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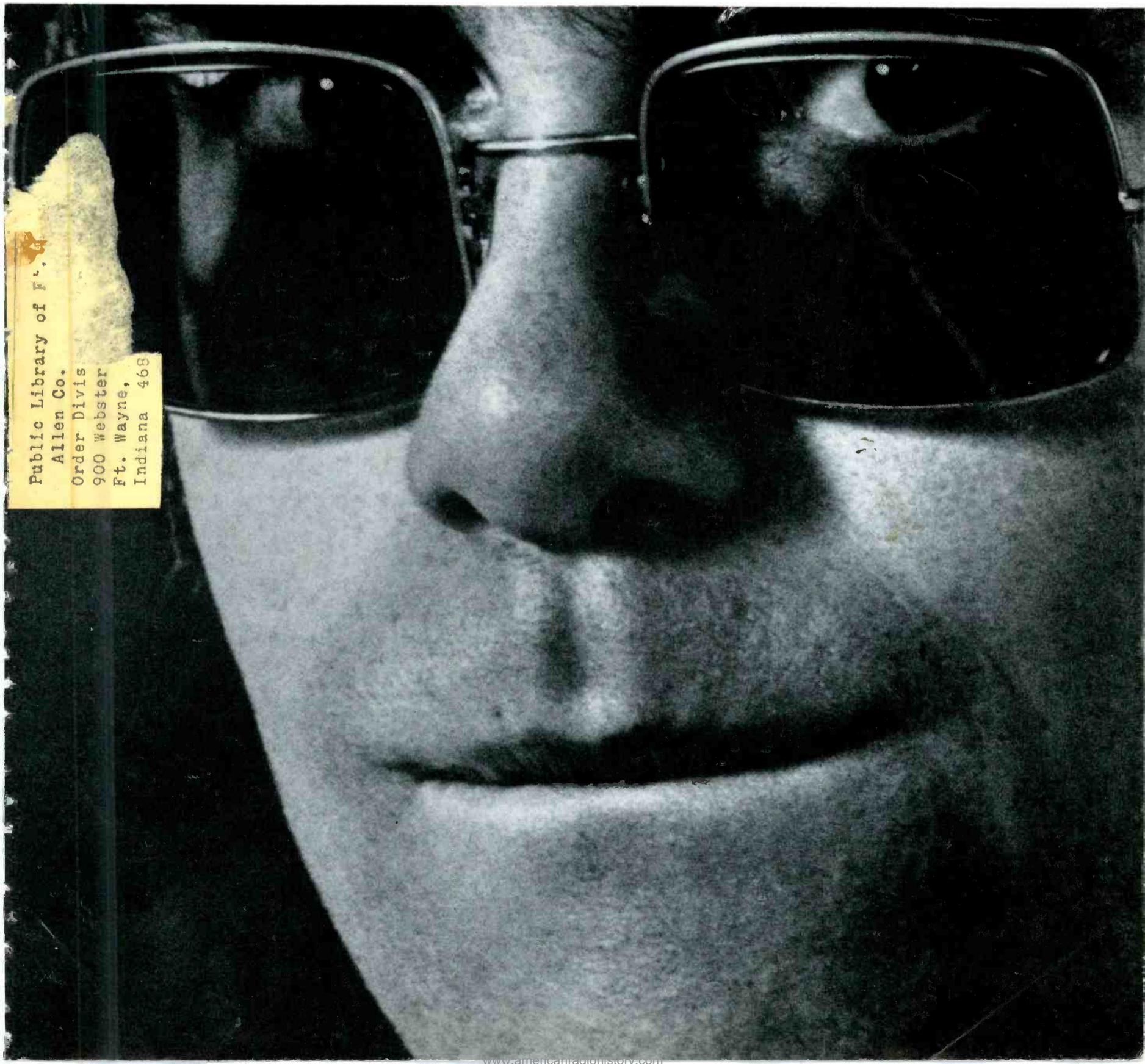
August 5, 1972

Newspaper \$1.25

# Cash Box

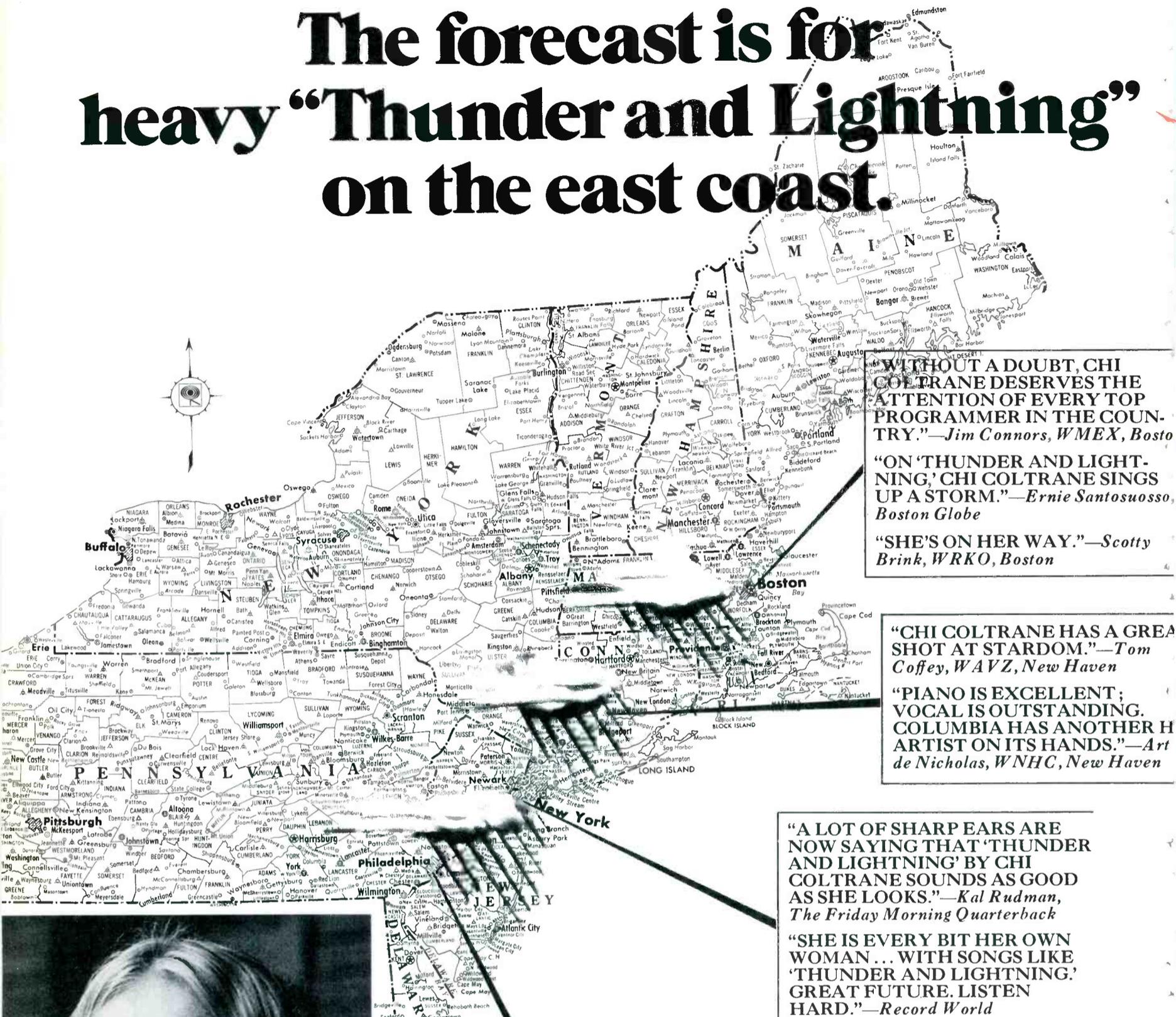
**Dealer Pin-Up: Consumer Guide To Pirate Product (Ed) . . . Davis To Col/Epic London Meet: We're Getting Diamond, Donovan, Michaels, Mason; Full Report On Meet...Zenith Corp. Acquires H. R. Basford. Capitol's Coury: Big Things From 'Small Beginnings'**

*ELTON JOHN: 'CHATEAU's' HIGH PLATEAU*



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# The forecast is for heavy "Thunder and Lightning" on the east coast.



**"WITHOUT A DOUBT, CHI COLTRANE DESERVES THE ATTENTION OF EVERY TOP PROGRAMMER IN THE COUNTRY."**—*Jim Connors, WMEX, Boston*

**"ON 'THUNDER AND LIGHTNING,' CHI COLTRANE SINGS UP A STORM."**—*Ernie Santosuosso, Boston Globe*

**"SHE'S ON HER WAY."**—*Scotty Brink, WRKO, Boston*

**"CHI COLTRANE HAS A GREAT SHOT AT STARDOM."**—*Tom Coffey, WAVZ, New Haven*

**"PIANO IS EXCELLENT; VOCAL IS OUTSTANDING. COLUMBIA HAS ANOTHER GREAT ARTIST ON ITS HANDS."**—*Art de Nicholas, WNHC, New Haven*

**"A LOT OF SHARP EARS ARE NOW SAYING THAT 'THUNDER AND LIGHTNING' BY CHI COLTRANE SOUNDS AS GOOD AS SHE LOOKS."**—*Kal Rudman, The Friday Morning Quarterback*

**"SHE IS EVERY BIT HER OWN WOMAN ... WITH SONGS LIKE 'THUNDER AND LIGHTNING,' GREAT FUTURE. LISTEN HARD."**—*Record World*

**"ALL THE INGREDIENTS OF A HIT RECORD."**—*Sandy Mirzoeff, WIBG, Philadelphia*

**"EXTREMELY GOOD RECORD."**—*George Michael, WFIL, Philadelphia*



**"Thunder and Lightning."** The new Chi Coltrane single that's saturating the east coast this week. With new highs reported in Boston at WMEX from 30 to 23. And at WRKO from an LP-cut to 26.

While further down the coast at WNEW-FM in New York and WMMR-FM in Philadelphia, it looks like more "Thunder and Lightning" every day.

So don't say you haven't been warned. These predictions of heavy "Thunder and Lightning" are just the beginning of a really big storm.

**"Thunder and Lightning"** 4-45640  
**Chi Coltrane's new single. On Columbia Records**

Produced by Toxey French

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## Consumer Guide: Six Ways To Spot Pirate Tapes

Here are six clues, assembled by The Recording Industry Association of America, consumers can use to help spot pirate records or tapes, and avoid being stuck with inferior merchandise:

**1. Watch out for a cover with no familiar company name, trademark or address.** Pirates create their own covers and most of them use no company name or trademark. Often, there's no address—or just a post office box number. Many tape and record buyers are familiar with the names and trademarks of some record companies. A quick glance at one of the record magazines and their lists of the top selling records and tapes will give you a reference for checking out the lesser known legitimate record companies. Top selling charts displayed at record stores will provide the same reference.

**2. Beware of inferior-looking packaging.** Selling of recordings is very competitive, and record companies work hard to make their album and tape covers look attractive. Pirates generally are less concerned with the appearance of their products. Few pirates use multi-color printing, artwork or photos of performers. Some pirates merely list the names of the songs and the artists, with no illustrations at all.

**3. Watch out for duplicate cover designs.** If you see essentially the same cover design on two or more albums or tapes, chances are it's pirate merchandise. Pirates often use the same design on various covers; they change only the name of the songs and the artists. Some pirates merely use an attractive illustration on their covers—over and over again. Legitimate record companies seldom use the same cover design for more than one album or tape.

**4. Beware of statements saying**

**royalties have been paid.** If the label contains a notice stating or indicating that "all legal fees and royalties have been paid," it's a strong sign the product comes from a pirate, and the fees and royalties have not been paid. Legitimate companies pay the proper royalties and fees. Therefore, they don't need to report this on the label because payments are made through a licensing agreement.

**5. Watch out for more than one top artist or musical group on the same tape.** Most artists and groups perform **exclusively** for a single record company. For example, Johnny Cash appears only on Columbia, The Carpenters appear on A&M and Elvis Presley records for RCA. The Fifth Dimension group records for Bell, Kris Kristofferson is on the Monument label, while Sonny and Cher are found on the Kapp label. Stevie Wonder sings for Motown.

So, a tape featuring two or more of these artists, such as Johnny Cash and The Carpenters, would likely be a pirate.

**6. Beware of unusual 'selling approaches.'** Legitimate tapes are almost always sold in conventional ways, in established record stores or other retail outlets for such products, or by mail order. Tapes sold on a street corner, in a barber shop, gas station, at swap meets by someone "who has an inside deal," or by some other unusual method, could very well be pirated.

These six clues are not foolproof ways of spotting pirated tapes, but they can be a useful guide. If more than one of the clues appear, of course, the chances increase that the item is pirated.

Mr. Retailer: **Cash Box** is providing this space for your use as a pin-up for your store.

**SUBSCRIPTION RATES** \$35 per year anywhere in the U.S.A., Published weekly at 34 N. Crystal St., E. Stroudsburg, Pa. by Cash Box, 119 West 57th St., New York, N.Y. 10019. Second class postage paid at New York, N.Y., U.S.A. and additional offices.

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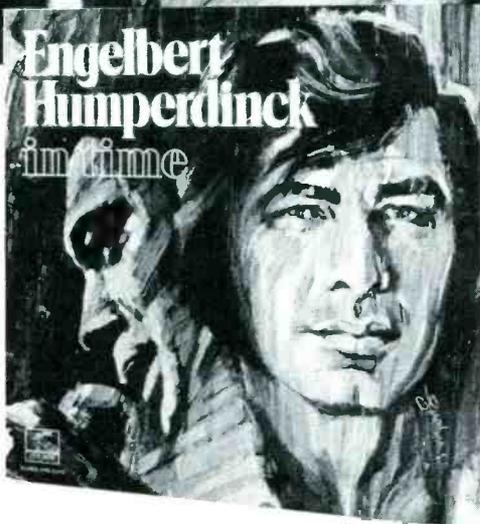
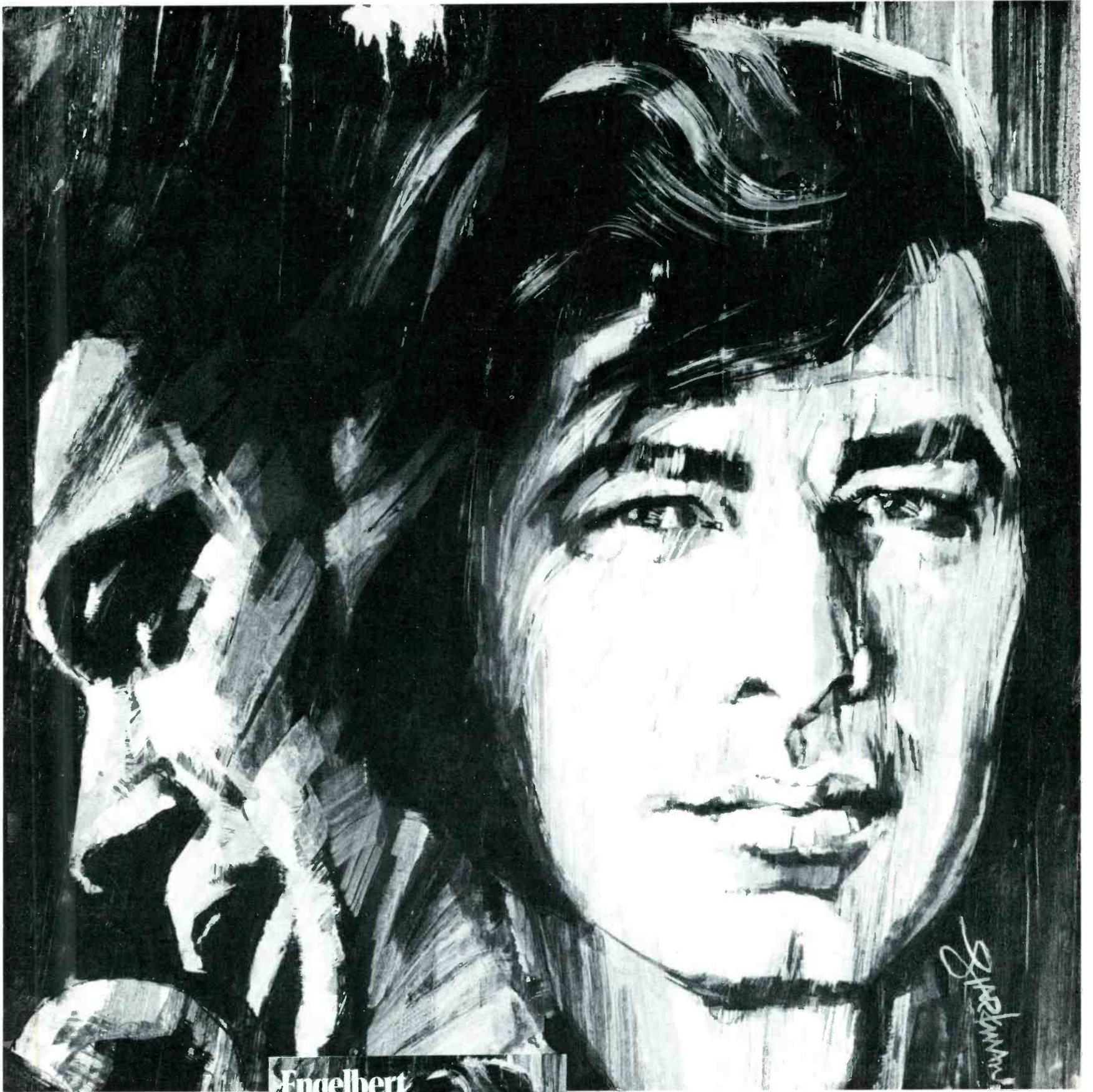
# CashBox TOP 100

AUGUST 5, 1972

1	<b>DADDY DON'T YOU WALK SO FAST</b> Wayne Newton-Chelsea 100 (Dist: RCA) 2 3	34	<b>CONQUISTADOR</b> Procol Harum-A&M 1347 18 19	67	<b>ZING WENT THE STRINGS OF MY HEART</b> Trammms-Buddah 306 69 76
2	<b>ALONE AGAIN (NATURALLY)</b> Gilbert O'Sullivan-Mam 3619 (Dist: London) 3 6	35	<b>WHEN YOU SAY LOVE</b> Sonny & Cher-Kapp 2176 41 55	68	<b>LOOK WHAT THEY'VE DONE TO MY SONG, MA</b> Ray Charles-ABC 11329 49 51
3	<b>BRANDY</b> Looking Glass-Epic 10874 5 10	36	<b>PEOPLE MAKE THE WORLD GO ROUND</b> Stylistics-Avco 4595 20 18	69	<b>EASY LIVIN'</b> Uriah Heep-Mercury 73307 80 85
4	<b>IF LOVING YOU IS WRONG</b> Luther Ingram-Koko 2111 (Dist: Stax) 4 5	37	<b>SMALL BEGINNINGS</b> Flash-Capitol 3345 43 17	70	<b>IF YOU LEAVE ME TONIGHT I'LL CRY</b> Jerry Wallace-Decca 32989 83 94
5	<b>TOO LATE TO TURN BACK NOW</b> Cornelius Brother & Sister Rose-U.A. 50910 11 2	38	<b>IN THE GHETTO</b> Candi Staton-Fame 91000 (Dist: U.A.) 40 43	71	<b>DING-A-LING</b> Chuck Berry-Chess 2131 84 —
6	<b>SCHOOL'S OUT</b> Alice Cooper-Warner Bros. 7 11	39	<b>THE GUITAR MAN</b> Bread-Elektra 45803 56 69	72	<b>LOVE SONG</b> Tommy James-Roulette 7130 82 —
7	<b>WHERE IS THE LOVE</b> Roberta Flack & Donny Hathaway-Atlantic 2879 8 13	40	<b>POWER OF LOVE</b> Joe Simon-Spring 128 45 50	73	<b>BEN</b> Michael Jackson-Motown 1206 — —
8	<b>HOW DO YOU DO?</b> Mouth & MacNeal-Philips 40715 9 14	41	<b>SWEET INSPIRATION/WHERE YOU LEAD</b> Barbra Streisand-Columbia 45262 42 46	74	<b>CIRCUS</b> Mike Quatro-Evolution 1062 76 82
9	<b>DAY BY DAY</b> Godspell-Bell 210 10 12	42	<b>BEAUTIFUL SUNDAY</b> Daniel Boone-Mercury 73281 48 54	75	<b>SITTIN' ON A TIME BOMB</b> Honey Cone-Hot Wax 7205 78 —
10	<b>LONG COOL WOMAN, IN A BLACK DRESS</b> Hollies-Epic 10871 12 17	43	<b>I MISS YOU</b> Harold Melvin & Blue Notes-Phil. Int'l 3516 (Dist: Epic) 47 57	76	<b>I BELIEVE IN MUSIC</b> Gallery-Sussex 239 (Dist: Buddah) — —
11	<b>I'M STILL IN LOVE WITH YOU</b> Al Green-HI 2216 (Dist: London) 16 24	44	<b>POP THAT THANG</b> Isley Bros.-T-Neck 935 (Dist: Buddah) 50 53	77	<b>I'LL PLAY THE BLUES</b> Albert King-Stax 137 81 86
12	<b>LEAN ON ME</b> BHI Withers-Sussex 235 (Dist: Buddah) 6 1	45	<b>YOU'RE STILL A YOUNG MAN</b> Tower Of Power-W.B. 7612 51 59	78	<b>ROCK ME ON THE WATER</b> Jackson Browne-Asylum 11006 (Dist: Atlantic) — —
13	<b>HAPPIEST GIRL IN THE WHOLE USA</b> Donna Fargo-Dot 17409 17 22	46	<b>JOIN TOGETHER</b> The Who-Decca 32983 52 65	79	<b>SPEAK TO THE SKY</b> Rick Springfield-Capitol 3340 89 —
14	<b>LAYLA</b> Derek & Dominos-Atco 6809 15 20	47	<b>TROGLODYTE (CAVE MAN)</b> Jimmy Castor Bunch-RCA 1029 22 4	80	<b>DOWN BY THE RIVER</b> Albert Hammond-Mums 6009 (Dist: Epic) 86 97
15	<b>HOLD HER TIGHT</b> Osmonds-MGM 14405 19 21	48	<b>BABY DON'T GET HOOKED ON ME</b> Mac Davis-Columbia 45618 55 64	81	<b>AMERICA</b> Yes-Atlantic 2899 — —
16	<b>YOU DON'T MESS AROUND WITH JIM</b> Jim Croce-ABC 11328 24 34	49	<b>OUTA SPACE</b> Billy Preston-A&M 1320 25 16	82	<b>IN THE QUIET MORNING</b> Joan Baez-A&M 1362 87 92
17	<b>SEALED WITH A KISS</b> Bobby Vinton-Epic 10861 21 23	50	<b>STARTING ALL OVER AGAIN</b> Mel & Tim-Stax 127 53 58	83	<b>DON'T TAKE MY KINDNESS FOR WEAKNESS</b> Soul Children-Stax 132 88 93
18	<b>TAKE IT EASY</b> Eagles-Asylum 11005 (Dist: Atlantic) 11 9	51	<b>GO ALL THE WAY</b> Raspberries-Capitol 3348 59 70	84	<b>CITY OF NEW ORLEANS</b> Arlo Guthrie-Reprise 1103 — —
19	<b>GOODBYE TO LOVE</b> Carpenters-A&M 1367 23 33	52	<b>RUN TO ME</b> Bee Gees-Atco 6896 66 80	85	<b>COULD YOU PUT YOUR LIGHT ON PLEASE</b> Harry Chapin-Elektra 792 91 —
20	<b>HOLD YOUR HEAD UP</b> Argent-Epic 10852 27 37	53	<b>PUT IT WHERE YOU WANT IT</b> Crusaders-Blue Thumb 208 (Dist: Paramount) 63 77	86	<b>SUMMER SUN</b> Jamestown Massacre-WB 7603 96 —
21	<b>BABY LET ME TAKE YOU IN MY ARMS</b> Detroit Emeralds-Westbound 203 (Dist: Janus) 26 28	54	<b>COLDEST DAYS OF MY LIFE</b> Chl-Lites-Brunswick 55478 57 71	87	<b>SLIPPIN' INTO DARKNESS</b> Ramsey Lewis-Columbia 45634 92 —
22	<b>TOO YOUNG</b> Donny Osmond-MGM 14407 13 8	55	<b>A SIMPLE MAN</b> Lobo-Big Tree 141 (Dist: Bell) 62 72	88	<b>ALABAMA WILD MAN</b> Jerry Reed-RCA 0738 94 —
23	<b>HAPPY</b> Rolling Stones-Rolling Stone 19104 34 42	56	<b>POPCORN</b> Hot Butter-Musicor 1458 64 78	89	<b>TOAST TO THE FOOL</b> Dramatics-Volt 4082 — —
24	<b>LOOKIN' THROUGH THE WINDOW</b> Jackson 5-Motown 1205 31 44	57	<b>SATURDAY IN THE PARK</b> Chicago-Columbia 45657 71 —	90	<b>CLOSE TO YOU</b> Jerry Butler & Brenda Lee Eager-Mercury 77301 95 100
25	<b>COCONUT</b> Nilsson-RCA 0718 30 36	58	<b>DUNCAN</b> Paul Simon-Columbia 45638 61 66	91	<b>LIFE &amp; BREATH</b> Chimax-Rocky Road 081 (Dist: Bell) 93 99
26	<b>I'M COMING HOME</b> Stories-Kama Sutra 545 (Dist: Buddah) 28 31	59	<b>WE'VE COME TOO FAR TO END IT NOW</b> Smokey Robinson & Miracles-Tamla 54220 46 48	92	<b>GOODBYE AGAIN</b> John Denver-RCA 0737 — —
27	<b>MOTORCYCLE MAMA</b> Sailcat-Elektra 45782 35 40	60	<b>GOOD FOOT—PART 1</b> James Brown-Polydor 14139 73 —	93	<b>MY GUY</b> Petula Clark-MGM 14392 97 —
28	<b>GONE</b> Joey Heatherton-MGM 14687 33 39	61	<b>BLACK AND WHITE</b> 3 Dog Night-Dunhill 4317 72 —	94	<b>NIGHTS IN WHITE SATIN</b> Moody Blues-Deram 85023 (Dist: London) — —
29	<b>RUNAWAY</b> Grass Roots-Dunhill 4316 29 30	62	<b>THIS WORLD</b> Staple Singers-Stax 137 65 79	95	<b>BAD SIDE OF THE MOON</b> April Wine-Big Tree 142 (Dist: Bell) 98 —
30	<b>ROCK &amp; ROLL PART 2</b> Gary Glitter-Bell 237 44 61	63	<b>EVERYBODY PLAYS THE FOOL</b> Main Ingredient-RCA 0731 79 87	96	<b>WHATEVER TURNS YOU ON</b> Travis Wammock-Fame 91301 (Dist: U.A.) 99 —
31	<b>BREAKING UP IS HARD TO DO</b> Partridge Family-Bell 235 36 41	64	<b>STARMAN</b> David Bowie-RCA 0719 68 74	97	<b>CIRCLES</b> New Seekers-Elektra 787 — —
32	<b>BACK STABBERS</b> O'Jays-Phil. Int'l 3517 (Dist: Epic) 38 63	65	<b>MY MAN, A SWEET MAN</b> Millie Jackson-Spring (Dist: Polydor) 75 —	98	<b>YOUR WONDERFUL SWEET SWEET LOVE</b> Supremes-Motown 1206 — —
33	<b>I WANNA BE WHERE YOU ARE</b> Michael Jackson-Motown 1202 14 7	66	<b>HONKY TONK—PART 1</b> James Brown Soul Train-Polydor 14129 39 38	99	<b>STORIES ???</b> Chakachas-Avco 4596 — —
				100	<b>I COULD NEVER BE SO HAPPY</b> Emotions-Volt 4085 — —

## ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Simple Man (Kaiser/Famous—ASCAP) .....	55	Down By The River (Landers/Roberts—ASCAP) .....	80	Sealed With A Kiss (Post—ASCAP) .....	17
Alabama Wild Man (Vector—BMI) .....	88	Duncan (Charing Cross—BMI) .....	58	Sittin' On A Time Bomb (Gold Forever—BMI) .....	75
Alone Again (M.A.M.—ASCAP) .....	2	Easy Livin' (W.B.—ASCAP) .....	69	Slippin' Into Darkness (Farout—ASCAP) .....	87
America (Charing Cross—BMI) .....	81	Everybody Plays (Giant—BMI) .....	63	Small Beginnings (Col-Gems—ASCAP) .....	37
Baby Don't Get (Screen Gems/Columbia—BMI) .....	48	Go All The Way (C.A.M.—U.S.A.—BMI) .....	51	Speak To The Sky (Porter/Binder) .....	79
Baby Let Me Take You (Bridgeport—BMI) .....	21	Gone (Dallas—BMI) .....	28	Starman (Tantrix—BMI) .....	64
Back Stabbers (Assorted—BMI) .....	32	Goodbye To Love (Almo/Hammer & Nails—ASCAP) .....	92	Starting All Over (Mushie Shoals Sound—BMI) .....	50
Bad Side Of The Moon (Dick James—BMI) .....	95	Goodbye To Love (Almo/Hammer & Nails—ASCAP) .....	19	Stories (Famous/RKM—ASCAP) .....	99
Beautiful Sunday (Page Full of Hits—ASCAP) .....	42	Good Foot—Part I (Dynatone/Belinda/Unichappel) .....	60	Summer Sun (Nine Mile—BMI) .....	86
Ben (Jobete—ASCAP) .....	73	Happiest Girl (Prima Donna/Algee—BMI) .....	13	Sweet Inspiration (Press/Screen Gem Col.—BMI) .....	41
Black & White (Templeton—ASCAP) .....	61	Happy (Promo—ASCAP) .....	23	Take It Easy (Benchmar—ASCAP) .....	18
Brandy (Spruce Run/Chappel—ASCAP) .....	3	Hold Her Tight (Kolob—BMI) .....	15	The Guitar Man .....	39
Breaking Up Is (Screen Gems—Columbia—BMI) .....	31	Hold Your Head Up (Mainstay—BMI) .....	20	The Runaway (Trousdale/Soldier—BMI) .....	29
Circles (Ampco—ASCAP) .....	97	Honky Tonk (W&K/Islip—BMI) .....	66	This World (Sunbeam—BMI) .....	62
Circus (Labels—ASCAP) .....	74	How Do You Do (W.B.—ASCAP) .....	8	Toast To The Fool (Conquistador—ASCAP & Groovesville—BMI) .....	89
City Of New Orleans (Kama Ripppa/Flash Turnpike—ASCAP) .....	84	I Believe In Music (Screen Gem/Col—BMI) .....	76	Too Late To Turn Back (Unart/Stagedoor—BMI) .....	5
Close To You (U.S. Songs/Blue Seas—ASCAP) .....	90	I Could Never Be So Happy (East Memphis—BMI) .....	100	Too Young (Jefferson—ASCAP) .....	22
Could You Put Your Light On Please (Story Songs—ASCAP) .....	85	I Miss You (Assorted—BMI) .....	100	Trogodyte (Jimpire—BMI) .....	47
Coconut .....	25	I Wanna Be (Stein & Van Stock—ASCAP) .....	33	We've Come Too Far (Jobete—ASCAP) .....	59
Coldest Days Of My Life (Julio-Brian—BMI) .....	54	If Loving You (East Memphis/Klondike—BMI) .....	4	Whatever Turns You On (Fame—BMI) .....	96
Conquistador (Tro-Essex—ASCAP) .....	34	If You Leave Me Tonight I'll Cry (Leeds—ASCAP) .....	70	Where Is The Love (Antisia—ASCAP) .....	7
Daddy Don't You (Jewel—ASCAP) .....	1	I'm Coming Home (Buddah/Minuet—ASCAP) .....	26	You Don't Mess (Blending Well/Wingate—BMI) .....	16
Ding-A-Ling (Isalee—BMI) .....	71	I'm Still In Love (JEC—BMI) .....	11	Your Wonderful Sweet (Jobete—ASCAP) .....	98
Day By Day (Valando/New Cadenza—ASCAP) .....	9	In The Ghetto (Screen Gems/Elvis Presley —BMI) .....	38	You're Still A Young Man (Kuptillo—ASCAP) .....	45
Don't Take My Kindness For Weakness (East Memphis—BMI) .....	83	In The Quiet Mornin' (Almo/Chanclos—ASCAP) .....	38	Zing Went (W.B.—ASCAP) .....	67

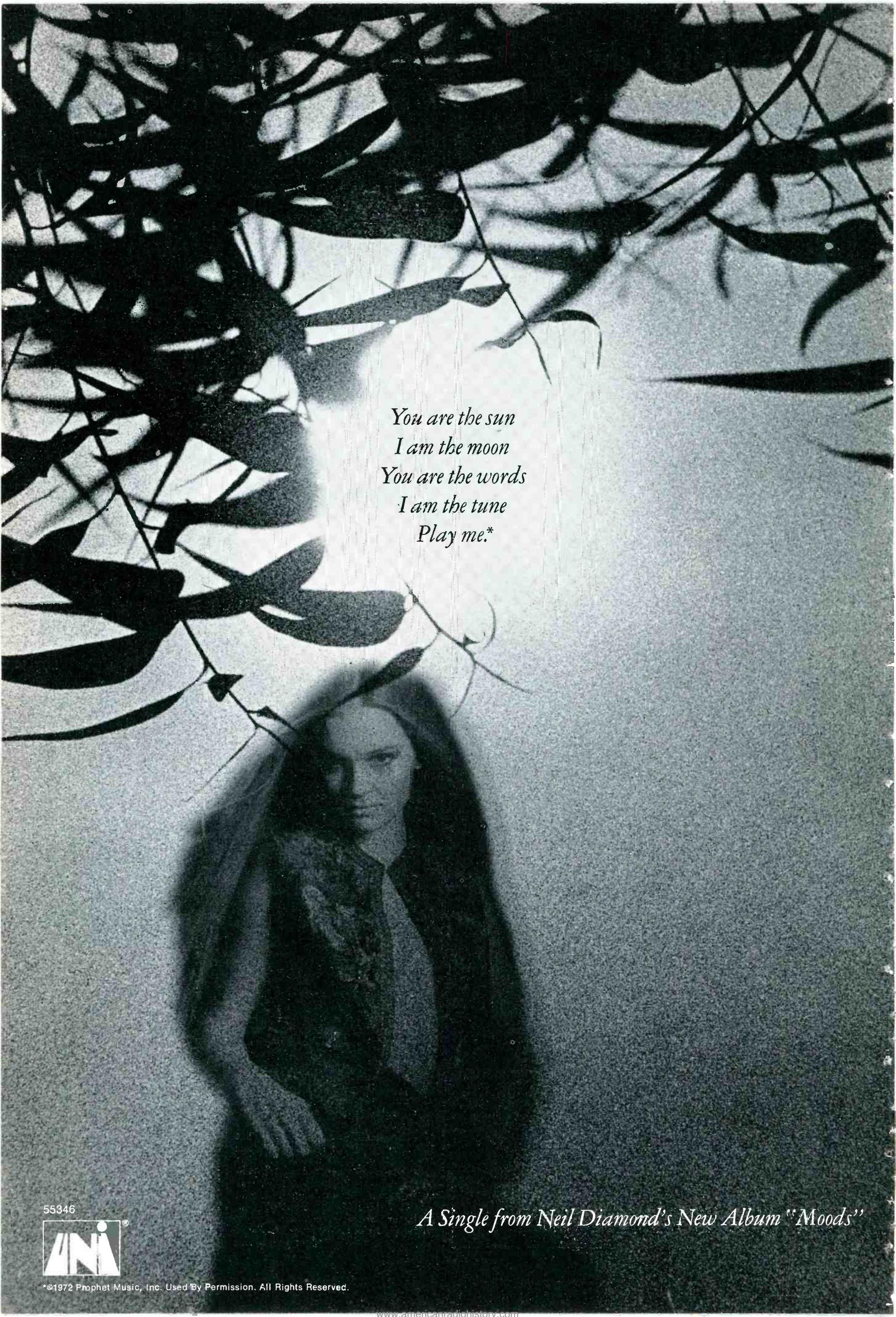


# IN TIME

The new LP by  
**ENGELBERT  
HUMPERDINCK**

XPAS 71056  
Produced by Gordon Mills





*You are the sun  
I am the moon  
You are the words  
I am the tune  
Play me.\**

55346



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*A Single from Neil Diamond's New Album "Moods"*

# Yetnikoff On CBS Int'l: Tremendous Growth In 70's

LONDON — A picture of "tremendous growth" for the CBS International Records division was outlined by Walter Yetnikoff, president, at the Columbia/Epic Convention here last week.

Speaking on Thursday (27) before the gathering, Yetnikoff noted that the division had multiplied its business 2½ times since the advent of the 70's.

After only four years of operation, the CBS/Sony label in Japan has achieved a 15% share of the market, Yetnikoff cited. In areas where the CBS Int'l label has been established for longer periods, especially in the Latin markets, share-of-market sometimes approaches 55%, he added. In Israel, the exec stated, the share is 70%.

Yetnikoff also noted that some American artists are presently having greater impact abroad than in the U.S. These acts, he said, include Ray Conniff, Andy Williams, Johnny Ma-

this and Simon & Garfunkel.

In covering current chart hits on the international scene, Yetnikoff stated: "There is no way to thank Columbia and Epic for the sheer power of their product..."

CBS Records International conducted two days of meetings and seminars last Monday & Tuesday (24, 25) prior to attending the Columbia Records Convention, also held in London this year.

Yetnikoff was on hand to greet guests, along with Clive Davis, president of CBS Records Group, and Dick Asher, exec vice president of CBS Records International and managing director of CBS Records United Kingdom.

This year marks the first time the Columbia Convention has been held on international turf, and there were more international representatives present than at any previous convention. Attending the meetings were CBS execs from every continent, including managing directors and key execs of CBS Records International subsidiaries in Australia, Canada, Japan, Latin America, South Africa, and all European countries.

After the international meeting the international delegates attended (Cont'd on p. 20)

## Buddah Music 3 Major Ties In Sub-Publ.

NEW YORK — Buddah Music has concluded three major sub-publishing deals according to Bob Reno, vice president of the Buddah Music Company. The first deal brings to Buddah exclusive North American representation of Mickie Most's RAK Music, Ltd., with material recorded by such artists as CCS, Julie Felix, Christopher Neal and The Sweet. Most of the material recorded and released on RAK Records is contained in the RAK publishing catalog.

The second sub-publishing deal is for Creedmore Music, a division of Island Music in London, for which Buddah will have exclusive U.S. and Canadian representation. A major contributor to the Creedmore catalog is Scott English, Janus recording artist who is responsible for having written "Bend Me, Shape Me," and the current chart single "Brandy."

The final deal is a co-publishing arrangement on a world-wide basis with Silver House Music. Joe Reed, principal of Silver House, as well as being an artist, producer and arranger, is currently writing and producing for The Blossoms who record for MGM.

The Buddah publishing companies are currently represented on the charts with "City Of New Orleans," by Arlo Guthrie; "I'm Coming Home," by Stories; "Look What They Done To My Song, Ma," by Ray Charles; and Barbara Mason's "Bed And Board."

## Tumbleweed, Famous End Dist. Ties

DENVER — Tumbleweed Records has ended its association as a subsid of Famous Music Corp., according to label president Larry Ray. He said the company is in the process of aligning itself with another company.

# Davis To Col/Epic Meet: Four Major Acts To Join Label

## Diamond, Donovan, Michaels, Mason

LONDON—Clive Davis, president of Columbia Records, used the Columbia/Epic convention here last week to announce the signings by the label of three major rock artist/writers.

They include Neil Diamond and Lee Michaels, who will join the label's roster sometime in 1973, and Donovan and Dave Mason, who begin their association with the company immediately.

Diamond is presently a superstar performer on Uni Records; Michaels has been marketed under A&M, and Mason previously recorded for Blue Thumb Records.

Donovan is returning to the Columbia roster, where he became a superstar on the Epic label. He had a reported deal with Warner Bros., but no product was released.

Davis' statement about the signings was received with a standing ovation by an audience that included many Columbia/Epic salesmen who are aware of the selling power of these acts.

### 800 At Meet

The Columbia and Epic labels hosted over 800 global delegates, artists and guests here at Columbia and Epic/Columbia Custom Label's 1972

## Zenith Acquires H. R. Basford, IMS Dist. Unit

SAN FRANCISCO—H. R. Basford Co., including its Independent Music Sales, Inc. subsid, has been acquired by Zenith Corp., according to Amile J. Forni, president of H. R. Basford.

Deal, understood to be a tender stock offer of which no further details were revealed, is the first time that Zenith has purchased a distributorship. H. R. Basford has been distributing Zenith products for 15 years.

As for the recording distributorship, Jack Solinger will continue as president. Solinger said that the current staff and policies of IMS would continue under the new ownership.

In addition to Forni and Solinger, other officers who stay on include R. Edward McGrath, vp and general manager; Paul F. Dixon, vp of marketing; Philip A. Oertli, secretary & controller; and Virginia C. Alford, treasurer.

## London Court Decision In Pub/Writer Case

LONDON — The Chancery court in London last week (26) completely exonerated A. Schroeder Music Publishing Co. Ltd. of Tony Macaulay's charges of fraud and misrepresentation, while upholding Macaulay's claim that his exclusive song writer contract with Schroeder Music was void as against public policy.

Justice Plowman completely rejected Macaulay's claim that prior to the contract Aaron Schroeder, a director of Schroeder Music, told him that Macaulay would be paid royalties based on receipts at source. The court noted that at the time the contract was made in 1966 Macaulay was an unknown writer. Judge Plowman said that the evidence showed that no publisher would offer an unknown writer royalties on the basis Macaulay (Cont'd on p. 20)

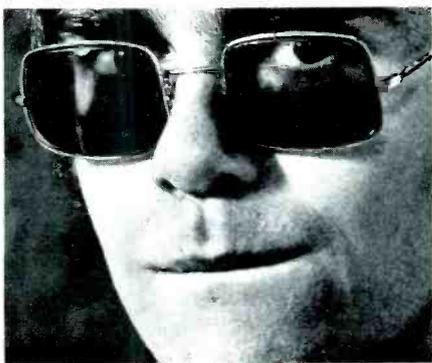
Convention. Built around the theme, "The World of the Music People," the 1972 Convention marked the first time that Columbia's Convention has ever been held overseas. The Convention ran from Wednesday (26) through Saturday (29).

### Davis Address

Davis addressed convention delegates on Thursday morning, thanking them for their efforts in assuring that Columbia Records will continue to be the industry leader.

In his address, titled "Looking Back at Tomorrow," Davis stated "The key to a company's success must be the development of artists, the projection of new faces. We started in 1971 with the launching of New Riders of the Purple Sage, then Kris Kristofferson, then the emergence of Edgar Winter, Johnny Paycheck, Jody Miller, and now the pace has quickened tremendously with the chart success of Dr. Hook and the Medicine Show, Loggins & Messina, The Mahavishnu Orchestra, Argent and Looking Glass. We will," he concluded, "change whatever, whenever, however is necessary to make certain that in this world of changes, nothing will change our position as the complete record (Cont'd on p. 20)

## FRONT COVER:



Since his auspicious American debut in Aug. 1970, Elton John has gone on to international stardom both as a recording artist and a concert performer.

John has received a total of five gold albums. Each of his four Uni albums has been certified gold by RIAA, including "Elton John," his first U.S. release which has sold over two million copies, "Tumbleweed Connection," "Madman Across The Water," and his current chart topper, "Honky Chateau." Additionally, John and his lyricist, Bernie Taupin, were commissioned by Paramount Pictures to score the motion picture "Friends," with the resultant LP also certified gold.

Following close on the heels of his current single, "Rocket Man," Uni Records is now rushing a new single "Honky Cat," which is also culled from the "Honky Chateau" album.

John, backed by his group, Nigel Olsson (drums), Dee Murray (bass) and Davy Johnstone (guitar), has appeared virtually throughout the world to sold-out audiences. His next major tour in the United States is set for this coming fall.

## INDEX

Album Review .....	30
Coin Machine Section .....	39, 40
Country Music Section .....	33-36
Insight & Sound .....	27, 32
Int'l News .....	37, 38
Looking Ahead .....	31
New Additions To Playlist .....	28
Radio Active Chart .....	29
Radio News Report .....	29
R&B Top 60 .....	24
Single Reviews .....	14
Talent On Stage .....	16, 18
Top 100 Albums .....	23, 24
Vital Statistics .....	31

Col/Epic New LP's  
See Pg. 9

Col/Epic Meet  
Speech Excerpts  
On Pg. 12

Court Action  
Re: Dist. Of  
Current Audio

NEW YORK — Buddah Records & Current Audio, the new "audio mag" being distributed by Buddah, brought action in State Supreme Court here to prevent RCA from attempting to halt the distribution of the first Current Audio release.

RCA claimed, in answer to the action, that Current Audio is infringing on the label's exclusive rights to market Elvis Presley's performances and likeness on recordings. The first issue of CA features a photo of Presley on the back-sleeve and, on the disk, excerpts from his press conference in New York before his Madison Square Garden appearance.

Buddah's argument in the case is that, as a "magazine," Current Audio is entitled to protection of the free-speech amendment of the Bill of Rights. RCA is saying, in effect, that no matter how you splice it, CA is recording and is infringing on its rights.

Judge Harry Frank issued a temporary restraining order preventing the start of distribution, effective last Monday (24), of the line of Buddah. According to Buddah's legal counsel at presstime, Marty Garbus, Judge Frank later lifted the temporary restraining order, thus allowing Buddah to release the package. Judge Frank had not made a final determination in the case at presstime.

The Stones In NY  
See  
Talent On Stage

# NITZINGER

## On the Carney Leon Russell Concert Tour

August 2	Houston, Texas
August 3	San Antonio, Texas
August 4	Dallas, Texas
August 5	Oklahoma City, Oklahoma
August 7	Kansas City, Kansas
August 8	Denver, Colorado
August 10	Seattle, Washington
August 11	Portland, Oregon
August 13	Spokane, Washington
August 15	Salt Lake City, Utah
August 17 & 18	Berkeley, California
August 19	Bakersfield, California
August 20	San Diego, California
August 22	Tucson, Arizona
August 23	Las Vegas, Nevada
August 25	San Bernardino, California
August 26	Anaheim, California
August 27	Los Angeles, California
August 29	Phoenix, Arizona
August 30	Albuquerque, New Mexico
August 31	El Paso, Texas



Capitol®

## Capitol's Coury:

# Big Things From 'Small Beginnings'

HOLLYWOOD — Capitol's recently appointed vice president in charge of promo could look back on the past few months with a healthy degree of satisfaction last week, and he did. "My prime objective when I came into this job," said Al Coury, "was to create a new hit group for Capitol. And not only has that goal been met with Flash, the first really major hit group to develop since I took over in this slot. We've got two more hit acts heading straight for the top ten."

In addition to Flash, which goes to 37 with a bullet on this week's Top 100 chart, Coury was referring to Rick Springfield, the Australian artist-composer with a single at 79 and an album coming on at 114 (both bulletted), and Raspberries, also with an album and a single (at 51) climbing both charts.

### On Springfield

"Rick really has an appeal for the teen-age girl market," Coury said. "He's pretty—coming on like a combination David Cassidy and Neil Diamond—and he has sex appeal. But he

## HiFi Show Back To NY

NEW YORK — For the first time since 1968, New Yorkers will get the chance this Fall to see and hear an exhibition of the latest developments in high fidelity sound.

Gertrude Murphy, exec secretary of the Institute of High Fidelity, under whose auspices the New York area high fidelity show will be held, said that it will take place from Sept. 26 through Oct. 1, at the Statler-Hilton Hotel. The first two days will be confined to the trade. The last four days, Sept. 28 through Oct. 1, will be open to the public.

The show was described by Ms. Murphy as the "most complete and comprehensive" in the history of high fidelity.

## Cavaliere GFR Manager

NEW YORK — Andy Cavaliere will manage the affairs of Grand Funk Railroad, according to group members Mark Farner, Don Brewer and Mel Schacher.

Cavaliere, associated with the group as their road manager for more than two years, already has assumed his new responsibilities. He will headquarter in New York.

The group, whose "Mark, Don & Mel" LP for Capitol Records was the group's seventh consecutive album to become an RIAA-certified gold seller, is preparing for new recording sessions in Nashville. A fall concert tour is scheduled to begin in Oct.

GFR is presently embroiled in legal actions with Terry Knight over management of the group and other matters.

## Stones Form 2 New Pubs Thru ASCAP

NEW YORK — The Rolling Stones has formed two new ASCAP publishing firms, Promopub Music and Promoright Music.

The Stones, who completed their concert tour with three days of performances in New York last week, have published most of the tunes on their latest number one album, "Exile On Main Street," as well as their last two single releases, "Tumbling Dice" and the current smash, "Happy," under the new ASCAP publishing firms.

The society reports that the Stones are the most recent in an increasing number of important PRS writers who are licensing through ASCAP in the U.S.

also has credibility as a musician. And his management, Binder and Porter, built up a tremendous audience for him via the teen magazines before anyone had even heard his records. Radio stations at the local level have been deluged with requests to play his product. I think before its all over he'll prove to be a super-super talent."

As for the upcoming Raspberries, Coury pointed out that "all the Drake stations are on their single, it's gone from 30 to 14 of WIXY in Cleveland, QAM in Miami put it on at 56, and it went to 35 this week, to 25 on WFOM in Atlanta, to number 6 on WPGC in Washington, D.C. We're getting that kind of reaction from all over."

