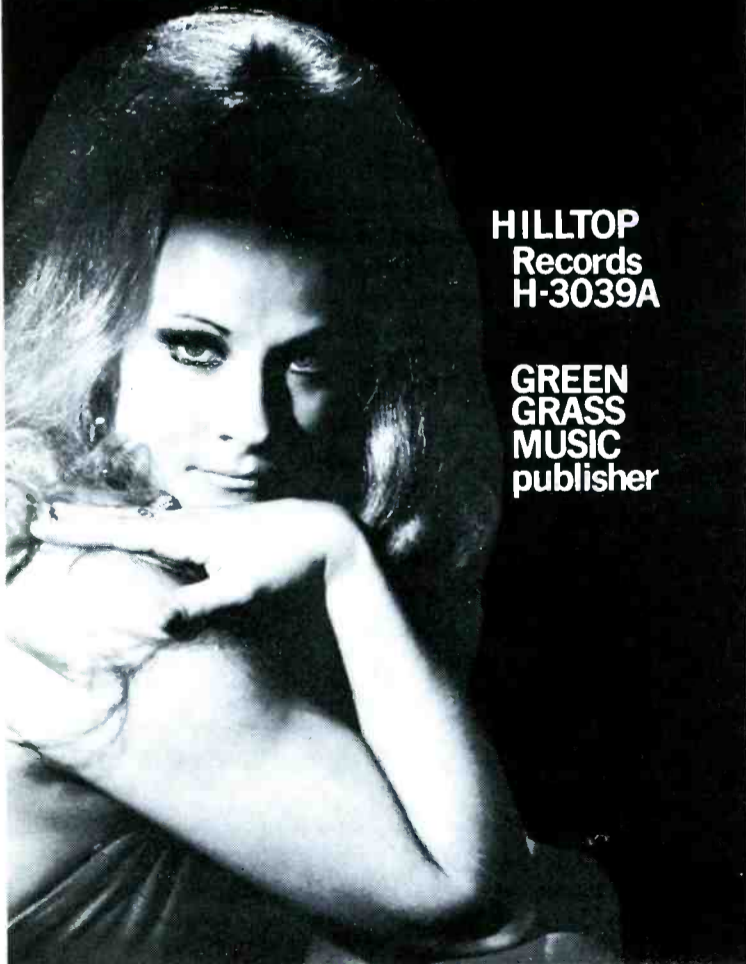
ONLY

Now & Then

you'll find a new artist as great as

Kathie Doran

singing
"Now And Then"



HILLTOP Records
H-3039A

GREEN GRASS MUSIC
publisher

1	QUITS Bill Anderson (Decca 32850) (Stallion—BMI)	2	33	HONKY-TONK STARDUST COWBOY Bill Rice (Capitol 3156) (Jack & Bill—ASCAP)	43
2	THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall (Mercury 73221) (Newkeys—BMI)	1	34	I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty (Decca 32842) (Blue Book—BMI)	29
3	I'D RATHER BE SORRY Ray Price (Columbia 45425) (Buckhorn—BMI)	4	35	HANGING OVER ME Jack Greene (Decca 32863) (Tree—BMI)	33
4	YOU'RE LOOKING AT COUNTRY Loretta Lynn (Decca 32851) (Sure Fire—BMI)	5	36	A SONG TO MAMA Carter Family (Columbia 45428) (House of Cash, Oak Valley—BMI)	41
5	HOW CAN I UNLOVE YOU Lynn Anderson (Columbia 45429) (Lowery—BMI)	6	37	LOVE'S OLD SONG Barbara Fairchild (Columbia 45422) (Duchess—BMI)	38
6	EASY LOVING Freddie Hart (Capitol 3115) (Blue Book—BMI)	3	38	BACK THEN Wanda Jackson (Capitol 3143) (Duchess—BMI)	39
7	LEAVIN' AND SAYIN' GOODBYE Faron Young (Mercury 73220) (Tree—BMI)	7	39	COUNTRY GIRL WITH HOT PANTS ON Leona Williams (Hickory 1606) (Milene—ASCAP)	35
8	I DON'T KNOW YOU (ANYMORE) Tommy Overstreet (Dot 17387) (Shenandoah, Terrace—ASCAP)	9	40	WEST TEXAS HIGHWAY George Hamilton IV (RCA 276) (Wren, Heavy—BMI)	44
9	CEDARTOWN, GEORGIA Waylon Jennings (RCA 1003) (Tree—BMI)	10	41	OPEN UP THE BOOK (AND TAKE A LOOK) Ferlin Husky (Capitol 3165) (Lowery—BMI)	45
10	BRAND NEW MISTER ME Mel Tillis & The Statesiders (MGM 14275) (Sawgrass—BMI)	8	42	IF YOU THINK IT'S ALL RIGHT Johnny Carver (Epic 10760) (Green Grass—BMI)	47
11	ROLLIN' IN MY SWEET BABY'S ARMS Buck Owens & The Buckaroos (Capitol 3146) (Blue Book—BMI)	13	43	FOR THE KIDS Sammi Smith (Mega 0039) (Evil Eye Music—BMI)	50
12	PITTY, PITTY, PATTY Susan Raye (Capitol 3129) (Blue Book—BMI)	11	44	NEVER ENDING SONG OF LOVE Dickey Lee (RCA 1013) (Metro—BMI)	48
13	GOOD LOVIN' (MAKES IT RIGHT) Tammy Wynette (Epic 10759) (Algee—BMI)	12	45	EARLY MORNING SUNSHINE Marty Robbins (Columbia 45442) (Mariposa—BMI)	49
14	PICTURES Statler Bros. (Mercury 73229) (House of Cash—BMI)	15	46	BABY I'M YOURS Jody Miller (Epic 10775) (Blackwood—BMI)	56
15	FLY AWAY AGAIN Dave Dudley (Mercury 73225) (Adel—BMI)	17	47	I WILL DRINK YOUR WINE Buddy Alan (Capitol 3146) (Blue Book—BMI)	53
16	BE A LITTLE QUIETER Porter Wagoner (RCA 1007) (Owepar—BMI)	19	48	SIX WEEKS EVERY SUMMER Dottie West (RCA 1012) (Con Brio—BMI)	57
17	IT'S A SIN TO TELL A LIE Slim Whitman (United Artists UA 50806) (Bregman, Vocco & Conn—ASCAP)	18	49	WE'VE GOT EVERYTHING BUT LOVE David Houston & Barbara Mandrell (Epic 10779) (Algee—BMI)	—
18	NO NEED TO WORRY Johnny Cash & June Carter (Columbia 45431) (J. M. Henson—SECAC)	21	50	DON'T HANG NO HALOS ON ME Connie Eaton (Chart 5138) (Rose Bridge—BMI)	54
19	AFTER ALL THEY USED TO BELONG TO ME Hank Williams Jr. (MGM 14377) (Hank Williams Jr.—BMI)	23	51	ANOTHER NIGHT OF LOVE Freddy Weller (Columbia 45451) (Young World/Center Star/Equinox—BMI)	58
20	HERE I GO AGAIN Bobby Wright (Decca 32839) (Contention—SESAC)	16	52	PAPA WAS A GOOD MAN Johnny Cash & Evangeline Temple Choir (Columbia 45460) (Passkey—BMI)	—
21	THE MARK OF A HEEL Hank Thompson (Dot 17385) (Central—BMI)	20	53	RED DOOR Carl Smith (Columbia 45436) (Acuff-Rose—BMI)	59
22	RINGS Tompall & The Glaser Bros. (MGM 14291) (Unart—BMI)	24	54	THERE MUST BE MORE TO LIFE THAN GROWING OLD Jack Blanchard & Misty Morgan (Mega 0031) (Hall-Clement, Birdwalk—BMI)	52
23	IF THIS IS OUR LAST TIME Brenda Lee (Decca 32848) (Blue Crest—BMI)	26	55	DADDY FRANK (THE GUITAR MAN) Merle Haggard & The Strangers (Capitol 3198) (Blue Book—BMI)	—
24	THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN Tex Williams (Monument 8503) (House of Cash—BMI)	31	56	THE TWO OF US TOGETHER Don Gibson & Sue Thompson (Hickory 1607) (Acuff-Rose—BMI)	—
25	HERE COMES HONEY AGAIN Sonny James (Capitol 3174) (Marson—BMI)	32	57	THE LAST TIME I SAW HER Glen Campbell (Capitol 3123) (Warner/Tamerlane—BMI)	51
26	THE MORNING AFTER Jerry Wallace (Decca 32859) (4 Star—BMI)	28	58	SHE'S LEAVING Jim Ed Brown (RCA 45272) (Tree—BMI)	60
27	KOKO JOE Jerry Reed (RCA 1011) (Vector—BMI)	37	59	SHE'S ALL I GOT Johnny Paycheck (Epic 10783) (Williams/Excelsior—BMI)	62
28	I'M GONNA ACT RIGHT Nat Stuckey (RCA 1010) (Cedarwood—BMI)	36	60	DIS-SATISFIED Bill Anderson & Jan Howard (Decca 32877) (Stallion—BMI)	64
29	WHEN HE WALKS ON YOU Jerry Lee Lewis (Mercury 73227) (Blue Crest/Hill & Range—BMI)	14	61	HOME SWEET HOME/MAIDEN'S PRAYER David Houston (Epic 10778) (Algee, Tree—BMI)	—
30	LEAD ME ON Loretta Lynn & Conway Twitty (Decca 32873) (Shade Tree—BMI)	40	62	MUDDY BOTTOM Osborne Bros. (Decca 32864) (House of Bryant—BMI)	61
31	WHAT A DREAM Conway Twitty (MGM 14274)	34	63	JUST AS SOON AS I GET OVER LOVING YOU Jean Shepard (Capitol 3153) (Al Gallico—BMI)	63
32	LOVING HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN) Roger Miller (Mercury 73230) (Combine—BMI)	22	64	ALL I EVER NEED IS YOU Ray Sanders (UA 50827) (UA Racer—ASCAP)	65
			65	SHORT AND SWEET Bobby Bare (Mercury 73236) (Return—BMI)	—



C & W Singles Reviews

Picks of the Week

CHARLEY PRIDE (RCA 74-0550)

Kiss An Angel Good Mornin' (2:02) (Playback Music, BMI—B. Peters)

Charlie hasn't changed his style one bit—the fiddlin' on the disk only accents his totally country approach—but this has got to be the one to bring him a Top 40 pop rating as well as the #1 country slot he seems to own these days. Positively the most catchy tune he's ever recorded. Flip: "No One Could Ever Take Me From You" (2:47) (Pi-Gem Music, BMI—H. Bynum)

DOLLY PARTON (RCA 74-0538)

Coat Of Many Colors (3:03) (Owepar, BMI—D. Parton)

Once again, Dolly dips back into her childhood to come up with a winner in the tradition of "Joshua" and others of her numerous chartwinners. Should easily top her most recent success with "My Blue Tears." Flip: "Here I Am" (3:10) (same credits)

GLEN CAMPBELL/ANNE MURRAY (Capitol 6323)

Medley: I Say A Little Prayer/By The Time I Get To Phoenix (3:15) (Blue Seas/Jac Music, ASCAP—B. Bacharach, H. David; Rivers Music, BMI—J. Webb)

Bound to be as big a country hit as pop, first outing for a duo with a bright future features excellent material and arrangement to match. Flip: "All Through The Night" (2:10) (Allenwood Music, BMI—Trad. adapt/T. Kelly)

JEANNIE C. RILEY (Plantation 79)

Roses And Thorns (2:52) (Shelby Singleton Music, BMI—N. Martin)

Even more powerful than her current "Good Enough To Be Your Wife," this funky tune comes in for an expert treatment and should turn out to be Jeannie's biggest hit in a long line of successes. Flip: no info. available.