The point of all this, stressed Coury, is that it looks as though Capitol Records is "back on the right track—the artists are happier now than they've been, we're getting good airplay, and we're getting our product into the stores on time so as to maximize sales at the time that product is hot."

"Capitol's promotion team and its sales team are working now as a single unit and as part of the same team. We're working again as one, as a committed organization, and that's no doubt the reason we're showing some positive results."

Results with respect to recent product by Bloodrock, Pink Floyd, Cannonball Adderley ("Soul Zodiac"—"a real sleeper"), Leon Russell, Skylark, Nitzinger, and Sammy Neeley ("who's really come out of nowhere and sold over 11,000 units in Los Angeles alone in only a week" are likewise gratifyingly positive to Coury: "And that's only the beginning. Like the title of the Flash single, these are 'Small Beginnings'—though maybe not so small for us."

## Court Upholds Pa. Vs. Pirates

NEW YORK — Illegal duplicators of sound recordings received another blow when the Chief Judge of the U.S. District Court for the Middle District of Pennsylvania dismissed a suit which sought to halt enforcement of a newly-enacted State anti-piracy law.

The action was brought by the Independent Tape Merchants Association against the Pennsylvania State Attorney General and all district attorneys within the State. It asked that the State statute be declared unconstitutional because its subject matter had been preempted by the enactment of a Federal Copyright Law protecting sound recordings from unauthorized duplication. The suit furthermore sought to have the Attorney General and the various district attorneys enjoined from enforcing the State statute.

The Recording Industry Association of America received permission from the Court to appear in the action as an intervenor defendant.

In his decision Chief Justice Michael H. Sheridan refused to declare the State statute unconstitutional before any prosecutions had been brought under the law and before State courts had been given the opportunity to interpret their own State's statute. "In the exercise of Federal equitable discretion, it is of controlling significance that it is in the public interest to avoid the needless determination of constitutional questions, and the needless obstruction of the domestic policy of states by forestalling state action in applying its own statutes," Chief Justice Sheridan said.

He also refused to enjoin enforcement of the law by State authorities, despite the plaintiff's claim that this would destroy the business which its members have developed in Pennsylvania. "It suffices to say that no one is immune from prosecution, in good faith, for his alleged criminal acts," Judge Sheridan said in his decision.

# Col/Epic Launch Fall LP's At London Sales Convention

LONDON — A total of 77 albums were unveiled at last week's Columbia/Epic Convention in London. A breakdown of the release shows 34 LP's to be issued via Columbia, 16 on Epic, and 27 from BYG Records, a Columbia/Epic custom label.

### Film Presentation

A 90 minute color film entitled "The Music People" set the stage for the Columbia/Epic '72 album release showcase. The film, which resulted from the combined efforts of Arnold Levine, creative director of advertising and sales; Stephen F. Verona, director; and Ken Walz, production assistant, spanned all categories of music and also included performances as well as photos of the new album covers. Levine commented that "the film had fulfilled its three-fold purpose: to entertain, to inform, and to serve as a positive and motivating force to all of those attending the convention."

The presentation of the Columbia Custom Label product was prepared by Charles Lourie and Rick Dobbis, who wrote the script in the form of a political convention. Presented via slides and film. As a political convention of the CCLP—the Columbia Custom Label Party, each label with current product was represented as a delegation putting their candidates—artists—into nomination. The convention was covered by floor reporters and an anchorman for EBN, the Epic Broadcast Network.

### Columbia Albums

Forthcoming product on the Columbia label includes releases by Santana, Loudon Wainwright III, Dr. Hook & The Medicine Show, Laura Nyro, Al Kooper, Johnny Cash, Gentle Giant, The Rowan Brothers, Boz Scaggs, Greatest Hits of the 40's, Taj Mahal, Caravelli performing Simon & Garfunkel's Greatest Hits, Shel Silverstein, Marty Robbins, Alun Davies, Mylon, Keith Jarrett, Charles Mingus, Ray Price, Danny Epps, Benny Goodman, The Statler Brothers, Andy Griffith, Silverbird, Sonny James, Lynn Anderson, Vikki Carr, Carl Smith, Django Reinhardt, Manana, David Bromberg, Andy Williams, Ray Conniff, and Johnny Mathis.

### Epic LP's

Epic Records will be releasing new

## Stax Tops Soul/Blues Awards

HOLLYWOOD — Stax Records and its executive vice president, Al Bell, picked up awards last week as Record Company of the Year and Company Executive of the Year at the first annual Soul and Blues Awards, presentation at the Beverly Hilton Hotel. The event was sponsored by Cinema West Productions, Charles Mann, president.

Other industry awards went to Budah Records as the most progressive company and to Dave Clark as the year's top promotion man in the field of black music. An award for outstanding contributions in the publications field went to Cash Box.

Artists receiving top awards were Issac Hayes (male vocalist), Aretha Franklin (female vocalist), Staple Singers (vocal group) Ike & Tina Turner (vocal duo), Also to Roberta Flack (new female vocalist), the Nite Liters (instrumentals), Monk Higgins & Alex Brown (new instrumentals), the Independents (new vocal groups), and Jerry Butler and Brenda Lee Eager (new duos). Moms Mabley picked up an award as best black comedian, the Consolors as best gospel group.

Special humanitarian awards for outstanding contributions to black arts and culture went to Sammy Davis, Jr., Dave Clark and Deedee Dabney.

album product from Poco, Johnny Nash, George Jones & Tammy Wynette, Jody Miller, Paul Winter, Paladin, Redbone, Overland Stage, Jerry LaCroix, Elvin Bishop, Spirit, Johnny Paycheck, Paul Horn, Crazy Horse, Dakila, and Argent.

Product presented was: Philadelphia International's Harold Melvin and the Blue Notes, ("I Miss You") and the O'Jays ("Back Stabbers"), Spindizzy's Jerry Williams; RAK's Julie Felix ("Clotho's Web") and CCS; Monument's Booth Randolph, Charlie McCoy and Roy Orbison ("All Time Greatest Hits"); Mums' P. F. Sloan, Bill Rinehart and Albert Hammond and Douglas' John McLaughlin ("Devotion," a reissue) and Buzzy Feiten. A presentation of BYG product, one of the latest labels to join the Columbia Custom Labels, was held separately.

### BYG Product

A new series of albums spanning the history of rock and jazz has been introduced via BYG Records, a custom label of Columbia/Epic Records. Featured in its initial release will be a  
(Cont'd on p. 26)

## Masterworks Albums In Aug. In Quad, Too

LONDON — Columbia Masterworks has announced that its releases by major artists for Aug. will be simultaneously issued in stereo and quadraphonic disk. Announcement came during Columbia's '72 Convention in London.

The Aug. releases include a new version of Stravinsky's "The Rite of Spring" conducted by Leonard Bernstein and the London Symphony; Bartok's "Miraculous Mandarin" (complete) and "Dance Suite," conducted by Pierre Boulez and the New York Philharmonic; Bach's "Brandenburg Concertos," conducted by Anthony Newman; "Sinfonia Concertante" of Mozart and Karl Stamitz, conducted by Daniel Barenboim, Isaac Stern violin and Pinchas Zukerman viola; "Vol. 5: Bach Organ Favorites," by E. Power Biggs; "Music for Quiet Hours," Isaac Stern, violin, playing Chopin, Satie and others; and an all-star cast performance of "Man of La Mancha," featuring Jim Nabors, Marilyn Horne, Jack Gilford and Richard Tucker, under the direction of Paul Weston.

## A&M Adopts Sansui Quad

HOLLYWOOD — A&M Records has chosen the Sansui Matrix method of quad recording reproduction for its first major release in that medium, reports Gil Friesen, vice-president of administration & creative services.

"We're looking to please the consumer. Our major consideration will be quality, and the preferred sound from the Sansui system certainly had bearing on our decision," said Friesen. "People who buy these disks will expect the very best musical quality, and we aim to give it to them," he concludes.

Initial release, using the Sansui system, is "Come From The Shadows," Joan Baez's best selling album, produced by Miss Baez and assisted by Norbert Putman. A four channel mixdown by Norbert Putman has been encoded with the Sansui system for quadraphonic discs.

All disks will be pressed by hand, with special protective inner sleeves and packaging to insure absolute quality. For this reason, Friesen stated, A&M quad disks will sell at a suggested retail price of \$6.98 (\$1 more than standard).

# Stax: Year Of Diversity

NEW YORK — Five major expansion developments into new areas of the entertainment industry during 1972 are making the year one of record growth for the Stax musical organization of Memphis.

The key developments include: —“Don't Play Us Cheap,” the hit play with a black cast which marks one of Stax's first moves into legitimate theatrical production.

—Development of the Gospel Truth division of the company to expand operations in the gospel field. Dave Clark is directing the production of new Stax gospel artists including Rance Allen group, The Reverend Lee Jackson, and Maceo Woods.

—Expansion into the pre-teen and early-teen market through the Memphis-based Ardent Records division of Stax.

—Development of the country and western division. While gospel and pop have been the areas of greatest expansion this year, Stax is making its move into the country and western field with the music of O. B. McClinton serving as the focal point.

—Along with the added production, Stax scored a major breakthrough this year in marketing with the Oscar-winning “Shaft” score by Stax artist Isaac Hayes.

## Moves Under Bell

The moves into the new areas are being directed by exec vice president and board chairman Al Bell.

“Our expansion activity in the first six months of 1972 is part of a total program that will continue through the foreseeable future,” Bell said.

“For example, one major area of expansion has been to break out the

## George Jones Operations Veep At MCA

HOLLYWOOD — George R. Jones has been elected vice president of operations at MCA Records, according to Mike Maitland, president.

Jones, formerly with Capitol for 16 years, was responsible for developing and building Capitol's automatic record plants and tape duplicating facilities. His experience also includes raw tape manufacturing in connection with his responsibility at Audio Devices, Inc., Capitol's tape manufacturing company.

Jones has been active in record manufacturing throughout the world. In Japan last year, in association with Toshiba, he assisted in building a new plant for records and tapes in Gotemba, Japan. Jones has served on the boards of many organizations and corporations, and is currently serving as a Director of the American Management Association.

Commented Maitland: “Jones is one of the foremost record and tape manufacturing executives in the world. His experience in manufacturing and engineering, recording, premium and special markets, and distribution is vitally needed at MCA Records, as the company is entering into a period of expansion.”

Jones' appointment completes the divisional vice president set up Maitland has been planning in recent months. Jones will work closely with Lou Cook, vice president of administration; Joe Sutton, vice president in charge of artist acquisition and development; and, Rick Frio, vice president in charge of marketing.



Jones

Staple Singers into rock music with ‘Respect Yourself,’ and ‘I'll Take You There,’ and their new single “This World.”

Bell added, “The Ardent operation is making a concentrated effort to seek out new talent and provide consistent leadership in the contemporary market, while the key to the expansion of the gospel division is the youth market—the growth of the ‘Jesus movement’ and the rise of new young artists who are concentrating on this area of the music industry.”

As for the move into country and western music, Bell explained, “We could never achieve balanced production without moving into this area in a big way, and we plan rapid expansion in the country and western division.”

On the marketing front, Bell said, “The marketing activity on behalf of the ‘Shaft’ score is continuing at a rate never before generated in this area of the music industry, and sales have been sustained accordingly. Stax is placing increasing emphasis on marketing due to the wider range of product.”

Future plans call for Stax to become active in other areas of the leisure time activities where Stax is not presently represented, Bell said.

## Swain Named Chief Of TR

HOLLYWOOD — Steve Swain has been appointed head of Tangerine Records, west coast label owned and operated by Ray Charles. Swain's new duties as TRC topper are effective immediately, according to Joe Adams, exec vice president in charge of all Charles-owned operations.

Swain succeeds Bunky Sheppard, who headed up the Tangerine label from January through June of this year. Prior to joining Tangerine, Swain was associated with John Levy Enterprises in a personal management capacity.

First Tangerine product to be released since Swain's appointment as director of TRC is the Raeletts' LP, “Yesterday . . . Today . . . Tomorrow,” the first album ever cut by any group of Raeletts due out in early August.

Steve Swain was previously associated with Tangerine Record Corporation as national promotion director. His plans for Tangerine's immediate future include full scale campaigns for Ray Charles' recent hit single, “Look What They've Done to My Song, Ma,” as well as the Raeletts' LP. He is also interested in purchasing masters to add to the TRC catalog.



Swain

## Correction

NEW YORK — Terry Knight and Mel Schacher have not been ordered to appear in the Circuit Court for the County of Genesee in Detroit as a result of a legal action against them by Delta Promotions. Only Donald Brewer and Mark Farner have been ordered to appear on Aug. 7.

# Company Financial Reports:

## G&W Sees Top Profits For Fiscal 1972

NEW YORK — Operating profits at Gulf & Western Industries, Inc. are expected to reach a record \$69 to \$70 million for the fiscal year ending July 31. For the same period last year, the figure was \$55.3 million. One of the factors cited by Charles G. Bluhdorn, chairman, in this expected showing is the box-office success of “The Godfather,” from the company's Paramount Pictures division. Film has grossed \$50 million in the U.S., and Bluhdorn sees a world-wide gross of between \$125 million and \$150 million. “Part 2” of the film opens at Easter, 1974.

## Menon Joins NARAS Board Of Presidents

NASHVILLE — Wesley Rose, national president of NARAS, has announced the completion of the record academy's first President's Advisory Council Board with the acceptance of Capitol Records president Bhaskar Menon to serve as a member of the group.

The 16-man board, formed upon the recommendation of the trustees of NARAS, has been established to create an even closer working relationship between record companies and the Record Academy via a continuous liaison between board members and the national president who will transmit their ideas, hopes and suggestions to the national trustees.

Rose said that NARAS, composed entirely of individuals, has always stressed, and will continue to stress, artistic creativity, and it is in this realm especially that Rose hopes the academy will be able to exchange more ideas and generally establish closer ties with the record companies.

The complete personnel of the NARAS President's Advisory Council Board now consists of: Mike Curb (MGM), Clive Davis (Columbia), Ahmet Ertegun (Atlantic), Berry Gordy (Motown), Jac Holzman (Elektra), Rocco Laginestra (RCA), Jay Lasker (ABC/Dunhill), Mike Maitland (MCA), Bhaskar Menon (Capitol), Jerry Moss (A & M), Mo Ostin (Warner Brothers/Reprise), Irwin Steinberg (Mercury), Mike Stewart (UA) and Larry Uttal (Bell).

## Chaump To New RCA Post

NEW YORK—Donald G. Chaump has been appointed director of commercial operations planning by RCA Records.

Mort Hoffman, vice president of commercial operations, said that Chaump, in this newly created position, will be responsible for both short and long range planning. He will coordinate the development of forecasts and operational plans for new product releases, working closely with the heads of A&R, graphic design, marketing, sales, promotion manufacturing and distribution and will coordinate manufacturing capabilities and inventory requirements for the Commercial Operations Department of the company.

Chaump joined RCA Corp. in 1963 as a corporate specialized finance trainee and a year later joined RCA Records as administrator of systems at the Rockaway Record Plant. In 1966, he was promoted to manager of production control at Rockaway, and from 1968 until 1972, he was manager of manufacturing at Rockaway. Earlier this year, he was transferred to RCA Records' home office in New York as manager of manufacturing control and quality, a position he held until his more recent appointment.

## ABC 2nd Qtr Earnings Set A New Record

NEW YORK — The American Broadcasting Companies, Inc. has reported its best operating earnings of \$10.22 million, or \$1.19 a share, for the second quarter of 1972. This is an increase from \$4.4 million, or 63¢ a share, a year before. Revenues for the new period climbed to a record \$206.16 million, up from \$173.23 last year.

## Lin B'Cast Recovers From Losses

NEW YORK — Second quarter income for Lin Broadcasting reversed a loss in the previous second quarter, with income reaching \$1,359,391, or 58¢ a share, compared to a loss of \$1,229,811, or a loss of 52¢ a share, in the second quarter of last year. Revenues for the second quarter were \$5,576,814, compared to \$5,186,386 a year before.

The six month period of 1972, net income reached \$1,883,339, or 80¢ a share, compared to a loss of \$1,110,735, or a loss of 42¢ a share, in 1971. Revenues for the six months hit \$10,042,838, compared to a loss of \$8,677,683.

## Spitz Into Prof. Dept. Of WFO Co.

NEW YORK—In an expansion and reorganization move, Wes Farrell, president of the Wes Farrell Organization has announced the promotion of Robert S. Spitz to director of professional activities.

Spitz, 22, joined the Farrell Organization earlier this year as director of traffic and licensing. He is a graduate of Albright College, Reading, Pa., and while there promoted several successful concerts including Joe Cocker, Chicago, Procol Harum, Fifth Dimension and many more.

In his new capacity, Spitz will be working under Steve Bedell, exec vice president and director of creative development, in the development of the firm's catalogue.

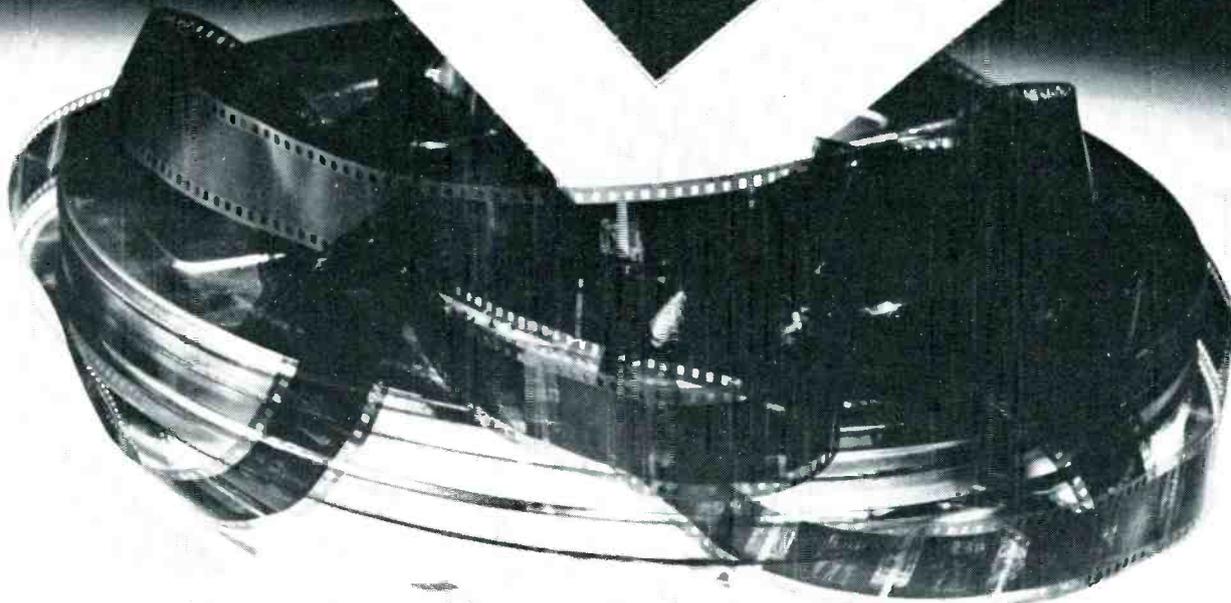
Due to the growth of the Farrell Organization, among Spitz' new duties, he will be searching for new writers and talent and contacting producers and artists with regard to the Farrell catalog.

## Former Rascals In MCA Group

UNIVERSAL CITY — Bulldog has signed a long-term recording contract with MCA Records' Decca label. The announcement came from Joe Sutton, vice president in charge of artist acquisition and development. Members of the group are: Dino Dinelli, formerly drummer for the Rascals; Gene Cornish, formerly the Rascals' guitarist; John Turi; Billy Hoher and Eric Thorngren. Bulldog's first single for Decca will be released within the month.

## David Lyricist On 'Horizon'

NEW YORK — Last week's story on the “Lost Horizon” demo of the score failed to include Hal David as the lyricist. David, of course, has long been associated with Burt Bacharach, the composer of the score.



Sally Kellerman may be a fine actress  
but her first album was done by an incredible singer.

Her voice is going to surprise you.  
It's deep, rich, and throaty.  
And it does what she wants.  
She's as much a singer as she is an actress.  
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announcing the start of a new career.

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## R&B Awards To Ware, Craighead

LONDON — Logan H. Westbrooks, director of special markets in marketing, presented special awards here, for "outstanding" regional and local performance. Westbrooks presented Fred Ware of Atlanta with a plaque for regional R&B promo Man of the Year, while awarding William Craighead of Detroit a similar plaque for his work in local promo.

Ware, the regional R&B promo manager for the South, joined Columbia in 1970.

Craighead, promotion manager in Detroit, joined Columbia in April, 1972. "He has shown more initiative than any local manager in the country in securing airplay in market-breaking R&B records, priming them for Top-40 crossover," said Westbrooks. In four months at Columbia, Craighead has been personally responsible for three records which have crossed over the Top 40.

## Col 'Wolfgang' Exec Awards

LONDON — The recipients of Columbia Record's 1972 "Wolfgang" awards were here announced at a special classical merchandising department luncheon during the Columbia Convention. The awards were presented to one member of the national staff from each of the four main regions for his "outstanding contribution to classical product sales."

The award winners, Milt Goldstein, New York branch; Denny Yarbrough, Atlanta branch; Gerry Gussith, Midwest branch; and Don DeGraf, San Francisco branch, were presented with a small statue of Wolfgang Amadeus Mozart.

The luncheon, held last Friday afternoon (28), was hosted by Pierre Bourdain, director of merchandising of Masterworks Albums, Original Cast and Soundtrack catalogue. Delegates and guests included salesmen and branch managers with large classical accounts and execs from the classical A&R department, plus reps from international affiliates with large classical markets. Highlighting this year's luncheon was the announcement by Bourdain that forthcoming releases of seven new albums by major classical artists, including Leonard Bernstein, Pierre Boulez, Isaac Stern and E. Power Biggs, would be simultaneously released in both stereo and quadraphonic (See separate story).

## Col Gold To Engineers

LONDON — Six Columbia Records engineers were presented with gold records during Columbia's 1972 Convention in London.

James Greene and Robert Gratts from the New York studios were each given a gold record for their work on Sly & The Family Stone's "There's A Riot Goin' On" album, and Greene received another for his efforts on Sly's single, "Family Affair." New York's Don Puluse received a gold record for his work on the "Chicago At Carnegie Hall" album.

From Columbia's San Francisco studios, Roy Hallee was presented with two gold records for his work on the "Paul Simon" and "Blood, Sweat & Tears 4" albums. Also from San Francisco, Glenn Kolotkin was presented with a gold record for his work on the new "Santana" album. Representing the Los Angeles studio was Sy Mitchell, who was presented with a gold record for his efforts on the "Barbra Joan Streisand album."

## Col/Epic Execs Speak At Meet

LONDON — In their addresses before the Columbia/Epic convention, Clive Davis, Bruce Lundvall, Jack Craigo and Ron Alexenburg offered comments for all-industry interest. Here are excerpts.

### Clive Davis

The sixties had begun with the end of Nixon. And ended with the beginning of Nixon. It was an age of Kennedy's and kings. Of White Houses and white elephants. The sixties were a desperate age—and an age of contradictions. Songs came from everywhere. "Sound," quote "sound," stirred the young masses more than ever. Technical development, techniques of recording, availability of equipment and the ease of setting up studios almost anywhere brought an amazing number of nomenclatured "sounds" to the fore. New York, Los Angeles, Nashville and Detroit continued as popular recording centers. But suddenly there was the "English sound" and the "San Francisco sound" and "Memphis" and "Muscle Shoals."

The young turned decade around and took almost total control of the music of the times—almost total control of the times themselves. Unpredictable. Explosive. Concerned. Damaging. Hopeful. And so we moved into the seventies—with a spirit of adventure, with an anticipation of change, recognizing that departures from custom occur in these times as rapidly as a heart beats.

1970, however, showed disturbing signs that all was not totally upbeat. The taking of drugs with abandon threatened the life force of many and also the life blood of the music world. Great stars died to the shock and grief of millions, with our own Janis Joplin one of the victims. Others became incapacitated, going through life and music only on momentum of the past. The disruption caused to society reflected itself in festivals—few communities wanting their parks and space used for drug taking or the life style of the liberated. Bill Graham became disillusioned with his audiences, leading to the closing of the Fillmore operations. What was happening to rock? "Was rock dying?" became a most favored headline piece. It seemed as though all of music was being threatened. Television interest in middle-of-the-road and country music began to decline for reasons of its own, and gradually, our tremendous success with Andy and Jim Nabors and Johnny Cash would be facing a new challenge. The signs began showing themselves very clearly that 1966 was upon us again. These signs continued into 1971 with personnel changes taking place in Blood, Sweat & Tears and the pursuit by Paul Simon of a solo album. All of a sudden our depth was shaky.

And now I get to the point of this retrospective, and that is that your management spotted this early on—before the street would begin any speculative wonder of whether we had had it. That would come later, but by that time we were already on our way to recovery so our momentum was never totally stopped.

There is no substitute for hard work, and we all just rolled up our sleeves and got to work. Late hours, weekends, morning to night effort—dedicated effort—to keep Columbia at the forefront. More pressure to put on the field who hadn't felt hungry pressure for years. If skin was thin, if loyalty superficial if belief was shaky, the people left. I personally felt relieved. The best way to have healthy attrition is to lose those shift ones to whom the grass always looks greener elsewhere plus the others who aren't committed to fight when the going gets tough. When Bruce Lundvall was appointed to head our marketing team, he said, "When the going gets tough, the tough get going." Now, that's an attitude for Columbia Records. That's the only attitude. And so we began to work and plan and the artist roster began to be strengthened, a little at a time, perhaps imperceptibly, but then quite noticeably, right up until today. Some established artists were signed—but only those we believed had long futures in front of them: Lynn Anderson, Ten Years After, George Jones, Ramsey Lewis, Sonny James and Liza Minnelli.

New vitality was felt and experienced by some of our great stars who were encouraged time and again never to get complacent. And look what happened when inventive producing and great songs reached Ray Price, Bobby Vinton, Peter Nero, The Hollies, Andy Williams and, of course, Barbra Streisand.

But the key to a company's success must be the development of artists, the projection of new faces. We started in 1971 with the launching of New Riders of the Purple Sage, then Kris Kristofferson, then the emergence of Edgar Winter, Johnny Paycheck, Jody Miller, and now the pace has quickened tremendously with the chart success of: Doctor Hook and the Medicine Show, Loggins & Messina, The Mahavishnu Orchestra, Argent and Looking Glass.

We will change whatever, whenever, however is necessary to make certain that in this world of changes, nothing will change our position as the complete record company. One that is both youthful and mature, bold with a sense of tradition, innovative with an awareness of the past and, above all, committed in every sense to music.

### Bruce Lundvall

No, the basics of our industry haven't changed—the same old dynamics still apply—but a more sophisticated strategy at every level is essential to meet the challenges of a more finely tuned market place.

The aggressive spirit and business acumen that characterizes our branch operation is the very envy of our competitors yet sometimes there's even a price to be paid for a tradition of long standing professionalism. A price that can reflect itself in lack of flexibility, aware-

ness, objectivity . . . sensitivity. And I begin to see warning signs when a single is bulleting upward on a top 40 station and there are only 250 copies in the market—when a field report rambles on for three pages and there's only one paragraph of substance worth excerpting—when the local ordering guidelines for a Mathis album of current chart hits is based on the sales of his last release, "Live In Las Vegas"—and when the response to our emphasis on new artist image and career building is cartons of brandy snifters to promote Looking Glass.

Well thankfully, all of these examples represent the extremes but they're nonetheless precise examples of what I mean by the need to further sophisticate our techniques.

This is the overriding objective that I present to you and under this broad umbrella there are further goals and priorities to be established there today.

● In the promotion area our singles concentration system is indeed a more sophisticated technique but we still have a long way to go. We must quantify individual performance by record by station, learn to use and evaluate independent sources, upgrade our performance at FM and at the branch management level become as actively involved with the radio community as you are with your accounts. This industry feels radio far better than it knows radio—and you're going to be asked to really analyze the radio network in your markets, their programming practices, changing formats and community involvement. Only by being the most knowledgeable radio people in the industry will we be the most effective.

● The cancer of returns—everyone's aware of the problem but no one seems to have any real answers. We're going to examine this issue closely. We're going to further sophisticate our selling assignment techniques and closely study the consumer demographics of our accounts. Clearly the growing full line retailer is attracting the active young record buyer, while the non-attended racked account is primarily attracting the less musically involved impulse buyer. Knowing more about the age, earning power and shopping habits of the consumers who frequent these outlets will enable ourselves and our customers to properly program their stores with the kind of repertoire that doesn't come back home to roost.

● New artist development—this must always be a priority area extending to all levels of the company and here again, we need to further sophisticate our techniques. Despite our recent success with all of the product we have to work on, after our new artist development plans have become too diffused. To provide a sharper focus we're in the process of forming a strike force which will assign a specific individual in Press, Product Management, Promotion and Advertising to the task of career building for new artists. Here we'll plan creative campaigns, image building press and advertising messages, coordinate live appearances and tours, develop a specific radio strategy and in general, nurture and council the new album artist through the crucial growing stages of his career. To assure coordinated planning and follow through in the field, I'm going to take this concept a step further by assigning a similar task force in all major markets. For every major best seller on the label, our goal must be to bring home at least three or four new ones of similar stature every year.

● Merchandising—Our thrust in new media experimentation this year has put us a solid six months ahead of our competitors in the effective use of television and new retail advertising techniques. Our immediate goal is to sharpen our efforts here even more intensively with further testing and a primary focus on the use of film, television and the emerging cable systems.

### Jack Craigo

We have retained the 4.98 line. It has become a new tool to create consumer traffic and realize additional unit sales. The consumer has become less aware of the term list price and identifies the value of a record upon his demand for the product rather than discount from. Major retailers have stopped displaying list price reference boards and market product by a color code or a simple series system.

A special cycle to our business continues. We produce, promote, program . . . airplay and sales are triggered by the release and we react and respond . . . We reserve, we report and we move the product high onto the charts . . . but then someone begins to return it. So we re-package and we re-release, react again, re-price, and re-sell then someone begins to return it.

Through understanding your marketplace, through intelligent merchandising concert with your customers, through creative advertising, record product will be marketed and sold to the consumer and stay sold. Inspection and examination of return factors confirm and support a disastrous condition. We cannot confuse obsolescence and legitimate failure of the product with a legitimate failure to sell the consumer with the outrageous and indiscriminate reduction of retail inventories to satisfy financial turns or to satisfy a general inventory edict. We are very much aware of the actions by the discount retail industry to return records to rack jobber suppliers without any thought of the jobbers' business position. A 50% reduction of record department inventories in January and February is incredible. Immediate returns of top 100 best sellers is a tragedy. The lost sales cannot be accounted.

We must convince the discount industry

that the record business is not a fourth quarter flurry. It is a 12-month a year department. Erratic inventory reduction will drive away the customer clientele through lack of selectivity . . . the clientele which the discount industry is scurrying to attract and retain. This is a sales manager's goal . . . this is a salesman's selling challenge.

You've got to work to change the retail merchandise men and buyers from unnecessary positions of procrastination. They've forgotten how to say yes. They can't recall how to say I'll do it or we can sell it. We evaluate, massage, inspect, consider, study, and talk about it. Two separate goals for the promotion man move the program director to say I like it, I'll play it, I'll chart it, and I'll make it a hit. Get that commitment with a blend of decisive selling and persistent confident closing. The salesman one day will hear the retail buyer say I'll buy it, I'll sell it, I'll pay for it, and I'll never, never return it.

Our competition is not in the design of other labels but is the consumer attraction to other products which swallow the disposable income dollar. Where square footage is the boundary line for the record department, we must add more square feet. Inventory selectivity will entice the consumer. The extra spendable dollar directed to soft goods, cosmetics, airline flights and non-music entertainment must be spent only after we have realized our share and somewhat more. The 1972-73 convention year has just begun. Here's a closing quote from a non-music industry professional but certainly an honorary music person. John Mackey made this statement on January 16, 1971 after the Baltimore Colts had won the Superbowl: "You can make money working, but you can't walk down the street and call yourself a champion . . . unless you earn it."

### Ron Alexenburg

For quite some time we kept hearing, "We can't sell R & B—the stations just don't like our product." Well, as being the leaders of the music business you got tired of Atlantic, Motown and Stax cutting into your airplay and sales. So, with the help and extreme professional guidance from two of our guests here today, Kenny Gamble and Leon Huff, we have made that all-important breakthrough. Our R & B marketing team, headed by Logan Westbrooks, has been commissioned to bring us to the #1 position in this field and with the new product coming, plus this entire company working together, we will achieve our goal.

We must also praise our Nashville A & R Department headed by Billy Sherrill because both Billy and Glenn Sutton have again beaten their performance of one year ago. Epic, at the present time, has 11 singles on the country charts. Just two weeks ago, 8 of those 11 had bullets. During this past year, we broke Jody Miller, Charlie McCoy, George Jones, and you did an incredible job on Johnny Paycheck. Johnny has been singing for quite some time and magic was in the air at this year's Country Music Convention when he sang "She's All I Got." Our company was turned on to him and brought him home.

With all of this happening, some of our country records didn't reach the sales potential they should have. Bill Williams will be working with you during this coming year to develop new avenues of selling country music.

Our Custom Label family this past year really began to do all of the things we had hoped for. They have been a major source of new artist development with Kris Kristofferson, Charlie McCoy, O'Jays, Harold Melvin and The Blue Notes, Billy Paul and a brand new label, MUMS, placing their artist, Albert Hammond, immediately on the charts with his first record.

A new Custom Label, BYG, brings you an instant catalog of vintage rock and jazz with names like Eric Burdon, Julie Driscoll, Jimmy Page and Rod Stewart.

Monument supplied us with strong country product, plus once again did a superb job on the catalog.

Our Custom Label producers are also very active in producing Columbia and Epic acts.

Chips Moman's Entrance label moved from Memphis to Atlanta and has become very active with Toni Wine, Billy Lee Riley and just recently signed Mitty Collier.

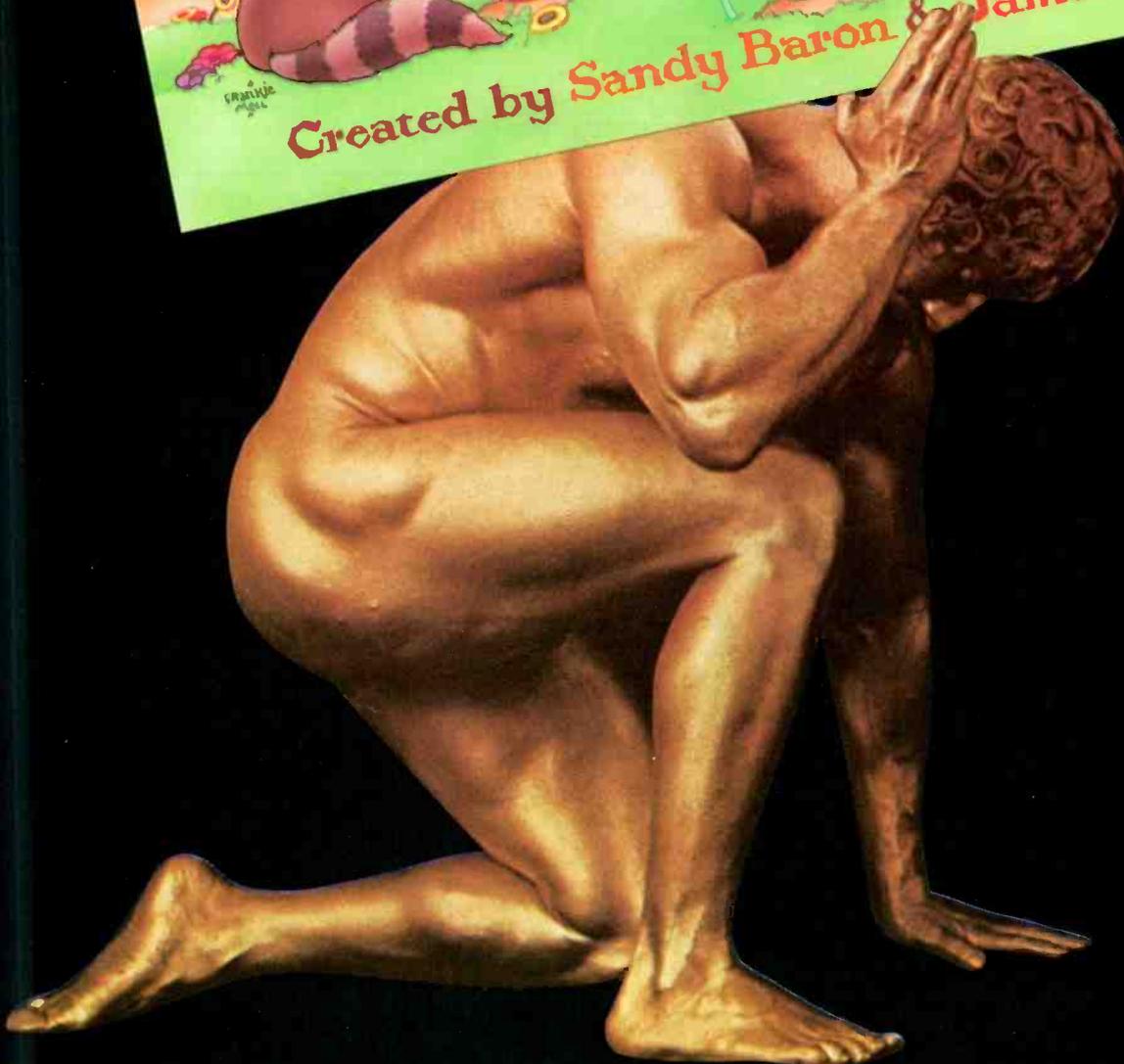
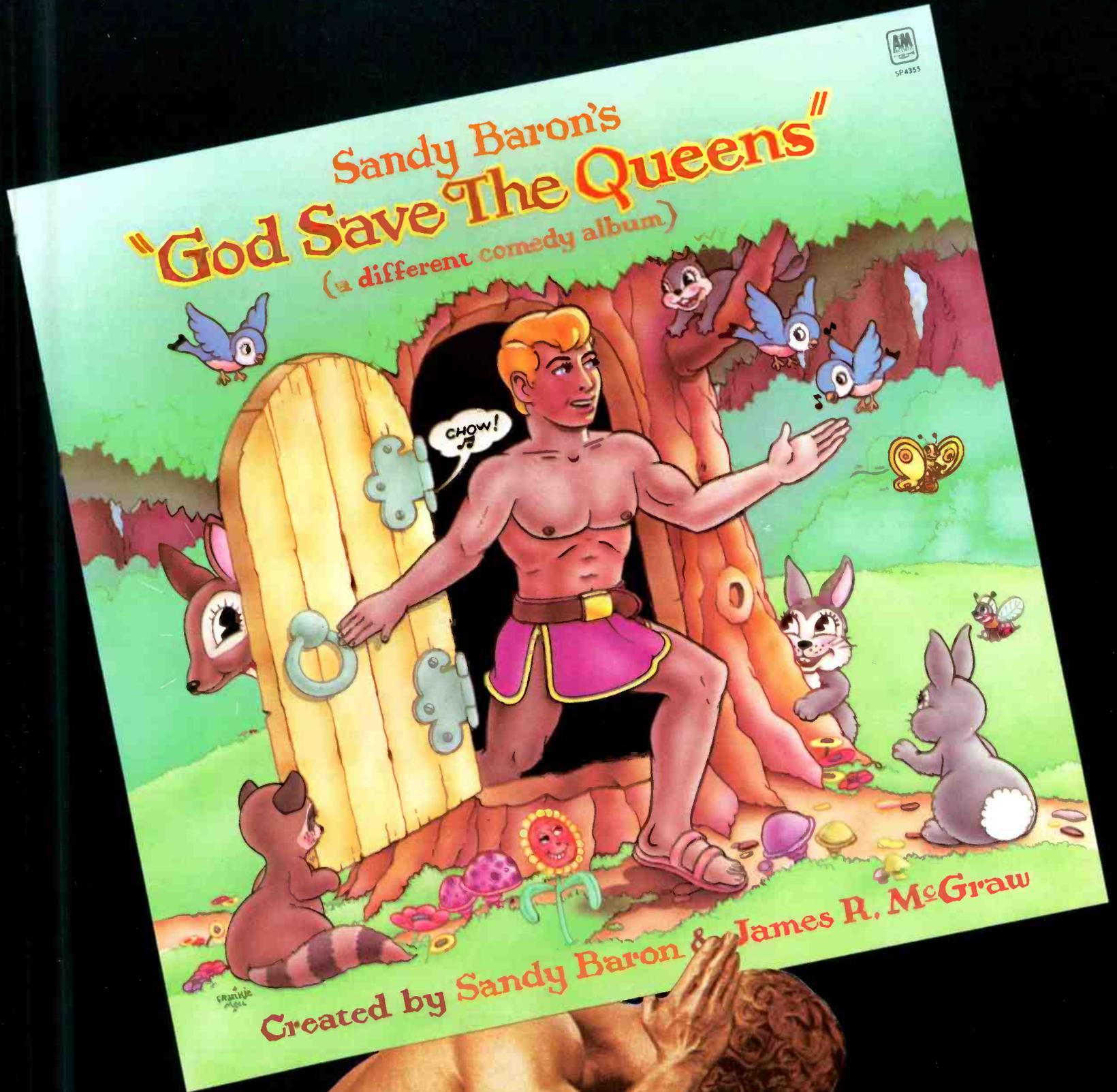
The RAK Label headed by Mickie Most, has been very successful in the U.K. and in other countries. Mickie has been working very hard to develop new and exciting artists for us in America. A new CCS album, plus a Julie Felix album will be presented this morning. Mickie has also released a beautiful single by Duncan Brown and will be releasing a single by a group called the Aztecs that was #1 in Australia for seven weeks entitled "Most People I Know Think That I'm Crazy." He also has a very exciting young girl named Suzie Quatro from Detroit with a single entitled "Rolling Stone."

The Custom Label presentation for this year has been put together by Charles Lourie and Rick Dobbis, who deserve to be praised for the superb job they have done. You will shortly see me in my acting debut and will be hearing some of the new releases from our Custom family.

You have built Epic into the major label it now is and this couldn't have been done without a strong A & R Department. Don Ellis and his staff are to be congratulated for their work, because without Sly and The Family Stone and Donovan product, they really had to work overtime at finding new artists.

Our English artists have emerged. After two years of hard work and believing in Argent, who destroyed everyone Wednesday night, the group has been broken. The Hollies have come back with a major hit single and an album that is doing equally as well. Now we are challenged again to break through with Colin Blunstone and the exciting Johnny Nash. Our English company has done an excellent job on Colin and Johnny and we will bring those records home in the U.S.

God only knows how many people will be listening to this album.



"God Save The Queens" (SP 4355)  
The first gay comedy album.



# cashbox/singles reviews

## Picks of the Week

**ARETHA FRANKLIN** (Atlantic 2901)

**Wholy Holy** (2:49) (Jobete, ASCAP—M. Gaye, A. Cleveland, R. Benson)

Socio-gospel performance is a chill-sender from on high. Co-penned by Marvin Gaye and culled from Aretha's Top 10 LP with James Cleveland and the S. Cal. Community Choir, this stirrer is simply superb. Flip: no info. available

**ELTON JOHN** (Uni 55343)

**Honky Cat** (5:12) (Dick James, BMI—E. John, B. Taupin)

Faster than a speeding "Rocket Man," and more powerful for the rinky-tink fun of it all, this track from his #1 LP should be his biggest ever. A good old-fashioned "how you gonna keep me down on the farm" frolic. Flip: "Slave" (4:20) (same credits)

**BOBBY WOMACK & PEACE** (United Artists 50946)

**Sweet Caroline** (Good Times Never Seemed So Good) (3:07) Stonebridge, ASCAP—N. Diamond)

To follow his "Woman's Got To Have It," Bobby lets into the Neil Diamond hit and gives his band, Peace, co-billing. There's more than enough here to allow the praise to be shared without spreading itself thin. Flip: no info. available

**GALLERY** (Sussex 239)

**I Believe In Music** (2:26) (Songpainter, BMI—M. Davis)

Those who believed in them before "Nice To Be With You" hit the top along with those who were simply won over by its success now both know what these guys can do. They do it again on this Mac Davis winner and it's bound for the same heights as its predecessor. Flip: no info. available

**ARLO GUTHRIE** (Reprise 1103)

**The City Of New Orleans** (4:31) (Kama Ripa/Turnpike Tom, ASCAP—S. Goodman)

Steve Goodman's all-American train tune gets a rousingly spirited and AM-oriented tracking from Arlo and together they should chug into Top 40 territory right on schedule. Flip: "Days Are Short" (4:15) (Howard Beach, ASCAP—A. Guthrie)

**KIN VASSY** (Bell 244)

**Bitter Blue** (3:06) (Irving, BMI—C. Stevens)

Cat Stevens rocker is the song to set First Edition member Kin Vassy on a solo career all his own. He really understands and communicates the tune, and the Jimmy Bowen production is first-rate. Flip: no info. available

**GLEN CAMPBELL** (Capitol 3411)

**I Will Never Pass This Way Again** (2:41) (Vegas Intl, BMI—R. Gaylord)

Song about living one's life to the fullest but with honor, humility and honesty should easily bring Glen back to the Top 100. Very strong piece of material. Flip: no info. available

**JOHNNY NASH** (Epic 10902)

**I Can See Clearly Now** (2:48) (Cayman, ASCAP—J. Nash)

This gentle moog reggae is currently topping the British charts. If U. S. programmers have good vision, they'll see this is Top 10-to-be here as well. Beautiful! Flip: no info. available

**THE SPINNERS** (Atlantic 2904)

**How Could I Let You Get Away** (3:46) (Bellboy, BMI—Y. Davis)

Thom Bell, the man behind the Stylistics, comes to the fore again with this Motor City group. Smooth smash will start moving soul and build pop. Flip: "I'll Be Around" (3:10) (Bellboy/Assorted, BMI—T. Bell, P. Hurtt)

**THE STATLER BROTHERS** (Mercury 73315)

**The Class Of '57** (2:40) (House Of Cash, BMI—D. & H. Reid)

Certainly the most emotive lyrics of any record this year. Talk about the truth! Will rival their pop success with "Flowers On The Wall" some years back and become an instant standard, pop and country; MORs will probably be first to spread the word. Flip: "Every Time I Trust A Gal" (1:50) (same—L. DeWitt)

**HUMBLE PIE** (A&M 1366)

**30 Days In The Hole** (3:58) (Rule One, ASCAP—S. Marriott)

Boogie from the group's "Smokin'" LP that FM's have been onto for some time. AM programmers may want to edit out the impromptu intro for tightness' sake. Flip: no info. available

**ODDS & ENDS** (Today 1513)

**Apples, Peaches, Pumpkin Pie** (2:45) (Patrick Bradley, BMI—M. Irby Jr.)

Jay & The Techniques Top 10er from '67 is revitalized with pop/soul power. Soundfeast for Top 40s as well as black markets. Flip: "Talk That Talk" (3:38) (same credits)

**BUNNY SIGLER** (Phila. Intl. 3519)

**Regina** (3:09) (Assorted, BMI—B. Sigler, P. Hurtt)

Label continues to release some of the best soul with pop intentions around. This one brings producer Sigler back into the performer's spotlight where he enjoyed some success in '67. A smooth production, start to finish. Flip: no info. available

**BOBBY BYRD** (Brownstone 4208)

**Never Get Enough** (3:14) (Dynatone/Belinda/Unichappell, BMI—J. Brown, F. Wesley, B. Byrd)

This is really a duet between Bobby and friend/producer James Brown. Out to get instant soul action and from there, his best pop shot yet. Flip: no info. available

**KIM FOWLEY** (Capitol 3403)

**I'm Bad** (2:47) (Bad Boy, BMI—K. Fowley)

Steppenwolf-type rocker with what it takes to turn AM play into sales and chart action. Bad is good and solid. Flip: no info. available

## Newcomer Picks

**BULLDOG** (Buddah 299)

**Whei-Ling-Ty-Lou** (How I Love You) (3:55) (Buddah, ASCAP—Bowler, Stokes)

Recapturing much of the cyclical power of "Witchi Tai To," new group should chant its way to a distinctive Top 40 hit. Improves with each listen enough to force you to hear it at least two more times. Flip: no info. available

**ELLA BROWN** (Lanor 566)

**A Woman Left Lonely** (3:19) (Press, BMI—D. Penn)

Should this disk receive the national attention it demands, it could be the reason for the revitalization of the entire Louisiana r&b scene. Powerful ballad reading that will go pop given half a chance. Flip: "Touch Me" (3:09) (Jon, BMI—E. Brown)

**WASHRAG** (TMI 75-0107)

**Bang!** (2:22) (Brookfield/East/Memphis, BMI—D. Mayo, S. Cropper, R. Capone)

Group is out to "clean up" with this chuggin' little instrumental with a rock-ably flair. Flip: no info. available

**JOE McDONALD** (Vanguard 35161)

**Fantasy** (3:57) (Alcatraz Corner, BMI—J. McDonald) Having dropped the "Country" from his name, Joe turns to a tune that could do for him what "Dixie Down" did for Joan Baez. Commercial. Flip: no info. available

**PAT BOONE** (Lion 126)

**If You're Gonna Make A Fool Of Somebody** (2:24) (Good Songs, BMI—R. Clark) James Ray scored with this one in '61 and now Pat gives the unusual soul item a pop outfitting. Flip: "Empty Chairs" (4:00) (Don McClean, BMI—D. McClean)

**JOHN KaSANDRA** (Respect 2502)

**Ain't I Good?** (3:30) (East/Memphis, BMI—J. KaSandra) John gets it on braggin' but he's got a right to be positive. Funky back-up chorus helps put this soulboast across. Flip: "Down Home Ups/Good Whiskey And Bad Women" (3:43) (same credits)

**JOHN ROWLES** (Kapp 2180)

**Blue On Blue** (2:54) (Famous, ASCAP—B. Bacharach, H. David) Tom Jones-styled rendition of the Bobby Vinton hit written by Burt & Hal. MORs will start the action here. Flip: "More Than Just A Woman" (3:35) (Trousdale, BMI—Mogol, Lavezzi, Lambert, Potter)

**THE HEYWOODS** (Family 0911)

**Special Someone** (2:38) (Home Grown/Heywoods, BMI—H. Jones) Group touring with The Osmonds could put this initial momentum to good use with airplay. Easy pop-rocker. Flip: "I Wish I Could" (2:30) (same—Donaldson, Gibbons et al)

**FUNKADELIC** (Westbound 205)

**A Joyful Process** (3:25) (Bridgeport BMI—G. Clinton, B. Worrell) Instrumental with much of the attraction of Billy Preston's "Outa Space." Electronic and alive. Flip: "Loose Booty" (3:10) (same—G. Clinton, H. Beane)

**THE DOOBIE BROTHERS** (Warner Bros. 7619)

**Listen To The Music** (3:26) (Warner-Tamerlane, BMI—T. Johnson) The group's mellowest rockin' mood yet; one that could see them through to chart territory with AM play. Flip: no info. available

**TOWNES VAN ZANDT** (Poppy 90113)

**If I Needed You** (3:30) (United Artists/Columbine, ASCAP—T. V. Zandt) His most successful single to date. Steady beat keeps this Texas troubadour in a commercial bag. 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.