CHARLIE LOUVIN & MELBA MONTGOMERY (Capitol 3208)

"I'm Gonna Leave You" (2:20) (Melba-Jack/Belle Meade Music, ASCAP—R. Anthony)

Lots of country songs deal in divorce, but how often do you get to hear a two-way argument about it? Charlie & Melba should have little trouble topping their last hit, "Baby, You've Got What It Takes" with this hard-driving tune. Flip: "When I Stop Dreaming" (2:13) (Acuff-Rose, BMI—I. Louvin, C. Lauvin)

GUY DRAKE (Mallard 8)

That Supreme Court Bus (2:29) (Bob Country Boy Music, ASCAP—J. Mason & G. Drake)

Should prove the equal of "Welfare Cadillac," although Nixon might not ask for this one to be sung at the White House. Tune tackles sensitive subject by avoiding racial question entirely, sticking to the humorous side of school bus situations in general, but it is bound to cause a stir, nonetheless. Flip: "School Busin'" (2:36) (Welfare Music, BMI—J. Credit)

ROY CLARK (Dot 17395)

Magnificent Sanctuary Band (3:07) (Beechwood/Ride Music, BMI—D. Burnette)

Tune will be a single to reckon with, translating Roy's successes as an LP artist into the Top 65 market. Revivalist backdrop keeps it all moving, but it's Roy that takes it places. Flip: no info. available.

LaWANDA LINDSEY (Chart 5144)

Partin' Of The Ways (2:00) (Wingate Music, ASCAP—K. Loggins, D. Lottermoser)

Most definitely the vehicle to put LaWanda in the superstar class, this catchy, upbeat material was made for big things. And they will happen. Flip: "Say It With Flowers" (3:17) (Sixteenth Ave. Music, BMI—L. Lindsey)

JOANNA NEEL (Decca 32865)

Daddy Was A Preacher But Mama Was A Go-Go Girl (2:30) (4 Star Music, BMI—J. Neel, B. Neel)

In a week of strong, up-tempo numbers, this cute thing sung by a sweet young thing stands out as a thing that's bound to click with buyers and programmers alike. Bouncy, bubbly and bright. Flip: no info. available.

Best Bets

JOHNNY WRIGHT (Decca 32883)

Going To The Country (2:16) (Sailor Music, ASCAP—S. Miller, B. Sidran) While Loretta is looking at it, Johnny's going there, via a Steve Miller Band tune quite popular as a Top 100 LP cut for the progressive rock group. This version gets to the greenery with little effort, and could do things chart-wise. Flip: "South In New Orleans" (2:23) (Hill And Range Songs, BMI—J. & J. Anglin, J. Wright)

JEANNIE SEELY (Decca 32882)

Alright, I'll Sign The Papers (2:27) (Cedarwood, BMI—M. Tillis) Tear-jerker of the first order, tune written by Mel Tillis should get some action for Jeannie this time out, both charts and airplay. Divorce is a mighty theme here, because one party doesn't want it at all. Flip: "All I Want Is You" (2:27) (Tree, BMI—L. Butler)

JACK BARLOW (Dot 17396)

Catch The Wind (2:38) (Terrace Mu-

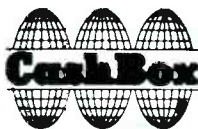
sic, ASCAP—R. Mareno, J. Gillespie) Writing and producing slate responsible for Tommy Overstreet's "Gwen" smash do a fine job with hugely-deep voiced Barlow. Disk should make a substantial chart dent. Flip: no info. available.

SANDY POSEY (Columbia 45458)

Bring Him Safely Home To Me (2:35) (Tree, BMI—B. Sherrill, L. Butler) The "Born A Woman" lady's back with a heart-tuggin' ballad, her first for the label. Total effect is one of hit-bound beauty. Flip: no info. available.

ROY BAYUM (Rice 5041)

We Lose A Little Ground (2:14) (Newkeys Music, BMI—R. Bayum) Lyrical impact that never lets up, tune goes beyond the usual boundaries to become a truly universal statement. Should be heard all the way through. Flip: "One More Hill To Climb" (2:20) (same credits)



Country LP Reviews

COAT OF MANY COLORS
DOLLY PARTON



COAT OF MANY COLORS—Dolly Parton—RCA LSP-4603

It's hard to believe it's possible, but Dolly's releases still get better and better each time you listen and each time a new one hits the market. This one's another bulleye—with her new single as the title track and her previous hit "My Blue Tears" for drawing power, an extraordinary self-penned tune (even for Dolly) in "She Never Met A Man (She Didn't Like)" for programming appeal and a trio of Porter Wagoner tunes to put the icing on the country cake. Bound for top chart honors.



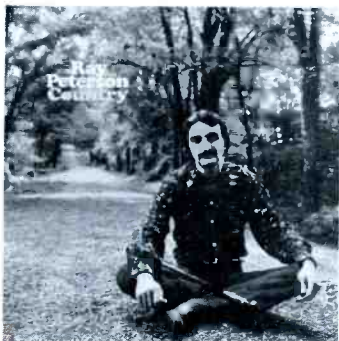
TREAT HIM RIGHT—Barbara Mandrell—Columbia C 30967

Her single successes of "Do Right Woman, Do Right Man" and "Treat Him Right" have proved beyond a shadow of a doubt that Barbara is the queen of soul, country style. Both tunes are included in this powerhouse package which also highlights Otis Redding's "I've Been Loving You Too Long," "The Letter" and Joe South's "The Games People Play." There's a whole lot in common between r&b and c&w when you dig beneath the surface, and that's just what Miss Mandrell does to bring this music to a new audience. Should be well received by buyers and programmers.



SOMETHING SPECIAL—Connie Eaton—Chart CHS-1049

With her single, "Don't Hang No Halos On Me" picking up chart steam and this LP already getting favorable sales reports in key markets, it looks like Connie's year on all fronts. This package is highlighted by a number of extraordinary pop tunes gone country: "Angel Of The Morning," "Tar And Cement," and "Take Me Back." After hearing Miss Eaton's versions, you wonder how they could have been done any other way. Tammy Wynette's "Stand By Your Man" and Joe South's "Games People Play" add impact and this will be her biggest seller to date.



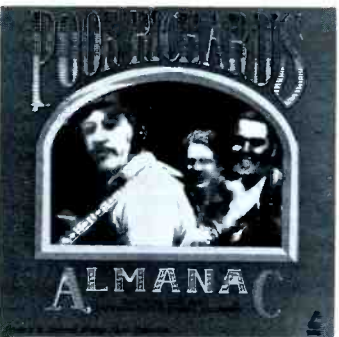
COUNTRY—Ray Peterson—Decca DL 75307

The man who clicked with so many pop hits in the late fifties and early sixties ("Tell Laura I Love Her," "Corrine, Corrine") has turned to country music with a smile on his face and a grin in his heart. This is lush country, the kind that will have broad appeal to MOR and c&w audiences alike, especially since the program includes such perennials as "I Can't Stop Loving You," "Release Me" and Hank Williams' "I Can't Help It." Very relaxed and very relaxing.



YOUNG GOSPEL COUNTRY—Various Artists—Chart CHS-1046

Label takes its fine roster of up-and-coming talents and puts them together in a package of famous gospel tunes like "I Saw The Light," "How Great Thou Art" and "The Battle Hymn Of The Republic." LaWanda Lindsey, Connie Eaton, Jimmy Hinson and Sammy Poole are all in top form, but the show is stolen by little James Allen Chambers & Miss Tobey's Homeroom. LP will have initial sales impact in the country-gospel market and quality of tunes and performances should make it a standard catalog item in months to come.



POOR RICHARD'S ALMANAC—American Heritage AHL401-255

Perhaps the most important testimonial to old-timey and bluegrass country music is the fact that young people are still interested in it enough to earnestly delve into its complexities just for the sheer joy of it all. One such group of young people got together to record this album, which is completely instrumental and authentic; its principals were awaiting notice from their respective draft boards at the time. Alan Munde plays banjo, Sam Bush the fiddle and Wayne Stewart guitar and mandolin. The album will please both traditional country fans and the more common commercial variety who knows enough about roots to appreciate them when they hear them.



CashBox Country Roundup

Loretta Lynn says, "You're looking at country" . . . The Buck Owens Ranch Show which is taped at WKY in Oklahoma City, has added two additional markets to its syndicated outlets. They are WUHQ in Battle Creek, Michigan and WAPI in Birmingham, Alabama. The show is now seen weekly in color in nearly 60 domestic markets. It is also carried around the world by all six circuits of the Armed Forces Network . . . Liz Anderson, accompanied by husband, Casey, left Sept. 29 for Europe. This is the Andersons' first trip to Europe where Liz will be appearing in Germany, Italy and Spain. The Andersons had promised themselves a small vacation and a tour of the continent but the October WSM festivities caused a conflict in dates and they will return on the 11th so that Liz will be able to take part in the Columbia/Epic Records show on Saturday the 16th, and be on hand to greet the visitors to Nashville.