**FRANKIE LAINE** (Sunflower 125)

**My Own True Love** (3:03) (Warner Bros., ASCAP—M. David, M. Steiner) Major label comeback for the balladeer is the song last famous by The Duprees. MOR delight. Flip: no info. available

**THE FESTIVALS** (Gordy 7120)

**Green Grow The Lilacs** (2:45) (Stein & Van Stock, ASCAP—R. Miller) Phrase tied to American folklore becomes the subject of a strong Jerry Ross pop/soul production. Flip: no info. available

**DAKOTA STATON** (Groove Merchant 1011)

**A Losing Battle** (3:30) (Pru, BMI—Rebennack, D. Hauer) With Groove Holmes at the organ, this Dr. John tune brings this stylist into a strong after-hours blues mood. Flip: "Let It Be Me" (4:17) (MCA, ASCAP—G. Becaud, M. Curtis)

**BOB McDILL** (JMI 4)

**Sugar Kane** (Jack, BMI—McDill, Reynolds, Taylor) Autobiographical account of a young boy on his first carnival trip to see the girly show. Chorus is as sweet as the title. Flip: no info. available

**DONNY HATHAWAY WITH MARGIE JOSEPH** (Atco 6899)

**Come Back Charleston Blue** (2:04) (Warner, ASCAP—D. Hathaway, Q. Jones, A. Cleveland) Donny teams with the former Memphis songstress on the title tune of the "Cotton Comes To Harlem" sequel. Smooth production. Flip: no info. available

**Z. Z. HILL** (United Artists 50908)

**Your Love** (2:47) (Unart/Aspire-/Green Apple/Hillwin, BMI—F. Hughes) Z. Z.'s back and UA's got him. He bites into a Freddie Hughes tune and comes up with a good soul thing 'tween his teeth. Flip: no info. available

**BARRY SMITH** (GSF 6878)

**Only You (And You Alone)** (2:58) (TRO-Holis, BMI—B. Ram, A. Rand) Contemporary funky soul adaptation of the Platters first big one. Intriguing Bert De Coteaux production. Flip: no info. available

**THE TROGGS** (Pye 011)

**Everything's Funny** (2:14) (Dick James, BMI—Presley, Britton) "Wild Thing" group in a more pop-oriented upper with a simple but effective guitar hook. Flip: no info. available

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Contains their current hit "Too Late To Turn Back Now" and "Treat Her Like A Lady."  
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# cash box / talent on stage

## The Rolling Stones Stevie Wonder

Monday

MADISON SQUARE GARDEN, NYC — Another opening. Another show. Except this was the Stones. No matter where you went on Monday, during the day, everything seemed a mere prologue to what would happen that evening. Mick Jagger and his accomplices did not disappoint. They poured their songs out into the Garden and the audience sent back lovely waves of energy until a continuous current was established, enabling the Stones to step outside the perimeters of just playing great rock and roll into a rarely traversed land where the white heat of the entire experience took hold. Some people danced. Others just sat in stunned disbelief. For more than an hour and a half the Stones succeeded in transforming the arena into a place of joyous noise. They just made everybody feel so happy. Think about that for a second. Twenty thousand people being made happy by a handful of musicians playing ballsy music. It just might have been the supreme evening in the brief and ever-changing history of rock.

e.k.

Tuesday

"Did you all get off school today, —I did," shouted Mick Jagger to an audience whose thoughts were centered on anything but school! It was an afternoon concert. It was scheduled at the last minute because of the incredible demand for tickets. It was perhaps the strangest of all concerts. Outside, in the distance, the sun shone brightly. Inside—there was darkness. It just didn't feel right.

Stevie Wonder, one of the most remarkable talents in the music field, opened the show and displayed his versatility on everything from drums to moog—but somehow, his talents seem to have gotten lost in the vast garden arena. An arena usually reserved for super high energy attractions. Wonder was wonderful, but could have been impeccable at Carnegie or Philharmonic.

Then there were Stones! And after the tumultuous roar had subsided, they began to show everyone just why they are called the best rock 'n roll band in the world. The reason is simple. They are. "Brown Sugar," "Tumbling Dice," "Happy," "All Down The Line," "Sweet Virginia," "Love In Vain," "Midnight Rambler," "You Can't Always Get What You Want," "Street Fighting Man,"—and countless other classics all performed within a little over an hour. An all too short performance from the most popular group in the world. But, it's better that way. They're here, and then they're gone!

Though everyone seemed to be enjoying himself, the show wasn't with-

## Looking Glass

WHISKEY, L.A. — Riding in on their current hit single "Brandy" and a bag full of rock and roll, Looking Glass gave the Whiskey crowd a full night of music.

The boys did a lot of rockin' to keep the dance crowd happy, but weren't overly loud as are the majority of bands that play this club. Volume on instruments was kept down a bit making it possible to pick up on the group's prime virtue, their strong vocals.

Aside from "Brandy," Looking Glass performed other material from their first album (currently #73 on the CB chart). Passing flashes of Poco were evident in the hard rocking "Don't It Make You Feel Good," and the easy-flowing "Jenny-Lynn."

Opening the show was the twelve-piece Oliver Walrus who succeeded in getting people up on the dance floor.

m.a.

out fault. The P.A. system for one, was quite erratic—sometimes working smoothly, and sometimes not working very well at all. For some strange reason, nobody has been able to conquer this problem. And one would think that with all the technological advances being made in the field of electronics—that someone would have, by this time, come up with a P.A. system that works! Oh, well, back to the drawing boards!

Another aspect of the show that deserves mention is the audience reaction. Though there's really no way of finding out for certain, it would be interesting to know how many people really enjoyed The Stones' music compared to those who merely enjoyed *The Event* in total! But some things are better left unsaid.

k.k.

Wednesday

The end of the line and well-timed, this last New York show was also the close of the entire tour. It was also a full moon and just happened to be Mick Jagger's birthday. Everything

This set began as had the other added up to a festive and spaced-out occasion.

three shows at the Garden, but the living legend of the Rolling Stones had one final impression to make on me. On Monday evening, watching from the audience, I saw them walk onstage as though they were Deities descended from Mt. Olympus to play for their legions of worshippers. But from backstage on Wednesday night, the Stones took on a much more human element. While watching the show from the side of the stage, I paused to talk to a friend I met, and forgot where I was for a while; when I heard "Jumping Jack Flash" emerge from behind our conversation, I immediately assumed that I was at a party or a dance with a local rock group that played the top pop hits. But then I looked back toward the stage and remembered that it really was the Stones! This made me realize two things—firstly, how much a part of youth culture the Stones have become, and secondly, the fact that the Stones are not Gods—they are five human beings who make great music!

The Wednesday evening set ended with a surprise birthday party for Jagger onstage, followed by a free-for-all pie fight amidst an encore of "Satisfaction" performed by both the Stones and Stevie Wonder. The stage was filled with genuine happiness, but touched by a dash of sadness, since it was over until the next tour. Will there be another tour? I hope so, and I know I'm not alone!

m.p.

## Joy of Cooking Goose Creek Symphony

TROUBADOR, L.A. — Capitol Records had themselves a solid double-header at the Troubadour with these two groups. Headliners Joy of Cooking furnished a tight sound mellowed by the voices of female vocalists Terry Garthway and Toni Brown. With Garthway playing rhythm guitar, and Brown on keyboards, Joy got things on with "Looking for a Highjacker," featuring Ron Wilson on conga drums. Previewing their new LP, "Castles," the group got into a ballad titled "Beginning Tomorrow," one of their finer numbers of the evening.

Goose Creek opened the show with a lazy country sound that slowly phased into a rollicking beat headed by Big Fred the groups fiddler. One of their better songs came off the Byrds "Turn Turn" album titled "Satisfied Mind." Some concentrated harmony gave this number all it needed.

A good night for Capitol, and definitely a good night for those who came.

d.e.

## Lighthouse 5 \$ Shoes

CENTRAL PARK, NYC — Lighthouse drummer Skip Prokop kicked off the group's one-hour and ten-minute set telling the audience "Carnegie Hall was great. This is even better". He was right. The outdoor setting was perfect for their music which combines jazz-rock, folk and pure-rock. Their three years playing together have held the Canadian band in good stead. The interplay between the ten members of the Evolution recording group is tight without ever restricting their spontaneity, and their choice of material is versatile and well-paced. Best received were their hits "One Fine Morning" and "Take It Slow (Out In The Country)."

While the group clearly communicates an egalitarian approach to their music, with rotating solo spots and joint songwriting, one cannot help but feel the underlying presence of a cohesive triumvirate guiding the course. Skip Prokop, drummer and founder of the group, acts as spokesman; keyboard-man Paul Hoffert seems to set the tone; and lead singer Bob McBride is a colorful and energetic focal point who drew the crowd to their feet in happy hand-clapping, foot stomping support.

Opening the show were 5 \$ Shoes, one of the most volatile rock bands to emerge this season. Led by Vocalist Mike Millius and driven by the unflagging drum work of Gregg Diamond, they proved to be a welcome surprise as they tore through a brace of songs from their forthcoming album on the Neighborhood label. Flash is an overworked word but an accurate one when applied to the onstage performance of this quintet. Sporting outrageous attire and playing with extraordinary intensity, 5 \$ Shoes wasted no time in serving notice that they aim to make a real dent on the rock scene. "Love Song" and "Can't Do That Anymore" were powerful numbers while "Rain Train" showcased the boys on a slower item, with similar success. This group will be headlining gigs before very long.

c.a. & e.k.

## Peter Allen

STEPHEN TALKHOUSE, AMAGANSETT, L.I.—The Stephen Talkhouse is a peculiar combination of atmospheres, but a very fitting room for a Peter Allen performance. On one hand, the wood-paneled club is a small and cozy room tucked away under some shady trees at the end of a village avenue. But amidst this rustic mood, one can look around and discover all the familiar faces from the Manhattan niteclub scene; although Amagansett is a country setting, it's next door to the Hamptons, Long Island's summer resort center for New York City's swinging set.

And Peter Allen's music belongs here. He has a mellowness in his style that speaks of many hours spent stretched out in his thoughts while surrounded by Mother Nature. But this mellowness is punctuated by an acute social awareness that could only come from time spent observing the rapid turn-over of city life. Peter's sense of dynamics fit both the room and the people in it, as his tunes gently swayed one moment and then hustled and bustled to a boogie-woogie beat the next.

In one number Peter claimed "I can tell a lie, but I can't sing one." The proof of this statement lies in "Tenterfield Saddler," the title tune of his new Metromedia album. This song tells the tale of his early life via a musical biography of his Australian grandfather. The ballad is shockingly truthful, but tender in the same breath—a combination of love and tears that shows how Peter Allen stands out from all the rest.

m.p.

## Ramatam

WHISKEY A GO GO, L.A.—Ramatam made their west coast debut with a driving sound, and a few familiar faces. The faces belonged to lead singer Mike Pinera, and drummer Mitch Mitchell, who originally played in the Jimi Hendrix Experience.

The Atlantic recording group opened with an appropriately titled "Whiskey Place," a perfect tune for those who come to boogie to hard rock. In contrast the group switched to acoustic guitars in "Changing Days," with pleasant harmonies provided by Pinera and keyboard man Tommy Sullivan, former member of the Brooklyn Bridge.

Saving the best for last, Ramatam came up with a Mitchell song titled "Strange Places." The song provided a good look into the individual talents of the group, especially female lead guitarist April Lawton, who put on quite a show for the people.

With the talent this group has, and the harmonies they're capable of, Ramatam can be expected to produce bigger and better things for the near future.

d.e.

## Fanny

MAX'S KANSAS CITY—Fanny, the Los Angeles based rock quartet, came damned close to blowing the ceiling off the upstairs room at Max's last Thursday night. They are unquestionably one of the most ferociously fine bands currently on the prowl.

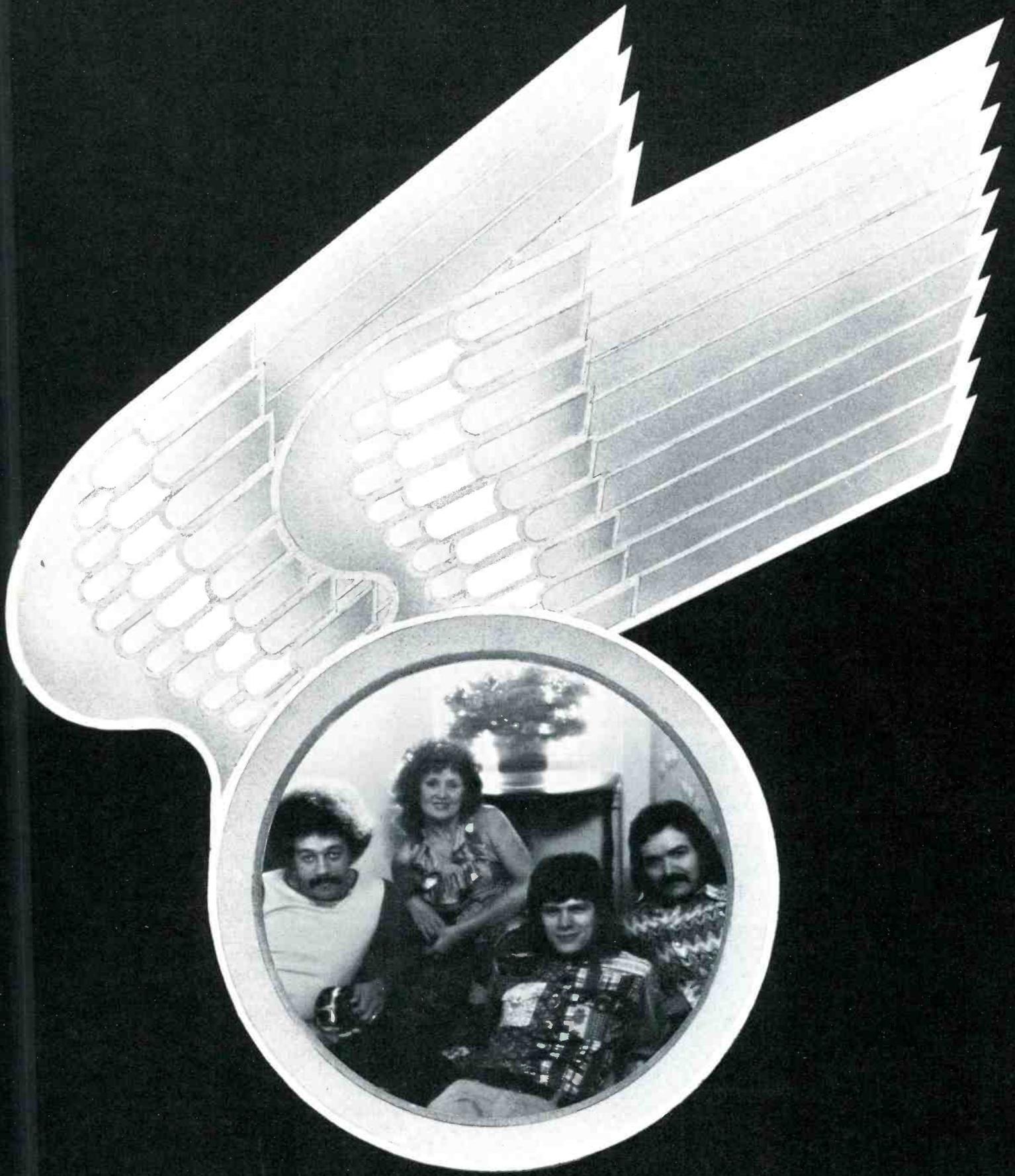
Though each of the four women contributes equally to the expressive-ness of the overall sound, it is June Millington with her blistering slide guitar playing who continually draws one's attention. She is in complete charge of her instrument and on the few occasions where technical difficulties threatened to interrupt the drive of the set, she was quick to the rescue with her compelling guitar runs. Sister Jean Millington took command of the vocals as the group offered selections from each of their three albums on Reprise.

It's really refreshing to see a band that is having fun on the stage, especially when they deliver the goods musically. Fanny is just such a band. From the opening number, a person senses that these four people genuinely enjoy locking their individual sounds together to form a compact whole. The entire set was one straight up high but we'll still mention a few special things: "Knock On My Door," a new treatment of an old theme (the woman who loves a married man) got right through; their version of "Ain't That Peculiar," on which June contributed her most memorable slide work; and the closer "Charity Ball," which had patrons up on their chairs doing the boogie. When it was all over it was hard to believe that Fanny had been up on the stage cooking for more than an hour. They are literally the kind of group that could play all night long and, judging from the audience's response at the end of their set, everyone would have stuck around for breakfast.

A belated congratulations here to Sam Hood and everyone connected with the upstairs room at Max's for making it one of the most enjoyable places in town to witness a live performance. Certainly the good vibes in the audience played a part in inspiring Fanny to give just a little bit extra.

e.k.

# SKYLARK.



...and I love you like a wingless bird loves his song.  
—C. Borsman



ST-11048

# cash box/talent on stage

## Linda Ronstadt Chet Nichols

BITTER END, NYC—Words, don't fail me now! After two sets worth of Linda Ronstadt and her new band, I flashed that I just might be speechless for at least a month. But here I am, to tell the world to the best of my ability that LR is ready to conquer the world. She has never had her act so firmly under control, and has never seemed to enjoy it as much as she did this gig around. It is not simply that Linda's appearances are so rare on this coast (enough reason to go west, young man) that made the night so enjoyable. In fact, there was nothing simple about any of it. Her new band (plus welcomed guests) is an intricate blend of individual country-rock technicians who nonetheless know how to really get into what each of the other is doing. The result is some of the best goodtime to be had anywhere.

Linda's new companions in song and spirit are: Ed Black, a whiz on a melodic pedal steel; Mike Bowden on bass; drummer Mickie McGee; the constant whew! effect of Chris Darrow's fiddle and the shady but undeniably humorous Richard ("Balloon") Bowden whose lead guitar is just serious enough to knock you out. Richard spices each set with a solo tongue-in-cheek number ("Mail Order Dog" and his "original" version of Jimmie Dean's "Big Bad John" this night) and generally provides just the right kind of vocal harmony for Linda to work with successfully. Guesting on acoustic guitar and piano is producer John Boylan, and for this gig, the incomparable Diane Davidson (whose third Janus LP is soon to be released) did her share in the vocal department on back-up and banged

a mean tamburine too.

While there is uncommonly good musicianship surrounding Linda, she is by no means dwarfed by it. Whether it's a Booker T blues ("Everybody Loves A Winner") or the country hall of famers (Patsy Cline's "I Fall To Pieces" or Hank Williams' "Lovestick Blues"), her power is always in the right place at the right time so that the right people (i.e. anyone who knows what talent is when they hear it) know that Ms. Ronstadt belongs to that select group of female singers who can do little wrong, if any. Her upcoming LP for Asylum should really put her over the top, career-wise. Musically, she's been there for quite some time.

Opening the bill was Kama Sutra's singer/composer Chet Nichols. His voice, while lacking in distinction, is flawlessly round, open and accurate and when he gets into a rhythmic groove ("Lonely Woman") he really shines. His blues and piano moods are somewhat less satisfying, but they do have the benefit of letting him find his own most comfortable spot through experience. The chief unique power of the artist lies in his harmonica work which hopefully will be allowed to become a more dominating factor in his set. But let us not pass up his generally fine stage presence, which comes off neither nice-nice nor who-cares?-arrogant. Too many of his kind seem to have egos bigger than their talent. Happily, Chet Nichols seems very stable, steadfast, determined and happy with his performing while not measuring his strength by the size of his head.

r.a.

## Film Review:

### Super Fly

There has hardly been a more commercial film made concerning the big city drug traffic and how it relates to the black community. "Super Fly" is flashy, fast and funky and will no doubt be one of the biggest action/adventure films of the year. Now that Hollywood is aware that there is a market for slick flicks dealing with the black experience, they are also becoming hip to the fact that the music used in the film must fit the mood and make its own statement if the entire production is to come off well. Curtis Mayfield proves himself equal to both tasks with his initial effort in the field.

Mayfield should be praised above and beyond the role of scorer. It is frequently the excitement of his music that keeps the film from dragging in many spots. There is one scene where he just happens to be performing with his tight and understanding group in a Harlem club. On the surface, it hits you as being straight out of an old Chubby Checker movie—but because Curtis is doing the performing, somehow you overlook the contrived aspects of the situation. Action is all around him in this and every scene, but without Curtis' composing and performing gift, much of it would seem choppy and disconnected.

The two strengths of the film apart from the score are Ron O'Neal's performance in the lead and the really ingenious ending that brings the film out of the ordinary and into greatness, so far as sheer enjoyment is concerned. You leave feeling unashamed and unbounded in your sympathy for the hero.

Mayfield is just as much a hero. The Buddah-distributed Curtom soundtrack let's you hail the conqueror; it should be Curtis' biggest LP to date.

r.a.

## Theatre Review:

### Follies

SCHUBERT THEATRE, L.A. — The Broadway production of "Follies," virtually intact, opened Los Angeles' newest and most functional legit house with a good deal of hoopla, and the first-night excitement seems to be enduring vis-a-vis the Schubert Theatre itself, as a real asset to the cultural life hereabouts, as well as the Hal Prince import. The irony of bringing a show about a crumbling about-to-be-torn-down theatre into a spanking new one has been lost on no one. The other side of that coin, however, is that into the sterile high-rise conglomerate that is Century City has come a vibrant, totally compelling expression of human aspirations and human foibles—or follies. The show is not without its flaws, but its strengths far outweigh them. And in the two years or so since its Broadway opening, this James Goldman/Stephen Sondheim fabrication has unquestionably matured and grown in strengths under the watchful eyes of Mr. Prince and his co-director Michael Bennett. The score, so sadly truncated by the original-cast recording, gleams as much as ever ("There's as much music in this show as there is in 'La Boheme,'" said one label exec at the sessions), and the performances by just about every cast member have been refined and sharpened to a degree—particularly those of the four principals, whose rather petty melodrama seems somehow more "interesting" than before. It looks as though "Follies" will have no trouble finding an audience in Los Angeles, a town that may just be coming of age as far as live theatre is concerned. (Regular attendees at the numerous conventions and sundry industry affairs held at the Century Plaza Hotel will be happy to know that the new Schubert is right across the street.)

c.b.

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## Robin & Jo

GULLIVER'S, PORT CHESTER, N.Y.—Robin & Jo are Robin McNamara and his wife Joanne and they have been appearing at this suburban nightspot for the past several weeks, accompanied by an unusually fine band called Sunshine. Robin, who clicked big not too long ago via "Lay A Little Lovin' On Me" and who starred in "Hair" for several seasons, is a polished onstage performer whose looseness belies the hours of rehearsal which he has put into his act.

This informal club, with its spacious dancefloor, made a perfect setting for the entire act, particularly the initial segment featuring Sunshine. This band, featuring two drummers, served up steaming versions of current hits before giving way to Robin who regaled the crowd with spirited renditions of his own compositions, including "Beer Drinkin' Man" and "Hang In There Baby." Joanne joined him for a duet on their recent single, "Chapel Of Love" and then took the solo spotlight for a nicely styled "I Don't Know How To Love Him." And that's the way it went all night—just talented people making good music and trading off solos. For this reviewer as for the wall to wall patrons, it was a delightfully diverting evening.

e.k.

## Soul At The Center

ALICE TULLY HALL, N.Y.—The fifth installment of Soul At The Center brought the Lincoln Center presentation into a new phase—that of mixing new and old talent for an audience that was readily open to both. Ellis B. Haizlip has been producing the series, and exercises a very aware community consciousness in arranging the bills.

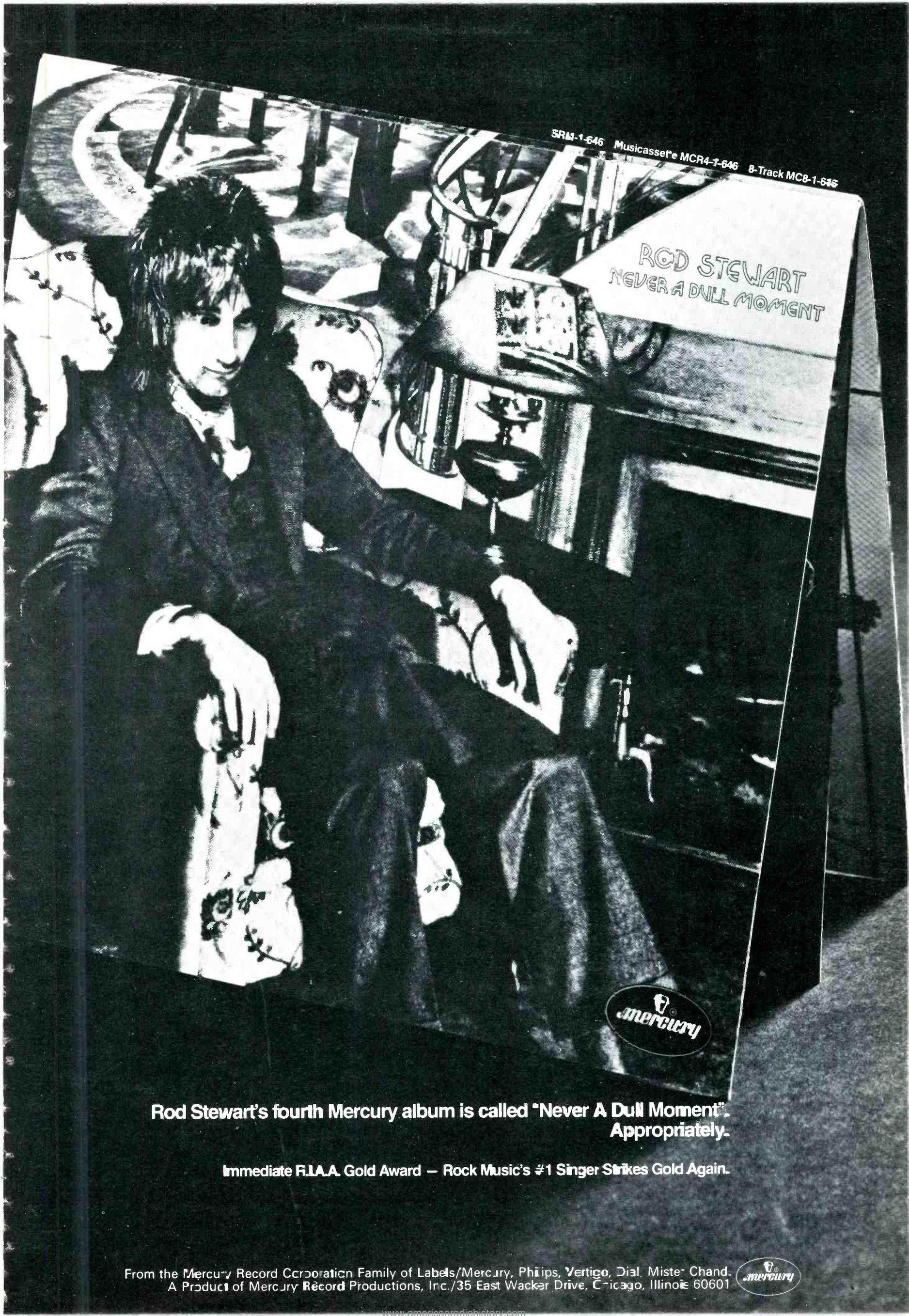
On this show were Love, Peace & Happiness, along with New Birth and the Nitelites, all fairly new acts. A special added attraction was the oldies-but-goodies act, the Moonglows, and the show was opened by the funky rhythms of Soulciety, a driving vocal-instrumental group.

The Nitelites provided high calibre musical backing in the finest soul tradition as both Love, Peace & Happiness and New Birth (two vocal groups) occupied the stage simultaneously. A non-stop medley was executed with stunning impact, running through favorites such as "I Just Want To Make Love To You," "I'll Take You There" and "Grandma's Hands."

The Moonglows, although no longer graced by the presence of their original leader, Harvey, delivered a set that elicited reminiscent sighs and cheers. Of course, the biggest hand went to their goldie, "The Ten Commandments Of Love," but "When I'm With You" also proved to be a crowd pleaser.

Soulciety came across with an up-tempo version of Aretha's "Rock Steady" as well as "It's Not What You Do, It's How You Do It." During intermission, there was a special fashion show in the Alice Tully lobby that featured men's clothes and shoe designs from Leman's Boutique and Footique, courtesy of Carl Davis and Kermit Morgan.

m.p.



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## Chess/Janus' 13-LP Release

NEW YORK—Marvin Schlachter, president of Chess/Janus Records, has announced the release of the company's summer package of 13 albums on the Chess, Checker, Cadet, Janus and Redd Coach labels.

Leading the Chess product is "Howlin' Wolf—Live and Cookin' at Alice's Revisited," "Basic Soul" by KoKo Taylor plus three deluxe blues re-issues (2-record sets); "Chicago Blues Anthology," "The Golden Age of Rhythm & Blues" and a Little Walter collection.

Cadet enters with a 2-record Kenny Burrell set "Cool Cookin'", "What Color is Love" by Terry Callier and

## Bull Dog To Buddah

NEW YORK—Neil Bogart, co-president of the Buddah Group, has announced that the Buddah Group has signed Bull Dog and will distribute the English group in its first release under a newly-pacted production agreement with B&C Records, represented by Lee Gothals, president of B&C Records.

## Court Decision

(Cont'd from p. 7)

claimed. Judge Plowman said that he was satisfied that no such representation was made and that there was no fraud.

Justice Plowman said that the agreement was one sided because it did not contain an express or implied obligation on the part of Schroeder Music to promote Macaulay's songs. Judge Plowman voided the agreement despite the testimony of David Platz, general manager of Essex Music, that the agreement as a whole was fair.

Upon hearing the decision, Schroeder said that he vehemently disagreed with that part of the judgement voiding the agreement, and that he was immediately taking steps to appeal it. Schroeder maintained that the contract was fair and reasonable, and that it conformed to the standard terms contained in contracts of this kind throughout the music industry.

With regard to Judge Plowman's finding that the contract did not obligate Schroeder Music to promote Macaulay's songs, Schroeder said that in fact Schroeder Music and its affiliates throughout the world had successfully promoted Macaulay's compositions, and that they had expended considerable time, effort and money in doing so. Schroeder also said that "unless this judgement is reversed, it could establish a damaging precedent which could void many exclusive song writers agreements in England even if the publisher had successfully promoted and worked the songs, as Schroeder Music did with Macaulay's compositions."

"Lean On Me" by Shirley Scott. Checker, a gospel label, is represented by the Soul Stirrers' "He's A Friend Of Mine," "O Lord Stand By Me" by the Jordan Singers, and "It Was You Jesus" by the Williams Singers. Janus comes on with "Travelin' Band" by Bill Haley & The Comets. Gene Redd's Redd Coach Records, distributed by Chess/Janus, bows in with a debut LP by the Everyday People.

## CBS Int'l

(Cont'd from p.7)

meetings and presentations of the Columbia Records Convention. On Wednesday evening, (26) CBS Records International hosted a cocktail reception for the entire convention, featuring food and drink from around the world. This was followed by a dinner show highlighting outstanding international talent, such as Argent, Johnny Nash and Maynard Ferguson.

Also attending the Columbia Convention were many top European artists, such as the famous French guitarist Manitas de Plata, popular German singer Mary Roos, French orchestra leader Caravelli, and French singer Gerard Penorman.

### Special Presentations

Several international presentations were made during the Wednesday evening dinner show. Brazilian singer Roberto Carlos was presented with a gold record for his album "Roberto Carlos '71". Two British promo men also received awards: Ron Furman, pop repertoire promo, and Ralph Fairfield, classical repertoire promo.

## Col/Epic LP's

(Cont'd from p. 9)

10 volume rock series: Vol. 1 & 2, The Animals, 1963; and The Yardbirds, 1964; Vol. 3 & 4, Sonny Boy Williamson/Visit To England and Graham Bond/The Beginning of Jazz Rock; Vol. 5, The First Rhythm & Blues Festival In England; Vol. 6, The Steampacket featuring John Baldry, Rod Stewart, Brian Auger & Julie Driscoll; Vol. 7, Gary Farr & The T-Bones and the Original Soft Machine; Vol. 8, The Soft Machine with The Mark Leeman Five; Vol. 9, Jimmy Page, Sonny Boy Williamson & Brian Auger; and Vol. 10, Julie Driscoll, Jimmy Page and Sonny Boy Williamson.

### BYG Jazz

The BYG "Jazz Giants Series" will include "The Complete Charles Parker, Volumes 1-7," as well as jazz product from John Coltrane, Kenny Burrell, Archie Shepp, Tommy Ladnier, Ma Rainey, Fletcher Henderson, Johnny Dodds, Sunny Murray, Joachim Kuhn, and Dave Burrell.

## Col/Epic London Meet

(Cont'd from p.7)

company. One that is both youthful and mature, bold with a sense of tradition, innovative with an awareness of the past and, above all, committed in every sense to music."

### Int'l Look

Approximately 200 international delegates and 22 international guests from those countries throughout the world where CBS manufactures and distributes records attended the various functions of the Convention. Of particular interest to the international delegates was the United States/International Seminar chaired by Walter Yetnikoff, president of CBS International held on Friday morning (28).

### Lundvall & Craig Speak

Bruce Lundvall, vice president of marketing, opened the first business day, Thursday, by greeting delegates and guests. In his speech, Lundvall stressed the need for continued imagination and innovation in the area of marketing and the need to continue to strive for the standard of excellence that has held Columbia and Epic in the front of the industry.

Jack Craig, vice president of sales and distribution, opened Wednesday's sales staff meetings with a speech to sales managers, regional directors and members of the New York Sales staff. Craig stressed the need for creativity and innovation in sales. "Through understanding your marketplace," he stated, "through intelligent merchandising concepts, through creative advertising, record product will be marketed and sold to the customer and stay sold."

(See separate story on excerpts from Davis, Lundvall, Craig, Alexenburg addresses.)

During the course of the convention, delegates and guests were given presentations prepared by Columbia and Epic's merchandising and promo staffs. Following Davis' and Lundvall's speeches on Thursday morning, attendees were treated to

## Col A/V Tool: Film Cassettes

LONDON — The introduction of a branch audio/visual communications system, including film cassettes, was the highlight of the merchandising seminar at the Columbia Records Convention.

The seminar, hosted by Al Teller, director of merchandising and product management for Columbia, consisted of a mixed-media slides and film presentation, followed by a panel session.

The heart of the branch audio/visual communications system is a fully portable film cassette projector unit to be supplied to all Columbia branch sales offices. Columbia's field force will be supplied with film cassettes on a regular basis covering new artists, new product presentations, major sales and merchandising programs, as well as sales training materials. According to Teller, several units will also be kept at the NY headquarters for use with booking agents, club owners, and concert promoters. "We expect these units to be of enormous aid in arranging initial live appearances for our new artists," Teller said, "as well as providing a dramatic sales presentation format for new releases."

The remainder of the mixed-media presentation recapped major ad and merchandising activities of the prior year as well as upcoming events. Among these was the announcement of a new country music TV show and classical music TV show, following on the heels of Columbia's successful rock and MOR shows.

excerpts from a rock version of Handel's "Messiah," which utilizes a 54-piece orchestra and a 40-voice choir, and a preview of upcoming classical releases from Masterworks Odyssey. Also on Thursday morning was the singles presentation during which attendees say "The Godfather" became a promo man as he presented Columbia and Epic singles to radio stations, making offers the radio stations "Couldn't refuse."

### Alexenburg On Epic Growth

The Columbia Custom label presentation held on Saturday morning, was preceded by a speech from Ron Alexenburg, Epic/Columbia Custom Label vice president. Alexenburg, in the position of having eight bulleted singles on the trade charts, stated in his speech that within five short years, Epic has more than doubled its performance with a 106% sales growth. "The reason all this excitement is taking place," Alexenburg explained, "is because of the dedication from Epic's field force in breaking new artists in all categories of music, particularly R&B. The Columbia Custom Label family," he added, "has begun to do all the things we had hoped for." Alexenburg also unveiled a new logo for the company.

### 90-Minute Product Film

On Saturday morning, following the Columbia Custom Label presentation, a specially-created 90-minute color film was shown. The film, prepared by creative director Arnold Levine and directed by Stephen F. Verona, illustrated upcoming Columbia and Epic LP releases, highlighting 30 artists spanning all categories of music. The movie was a special highlight of the Convention this year as it has been in the past and utilized on-location shots from New York, Los Angeles, Nashville, Memphis, Houston, and San Francisco.

Throughout the course of the convention, delegates and some guests participated in person-to-person seminars and informal meetings. Al Teller, recently promoted to the newly-created position of director of merchandising and product management, chaired a merchandising seminar on Friday mornings. During that seminar, Teller demonstrated the use of a video cassette machine that will be given to members of the sales field to aid them in presenting new product to clients. (See separate release.)

### Artists Showcased

A variety of artists were showcased at the Convention's four Dinner Shows on Wednesday (26) the opening night show featured several of Columbia's and Epic's English artists, such as Argent, F, F, & Z and Johnny Nash.

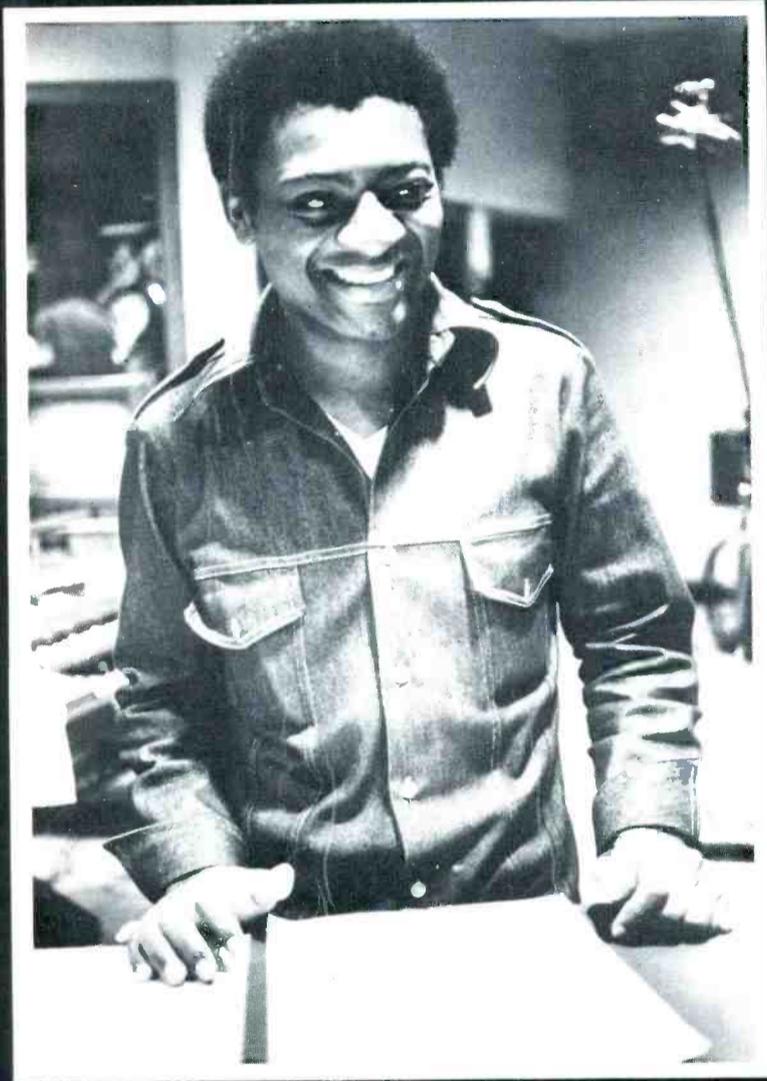
Wednesday's roster also included the all-British big band of Maynard Ferguson. Thursday evening featured Bill Quateman, singer, songwriter and an exciting recent addition to the Columbia roster. Dave Mason, Pamela Pollard and Loggins & Messina were also on the Thursday night bill. Loudon Wainwright III, Earth, Wind & Fire, Azteca, headlined Friday evening and Saturday's entertainment was combination of well-established and new Columbia and Epic artists such as Maynard Ferguson, Maxine Weldon, Ramsey Lewis, Vikki Carr and Andy Williams.

The 1972 Columbia and Epic/Columbia Custom Labels Convention details were handled by Roz Blanch, convention coordinator and a committee consisting of David Wynshaw, co-coordinator; Bunny Freidus, Columbia Records International coordinator; Don DeVito, assistant coordinator; and Hank Altman, in charge of audio and visuals. Bruce Lundvall, vice president of marketing, served as convention chairman and oversaw all activities.

# RAMATAM



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AND THE SOUNDS ARE SWEET.**



**POWER OF LOVE**

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**JOE SIMON**

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# CashBox Top 100 Albums

1	HONKY CHATEAU ELTON JOHN (UNI 93135)	3	34	EAT A PEACH ALLMAN BROS. BAND (Capricorn 2 CP 0102) (8/5 0102)	30	67	TAPESTRY CAROLE KING (Ode 77009)	54
2	SIMON & GARFUNKEL'S GREATEST HITS (Columbia KC 31350) (CT/CS 31350)	4	35	COLORS OF THE DAY JUDY COLLINS (Eyektra SKS 75030)	39	68	MARK, DON & MEL 1969-71 GRAND FUNK RAILROAD (Capitol SABB 11402) (8XT/4XT 11042)	43
3	EXILE ON MAIN STREET ROLLING STONES (Rolling Stone 2-2900) (TP/CS 2-2900)	1	36	DISTANT LIGHT HOLLIES (Epic KE 30758)	47	69	JEFF BECK GROUP (Epic KE 31331) (EA/ET 31331)	51
4	A SONG FOR YOU CARPENTERS (A&M SP 3511) (8T/CS 3511)	7	37	IT'S JUST BEGUN JIMMY CASTOR BUNCH (RCA) (LSP 4640) (P8F 1888)	29	70	SAINT DOMINIC'S PREVIEW VAN MORRISON (W.B. BS 2633) (M8/M5 2633)	—
5	STILL BILL BILL WITHERS (Sussex SXBS 7014)	5	38	DEMONS & WIZARDS URIAH HEEP (Mercury SRM 1-630)	41	71	REST IN PEACE STEPPENWOLF (Dunhill DSX 50124) (8/5 50124)	65
6	ROBERTA FLACK & DONNY HATHAWAY (Atlantic SD 7216) (TP 7216) (CS 7216)	6	39	DADDY DON'T YOU WALK SO FAST WAYNE NEWTON (Chelsea CHE 1001) (P8CF/PKCE 1001)	53	72	HIMSELF GILBERT O'SULLIVAN (Mam 4) (Dist: London)	83
7	THICK AS A BRICK JETHRO TULL (Reprise MS 2072)	2	40	SAMMY DAVIS JR. NOW (MGM SE 4832)	23	73	LOOKING GLASS (Epic KE 31320)	87
8	SCHOOL'S OUT ALICE COOPER (BS 2623) (L8/L5 2623)	11	41	I WROTE A SIMPLE SONG BILLY PRESTON (A&M 3507) (8T 3507) (CS 3507)	36	74	TEASER AND THE FIRE CAT CAT STEVENS (A&M SP 4313) (8T 4313) (CS 4313)	73
9	BIG BAMBU CHEECH & CHONG (Ode SP 77014) (8T/CS 77014)	16	42	OBSCURED BY CLOUDS PINK FLOYD (Harvest ST 11078) (8XT/4XT 11078)	56	75	MESSAGE FROM THE PEOPLE RAY CHARLES (ABC 755) (8/5 755)	59
10	LOOKIN' THROUGH THE WINDOWS JACKSON 5 (Motown M 750 L) (M8 1750) (M75 750)	10	43	CLOSE UP TOM JONES (Parrot XPAS 71055)	45	76	ALL DAY MUSIC WAR (United Artists UAS 5546)	66
11	ELVIS AT MADISON SQUARE GARDEN (RCA LSP 4776)	13	44	SEVEN SEPARATE FOOLS 3 DOG NIGHT (Dunhill DSD 50118) (8/5 50118)	—	77	BABY I'M A WANT YOU BREAD (Elektra EKS 75015) (8T 5014) (5-5014)	78
12	CARLOS SANTANA & BUDDY MILES! LIVE! (Columbia KC 31308) (CS/CT 31308)	14	45	MANASSAS STEPHEN STILLS (Atlantic SD 2-903-0996)	25	78	SMOKIN' HUMBLE PIE (A&M SP 4342) (8T/CT 4342)	68
13	MOODS NEIL DIAMOND (Uni 93136)	15	46	YOU DON'T MESS AROUND WITH JIM JIM CROCE (ABC X 756) (8/5 756)	57	79	SUPER FLY CURTIS MAYFIELD—Original Motion Picture Soundtrack (Curton CR8 8014)	—
14	PROCOL HARUM LIVE WITH THE EDMONTON SYMP. ORCH. (A&M SP 4335) (8T/CS 4339)	8	47	BUMP CITY TOWER OF POWER (Warner Bros. BS 2616)	48	80	CRUSADER I (Blue Thumb BTS 6001)	91
15	AMAZING GRACE ARETHA FRANKLIN (Atlantic SD 2-906) (TP/CS 2-906)	9	48	THE LONDON CHUCK BERRY SESSIONS (Chess CH 60020)	50	81	MANDRILL IS (Polydor 5025) (8F 5025) (4F 5025)	82
16	JOPLIN IN CONCERT JANIS JOPLIN (Columbia C 2X31160)	12	49	FLASH (Capitol SMAS 11040) (8XT/11040)	52	82	MEET THE BRADY BUNCH (Paramount 6032)	69
17	CHICAGO V (Columbia KC 31102) (CT/CS 31102)	46	50	TOO YOUNG DONNY OSMOND (MGM SE 4584)	—	83	THE GODFATHER ORIGINAL SOUNDTRACK (Paramount PAS 1003) (P8/PAC 1003)	86
18	PORTRAIT OF DONNY DONNY OSMOND (MGM SSE-4820)	17	51	ACE BOB WEIR (Warner Bros. 2627) (M8/M5 2627)	49	84	SOUL CLASSICS JAMES BROWN (Polydor SC-5401)	79
19	THE OSMONDS LIVE (MGM 2SE-4826)	20	52	UNDERSTANDING BOBBY WOMACK (United Artists UAS 5577)	55	85	PAUL SIMON (Columbia KC 30750) (CA 30750) (CT 30750)	71
20	LAYLA DEREK & DOMINOS (Atco SD 2-704) (TP/CS 1-704)	21	53	DONNY HATHAWAY LIVE (Atco SD 33-386) (TP/OS 33-386)	27	86	POWERGLIDE NEW RIDERS OF THE PURPLE SAGE (Columbia KC 31284)	72
21	MUSIC OF MY MIND STEVIE WONDER (Tamla 314)	22	54	BLOODROCK LIVE (Capitol SVBB 11038) (8XT/4XT 11033)	63	87	THE RISE & FALL OF ZIGGY STAR- DUST & THE SPIDERS FROM MARS DAVID BOWIE (RCA LSP 4702) (P8S/PK 1932)	90
22	EAGLES (Asylum SD 5054) (TP/CS 5054)	31	55	AMERICA (Warner Bros. GS 2576) (8-2576) (5-2576)	30	88	SOUL ZODIAC NAT ADDERLEY SEXTET (Capitol SVBB 11025) (8XT/4XT 11025)	94
23	AMAZING GRACE ROYAL SCOTS DRAGOON GUARDS (RCA LSP 4744) (P8S/PK 2008)	24	56	ALL TOGETHER NOW ARGENT (Epic KE 31556)	67	89	FULL CIRCLE DOORS (Elektra EKS 75038) (ET 85038) (TC 55038)	—
24	FIRST TAKE ROBERTA FLACK (Atlantic SD-8230) (TP/CS 8230)	19	57	MOVE ALONG GRASS ROOTS (Dunhill DSX 50112) (8/5 50112)	58	90	HAPPIEST GIRL IN THE WHOLE U.S.A. DONNA FARGO (Det DOS 26000) (Dist: Famous)	102
25	HARVEST NEIL YOUNG (Reprise MS 2032) (8-2032) (5-2032)	18	58	LET'S STAY TOGETHER AL GREEN (HI SHL 32070)	32	91	LOVE THEME FROM "THE GODFATHER" ANDY WILLIAMS (Columbia KC 31303) (CA/CT 31303)	76
26	SOMETIME IN NEW YORK CITY John & Yoko/Plastic Ono Band/Elephant's Memory (Apple SUBB 3392) (8XT/4XT 3392)	34	59	A LONELY MAN CHI-LITES (Brunswick 754179)	38	92	MARDI GRAS CREEDENCE CLEARWATER REVIVAL (Fantasy 9404)	70
27	SON OF SCHMILSSON HARRY NILSSON (RCA 4717) (P8S/PK 1954)	37	60	PET SOUNDS/CARL & THE PASSIONS—SO TOUGH BEACH BOYS (Reprise 2MS 2083) (2L8/2L5 2083)	61	93	FRAGILE YES (Atlantic SD 7211) (TP 7211) (CS 7211)	74
28	CARNEY LEON RUSSELL (Shelter SW 8911) (8XW/4XW 8911)	44	61	JAZZ BLUES FUSION JOHN MAYALL (Polydor PD 5027)	62	94	DR. HOOK & THE MEDICINE SHOW (Columbia KC 30898) (CA 30898) (ST 30898)	75
29	HISTORY OF ERIC CLAPTON (Atco 2-802) (TP 2-802) (CS 2-802)	26	62	BEALITUDE: RESPECT YOURSELF STAPLE SINGERS (Stax STS 3002)	35	95	SOMETHING/ANYTHING TODD RUNDGREN (Bearsville 2066) (8/5 2066)	80
30	THE LAST DAYS OF THE FILMORE VARIOUS ARTISTS (Epic 3X 31390) (W.B. C-5/C-8 2637)	40	63	HOT ROCKS 1964-1971 ROLLING STONES (London 2 PS 606/7)	64	96	I GOTCHA JOE TEX (Dial DL602) (DC8-6002) (DCR4-6002)	81
31	NEVER A DULL MOMENT ROD STEWART (Mercury SRM-1-646) (MC-8-1-646) (MCR-4-1-646)	34	64	HOW DO YOU DO MOUTH & MacNEAL (Phillips 700-000)	77	97	COME FROM THE SHADOWS JOAN BAEZ (A&M SP 4339) (8T/CS 4339)	89
32	GODSPELL ORIGINAL CAST (Bell 1102) (8/5 1102)	33	65	GRAHAM NASH & DAVID CROSBY (Atlantic SD 7-220) (TP 7-220) (CS 7-220)	42	98	ALL TIME GREATEST HITS JOHNNY MATHIS (Columbia KG 31345) (CS/CT 31345)	97
33	TRIOLOGY EMERSON, LAKE & PALMER (Cotillion 5D 9903) (TP/CS 9903)	60	66	THERE IT IS JAMES BROWN (Polydor PD 5028)	85	99	FOXY LADY CHER (Kapp KRS 5514)	112
						100	MACHINE HEAD DEEP PURPLE (WB BS 2607) (8-2607) (5-2607)	96