Kevin Eggers, president of Poppy Records flew to Nashville for talks with Jack Clement about the forthcoming Doc Watson sessions, which Clement is producing . . . RCA's "One Way" album by Danny Lee and The Children of Truth has been selected by RCA as a spotlight album at their national sales conference in Miami Beach. Not only will this album receive the regular promotion in the religious markets but has been selected to receive 100% attention in promotion to the secular and pop markets as well . . . Country music in stereo is the new service provided by KFDI-FM, Wichita, Kansas. F. F. Mike Lynch, president and general manager of the Wichita Great Empire Broadcasting, Inc. has announced that KFDI has taken over the 100,000 watt facility of KQTY-FM.

It's "business as usual" for globetrotter Jim Ed Brown, back from a European travel gig, despite the fact a wing on his Brentwood home burned in his absence. His new single, "She's Leaving" is out as is a new LP (RCA Camden) by his band, The Gems. His new office location and music publishing company are rolling in high gear; the destroyed wing of the house has since been completely rebuilt . . . Tommy Overstreet and The Nashville Express were the first big country act to debut in Asheville's plush new Chaparral Club . . . After a long, dry spell (following the GRT shuttering), Stan Hitchcock has a new single out. Entitled "Light of Love," his latest entry is on the Caprice label out of the house of Buzz Cason Publications . . . John Wesley Ryles, I was recently honored in his hometown of Bastrop, Louisiana, immediately upon his return from Hawaii . . . Buzz Carleton, former treasurer and business manager of Central Songs, Inc. and Snyder Music Corporation, and currently vp and business manager of Cliffe Stone Productions has announced business management services for a select group of recording artists, songwriters and music publishers under Carleton Management of Hollywood, California.

After several recent personal appearances, including three very successful shows at Disneyland, Buck Owens' Bakersfield Brass will begin recording as a vocal as well as an instrumental group. Their first single under this arrangement will be released by Capitol Records, Oct. 11. The Bakersfield Brass became a part of the traveling Buck Owens All American Show early in 1971. Members include Dave Gray, Don Marks, and Smiley Wilson. The group has released two Capitol albums, "Buck Owens' Bakersfield Brass" and "Rose Garden" . . . 4-Star prexy and independent producer Joe Johnson has much to thank Orville and Wilbur Wright for because without the airplane, he couldn't have met Tom Jones in Washington the week of Sept. 20th, toured Mexico for a week with Tom on personal appearances,

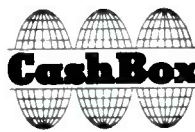
played a week of golf at the Continental Club in Hawaii, returned to the mainland to produce a session for the English company, Mam Ltd., directed a Dennis Weaver album, and still have made it back to Nashville in time to play in the Pro-Celebrity Golf Tournament.

Eddy Arnold's son, Dickie, who was seriously injured in an automobile wreck near Birmingham, continues to improve even though still in light coma, and now has been transferred to a Nashville hospital . . . "Of Nashville Sounds and Styles for '71" was the title of the show headlined recently in Music City by Nat Stuckey. The show, sponsored by the American Business Women's Association, showcased Ann, Nat's wife, as model, along with other wives of Music City artists. Nat's current RCA release is "I'm Gonna Act Right." . . . Top Billing, Inc., Nashville booking agency, recently completed its third successful year of operation "with notable increase in booking," according to company president Tandy Rice. Entering the fourth year of its corporate life, TBI has established itself as a major force on the country music booking scene, repping such C&W heavies as The Porter Wagoner Show, Del Reeves & The Good Time Charlies, Jim Ed Brown & The Gems, The Stone-mans, Tommy Overstreet & The Nashville Express, Miss Crystal Gayle, Miss Jamey Ryan, Stan Hitchcock, Chase Webster, and Blake Emmons.

Ken Otstot, Sr., general manager of WELW, All-American Country, Cleveland's 70,000 watt stereo country station, says that the station will be scouting for good quality local talent in country music in hopes of putting together Northern Ohio's finest country shows. Thousands of letters of request have reached the station to do some kind of live country show on the order of the Grand Ole Opry and Barn Dance. The station is also looking for facilities to originate such a show . . . Tom LeGarde, one-half of the LeGarde Twins act, recently underwent emergency hyperthyroidectomy in a Seattle hospital. According to Ted, the other twin, Tom will be hospitalized approximately one week, followed by a couple of weeks recuperation. Tom's illness caused show cancellation of the popular Australian act for the first time in fifteen years . . . Thurston Moore's new Heather catalog is hot off the press . . . Frank Myers, who served as general manager of Wrayco Records, Nashville branch, has resigned this position in order that he may devote full time as professional manager of Mydov and Bearpaw Music publishing companies. Myers is also attached to the Interstate Talent Agency as a recording artist.

Ronnie Dove, Decca artist, with master music man, Owen Bradley at the helm, recorded recently at Bradley's Barn with arrangements completed for a guesting on an upcoming Bill Anderson TVer. Ronnie wanted to be in Nashville for the October celebration but conflicting dates will keep him away since he is set to entertain the conventioners at the MOA gathering on the 17th at the Sherman in Chicago. This is the second consecutive year that Dove has been invited to the MOA convention . . . Dot hitmaker, Tommy Overstreet, is set for an immediately forthcoming session to cut a follow-up to his #1 smash of "Gwen (Congratulations)" and his current Top 10 hit of "I Don't Know You Anymore" . . . John Aker, vp in charge of engineering at Kustom Electronics, Chanute, Kansas, and his assistant, Larry Jackson in Music City checking the sound needs at the Municipal Auditorium, determining what equipment would be necessary for the 1971 WSM Convention shows. Kustom will supply over 90% of the shows with sound systems and amplification which will give conventioners a solid studio sound.

One of the top writers for Moss



CashBox Top Country Albums

- | | | | | | |
|----|--|----|----|---|----|
| 1 | TAMMY'S GREATEST HITS VOL. II
Tammy Wynette (Epic E 30733) | 3 | 16 | TOUCHING HOME
Jerry Lee Lewis (Mercury SR 61343) | 15 |
| 2 | I WON'T MENTION IT AGAIN
Ray Price (Columbia C 30510) | 2 | 17 | SONGS OF LEON PAYNE
George Jones (Musicor 3204) | 19 |
| 3 | THE SENSATIONAL SONNY JAMES
(Capitol ST 804) | 1 | 18 | EASY LOVING
Freddie Hart (Capitol ST 838) | 28 |
| 4 | YOU'RE MY MAN
Lynn Anderson (Columbia C 30793) | 4 | 19 | PICTURES OF MOMENTS TO REMEMBER
Statler Bros. (Mercury SR 61349) | 23 |
| 5 | SOMEDAY WE'LL LOOK BACK
Merle Haggard & The Strangers
(Capitol ST 335) | 6 | 20 | LIVE AT THE SAM HOUSTON COLISEUM
Mel Tillis (MGM 4788) | 27 |
| 6 | I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING
Conway Twitty
(Decca DL 75292) | 9 | 21 | POEMS, PRAYERS & PROMISES
John Denver (RCA LSP 4499) | 24 |
| 7 | RUBY
Buck Owens & The Buckaroos
(Capitol ST 795) | 5 | 22 | TODAY
Marty Robbins (Columbia C 30816) | 14 |
| 8 | THE BEST OF PORTER WAGONER & DOLLY PARTON
(RCA LSP 4556) | 11 | 23 | THE INCREDIBLE ROY CLARK
(Dot DOS 25990) | 18 |
| 9 | PITTY, PITTY, PATTY
Susan Raye (Capitol ST 807) | 13 | 24 | MAN IN BLACK
Johnny Cash (Columbia C 30550) | 12 |
| 10 | I'M JUST ME
Charley Pride (RCA LSP 4560) | 7 | 25 | SUPER COUNTRY
Danny Davis (RCA 4571) | 29 |
| 11 | KO-KO JOE
Jerry Reed (RCA 4596) | 17 | 26 | HE'S SO FINE
Jody Miller (Epic E 30659) | 21 |
| 12 | THE LAST TIME I SAW HER
Glen Campbell (Capitol SW 733) | 8 | 27 | YOU'RE LOOKIN' AT COUNTRY
Loretta Lynn (Decca DL 75310) | — |
| 13 | SINGS LEAVIN' AND SAYIN' GOODBYE
Faron Young (Mercury SR 61354) | 16 | 28 | WHEN YOU'RE HOT YOU'RE HOT
Jerry Reed (RCA LSP 4506) | 22 |
| 14 | IN SEARCH OF A SONG
Tom T. Hall (Mercury SR 61350) | 20 | 29 | JEANNIE C. RILEY'S GREATEST HITS
(Plantation PLP 13) | 26 |
| 15 | ROSE GARDEN
Lynn Anderson (Columbia C 30411) | 10 | 30 | DAVID HOUSTON'S GREATEST HITS, VOL. II
(Epic E 30602) | — |



HAG PACT—Merle Haggard pauses while signing his new long-term Capitol contract as Artie Mogull, Capitol vp and a&r director looks on along with Ken Nelson, division vp and Fuzzy Owen, Merle's manager.

Australian Conway Waxes Country LP For UK's Ember

NEW YORK — Lee Conway, a major country music artist in Australia, has been signed by Ember Records of London; his first album, "Applewood Memoirs," is scheduled for late October release.

Conway will join Slim Whitman for a two week tour of the United Kingdom, including a date at the London Palladium, as part of the promotional support program developed by Ember, according to label president Jeffrey S. Kruger. Deal between Ember and Conway's Sweet Peach Productions was closed following the Wembley Country Music Festival earlier this year. Conway made his U.K. debut during the annual event.

Rose Publications, Johnny Reynolds has just been added to the Van Dyke Auctioneers. Leroy auditioned for a new bass man and Johnny was selected. His first play dates with the band will be the current Van Dyke personal appearance tour scheduled to play: Lindsay, Ontario, Canada; Oklahoma City; Wichita, Kansas; Toronto, Canada; Buffalo, New York; Akron, Ohio; Anchorage, Alaska; and Las Vegas, Nevada. That's called a work-out . . . Brite Star promotions has been selected by TV and record star, Tiny Tim, to handle his new record label and publishing firm. Tiny's first record, "Why Did They Have To Die

'Pvt. Abair' Disk To Aid Young Marines Unit

TALLAHASSEE, FLA. — Abajon Productions has made the decision to contribute a portion of all sales of their Coins record release of "Pvt. Abair, USMC" to The Young Marines, a youth development program designed to provide leadership for young men, eight to 17.

The record, first aired over Nashville's WSM, has since been dedicated to and honored by The Marine Corps League at their national convention held during August in San Antonio. "Pvt. Abair, USMC" was recorded by Pvt. Abair himself.

"So Young" (a tribute to Hendrix, Joplin and Morrison) has just been released. Dee jays may write for copies to Brite Star, 728 16th Ave., So., Nashville, Tenn. 37203.

"Here I Go Again," written by Ted Harris, owner/writer of Contention Music (SESAC), is first song recorded by Bobby Wright of Decca Records, under the direction of master record producer Owen Bradley, and seems destined to become a standard. Already recorded by numerous artists such as Lynn Anderson, Bobby Vinton and Del Reeves, the song continues to attract the attention of both country and pop acts.

Uttal Hopes To Find Japanese Act For U.S.

TOKYO—Larry Uttal, president of Bell Records, hopes to find a Japanese group that sings in English for exposure on the American market.

Uttal made the comment at a CBS/Sony press conference here to launch his visit to this country. CBS/Sony handles the Bell label in the area.

Uttal, who noted that the company was the number three singles label in the U.S. and England, also noted the "great potential" of the Japanese market.

He said it was necessary for a Japanese act to sing in English in order to penetrate the U.S. market.

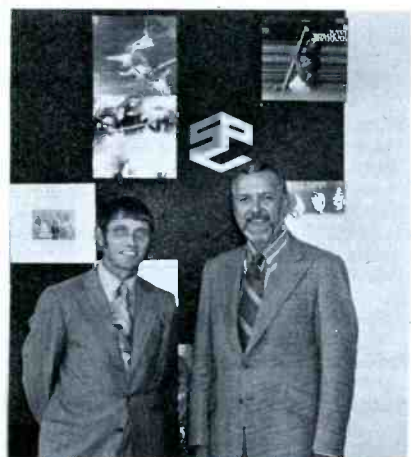
King In Japan Opens New Plant

TOKYO—King Records completed its new plant which, built in commemoration of its 40th anniversary, in Saitama near to Tokyo.

The plant has 24 press machines. System features raw material carried through pipe to mixer room and, after mixing, it is carried to the press machines automatically. There are 24 houses and an apartment house with air conditioning and heating apparatus in the site.

Polydor Mkts Belles Single

MONTREAL—Polydor Records marketed last week (1) of the Belles' latest single, "Love Luck & Lollipops," and immediately reported advance orders to qualify the disk for an RPM Gold Leaf Award.



WELCOME! Gerry Prochaska (left), general manager of Shorewood Packaging of Canada, is shown welcoming Ed Ingram "on board" as Shorewood's new general sales manager.

Ed Ingram, an 11-year veteran in the record packaging business, came to Shorewood from Modern Album of Canada where he was sales manager. Ingram will be responsible for spearheading the growth of direct board Shorepak, Unipak and special construction jackets in Canada.

CBS Germany 'Music People' Confab: Gerard's 4 Goldies

FRANKFURT, GERMANY—Three gold records for French song star Danyel Gerard highlighted this year's "The Music People" convention of CBS Germany. The biggest in the company's history, meet took place at Hotel Frankfurt Intercontinental



Gerard, Wolpert

Merc's Mampe To Amsterdam On Classics

NEW YORK—M. Scott Mampe, director of the classical division of Mercury Records, will join other international personnel of the Philips Phonographic Industries and members of the PPI Artists and Repertoire staff to finalize release recommendations and plans for new product for 1972 and beyond.

Prior to the Amsterdam meeting, Miss Mampe will confer in London with Erik Smith of Philips London and with Colin Davis for pre-release planning of his new recording of Mozart's "Marriage of Figaro" scheduled for U.S. release Nov. 1. Plans also will be made for Davis' visit to this country starting in Jan. when he will conduct a new production of Debussy's "Pelleas et Melisande" at the New York Metropolitan Opera. Appearances also are scheduled for Davis as guest conductor with the Boston Symphony Orchestra in Boston and New York. She will meet also with pianist Stephen Bishop, who has an American tour scheduled for early '72 including guest soloist appearances with the Boston Symphony and Davis.

Inter-Rep Deal For Fugi Disks

NEW YORK—Inter-Rep has acquired world wide licensing rights exclusive of the United States & Canada to "Red Moon (Parts I & II)" by Fugi on the Detroit-based Grand Junction label. The deal was concluded by Inter-Rep director Richard Gottehrer and Grand Junction president Marvin Figgins.

Sept. 15 through 18. Gerard's successful "Butterfly" sold over one million copies in Germany, and since "Mr. Butterfly" is his own composer and producer, CBS managing director Rudy Wolpert handed him a "hat trick" in gold.

Another gold record was presented to Fred Weyrich by CBS Germany's head of the A&R department, Hermann R. Zentgraf, for producing Ivan Rebhoff's LP "Kosaken Müssen Reiten," with sales over 350,000.

Besides Gerard, some of the most popular German CBS artists were presented at the final Gala: Dunja Rajter, Mary Roos, Maria Tiboldi, Tina York, Costa Cordalis, Thomas Hock, Jimmy Patrick and Bernd Spier. The first night presented five rock groups from the CBS repertoire; Life, Sitting Bull and Emergency, who have their homes in Germany; Titanic from Paris and Heaven from London.

The convention program included a review of the previous year's successes, audiovisual previews of the upcoming repertoire both German and international, demonstrations of the SQ sound, and lectures on the tape market. Special seminars were held in the areas of sales, distribution and merchandising.

The major impression of the convention was a compact view of The Music People's activities and successes and it was presented to 300 personalities from West Germany's radio, TV and press, as well as CBS delegates from CIN Paris, Austria, Benelux, France, Israel, Spain and Switzerland.

Teichiku Sales Show Decrease

TOKYO—Teichiku Records gave a report of its sales results for the period from Aug. 21, 1970 to Aug. 20, 1971 at its first national business meeting. The total sales were about 4.5 billion yen (90% of the sales target), a 3,000 billion yen decrease from the sales for the previous year. The percentage of disks to pre-recorded tapes was 70 to 30 and the percentage of domestic products to overseas products was 70 to 30. The reason which cited for its depression was the fact that there were few hits in western music from Teichiku.

For next fiscal year, Aug. 21, 1971 to Aug. 20, 1972, the company is aiming for sales of 6 billion yen with such series as Teichiku Global Sale, Jubilee Jazz Collector Series and Christmas sale for 1971.

Tokuma Visits Mainland China

TOKYO—Yasuyoshi Tokuma, president of Minoruphon Onko, is on mainland China as one of 20 who visit China as members of Association for Cultural Interchange between Japan and China.

They came to attend a celebration of 20th anniversary of Communist China on Oct. 1 at the invitation of Prime Minister Chou En-lai, and after that they will visit around the country.

As president of record and picture companies, Tokuma will observe record and movie scene of China.

This is his second trip to China, the first time being six years ago.

International Artist Of The Week:

NANA MOUSKOURI



Nana Mouskouri is certainly an international artist in her own right, being born in Greece, and seen here with 4 gold disks and 1 platinum from Holland, Germany, England and Australia, all of which she received in 1971. She has just had a single released titled "Put Your Hand," and has an album due called "A Place In My Heart." BBC and German Television are jointly making a new series to be screened on the BBC next year. She is currently appearing in concert at the Olympia in Paris, and then in Feb. she goes to the States for a two month nationwide tour. Her product is released on Philips worldwide.



Great Britain

The 1972 Eurovision Song Contest will be staged in Britain on April 1st, and singing for Britain will be the New Seekers. The BBC decision to undertake the organisation of the tourney has rescued it from the impasse caused by this year's winner, Monaco, announcing that it will be unable to follow the tradition of the winner staging the next year's contest because of lack of facilities. The European Broadcasting Union is believed to have sought a venue in other European countries without success before the BBC offer, and this reluctance reflects a growing doubt about the worth of the contest when matched with the expense of presenting it, estimated at £30,000 minimum. The exact location of the April 1st final has not yet been disclosed, but it seems likely that a provincial city will be chosen in preference to London to minimise costs and take advantage of the BBC's regional TV resources.

Singing actor Richard Harris will represent Britain in the Radio Luxembourg Grand Prix for disk producers on October 21st, together with Brotherhood of Man and Union Express. Harris, whose disk reputation stemmed from his versions of Jimmy Webb material, will be making his debut in a contest of this kind. He will be singing "My Boy," written by Bill Martin and Phil Coulter who also produced his record of it. Brotherhood of Man will sing "California Sunday Morning" written and produced by Tony Hiller, and Union Express's number will be "Ring A Ring A Roses", written by group member Paul Curtis and produced by John Goodison. Hiller's self named publishing company has both copyrights, and the Harris song is published by the Martin-Coulter company Mews Music.

Dandelion, the label run by deejay John Peel and Clive Selwood, will be marketed and distributed by Polydor for three years on a worldwide basis excluding the States and Canada as a result of a deal recently signed in Hamburg by Selwood with Polydor's UK managing director John Fruin. Dandelion will have its own label identity in the UK and appear on the Polydor label elsewhere, and Selwood and Peel will exercise complete control in matters of recording and signing talent.

Weiss Sets Reps For Daybreak

HOLLYWOOD — Bobby Weiss, executive vice-president and general manager of Sonny Burke's Daybreak Record Co., has returned to Hollywood after a nine-week tour covering England, Europe, the Middle East, the Far East and Australia, setting global licensing contracts for the representation of the newly-formed label.

"With RCA marketing and distributing Daybreak in the USA and Canada only, we were free to negotiate independent representation of Daybreak internationally," stated Weiss, "and I am happy to say that the response has been outstanding."

All product will be issued on the Daybreak label throughout the world reported Weiss with initial releases slated for distribution by Nov. in the majority of the global markets. First product will feature albums by Frank Sinatra, Jr., Count Basie, Larry Groce, Bing Crosby and the Surfers.

Initial release of Daybreak product outside of the USA will be in Australia this week (0.7) when the Frank Sinatra, Jr., recording of "Black Night" is issued as a single to tie in with his current three-week engagement "down under" and his "Spice" Lp issued within the next three weeks. Special radio and TV promotion involving Sinatra, Jr., and his Daybreak recordings is being handled by EMI of Australia, the Daybreak licensee.