# TOP 100 Albums

101 TO 150

- |     |  |     |   |     |  |
|-----|--|-----|---|-----|--|
| 101 | <b>UPENDO NI PAMOJA</b><br>THE RAMSEY LEWIS TRIO (Columbia KC 31096) (CT/CS 31096) 104                       | 118 | <b>HOBO'S LULLABY</b><br>ARLO GUTHRIE (Reprise MS 2060) 119   | 134 | <b>CHEECH &amp; CHONG</b><br>(Ode 77010) (RXT 77010) (CS 77010) 113                          |
| 102 | <b>BROTHER, BROTHER, BROTHER</b><br>THE ISLEYS (T-Neck TNS 3009) 107   | 119 | <b>INDIVIDUALLY &amp; COLLECTIVELY</b><br>THE 5TH DIMENSION (Bell 6073) (8/5 6073) 92                                   | 135 | <b>FIRST TIME EVER (I SAW YOUR FACE)</b><br>PETER NERO (Columbia KC 31335) (CT/CS 31335) 140 |
| 103 | <b>PEOPLE HOLD ON</b><br>EDDIE KENDRICKS (Tamla T 315L) (TB 1315) (T75 3157) 101                             | 120 | <b>THE BEST OF JERRY REED</b><br>(RCA LSP 4729) (P8S/PK 4729) 123   | 136 | <b>CABARET</b><br>ORIGINAL SOUNDTRACK (ABC ABCD 752) (085-1049) (OK 1049) 116                |
| 104 | <b>IF AN ANGEL CAME TO SEE YOU, WOULD YOU MAKE HER FEEL AT HOME</b><br>BLACK OAK ARKANSAS (Atco SD 7008) 109 | 121 | <b>SHAFT</b><br>ORIGINAL SOUNDTRACK (Enterprise & MGM) (EN 2-5002) (ENC 2-6002) 100                                     | 137 | <b>ROOTS &amp; BRANCHES</b><br>DILLARDS (Anthem ANS 5901) 121                                |
| 105 | <b>AMERICA EATS ITS YOUNG</b><br>FUNKADELIC (Westbound 2WB 2020) 103   | 122 | <b>THE FIRST TIME EVER (I SAW YOUR FACE)</b><br>JOHNNY MATHIS (Columbia KC 31342) (CT/CS 31342) 110                     | 138 | <b>NIGHT IS STILL YOUNG</b><br>SHA NA NA (Kama Sutra KSBS 2050) —                            |
| 106 | <b>BLESS YOUR HEART</b><br>FREDDIE HART (Capitol ST 11073) (8XT/4XT 11073) 108                               | 123 | <b>RASPBERRIES</b><br>(Capitol & SK 11036) (8XT/4XT 11036) 138  | 139 | <b>ALL TIME GREATEST HITS</b><br>RAIDERS (Columbia KG 31464) (CT/CS 31464) 139               |
| 107 | <b>SEALED WITH A KISS</b><br>BOBBY VINTON (Epic KE 31642) (EA/ET 31642) —                                    | 124 | <b>EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT THE GODFATHER</b><br>THE CRAZY GANG (Columbia KC 31608) (CT/CS 31608) 125 | 140 | <b>BLUE RIVER</b><br>ERIC ANDERSEN (Columbia KC 31355) (CS/CT 31355) 142                     |
| 108 | <b>FM &amp; AM</b><br>GEORGE CARLIN (Little David LD 7214) 99  | 125 | <b>THE STYLISTICS</b><br>(Avco AV 33023) 84   | 141 | <b>STAN KENTON TODAY</b><br>(LONDON PHASE 4 41479-80) 145                                    |
| 109 | <b>THE ROAD GOES EVER ON</b><br>MOUNTAIN (Windfall 5502) 95  | 126 | <b>HEADS &amp; TALES</b><br>HARRY CHAPIN (Elektra 75023) (8T 5023) (5-5023) 105   | 142 | <b>KILLER</b><br>ALICE COOPER (Warner Bros. 2567) (8-2567) (5-2567) 122                      |
| 110 | <b>CORNELIUS BROTHERS &amp; SISTER ROSE</b><br>(United Artists UAS 5568) 130                                 | 127 | <b>ANNUNZIO PAOLO MANTOVANI</b><br>(London XPS 610) 128   | 143 | <b>MUSIC</b><br>CAROLE KING (Ode 77013) (8T 7013) (CS 77013) 127                             |
| 111 | <b>REMEMBERING YOU</b><br>CARROLL O'CONNOR (A&M SP 4340) (8T/CS 4340) 111                                    | 128 | <b>NILSSON SCHMILSSON</b><br>(RCA LSP 4615) (P8S 1734) (PK 1734) 106  | 144 | <b>THAT'S THE WAY</b><br>BILLY PRESTON (Apple ST 3359) (8XT/4XT 3359) 129                    |
| 112 | <b>FRANK SINATRA'S GREATEST HITS, VOL. 2</b><br>(Reprise FS 1034) (M8/M5 1034) 93                            | 129 | <b>LOVE THEME FROM "THE GODFATHER"</b><br>RAY CONIFF (Columbia KG 31473) 98   | 145 | <b>SOLID BRASS</b><br>HERB ALPERT (A&M SP 4341) (8T/CS 4341) 133                             |
| 113 | <b>SPICE OF LIFE</b><br>JERRY BUTLER (Mercury SRM 2 7502) 114  | 130 | <b>CLIMAX FEATURING SONNY GERACI</b><br>(Rocky Road 3506) (8/5 3506) 131  | 146 | <b>FLOY JOY</b><br>SUPREMES (Motown M 751 L) (M8 1751) (M75 751) 143                         |
| 114 | <b>BEGINNINGS</b><br>RICK SPRINGFIELD (Capitol 11047) (8XT/4XT 11047) —                                      | 131 | <b>LOVE THEME FROM THE "THE GODFATHER"</b><br>AL MARTINO (Capitol ST 11071) (8XT/4XT 11071) 115                         | 147 | <b>CIRCLES</b><br>NEW SEEKERS (Elektra EKS 75034) (ET 85034) (TC 55034) —                    |
| 115 | <b>THE CONCERT FOR BANGLA DESH</b><br>VARIOUS ARTISTS (Apple STCX 3385) (CAX 31230) (ZXT 31230) 88           | 132 | <b>LIGHTHOUSE LIVE</b><br>(Evolution 3014) (Dist: Stereo Dimension) 137   | 148 | <b>CAPTAIN BEYOND</b><br>(Capricorn CP 0105) (M8/M5 0105) —                                  |
| 116 | <b>ELVIS SINGS HITS FROM HIS MOVIES</b><br>ELVIS PRESLEY (Camden CAS 2567) 120                               | 133 | <b>SANFORD &amp; SON</b><br>REDD FOX & DESMOND WILSON (RCA LPM 4739) —  | 149 | <b>FEEL GOOD</b><br>IKE & TINA TURNER (United Artists UAS 5598) —                            |
| 117 | <b>NATURALLY . . .</b><br>J. J. CALE (Shelter SW 8907) 117   |     |   | 150 | <b>BRASS ON IVORY</b><br>HENRY MANCINI & DOC SEVERINSEN (LSP 4629) (SP8F 1862) (PK 1862) 148 |



## R & B TOP 60

- |    |   |    |   |    |  |    |   |
|----|---|----|---|----|--|----|---|
| 1  | <b>WHERE IS LOVE</b><br>Roberta Flack & Donny Hathaway (Atlantic 2879) 1                                  | 14 | <b>IN THE GHETTO</b><br>Candi Staton (Fame 91000) (Dist: U.A.) 18                                     | 29 | <b>STARTING ALL OVER AGAIN</b><br>Mel & Tim (Stax 127) 32                    | 44 | <b>GOOD FOOT—PART 1</b><br>James Brown (Polydor 14139) —                  |
| 2  | <b>I MISS YOU</b><br>Harold Melvin & Blue Notes (Phil. Int'l 3516) (Dist: Epic) 4                         | 15 | <b>POWER OF LOVE</b><br>Joe Simon (Spring 128) (Dist: Polydor) 22                                     | 30 | <b>MY MAN, A SWEET MAN</b><br>Millie Jackson (Spring 127) (Dist: Polydor) 40 | 45 | <b>DREAMING OUT OF SEASON</b><br>Montclairs (Paula 363) (Dist: Jewel) 38  |
| 3  | <b>TOO LATE TO TURN BACK NOW</b><br>Cornelius Bros. & Sister Rose (U.A. 50910) 3                          | 16 | <b>ALL THE KINGS HORSES</b><br>Aretha Franklin (Atlantic 2883) 13                                     | 31 | <b>PEOPLE MAKE THE WORLD GO ROUND</b><br>Stylistics (Avco 4595) 21           | 46 | <b>TOAST TO THE FOOL</b><br>Dramatics (Volt 1206) —                       |
| 4  | <b>IF LOVING YOU IS WRONG</b><br>Luther Ingram (Koko 2111) (Dist: Stax) 6                                 | 17 | <b>OUTA SPACE</b><br>Billy Preston (A&M 1320) 16  | 32 | <b>I'VE BEEN SO LONELY FOR SO LONG</b><br>Fredrick Knight (Stax 0117) 26     | 47 | <b>SECOND CHANCE</b><br>Z. Z. Hill (Mankind 12012) (Dist: Nashboro) 54    |
| 5  | <b>I'M STILL IN LOVE WITH YOU</b><br>Al Green (Hi 2216) (Dist: London) 8                                  | 18 | <b>TROGLODYTE (CAVE MAN)</b><br>Jimmy Castor Bunch (RCA 48-1029) 5                                    | 33 | <b>STORIES??</b><br>Chakachas (Avco 4596) 34                                 | 48 | <b>HEART OF GOLD</b><br>Betty Lavette (Atco 6891) 52                      |
| 6  | <b>I WANNA BE WHERE YOU ARE</b><br>Michael Jackson (Motown 1202) 2  | 19 | <b>ZING WENT THE STRINGS OF MY HEART</b><br>Trammps (Buddah 306) 25                                   | 34 | <b>BED &amp; BOARD</b><br>Barbara Mason (Buddah 296) 27                      | 49 | <b>JUST BECAUSE HE WANTS TO MAKE LOVE</b><br>Moments (Stang 5041) 51      |
| 7  | <b>POP THAT THANG</b><br>Isley Bros. (T-Neck 935) (Dist: Buddah) 10                                       | 20 | <b>THE COLDEST DAYS OF MY LIFE</b><br>Chi-Lites (Brunswick 55478) 23                                  | 35 | <b>SITTING ON A TIME BOMB</b><br>Honey Cone (Hot Wax 7205) (Dist: Buddah) 46 | 50 | <b>DING-A-LING</b><br>Chuck Berry (Chess 2131) 55                         |
| 8  | <b>LEAN ON ME</b><br>Bill Withers (Sussex 235) (Dist: Buddah) 7   | 21 | <b>TELL ME THIS IS A DREAM</b><br>Delphonics (Philly Groove 172) 14                                   | 36 | <b>LOVE, LOVE, LOVE</b><br>J. R. Bailey (Toy 3801) (Dist: Neighborhood) 36   | 51 | <b>SOMEBODY'S ON YOUR CASE</b><br>Ann Peebles (Hi 2218) (Dist: London) 56 |
| 9  | <b>BACK STABBERS</b><br>O'Jays (Phila. International 3517) (Dist: Epic) 19                                | 22 | <b>I COULD NEVER BE HAPPY</b><br>Emotions (Volt 4083) (Dist: Stax) 37                                 | 37 | <b>TOUCHING ME</b><br>Quavions (Sounds of Memphis 708) (Dist: MGM) 39        | 52 | <b>WE THE PEOPLE—PART 1</b><br>Soul Searchers (Sussex 236) —              |
| 10 | <b>HONKY TONK—PART 1</b><br>James Brown-Soul Train (Polydor 14129) 11                                     | 23 | <b>PUT IT WHERE YOU WANT IT</b><br>Crusaders (Blue Thumb 208) (Dist: Famous) 24                       | 38 | <b>SLIPPIN' INTO DARKNESS</b><br>Ramsey Lewis (Columbia 634) 49              | 53 | <b>DON'T TAKE MY KINDNESS FOR WEAKNESS</b><br>Soul Children (Stax 132) 57 |
| 11 | <b>BABY LET ME TAKE YOU (IN MY ARMS)</b><br>Detroit Emeralds (Westbound 203) 12                           | 24 | <b>EVERYBODY PLAYS THE FOOL</b><br>Main Ingredient (RCA 0731) 31                                      | 39 | <b>CLOSE TO YOU</b><br>Jerry Butler & Brenda Lee Eager (Mercury 73301) 48    | 54 | <b>WHATEVER TURNS YOU ON</b><br>Travis Wammock (Fame 91001) —             |
| 12 | <b>RIP OFF</b><br>Laura Lee (Hot Wax 7204) (Dist: Buddah) 9   | 25 | <b>THIS WORLD</b><br>Staple Singers (Stax 137) 35   | 40 | <b>THINK</b><br>Lyn Collins (People 608) (Dist: Polydor) 42                  | 55 | <b>I'LL PLAY THE BLUES</b><br>Albert King (Stax 135) 59                   |
| 13 | <b>WE'VE COME TOO FAR TO END IT NOW</b><br>Smokey Robinson & The Miracles (Tamla 54220) (Dist: Motown) 15 | 26 | <b>LOOKIN' THROUGH THE WINDOW</b><br>Jackson 5 (Motown 1205) 20                                       | 41 | <b>WALK ON BY</b><br>Dells (Cadet 5691) 45                                   | 56 | <b>I'LL FIND A WAY</b><br>Black Ivory (Today 1511) 58                     |
|    |   | 27 | <b>SUPERWOMAN (WHERE WERE YOU WHEN I NEEDED YOU)</b><br>Stevie Wonder (Tamla 54216) (Dist: Motown) 30 | 42 | <b>JEALOUS</b><br>Little Royal (Tri-Us 912) 29                               | 57 | <b>I DON'T WANT TO DO WRONG</b><br>Love, Peace & Happiness (RCA 0740) 60  |
|    |   | 28 | <b>VICTIM OF A FOOLISH HEART</b><br>Bettye Swann (Atlantic 2869) 17                                   | 43 | <b>LOOK WHAT THEY'VE DONE TO MY SONG, MA</b><br>Ray Charles (ABC 11329) 28   | 58 | <b>SCHOOL OF LIFE</b><br>Tommy Tate (Koko 212) (Dist: Stax) —             |
|    |   |    |   |    |  | 59 | <b>BABY I NEED YOUR LOVING</b><br>Geraldine Hunt (Roulette 7129) —        |
|    |   |    |   |    |  | 60 | <b>RITA</b><br>Arthur Conley (Capricorn 0006) —                           |

## Col/Epic Awards Top Branches

Col: St. Louis  
Col/Epic: Wash., D.C.

LONDON — Clive Davis, president of Columbia Records, and Ron Alexenburg, vice president of Epic Records, distinguished the top members of Columbia and Epic's national promo staff and sales staff in an awards ceremony held here during last Thursday evening's (27) dinner

## 'Godfather' Bows Col/Epic Singles Dates

LONDON — A 45-minute audio-visual presentation on Columbia/Epic singles featured the Godfather—played by Chuck McCann, recreating his role from the "Everything You Always Wanted to Know About the Godfather" comedy LP—as a promo man who's always making offers that radio stations "can't refuse."

The presentation, held on Thursday morning (27) was prepared by Steve Popovich, director of national promo; George Brewer, assistant director of national promo; and Mike Klenfner, national contemporary promo manager. The visuals were supplied by Joe's Lights, formerly of New York and Fillmore East fame and now headquartered in London.

### New singles

Featured upcoming singles on Epic were: Edgar Winter's first single since leaving White Trash, "Free Ride," Looking Glass' follow up to their hit, "Brandy," enti-

and show at the 1972 Columbia Convention in London.

Columbia's highest annual awards, presented by Davis, went to the St. Louis sales office for being Branch of the Year. The St. Louis sales office consists of sales manager David Swengross, local promo manager Roy Wunch, Epic local promo manager Don Miller, and salesmen Carl Denman, Mike Martinovich, and Dick Ware. Earl Rollison, from the Silver Springs, Maryland, branch won the Promotion Man of the Year Award, and Eugene Denonovich, from the southwest region, was named regional Promotion Man of the Year.

### Epic/Col Custom

Alexenburg and Davis presented the annual Epic/Columbia Custom Label awards. Branch of the Year honors went to the Washington branch. George Deacon is sales manager of that branch. Salesmen in the Washington Branch are: Al Classing, Don Walters, Tom Mabry and Ron Carbone. Bob Mandel is promo manager for the Washington branch.

Awards were presented to Bud O'Shea from the San Francisco branch for being named Promotion Manager of the Year. Regional promo man Randy Brown, from the west coast office, who covers Denver, Los Angeles, San Francisco and Seattle, was named Regional Promotion Manager of the Year.

tled "Jenny-Lynne," and Redbone's "Fais-do." Epic also introduced Neil Goldberg's debut Epic effort, "One Woman." Columbia singles included Johnny Cash's "Oney," Dr. Hook's "Carry Me," Blood, Sweat & Tears "So Long Dixie," Mott the Hoople's "All the Young Dudes," and Boz Scaggs' "Dinah Flo."



**FIRST OF A KIND** — Actress Shirley MacLaine is flanked by Don Kirshner (L) and Jerry Masucci, producer of "Our Latin Thing," the new musical depicting a revival of Latin music in this country. Film was shot entirely in New York and is one of the first motion pictures to capture the spirit of the Puerto Rican community.

## ABC/Dunhill Gives To Prisons

HOLLYWOOD — Jay Lasker, president of ABC-Dunhill Records, has become a participating member of FAIRR, Foundation for the Advancement of Inmate Rehabilitation and Recreation. A participating member is designated by a contribution of a specific number of record albums to be distributed to 675 Federal and State correctional institutions throughout the United States.

B. B. King, co-chairman of FAIRR, states, "My company, ABC-Dunhill, is the first major record album distributor who has joined the program for the correctional institutes in these United States. I hope that other record companies will also become participating members by making record albums available under this plan."

Considered by many as the world's greatest living Blues artist, King has been giving free concerts at prisons throughout the United States.

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He's got 'em, so try 'em. You'll believe 'em.



KUSTOM ELECTRONICS, INC. Chanute, Kansas 66720





**SIGNPOST DEBUTS** — Signpost president Artie Mogull (center) introduced the label's initial five-album release at a recent Signpost party for deejays, press, record retailers and industry personnel. Among the latter were Chris Blackwell (right), Island Records chief, and Alan Pariser of Camouflage Productions. Live entertainment at the party was supplied by two Signpost acts, Danny O'Keefe and the Los Angeles-based rock band, Bones. Co-host, along with Mogull, was executive vice president of the label Ron DeBlasio

## Anaheim OK's Osmonds P.A.

**NEW YORK** — Anaheim city officials, in permitting the Osmonds to headline in concert at Anaheim Stadium on Friday evening, Sept. 8, reversed themselves on a policy that has kept rock groups out of the 43,204-seat facility.

The brothers are the first American group allowed inside the home of the California Angels baseball team, preceded there, in fact, only by England's Beatles and the Who. The Who were there last, in June, 1970, drawing an estimated 30,000 persons.

Predictions are that The Osmonds will fill every seat. In fact, to prevent problems at the box-office, plans are to sell seats by mail-order only, beginning approximately Aug. 1.

"The City Council has been opposed to hard rock concerts at the stadium," explained stadium director Tom Leigler. "This is another step in our continuing effort to provide the family entertainment sought by the city and county."

Anaheim Mayor Jack Dutton, has issued a special proclamation honoring the Osmonds in conjunction with their appearance.

## Garry Sherman; 'Diversify For Success In Music Biz'

**NEW YORK** — Running counter to the current trend toward specialization in the music industry, Garry Sherman's philosophy is diversification. Recognizing that many musicians, composers and arrangers have profited from their reputations as specialists in specific areas, he decries this approach as self limiting. It has been his experience that broadening, rather than narrowing, the scope of musical productivity enhances the creative process in each area.

Being actively involved in all musical spheres from classical composition through music for radio and tv commercials, film, theater and records, he is convinced that experience in each field contributes to success in every other.

"As chief orchestrator for Coca-Cola, I became acutely aware of the very strong dependence of commercial music on the pop scene. I feel that the necessary sensitivity to the latest sounds, trends, idioms and artists can be maintained only by re-

## WFO Deal w/ Otis' Argon

**NEW YORK** — Wes Farrell, president of Chelsea Records, has concluded a new artist-recording transaction with Clyde Otis, of Argon Productions, calling for the release of the black contemporary singer Willie Roundtree's single, "House of Memories."

"House of Memories" will be distributed within six weeks by Chelsea Records, The Wes Farrell Organization's newly-formed label, which is manufactured and distributed by RCA Records.

Otis has produced such major artists as Brook Benton, "It's Just A Matter of Time"; Timi Yuro, "Hurt"; and the late Dinah Washington, "What A Difference A Day Makes," among others.

## 2 Goldies: James Gang

**HOLLYWOOD** — The ABC/Dunhill albums "James Gang Thirds" and "James Gang Live in Concert" have been certified gold by the RIAA. The group has had five albums on the ABC label: "Yer Album," "James Gang Rides Again" (also certified gold), and "Straight Shooter," in addition to the foregoing. Their latest, "Straight Shooter," is highlighted by the addition of two new members—Roy Kenner (lead vocals) and Dom Troiano (lead guitar), who join Dale Peters (bass) and Jim Fox (drums).