Jimmy Henny has resigned his post as promotion chief for Ember Records and also his directorship in the company. His departure took effect October 1st after four years, but he is maintaining a link in a consultative capacity and also with Embers publishing arm Sparta/Florida Music. Ember promotion is being run by Mick Commander and Mike Berry from the Sparta/Florida office, and there are no plans to replace Henny at present. Ember chief Jeff Kruger remarked that the parting was 100% amicable and the company was sorry to lose Henny, but glad to retain the benefit of his knowledge and experience in a consultant role. Henny, whose past activities in the music business include twelve years on the staff at Chappell Music, will announce his future plans soon.

Over £20,000 was raised for famine relief in East Pakistan by the pop festival staged at the Ovel cricket ground with a bill topped by The Who. The event took place on September 18th and passed without incident. It was organised by Ron Foulk and Rikki Farr, who were connected with the mammoth Isle of Wight festival last year. 35,000 people attended the Ovel date.

Johnny Worth, writer of Adam Faith and Edan Kaine hits has signed an exclusive record production and songwriting deal with Essex. The first release under the long term deal will be an album by Harvey Andrews, which will be out towards the end of the year. All product will be on the Fly label.

Quickies: Playboy music division vp Bob Cullen and attorney Bruce Grakal in London setting up arrangements for the new Playboy label and music publishing activity. . . . President Records chief Eddie Kassner has served writ on CBS following the company's recent recording deal with The Equals, whom Kassner claims are still under contract to President and Kassner Music. . . .

RCA promotion man Richard Swainson becomes A & R operative in place of Barry Bethell, who is now RCA artist liaison manager. . . . Burlington-Palace, Decca's publishing arm, has opened its own Swiss company in Zurich. . . . Paul Jones signed to Philips for the world, with a double 'a' side release in October. "Life After Death", and "The Mighty Ship". . . . Atomic Rooster has terminated its contract with B & C Records, claiming breaches on the part of B & C. . . . Bullet is signed to a worldwide contract with Tony Edwards and John Coletta, chiefs of Hec Enterprises, for release on Purple Records also.

Buffie Sets 2nd Euro P.A.

NEW YORK — Buffy Sainte-Marie has been set for a 14 city European tour which will begin Oct. 15 in London. The artist, whose latest album is entitled "The Best of Buffy Sainte-Marie Volume 11," will kick off her tour with a concert at London's Royal Albert Hall. From there, she will appear in Stockholm (18), Oslo (19), Paris (23), Manchester, England (27), Sheffield (29), Cambridge (31).

From England she will travel to Frankfurt, Germany for a performance on Nov. 2, and then return to England and perform in Portsmouth (4), Croydon (5), Birmingham (6) and Leicester (7).

While in England Miss Sainte-Marie will do several BBC radio programs as well as the popular program, Top Of The Pops.

Her performance in Stockholm will have the distinction of being directly televised to the many other large cities in Sweden.

Great Britain's Best Sellers

This Week	Last Week	Title
1	1	Hey Girl Don't Bother Me—Tams—Probe—Lowery
2	3	Did You Ever—Nancy & Lee—Reprise—London Tree
3	18	Tweedle Dee Tweedle Dum—Middle of the Road—RCA—Sunbury
4	9	Reason To Believe—Rod Stewart—Mercury—Robbins
5	4	Nathan Jones—Supremes—Tamla Motown—Jobete/Carlin
6	2	I'm Still Waiting—Diana Ross—Tamla Motown—Jobete/Carlin
7	11	*I Believe (In Love)—Hot Chocolate—Rak—Screen Gems
8	16	Tap Turns On The Water—CCS—Rak—CCS/Rak
9	12	You've Got A Friend—James Taylor—Warner Bros.—Screen Gems
10	17	Cousin Norman—Marmalade—Decca—Catrine
11	5	Back Street Luv—Curved Air—Warner Bros.—Blue Mountain
12	13	Soldier Blue—Buffy St. Marie—RCA—Cyril Shane
13	6	It's Too Late—Carol King—A & M—Screen Gems
14	7	Never Ending Song Of Love—New Seekers—Philips—UA
15	15	For All We Know—Shirley Bassey—UA—Ampar
16	8	What Are You Doing Sunday—Dawn—Bell—Carlin
17	10	Let Your Yeah Be Yeah—Pioneers—Trojan—Island
18	—	Daddy Don't You Walk So Fast—Daniel Boone—Penny Farthing—Intune
19	14	In My Own Time—Family—Reprise—Bern
20	—	Life Is A Long Song—Jethro Tull—Chrysalis—Chrysalis

*Local copyright

Top Twenty LP's

1	Every Picture Tells A Story—Rod Stewart—Mercury
2	Who's Next—Who—Track
3	Every Good Boy Deserves Favour—Moody Blues—Threshold
4	Tapestry—Carol King—A & M
5	Bridge Over Troubled Water—Simon & Garfunkel—CBS
6	Fireball—Deep Purple—Harvest
7	Mud Slide Slim—James Taylor—Warner Bros.
8	Ram—Paul McCartney—Apple
9	Motown Chartbusters Vol 5—Various Artists—Tamla Motown
10	Top Of The Pops Vol 18—Various Artists—Hallmark
11	Sweet Baby James—James Taylor—Warner Bros.
12	Master Of Reality—Black Sabbath—Vertigo
13	C'Mon Everybody—Elvis Presley—RCA
14	Jim Reeves Golden Records—Jim Reeves—RCA International
15	Sticky Fingers—Rolling Stones—Rolling Stones
16	Love Story—Andy Williams—CBS
17	Tarkus—Emerson, Lake & Palmer—Island
18	The World Of Your 100 Best Tunes—Various Artists—Decca
19	The Most Of Lulu—Lulu—MFP
20	Experience—Jimi Hendrix—Track

Japan's Best Sellers

This Week	Last Week	Title
1	1	Watashi No Jookamachi—Rumiko Koyanagi (Warner Bros. Pioneer) Pub: Watanabe
2	3	Melody Fair—The Bee Gees (Polydor/Nippon Grammophon) Sub-Pub:—
3	2	Sayonara O Mooichido—Kiyohiko Ozaki (Philips/Phonogram) Pub: Nichion
4	5	Ame No Gallad—Masayuki Yuhara (Union/Teichiku) Pub: J.C.M.-Nichion
5	4	17 Years Old—Saori Minami (CBS-Sony) Pub: Nichion
6	7	Manatsu No Dekigoto—Miki Hirayama (Columbia) Pub: Takarajima Pub
7	6	Kinoo, Kyo, Ashita—Junji Inoue (Philips/Phonogram) Pub: P.M.P.
8	9	Butterfly—Danyel Gerard (Polydor/Nippon Grammophon) Sub-Pub: Watanabe
9	8	Saraba Koibito—Masaaki Sakai (Columbia) Pub: Nichion
10	13	Minato No Wakareuta—Hiroshi Uchiyamada To Cool 5 (RCA Victor) Pub: Uchiyamada Pub
11	10	Otoko—Kooji Tsuruta (Victor) Pub: Oriental Music
12	14	Polyshko Polye—Masami Naka (Victor) Pub:—
13	11	Don't Pull Your Love—Hamilton, Joe Frank & Reynolds (Dunhill/Toshiba) Sub-Pub: Toshiba Pub
14	15	Biwako Shukoo No Uta—Tokiko Kato (Polydor/Nippon Grammophon) Pub: Stone Wales
15	12	Summer Creation—Joan Shepherd (Liberty/Toshiba) Sub-Pub:—
16	16	Indian Reservation—The Raiders (CBS-Sony) Sub-Pub: Shink Music
17	19	Ame No Hi No Blues—Yuuko Nagisa (Toshiba) Pub: Takarajima Pub
18	17	Sasurai No Guitar—The Ventures (Liberty/Toshiba) Sub-Pub: Victor Pub
19	18	Sasurai No Guitar—Rumi Koyama (Union/Teichiku) Pub: Victor Pub
20	20	Yokohama Tasogare—Hiroshi Itsuki (Minoruphon) Pub: Yc iuri Pack

Top LP's

This Week	Last Week	Title
1	1	Simon & Garfunkel's Greatest Hits II (CBS-Sony)
2	3	Mata Au Hi Made—Kiyohiko Ozaki 2 Album (Philips/Phonogram)
3	2	Melody Fair—The Bee Gees (Polydor/Nippon Grammophon)
4	5	Kiyohiko Ozaki 1 Album (Philips/Phonogram)
5	4	Otoko/Kizudarake No Jinsei—Kooji Tsuruta, Otoko No Seka (Victor)

New AMI Music Line Bows At Grand Rapids Distributor Meeting

• Four Cabinet Styles Offered

GRAND RAPIDS, MICH.—The home town of the AMI music box was the setting for the gala factory premiere of Rowe International's 1971 "Superstar" line of phonographs last Thursday (23rd.). Gathered in the city's huge Civic Auditorium, Rowe's distributor representatives were first surprised with a "false reveal" when the curtains were raised on four of Rowe's very early phonograph models. After these staid beauties were dispatched with the honored phrase as "stars of the past whose service to Rowe and the operating industry over the world led to the modern advances you're about to see our "Superstar" line for 1971-72," the new consoles were presented.

Four Distinctive Designs

Rowe's "Superstars" offer four differently designed cabinets; two in a rich, furniture styling, designated 'Bourbon Street' and 'Monte-rey'; two more dazzlingly-designed jukeboxes called 'Silver Sage' and 'Lavender Ladies'. Rowe's decision to continue offering a variety of machine styles, as in past years, is rooted in the success of previous models, according to Jim Newlander. "Our policy is firmly rooted in offering the operator a style for every location," he stated.

Two additional speakers have been added to the new phonographs, bringing Rowe's patented "stereo round" system sound to six speakers in all. (The new speakers, both tweeters, are set in the machine's head and angled for a more better sound spread.)

Rowe also announced that it has reduced the price of its dollar bill acceptor unit on the new phonograph line. "The unit is now priced from \$100 to \$180 lower than our competitor's stated list prices," Newlander stated. "Besides being the most inexpensive bill acceptor on the market, it is also the best. Rowe was the first on the market with a bill validator, enjoys the reputation throughout the entire coin machine and vending industry for having the most trouble-free unit," he declared. "And the time has definitely come for a more wide-spread use of the bill acceptor on music machines, especially since we for a quarter pricing has already been established at an enormous number of locations," he added.

Rowe is also continuing its five year warranty on all moving parts with the 1971-72 line. This is the fourth straight year Rowe's offered his exclusive warranty, Newlander advised. "At the present time, we have over 15 million moving parts now under warranty, and to date, there has only been one replacement for every 50,000 of those parts. I believe this demonstrates the quality and dependability of the Rowe music line," he stated.

The "No Preventative Maintenance" feature, which requires no lubrication of the mechanism for five years, has also been extended with the new line.

Rowe's U.S. distributors are scheduled to have completed their local operator showings of the new "Superstar" line by the end of this week or beginning of next, in time for the MOA Exposition.

EDITORIAL: A Budding Romance

Each fall, the MOA Convention Special Issue published by Cash Box carries the results of our annual poll . . . opinions and statistics as stated by the nation's music and games operators on the trade's financial status and operating conditions in general. (The 1971 survey is just completed and will be published in next week's Special Issue.)

We won't go into all the nuts and bolts of the survey at this time but would like to discuss one important part of it—the section dealing with record purchases for jukebox programming. Unlike the consumer market, it appears, jukebox operators are still buying their traditional average of four (4) new records each week for each of their machines. We say "unlike consumers" because it is common knowledge in the recording industry that the single record isn't in the healthiest condition, simply because the sale of 45's over the retail counter hasn't been as soft in decades.

Operators, despite the almost across-the-board increase in the cost of singles installed earlier this year, continue replacing their playlist titles at the same sensible rate. They know it's essentially the music on the machine which makes their money and aren't about to shave on their unit purchases just to save a couple of bucks.

The recording industry, traditionally viewing the jukebox market as a lush place to sell singles but one almost impossible to approach from a promotional level, is becoming increasingly more interested in re-establishing its direct contact with the operating trade these days. Is it because retail sales are soft? Is it because new people at record companies are getting into marketing positions—people who weren't around in the old days when the operator was the record breaker and suddenly deejay radio came along and the music industry started its romance with it?

We think the music industry's rekindled interest in the jukebox is founded in that most basic of all human motives—money. With a softening retail market, record people have been beating the bushes in search of additional avenues for sales and pushing distributors, promotion men and radio jocks for more action. There's no doubt that in their travels they came up against something called the "jukebox operator" and giving him a second and third look, said "hey, what about this guy . . . he must buy a lot of records?"

Operators **do** buy a lot of records . . . at least 1½ million of them a week. And that's a conservative estimate, mind you. And operators pay their record bills too. Further, your new generation of operators and record programmers are more, shall we say, "hip" to what's happening to their playlist content.

Perhaps it's a good thing that record people are paying operators a bit more interest. It certainly can't hurt either party; only help. But it must be understood that operators, even more severely than teenagers in a record shop, are only interested in solid merchandise. The operating company is not a place to mail a few new singles samples by unknown artists and hope to create a sales tumult with a 25¢ stamp.

Operators are selective record buyers, knowledgeable record buyers and quite ready to listen to a record salesman's message if the result might mean more money in the cash box.

Williams Shuffle Alley 'Liberty Bell' Rings In With Red-Strike Feature



UNITED'S LIBERTY BELL 6PL

CHICAGO—Flags are flying high at Williams Electronics, Inc., in a salute to their exciting 6 player shuffle alley, "Liberty Bell," by United. Bill DeSelm, sales manager at Williams, predicts there will be plenty of celebrating in the spirit of 1776 which is captured in the red, white and blue theme of this game.

The Red-Strike feature is designed to rally troops of players. A player scores 90 points on a strike and 60 points for a spare. Making a strike on the red scores 90 points plus an additional 100 bonus points, and the player continues to shoot as long as he keeps striking. The quick pin release and reset action keeps the game moving at a rapid fire pace.

"Liberty Bell" offers 5 ways to play. In addition to the Red-Strike are Flash, Strike 90, Regulation and Roto. Regulation Beer Frames (3rd, 5th & 8th) are adjustable and the feature is optional.

In the United tradition, the sleek stars and stripes cabinet is designed for eye appeal. The score glass, carrying out the theme of colonial times, is a successful blend of the old and the new. The pins are fashioned for fine visibility.

"Liberty Bell will ring to the coin combinations of your choice," continued Bill, and the shuffle is available now at your local Williams distributor.

Single, twin or triple chutes are optional. The game is 8½' long and 2½' wide. An instruction manual is included with each game.

Last Call For Expo Reservations

CHICAGO—Special letters have gone out to the coin-operated music and amusement industry, according to Fred Granger MOA exposition manager, urging attendance at the Expo Seventy-One, being held at the Sherman House in Chicago, October 15, 16 and 17.

An advance registration card for badges may be obtained by contacting the MOA headquarters at 228 N. La Salle St., Chicago, Illinois 60601. Granger also stated that a hotel room reservation card is available from MOA headquarters. Or, room reservations may be arranged by contacting Daniel Amico, Sherman House Hotel, Clark and Randolph Streets, the telephone number is (312) FR 2-2100.

Wurlitzer Distributors Meet Model 3600 Super Star Juke in Honolulu

HONOLULU — Representatives of the Wurlitzer Company's distributing firms met and warmly applauded the factory's brand new console phonograph for the 1971-72 sales season—the Model 3600 'Super Star'—at their new product introduction and sales meeting here at the Royal Hawaiian Hotel (Oct. 1st).

As the curtain slowly drew up, two color versions of the new 'Super Star' were shown on the Royal Hawaiian's great stage—one in tangerine, one in aquamarine. After the dramatic intro, addresses by Wurlitzer executives Bob Bear, C. B. Ross, A. D. Palmer and others outlined the new music console's numerous artistic, technical and marketing features—many of which are exclusives for Wurlitzer.

One of the most interesting of the new features is its title strip panel. Through the application of a development by the 3M Corp., the title strip area appears totally black when the phonograph is viewed from a distance, yet permits the strips to be completely visible when the location customer is standing in front, or on the side, of the phonograph. This interesting optical effect is achieved by the use of a plastic sheet under the panel's glass which cuts off all light in this area when viewed from more than two feet away. It also reduces annoying glare from the title strip area in dimly lit location, Bear explained. "A Wurlitzer exclusive with 3M, this louver controlled light should stimulate many a repeat play by curious location customers," Bear stated.

TOTAL PRE-PLAY COIN ACCEPTOR OFFERED

"A second unusual development is not visible to the customer but is going to prove of great value to mu-



sic operators who consider it's what's in the cash box that counts," Bear continued. Heart of the Super Star phonograph is the BO/AC, a truly solid-state all coin bonus play accumulator capable of providing a wide range of programs from quick change printed circuit cards, Bear explained. By simply inserting the correctly designated card which carries the indication of the plays per coins and the bonus arrangement it will create, an operator can tailor coin-play combinations to meet the requirements of any location. "In BO/AC," Bear declared, "Wurlitzer introduces on the Super Star phonograph a new and important development to encourage pre-deposited money prior to program selection. The BO/AC coin accumulator may be used both for an all coin phono-

graph and in conjunction with the National dollar bill acceptor which is an optional installation on the 200 selection Super Star."

COLOR CHOICE IN LIGHTED FRONT DECORATION

The Super Star offers a choice of color combinations featuring rich, deep shades of soft, warm tangerine or crisp, cool colors in aquamarine shades. The entire front panel is interchangeable in any phonograph and the color combination change is completed by adding vinyl adhesive color strips behind the name Super Star and in the area carrying the words, "Music for Millions" the slogan shipped from the factory which may be replaced with location personalization.

The external appearance of the Wurlitzer Super Star is high styled and functional. The upper speaker grille and the play promoting instrument group is completely surrounded in a single piece chrome plated die-casting. This top houses two treble and mid-range speakers, the digital record-now-playing indicator, and the pre-set selector buttons for programs 1 and 2 plus the dollar bill validator, when installed. Immediately below this casting are the selector buttons and the information for coin play combinations. The buttons themselves glow with a soft golden hue and this entire panel is set into the pre-formed molded polystyrene rectangle which is beige in color and seems to float the upper portion of the phonograph above the cleverly concealed title strip area. The lighted glass section glows with the variety of colors indicated above.

"The Super Star plays records in the professional position, flat on the

turntable assuring full fidelity in splendid stereo," Bear stated. Its engineering for consecutive flip side play enables patrons to hear favorite artists render both sides of a record without interruption.

SERVICEABILITY

Wurlitzer retains its single key release of the dome which is held securely in the upright position by two spring loaded fall supports. With the dome up there is complete access to the amplifier, stepper, and dollar bill acceptor where installed. The keyboard switch assembly is also completely exposed for check-out. Pre-play switch has been relocated in the control box. Multiple free play credits are now possible for permitting check-out of LP and pre-selected programs without deposit of money.

Raise two latches, release two hooks, pull two plugs and the service door containing the lower speakers and the back-lighted color panels lift out to be set aside for complete check of record mechanism, take out arm, turntable and tone arm. Remove two wing screws and the chassis shelf moves upward to a 45° angle exposing all chassis components.

SOLID STATE SOUND SYSTEM

"With an output of 40 music watts for the phonograph and an additional 40 for the remote speakers, the Wurlitzer amplifier creates the powerful volume of sound expected from a coin-operated phonograph," Bear declared. The Super Star has a more rugged cartridge and is delivered with standard diamond needle. A sapphire replacement may be ordered if desired.

With the Super Star distributor (continued next page)



MEET THE JUKEBOX INDUSTRY

at

Expo Seventy-One



EXPOSITION OCT. 15, 16, 17

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3:30 PM to 6:00 PM—MOA Industry Seminar
Hospitality Suites Open in Evening

Saturday, October 16

10:00 AM to 6:00 PM—Exhibits Open
11:30 AM to 1:00 PM—
MOA Brunch and Membership Meeting
Hospitality Suites Open in Evening

Sunday, October 17

10:00 AM to 2:00 PM—Exhibits Open
6:00 PM to 7:00 PM—Cocktail Hour
7:00 PM to 1:00 AM—
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Sam Stern Named Seeburg Prexy; Adair Exec. V.P.

CHICAGO — Sam Stern of the Williams Electronics, Inc. division of Seeburg has been named president and chief operating officer of the Seeburg Corporation. Stern succeeds Lou Nicastro, who continues as chairman and chief executive officer.

In addition, Bill Adair has been appointed executive vice president for marketing and sales of Seeburg. Adair was formerly president of the Chicago Div. of Seeburg; the company is reportedly seeking a replacement for this position.

Donald Desmond was named to the newly created post of president of Seeburg Distributing, Inc., the arm of the corporation which coordinates activities of Seeburg's wholly-owned distribution outlets.

Frantz Mfg. Returns AS MOA Exhibitor

CHICAGO — For the first time in many years veteran manufacturer John Frantz, president of J. F. Frantz Manufacturing Company, Chicago, will be exhibiting in the MOA convention at the Sherman House.

"I have attended MOA shows for as long as I can remember," Frantz said, "but I have noted, especially in the past few years, increased interest in the show on the part of foreign members of the coin machine industry. It is this market I am particularly interested in since a large percentage of my business of late has been in the foreign market."

Frantz will be exhibiting his U. S. Marshal gun at the show.

"The U. S. Marshal is a very popular seller overseas," he continued, "my method of merchandising in that market involves the shipment of a 'gun assembly', which is all of the gun's component parts, everything except the legs, cabinet and plexi-glass. Assembling is quite simple."

"I'll personally be on hand throughout the show, in booth #7, to answer any questions and greet as many people as I can."

ChiCoin Announces New Marketing Manager; Arnold Arrives With Solid Sales Background

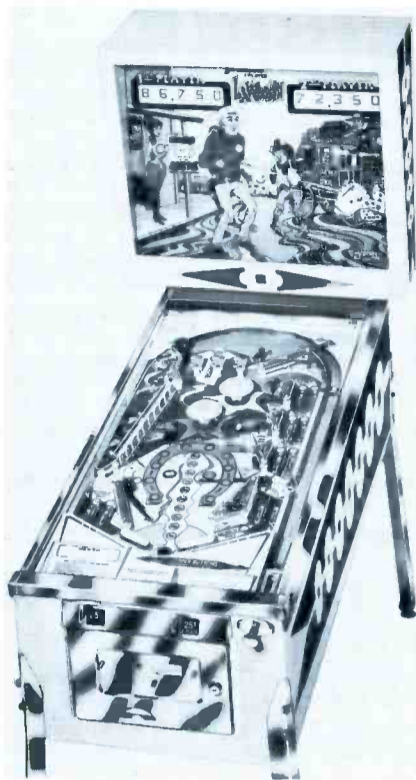


CHUCK ARNOLD

CHICAGO — Chicago Dynamic Industries, Inc. has officially announced the appointment of Charles (Chuck) Arnold as marketing manager, Coin Machines Division.

"Arnold comes to his new position

Gottlieb Releases 'Lawman' 2 PL Pin; Game Offers Bonus Punch of Sheriff



GOTTLIEB LAWMAN 2 PL

CHICAGO—One of the most challenging, bonus-packed pingames to hit the market in recent years—D. Gottlieb's popular 'Sheriff' 4-player—now has a worthy successor with the release this week of 'Lawman' 2-player.

Like the Sheriff, Lawman is a tantalizing game for seasoned flipper sharpshooters, as well as "one of those games that just seems to keep scoring bonuses" to the pinball novice.

The challenge to the sharpshooter is a row of ten drop targets on the left side of the playfield. They score when hit and serve up a super bonus when all are knocked down during the play of a single ball. Pinball's ever popular 'pin lanes' at the right of the playfield really kick up the score should the player's ball be

lucky enough to roll thru while the lights are on. The super-surprise comes when the player looses his ball out the bottom of the field, only to learn that much of his bonuses have been building up (simulated by ten lights lined up the playfield center) and count off on his score reel after the ball is finished. This is an especially delightful feature after the last ball has been played out and the bonus just mentioned counts off double.

Another action feature of Lawman are two lanes which direct the ball right to the flipper, enabling our sharpshooters to prepare a good shot at the drop targets in advance. These and other exciting ideas combine to serve up a very entertaining amusement machine (and the colorful artwork in the backglass and on the field makes it a very handsome machine as well).

Operators are invited to inspect the new Sheriff flipper at their local Gottlieb distributor at their earliest convenience.

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3. 2/25¢ Play.



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Wurlitzer Juke (Cont'd)

preview at the Royal Hawaiian concluded, distributor winners of a sales incentive campaign are touring the Neighbor Islands for another week, returning to the Mainland for the start of Wurlitzer Days October 11th which will be culminated by the showing of all of the new Wurlitzer products in the coin-operated music field at the M.O.A. in Chicago. Wurlitzer has booth 115 and indicates that there will be some further surprises unveiled during Expo '71 at the Sherman House.

EASTERN FLASHES

KEY PRESENTATIONS—Some of the Jukebox manufacturers hold pre-MOA showings of their '72 models. Distributor heads and key sales and service personnel gather at the factory showings held in a key area. Familiarity with the product is the name of the game. Factory reps present the line and point out the sales and service features. Service accessibility and styling, of course, are among the highlighted points that are discussed at the sessions. The formal showing for the public is, more or less, reserved for the MOA show. Factory service personnel will undoubtedly be conducting a round of service seminars throughout the country, beginning later. Operators, and all people, attending the MOA also have an opportunity, if they wish, to catch the NAMA convention being held the same weekend, Oct. 15th, the NAMA exhibit is at the McCormick Place exhibition hall. Sound to us like Chicago is the place to be the Oct. 15th weekend. Get your reservations in early.

ON THE AVENUE—Orestes Basulto (Orestes Coin) reports that orders for reconditioned pool tables are beginning to pick up. Orestes says that the shop is getting to the point where the expanded facilities are now being utilized for the reconditioning of jukeboxes and pool tables . . . Got the word from Albert Simon, Inc., that Al D'Inzillo is off to Europe. Spoke to Larry Feigenbaum, who reports that the new Williams shuffle, "Liberty Bell" is getting such a great welcome from the operators that it has been impossible to even keep one 'Liberty Bell' on the showroom floor. Shuffle has been out just a short time, says Larry, and the response has been terrific. Larry said that he was even considering taking a trip to Philadelphia and seeing in what condition the original would be. Because, as Larry pointed out, there is certainly lots of bell ringing action taking place at Simon's these days. . . Its great to start the season off in high gear, say Murray Kaye at Atlantic New York Corp. The '72 USC-2 'Firestar' phono a 160 selection offering from Seeburg is garnering plenty of operator raves, says Murray . . . Dick Greenberg (Munves Corp.) back on the job after doing a tour on jury duty reports that new equipment sales are picking up, especially 'Space Lazer.'

NAC CONVENTION IN NYC—'Gateway to Ideas' is the theme of the NAC (National Association of Concessionaires) convention taking place Oct. 24 thru Oct. 28. The exhibit center is in Albert Hall, located in the lower level of the Americana Hotel. Officers and directors attending the '71 convention will convene at the Association's Fall Board of Directors meeting on Sunday, Oct. 24th. The directors will then be joined by the members of NAC at a Presidential cocktail reception at the Warwick Hotel. On Monday, October 25th, official ribbon-cutting ceremonies will usher in the opening of the 1971 Motion Picture Theatre Equipment and Concessions Industries Trade Show. Several thousand delegates from the three co-sponsoring organizations, NAC, National Association of Theatre Owners (NATO) and Theatre Equipment Association (TEA), are expected to be on hand and to view the more than 135 exhibits of manufacturers and suppliers serving the refreshment concession and theatre trade.

SIGNS OF THE TIMES—We at CB in our travels throughout the city often visit some familiar haunts and certainly make mental observations of changes that occur in the big apple. Needless to say, the changes are swift and frequent. Some restaurants and taverns make do with their proven methods of operation regardless of what is happening around them. A slow death is in the offing. As an example, a restaurant that we are familiar with has been operating as a dinner house for years. Struggling throughout the past few years with a steadily declining dinner business. Yet, the restaurant did not try to modify or update its method of operation. Probably feeling that the business would come back. The business did not come back. There are numerous reasons for the established dinner house finally landing on the rocks. Sometimes management refuses to accept the handwriting on the wall. Changes in the area; steadily rising operating costs; plus the need to charge a good buck for the full course meal are just a modicum of causes contributing to the demise of good dinner establishments. But, recently we walked by this particular restaurant and, to our surprise, we discovered that it was jammed with people. On closer examination, we saw that all signs of a formal dinner operation had disappeared. Sawdust was on the floor. The jukebox was swinging out with the pop sounds of today. A pool table was prominently displayed and busy. In other words, the place was really jumping. A few tables here and there, a short order menu, coin-up machines and presto—a lively atmosphere. The transformation was complete, and who can argue with change when a location is swinging, and more important doing business.

We have also noted in our travels in the big apple that a pizza parlor operation goes hand in hand with the jukebox. Who doesn't enjoy a slice of pizza and hearing the latest pop tunes. Great meeting places for the teenagers. These places have sort of taken the place of the soda fountain at the drugstore of a yesteryear.

HERE AND THERE—Rowe's veteran promotion chief Jim Newlander's off to Mt. Hood, Washington for meeting of the Oregon and Washington vending ops, will address them on industry conditions. Knowing Jim, he'll also be huddling with cigarette vendors on the benefits of installing Rowe's brand new Granada cig unit. The Granada's a really lush piece of equipment, all done up in a bronze finish, and should be the ticket at your better stops (and should dress up some of your other stops as well). Jim told us before taking off that a high point of Rowe's recent music machine introduction affair in Grand Rapids was display of about 25 of AMI's past jukeboxes in the lobby of the Pantlind Hotel. The earliest AMI juke hailed from 1932 and the others ranged thru the years all the way up to the Presidential Series. Jim says they got some pretty fair TV and newspaper coverage on the display of music boxes in the Grand Rapids media. He followed up the Grand Rapids showing with attendance at Ed Shaffer's open house in Columbus Tuesday night where the latter premiered the 'Superstar' line of AMI boxes to his operator customers. Newlander reported quite a few phonograph sales logged at the Shaffer meeting.

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- ★ "Double-count" bonus scored after last ball.
- ★ Straight row of 10 "drop-targets" score special when all are hit.
- ★ Fascinating "pin-ball lane" on right side of playboard has six rollovers that score full bonus steps when lit.
- ★ Lower right lanes guides ball directly to flipper for sharp-shooting at drop-targets.
- ★ Three targets open and close ball-back gate for last minute added play.

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CHICAGO CHATTER

Latest entry from the D. Gottlieb & Co. factory is a new 2-player called "Law Man", which is being sample shipped this week. It's actually the 2-player version of the highly successful "Sheriff" 4-player so, on the strength of this and the initial reports already received at the Gottlieb offices, it is understandable that the factory is maintaining full production schedules—as of now! You can see "Law Man" at your local Gottlieb distrib showrooms. The firm's new Northlake facilities, by the way, will be open to all visitors during the run of MOA Expo here in town. We're sure many will take advantage of the opportunity to see the new factory for the first time and enjoy their annual visit with the Gottlieb people.

THE PROGRAM FOR THE UPCOMING IAAP convention is being prepared for distribution to the association's membership. Dates of the show are December 2 through 5, at the Sherman House, Chicago. As a further service to its members, the association has included in its current news bulletin a very informative, detailed summary of the wage-price freeze as it applies to the outdoor amusement and souvenir/novelty industries.

AT BALLY MFG. CORP. all eyes are focused on "Road Runner" and "Sea Ray". Both are top priority items on the factory's current delivery schedule. "Road Runner", we understand, is enjoying the "longest run of any arcade game in recent years!"

INCREASED DEMAND FOR POOL SUPPLIES is being felt—beautifully felt—at Marvel Mfg. Co.! "We've looking forward to a busy Fall season," said prexy Ted Rubey. Ted's also looking forward to MOA Expo. He and his associate Pete Green both intend to spend as much time as possible at the Sherman House, October 15-16-17.

JOHNNY FRANTZ OF J. F. FRANTZ MFG. CO. is a busy bee these days preparing for the upcoming MOA show. John, exhibiting for the first time in many years, will display his U. S. Marshall gun.

CHICOIN EXEC AVRON GENSBURG is due back from Europe this week—in plenty of time to be on hand at Expo! . . . Got the word from Charles Arnold that the second production run on the fabulous "Hi Score Pool" will commence this week! A very big item! The factory is also doing fantastic business with "Defender" and the "Caprice" shuffle. All will be shown at MOA—plus a few surprises, of course!

SPOKE TO LEE BROOKS AT WICO CORP., who says that the 1972 WICO catalog is going out by the train load. Compliments from the trade have been the order of the day. The new book lists literally thousands of items. WICO is a major supplier of parts and supplies for the coin machine industry. All lines have been expanded and a special on pool supplies is included. Lee also says that full staffs will be present at both the MONA and the MOA. So, don't forget to take a look at the WICO booth.

MILWAUKEE MENTIONS

JOEL KLEIMAN AND SAM COOPER of Pioneer Sales & Services were very impressed with the newly unveiled line-up of Rowe phonographs which they viewed at the recent 2-day distributor showing (23-24) hosted by the factory at the Grand Rapids facilities. Joel says the entire Superstar series is just beautiful, with such models as Monterrey, Bourbon St., Silver Sage, Lavender Lady, etc.—and he really can't wait to display them! As for games the spotlight seems to be on ChiCoin. The "Defender" and the new shuffle are both very big sellers, according to Joel.

LINT AND MARIE PIERCE will be devoting more time to their Pierce Music operation in Brodhead (and Clint's various other enterprises, of course) now that the sale of their farm property has been completed. Clint was concluding the final details of the sale last week. Both are looking forward to the trip into Chicago next month for MOA Expo. As Marie said, "We wouldn't miss it for the world!"

IN THE RECORD SCENE: Here's a rundown of some of the singles local operators are programming—courtesy of Radio Doctors' John Jankowski: "Theme From Summer Of '42" by Peter Nero (Columbia), "Gypsies Tramps & Thieves" by Cher (App), "Street Fair" by The Magic Organ (Papa Joe), "Gear Jammer" by Jerry Smith (Decca), "Questions 67-68" b/w "I'm A Man" by Chicago (Columbia) and "Baby I'm Yours" by Jody Miller (Epic),

CALIFORNIA CLIPPINGS

Hank Tronick (C. A. Robinson Co.) reports he is thrilled with the Irving Kaye, Stanley Cup Hockey." Operators who have been looking for a competitive game to supplement 'Pool Table Play', says Hank, Kaye's "Stanley Cup Hockey" seems to be filling the need. Amazing collections returns have been reported in both arcade and tavern locations. Ira Bettelman, son of Al and Leah Bettelman, deserves a big hand. Ira has started teaching in the Torrance Unified School District. He's helping in the teaching of emotionally retarded kids. And, he's using, as part of his tools, coin operated machines!!! Speaking of do-gooders, Hank Tronick's son, Dr. Steven Tronick, starts Cancer Research at the National Institute of Health in Springfield, Virginia . . . Leo Simone (Struve Distributing Co.) is very excited about the Williams two player, "Zodiac." Test samples, says Leo, have proved the "Zodiac" to be a popular location piece and looks like its going to be a great success. Another sure-fire success is the new "Firestar" Phono from Seburg . . . Jimmy Wilkins (Portale Automatic Sales) reports that both he and Bob Portale will attend the Rock-Ola phonograph show in Florida the 1st of October. Rock-Ola will be showing their new '72 models. Jimmy also reports that they are the newly appointed west coast representatives for American Shuffleboard. Mike Callas will represent product. Jimmy says that the Rock-Ola can operators have had a very successful summer and sales are expected to continue at a steady pace.

JUKEBOX PROGRAMMING GUIDE

Pop

BREAD

BABY I'M-A WANT YOU (2:25)
b/w Truckin' (2:31) Elektra 45751

JIMI HENDRIX

DOLLY DAGGER (3:35)
No Flip Info. Reprise 1044

LINDA RONSTADT

I FALL TO PIECES (3:05)
b/w Can It Be True (2:26) Capitol 3210

THE BUOYS

BLOODKNOT (2:07)
No Flip Info. Scepter 12331

LOU CHRISTIE

MICKEY'S MONKEY (2:41)
No Flip Info. Buddah 257

BOBBY VINTON

A LITTLE BIT OF YOU (3:10)
No Flip Info. Epic 10790

GROOTNA

FULL TIME WOMAN (3:24)
No Flip Info. Columbia 45461

R & B

ROBERTA FLACK & DONNY HATHAWAY

YOU'VE LOST THAT LOVIN' FEELIN' (3:52)
No Flip Info. Atlantic 2837

THE TAMS

HEY GIRL DON'T BOTHER ME (2:25)
b/w Weep Little Girl (2:21) Dunhill 4290

BOOKER T & PRICILLA

SHE (4:06)
b/w The Wedding Song (7:00) A&M 2195

C & W

CHARLEY PRIDE

KISS AN ANGEL GOOD MORNIN' (2:02)
b/w No One Could Ever Take Me From You (2:47) RCA 74-0550

DOLLY PARTON

COAT OF MANY COLORS (3:03)
b/w Here I Am (3:10) RCA 74-0538

JEANNIE C. RILEY

ROSES AND THORNS (2:52)
No Flip Info. Plantation PL-79

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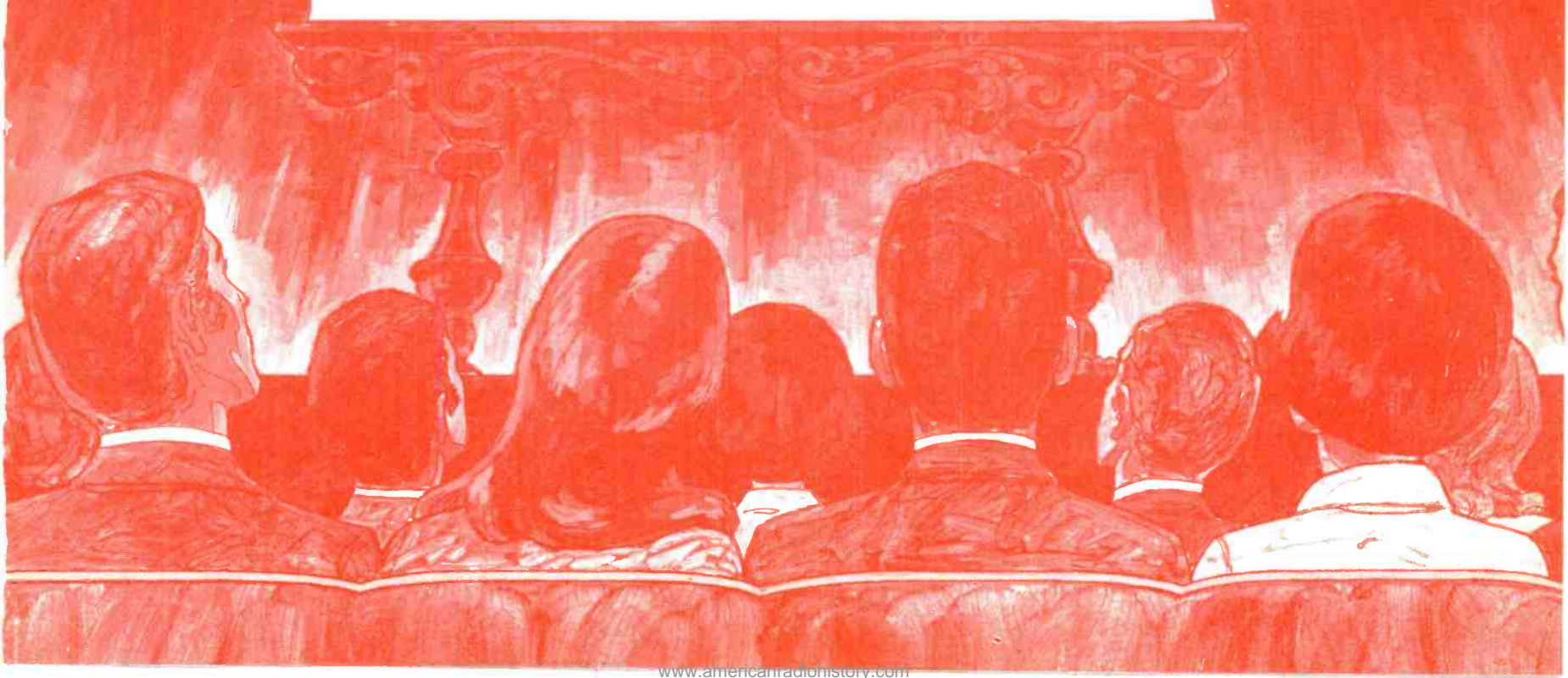
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