The James Gang's sixth album for the label, "James Gang Bang," is scheduled for release in August.

maintaining constantly active in the pop field," Sherman stated.

He additionally points to the impact that the technology of the recording industry has had on the music for the theater. "Theater orchestration has a much larger domain than it had in the days of 'My Fair Lady.' Aspects like amplification, microphone placement, equalization and electronic instruments are a vital part of the sound phenomena." As musical supervisor for the Broadway show "Purlie," Sherman had full responsibility for all of these factors as well as for the supervision of the recording of the original cast album, which has already topped the \$600,000 mark in retail sales.

Sherman adds that even classical music owes a debt to pop/rock. His own composition "Idioms," which was nominated for a Pulitzer Prize, was composed for a full symphony orchestra, amplified string quartet, and rock rhythm section.

"Experience in the entire musical spectrum is vital to the successful development of relevant film music as well," he said. In composing and conducting the music for the recent GFS film release "Parades," and in producing and supervising the music for the soon to be released Alan Funt film "Money Talks," he found reference to every sphere of musical experience.

Garry Sherman warns those who limit themselves to one area of specialization, that by cutting themselves off from the symbiotic relationships between musical spheres, they are depriving themselves of vital sources of creative possibilities.

## Wilderness To Reprise

**NEW YORK** — Wilderness Road has signed an exclusive recording contract with Reprise Records, reports Mo Ostin, chairman of the board of Warner/Reprise Records.

The Chicago-based band will start recording in late Aug. with Jack Richardson serving as producer. Richardson produced the group's first album.

## Sunflower Release Laine

**HOLLYWOOD** — Frankie Laine's first single on Sunflower Records was released last week. Single is "My Own True Love" by Mack David-M. Steiner, with "Time To Ride" as the flip side. The Session was produced for Sunflower by Mack David and Tony Camillo.

## 2 Win Elektra Bread Contest

**NEW YORK** — Al Abrams, salesman for Elektra at the W-E-A branch in Minneapolis and Dan Heilicher, president of J. L. Marsh department stores are the dual winners of the "Let's Break Bread Together" contest, according to Elektra's sales manager Stan Marshall.

The contest, which was run last winter in conjunction with the release of Bread's fourth album, "Baby, I'm-a Want You," awarded the grand prize (a trip for two to London) to the two men for the most creative in-store Bread display done nationally. Abrams set up the promo to have all 70 J. L. Marsh department stores create their own displays with the winning presentation done at the Arlington, Texas store.

Second prizes were awarded to individuals in each W-E-A branch for the most creative display and for the greatest account participation. Partly as a result of the six-week sales promo, Bread won their first gold album and became a major LP group as well as a best-selling singles group. Total sales for the period of the promo amounted to 1½ million units of tapes and albums.

## Campbell Pic Book Offered

**NEW YORK** — A new Glen Campbell souvenir picture book has been published for 1972 and will be made available during the entertainer's concert appearances this year.

The 36-page book contains more than 70 photos of Campbell at work and play, including two dozen in full color.

There are picture reminders of his White House visits, presentation to England's Queen Elizabeth, a trip to the Pennsylvania community also named Glen Campbell, the annual Glen Campbell Los Angeles Open professional golf tournament, and other highlights of the past year.

Featured with Campbell in various photos are personalities such as John Wayne, Bob Hope, Tom Jones, Jack Lord, Jerry Reed, Johnny Cash, Merle Haggard, Buck Owens, Anne Murray, Lucille Ball, Sugar Ray Robinson, John Byner, Paul Anka, Paul Lynde, Jerry Lee Lewis, Tommy Smothers and Tim Conway.

Copies of the souvenir picture book also are being made available through Campbell Music, 10920 Wilshire Blvd., Los Angeles, California 90024. They're priced at \$1.95 per copy.



**GREAT SLADE!**—Chas Chandler (second from right), manager-producer of Britain's rock group Slade, met in New York this week with Aaron and Abby Schroeder, and professional manager Bruce Kramer of A. Schroeder International Ltd. (publisher for the group) to discuss the launching of Slade in the USA. Slade's current single, "Take Me Bak 'Ome", was number one in England for several weeks and followed two previous top five hits.

# RAMMATTAM



# insight&sound

## NEW YORK—DAVID BOWIE: BOGART IS HERE

*'And so the story goes they wore the clothes  
They said the things to make it seem improbable.'*

London in Summer is a place curiously out of time—balanced precariously between the last cool rushes of spring and the first touches of autumn smoke. Stepping off the plane at Heathrow one is immediately besieged by memories of another London Summer. It was two years ago. Isle of Wight madness was in the air and in the spaces between the words. Jimi Hendrix sauntered down the moving ramp as clusters of photographers took aim. A publicity lady fluttered from one long-haired passenger to another chirping "Is one of you Jim Morrison?" The sun blared inside the reeling brains.

But just as miniskirts and Carnaby trendiness have given way to tee-shirted dependency, the face of rock and roll threatens to take on still another expression. Now, despite the superlatives showered on the Stones for their knack of surviving, rock too stands curiously out of time and nowhere does this seem more true than in the streets of London, where a Slade poster can be slapped over a T-Rex poster only to be usurped by something for Gary Glitter.

*'I could make a transformation as a rock & roll star  
So inviting—so enticing to play the part  
I could play the wild mutation as a rock & roll star. . . .  
. . . . I could fall asleep at night as a rock & roll star  
I could fall in love all right as a rock & roll star.'*

Everything is coming together this weekend. The planets are converging. Lou Reed is down at the Kings Cross Cinema and the next night on the very same stage there will be Iggy of the Stooges, now billed simply as Iggy Pop, and the bus is leaving over there for Aylesbury where David Bowie is going to sing his "songs of darkness and dismay."

The Kings Cross is a shrunken Fillmore, a deflated beachball of a movie theatre which shows "The Magnificent Seven" by day and Lou Reed in the midnight hour. Lou is good. He looks good. He looks like a rock and roll star. He sings with effortless involvement and glances at the respectful audience with bemuse-



Jim Croce

David Bowie

ment. The next night Iggy will crawl around and sneer in the face of catcalls and cries for "Penetration" and "I Wanna Be Your Dog." Watching him, one is reminded of the transitory nature of rock music—he is still as energetic and magically possessed as when he first cavorted across the tabletops at Ungano's but now he seems more like a prototype than a finished product—closer to a blueprint than a realized structure.

*'Look out at your children  
See their faces in golden rays  
Don't kid yourself they belong to you  
They're the start of a coming race.'*

An estimated 2,000 fans have been turned away from the Friars Aylesbury where David Bowie is appearing. The press kit notes that this "may not sound much by American standards, but by Aylesbury standards it's unheard of." Sure enough, when we arrive the place is packed. At the door a girl stamps hands. She has bright green eyes. Inside the crowd is milling around while a warm-up group struggles in vain to divert attention from the activity at the bar. "Bowie will be on in half an hour," someone says and then it's over to the local pub where a band of Diamond drinking card-players are oblivious to the goings-on, even as they plunk new pence into the jukebox for some "Metal Guru."

Suddenly it's time. Bowie leaps from the wings. Almost at once there is a sense of relief. There are no Cleopatra dresses, no art deco trappings, no mindless light show—it is just to be the pure flame of unabashed rock and roll.

*'And he was alright the band was altogether  
Yes he was alright the song went on forever:  
And he was awful nice  
Really quite out of sight  
And he sang all night long.'*

Bowie has waited long and hard for his time to come. For being prophetic and for speaking out too soon he has had to suffer idiotic comparisons (when he first surfaced he was likened to Anthony Newley by some), and been banished to the fringes, even by so-called "progressive" observers of the music miasma. Two years ago in this column I compared Bowie to Humphrey Bogart in the film "Dark Passage." That's the one in which you don't see Bogart for about the first two reels. But you know it is inevitable that he will show.

Why has it been inevitable that David Bowie will show? Because he is the natural extension of the Sixties, the decade when many of us first decided to have a long look inside our brains.

The other night I had a dream that I could never have had unless sometime in the past ten years I had elected to do something drastic to my vision. The doors are open now. The corridors lie before us. And David Bowie, who has brought a new intellectualism to rock, is going to be one of the tour guides for a venture which may take us all to the brink. Rock and roll in Summer is a place curiously out of time but the Fall is coming. ed kelleher

## HOLLYWOOD—JIM CROCE: WHO'S MESSIN' AROUND? WHO'S NOT?

If you saw Jim Croce perform live before a few months ago, it was probably in a construction workers' union office somewhere near Philadelphia. Maybe you didn't see him, but that's where he was.

You probably missed him as a special education teacher, too, or as a time salesman and soul translator for a Philadelphia soul radio station. Well no point berating yourself about it now. Jim will forgive you for ignoring him last year. He can overlook your unwittingly snubbing him the year before. And so what if you let 1970 slip by without a mention of him? Jim's willing to bury the hatchet and let bygones be bygones. A lot of people overlooked his first album on Capitol in 1969, but did Jim take it personally? You can bet your life he didn't!

Jim Croce is back, with his first album for ABC-Dunhill, stronger than ever, and if you didn't know he was ever here before, then just take his and his album's word that "You Don't Mess Around with Jim." Not only is Jim back in the music business, but the cigar-chomping, Groucho Marx look-alike singer-songwriter was in Los Angeles last week to promote his new album, tell a few old stories and explain how using a jack-hammer, driving a heavy equipment truck and writing radio spots for pool rooms in North Philadelphia can lead to a richer more fulfilling life as a travelling balladeer.

"I'm so into music," explained Jim, "because I can't get that serious about other things. I like meeting people on a music level. I confront them with the music. It's an opportunity to have a good time and to share an experience, and it's not messy. If this hadn't happened with the music business, I would have gone into motel management school. The ads on the matchbooks have these two people smiling, really happy, saying 'spend your last days managing a motel . . .'"

Jim's humor shows through in everything from his songwriting to his resume. "Rapid Roy (The Stock Car Boy)" from Jim's album is an example. "I'm getting into all these little subcultures that make me laugh, but probably everyone has been aware of or has seen someone like Roy who always has an extra pack of

cigarettes rolled up in his shirt sleeves. I try to keep an element of humor and reality in the songs and yet maintain a positive direction." Like the chorus of the title cut and single from Jim's album—

You don't tug on Superman's cape  
You don't spit into the wind  
You don't pull the mask off the old Lone Ranger  
And you don't mess around with Jim

Jim feels more comfortable now about singing and saying what he feels than back in the old days when he spent his time selling time and translating New York ad agency copy into Philadelphia soul searching sounds. "Stay cool, fool. No need to sweat. Get some Pepsi. Right. You bet."

"I just couldn't sell radio time. I ended up talking to people and telling them what they told me to tell them. Would you like to buy 13 weeks of super-duper, AM prime time driving time? It just didn't come across. I was working in the heavy inner city, and they had never seen a time salesman before. They thought I was working for a collection agency or I was a nark or a process server. I got to the point where I was going crazy. You could rap me up in a rug and tie me with rope."

From Soul City, Jim went to Mexico City with his wife Ingrid who had a fellowship to study ceramics and crafts south of the border. "I've learned just about as much about songwriting as an artform from watching potters or painters," says Jim "than by studying songwriting. It's just a translation of a life experience. Songwriting for me is just a weird compression of a series of feelings and emotions and descriptions and images or whatever you want to call them into a set length of time."

After Mexico, Jim served a stint as a special education teacher in Chester, Pennsylvania. He lasted out one year attempting to teach what he referred to as "18 blasting caps." Evening Jim worked as a "musical bouncer" in local bars "where if a fight starts it's the musician's fault because he wasn't playing music to soothe the savage mind, or whatever it is."

The natural step after his first album on Capitol was to get a job for an excavating company driving a quarry truck and operating a jack hammer, where Jim learned that you don't necessarily find hard heads under hard hats. "The people I met doing construction are really good people. Sure a lot of our views differed, but it didn't make any difference. If my car broke down, they'd be the first ones to help me get it going. Differences of opinion are really incidental.

(Cont'd. on Page 32)

# Additions To Radio Playlists

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

**WABC—NEW YORK**  
You Don't Mess Around With Jim—Jim Croce—ABC  
Hold Your Head Up—Argent—Epic

**WHB—KANSAS CITY**  
Hold Your Head Up—Argent—Epic  
Run To Me—Bee Gees—Atco  
I'm Still In Love With You—Al Green—Hi

**WOKY—MILWAUKEE**  
Beautiful Sunday—Daniel Boone—Mercury  
(Why I Love) The Ice Cream Man—Lynn Farr—Lion  
Black & White—3 Dog Night—Dunhill  
Saturday In The Park—Chicago—Columbia

**WLS—CHICAGO**  
Baby Let Me Take You In My Arms—Detroit Emeralds—Westbound  
Breaking Up Is Hard To Do—Partridge Family—Bell  
Play Me—Neil Diamond—Uni  
Twisting The Night Away—Rod Stewart—Mercury

**WBBQ—AUGUSTA**  
Go All The Way—Raspberries—Capitol  
Speak To The Sky—Rick Springfield—Capitol  
Jackie Wilson Said—Van Morrison—W.B.  
I Will Never Pass This Way Again—Glen Campbell—Capitol  
I'm Still In Love With You—Al Green—Hi  
Power Of Love—Joe Simon—Spring  
This World—Staple Singers—Stax

**WMAK—NASHVILLE**  
Back Stabbers—O'Jays—Phil, Int'l.  
That's The Way God Planned It—Billy Preston—Apple  
Speak To The Sky—Rick Springfield—Capitol  
I've Got To Have You—Sammi Smith—Mega  
It's Too Late—Bill Deal & The Rhondells—Buddah

**WPRO—PROVIDENCE**  
The Guitar Man—Bread—Elektra  
Run To Me—Bee Gees—Atco  
Saturday In The Park—Chicago—Columbia  
Motorcycle Mama—Sailcat—Elektra  
What A Wonderful Thing We Have—Fabulous Rhinestones—Just Sunshine

**WKBW—BUFFALO**  
Sealed With A Kiss—Bobby Vinton—Epic  
Chicago 5—Chicago—Columbia  
Lookin' Through The Window—Jackson 5—Motown  
You're Still A Young Man—Tower Of Power—W.B.

**WKWK—WHEELING**  
Go All The Way—Raspberries—Capitol  
Run To Me—Bee Gees—Atco  
Join Together—The Who—Decca  
Saturday In The Park—Chicago—Columbia  
Garden Party—Rick Nelson—Decca

**WJET—ERIE**  
Go All The Way—Raspberries—Capitol  
When You Say Love—Sonny & Cher—Kapp  
In The Quiet Morning—Joan Baez—A & M  
Down By The River—Albert Hammond—Mums  
America—Yes—Atlantic  
Run To Me—Bee Gees—Atco  
Ben—Michael Jackson—Motown  
City Of New Orleans—Arlo Guthrie—W.B.  
Put It Where You Want It—Crusaders—Blue Thumb

**WDRG—HARTFORD**  
Saturday In The Park—Chicago—Columbia  
Lookin' Through The Window—Jackson 5—Motown  
Rock & Roll Part 2—Gary Glitter—Bell  
The Guitar Man—Bread—Elektra  
A Piece Of Paper—Gladstones—ABC  
Nights In White Satin—Moody Blues—Deram

**WQAM—MIAMI**  
Motorcycle Mama—Sailcat—Elektra  
You Don't Mess Around With Jim—Jim Croce—ABC  
Run To Me—Bee Gees—Atco

**KIOA—DES MOINES**  
Speak To The Sky—Rick Springfield—Capitol  
Rock & Roll Part 2—Gary Glitter—Bell  
The Guitar Man—Bread—Elektra  
A Sunday Kind Of Love—Lenny Welch—Atco

**WIXY—CLEVELAND**  
When You Say Love—Sonny & Cher—Kapp  
Lookin' Through The Window—Jackson 5—Motown  
Everybody Plays The Fool—Main Ingredient—RCA  
Black & White—3 Dog Night—Dunhill  
Speak To The Sky—Rick Springfield—Capitol  
Down By The River—Albert Hammond—Mums

**WGII—BABYLON**  
Baby Let Me Take You In My Arms—Detroit Emeralds—Westbound  
Join Together—The Who—Decca  
Power Of Love—Joe Simon—Spring  
Beautiful Sunday—Daniel Boone—Mercury  
Small Beginnings—Flash—Capitol  
Lookin' Through The Window—Jackson 5—Motown

**WSAI—CINCINNATI**  
Black & White—3 Dog Night—Dunhill  
Go All The Way—Raspberries—Capitol  
Honky Cat—Elton John—Uni  
The Guitar Man—Bread—Elektra

**WDGY—MINNEAPOLIS**  
I'm Coming Home—Stories—Kama Satura  
Beautiful Sunday—Daniel Boone—Mercury  
Happiest Girl In The Whole USA—Donna Fargo—Dot  
Rock & Roll—Part 2—Gary Glitter—Bell  
The Guitar Man—Bread—Elektra  
Nights In White Satin—Moody Blues—Deram  
A Sunday Kind Of Love—Lenny Welch—Atco

**WIFE—INDIANAPOLIS**  
Back Stabbers—O'Jays—Phil, Int'l.  
Black & White—3 Dog Night—Dunhill  
Saturday In The Park—Chicago—Columbia  
When You Say Love—Sonny & Cher—Kapp  
I Just Want To Make Love To You—Foghat—Bearsville

**WLAV—GRAND RAPIDS**  
You Don't Mess Around With Jim—Jim Croce—ABC  
He's An Indian Cowboy In The Rodeo—Buffy Sainte-Marie—Vanguard  
Lookin' Through The Window—Jackson 5—Motown  
Power Of Love—Joe Simon—Spring

## THE BIG THREE

1. Saturday In The Park—Chicago—Columbia
2. Black & White—3 Dog Night—Dunhill
3. Run To Me—Bee Gees—Atco

**CKLW—DETROIT**  
Fool's Paradise—Sylvers—Pride  
Run To Me—Bee Gees—Atco  
The Guitar Man—Bread—Elektra  
Go All The Way—Raspberries—Capitol

**WPOP—HARTFORD**  
Saturday In The Park—Chicago—Columbia  
Back Stabbers—O'Jays—Phil, Int'l.  
Nights In White Satin—Moody Blues—Deram  
I.O.I.O.—Butch Patrick—Metromedia

**WING—DAYTON**  
Run To Me—Bee Gees—Atco  
Happy—Rolling Stones—Rolling Stones  
Coconut—Nilsson—RCA  
If Loving You Is Wrong—Luther Ingram—Koko  
Conquistador—Procol Harum—A & M

**WSGN—BIRMINGHAM**  
Put It Where You Want It—Crusaders—Blue Thumb  
Saturday In The Park—Chicago—Columbia  
Everybody Plays The Fool—Main Ingredient—RCA  
Twisting The Night Away—Rod Stewart—Mercury

**WTIX—NEW ORLEANS**  
This World—Staple Singers—Stax  
Sealed With A Kiss—Bobby Vinton—Epic  
Guess Who—B.B. King—ABC

**WKLO—LOUISVILLE**  
Back Stabbers—O'Jays—Phil, Int'l.  
Baby Don't Get Hooked On Me—Mac Davis—Columbia  
Happy—Rolling Stones—Rolling Stones

**WBAM—MONTGOMERY**  
Rock & Roll—Part 2—Gary Glitter—Bell  
Your Wonderful Sweet Sweet Love—Supremes—Motown  
Rock Me On The Water—Jackson Browne—Asylum  
I Believe In Music—Gallery—Sussex  
If You Leave Me Tonight I'll Cry—Jerry Wallace—Decca  
Honky Cat—Elton John—Uni

**WLDF—ORLANDO**  
Join Together—The Who—Decca  
Easy Livin'—Jr. Heep—Mercury  
Coldest Days Of My Life—Chi-Lites—Brunswick  
Small Beginnings—Flash—Capitol  
Love Song—Tommy James—Roulette  
Black & White—3 Dog Night—Dunhill  
Saturday In The Park—Chicago—Columbia  
Beat Me Daddy Eight To The Bar—Commander Cody—Paramount  
Nights In White Satin—Moody Blues—Deram

**WMEX—BOSTON**  
Motorcycle Mama—Sailcat—Elektra  
Black & White—3 Dog Night—Dunhill

**WMPS—MEMPHIS**  
Coconut—Nilsson—RCA  
Happy—Rolling Stones—Rolling Stones  
If You Leave Me Tonight I'll Cry—Jerry Wallace—Decca  
Saturday In The Park—Chicago—Columbia  
Run To Me—Bee Gees—Atco  
Black & White—3 Dog Night—Dunhill

**KILT—HOUSTON**  
Black & White—3 Dog Night—Dunhill  
Back Stabbers—O'Jays—Phil, Int'l.  
Garden Party—Rick Nelson—Decca  
Saturday In The Park—Chicago—Columbia

**WCFL—CHICAGO**  
Saturday In The Park—Chicago—Columbia  
Power Of Love—Joe Simon—Spring  
Speak To The Sky—Rick Springfield—Capitol  
Run To Me—Bee Gees—Atco  
Join Together—The Who—Decca  
Rock Me On The Water—Jackson Browne—Asylum  
America—Yes—Atlantic  
Baby Let Me Take You In My Arms—Detroit Emeralds—Westbound  
Go All The Way—Raspberries—Capitol  
Put It Where You Want It—Crusaders—Blue Thumb  
Baby Don't Get Hooked On Me—Mac Davis—Columbia

**WFIL—PHILADELPHIA**  
Ben—Michael Jackson—Motown  
Back Stabbers—O'Jays—Phil, Int'l.

**KLEO—WICHITA**  
Black & White—3 Dog Night—Dunhill  
Saturday In The Park—Chicago—Columbia  
I Am Woman—Helen Reddy—Capitol  
Sweet Inspiration/Where You Lead—Barbra Streisand—Columbia

**KYA—SAN FRANCISCO**  
Black & White—3 Dog Night—ABC Dunhill  
You Don't Mess Around With Jim—Jim Croce—ABC Dunhill  
Why—Donny Osmond—MGM

**KJR—SEATTLE**  
Listen To The Music—Doobie Brothers—W.B.  
In The Quiet Morning—Joan Baez—A & M  
Pieces Of Paper—Gladstone—ABC Dunhill  
Rock Me On The Water—Jackson Browne—Asylum

**KNDE—SACRAMENTO**  
Garden Party—Rick Nelson—Decca  
Baby Don't Get Hooked On Me—Mac Davis—Columbia  
Popcorn—Hot Butter—Musicorp  
Saturday In The Park—Chicago—Columbia  
Easy Living—Uriah Heep—Mercury

**KCBQ—SAN DIEGO**  
I'm Still In Love With You—Al Green—Hi  
Gone—Joey Heatherton—MGM  
Love Song—Tommy James—Roulette  
Why—Donny Osmond—MGM

**KHJ—LOS ANGELES**  
Back Stabbers—O'Jays—Phil, Int'l.  
Beautiful Sunday—Daniel Boone—Mercury  
Baby Don't Get Hooked On Me—Mac Davis—Columbia

**WFEC—HARRISBURG**  
America—Yes—Atlantic  
Everybody Plays The Fool—Main Ingredient—RCA  
Rock Me On The Water—Jackson Browne—Asylum  
Stairway To Heaven—Led Zeppelin—Atlantic  
The Coldest Day—Chi-Lites—Brunswick  
Your Wonderful Sweet Sweet Love—The Supremes—Motown  
I'm Still In Love With You—Al Green—Hi

**WLEE—RICHMOND**  
Saturday In The Park—Chicago—Columbia  
Starting All Over Again—Mel & Tim—Stax  
Run To Me—Bee Gees—Atco

**WHLO—AKRON**  
Play Me—Neil Diamond—Uni  
Honky Cat—Elton John—Uni  
I Believe In Music—Gallery—Sussex  
Rock & Roll Part 2—Gary Glitter—Bell

Baby Let Me Take You In My Arms—Detroit Emeralds—Westbound  
America—Yes—Atlantic  
Join Together—The Who—Decca

**KAKC—TULSA**  
Beautiful Sunday—Daniel Boone—Mercury  
Run To Me—Bee Gees—Atco  
Saturday In The Park—Chicago—Columbia

**WCOL—COLUMBUS**  
Saturday In The Park—Chicago—Columbia  
Buzzy Brown—Tim Davis—Metromedia  
Jackie Wilson Said—Van Morrison—W.B.  
Back Stabbers—O'Jays—Phil, Int'l.  
Black & White—3 Dog Night—Dunhill  
Baby Let Me Take You In My Arms—Detroit Emeralds—Westbound  
Whatever Turns You On—Travis Wammock—Fame

**KXOK—ST. LOUIS**  
Coconut—Nilsson—RCA  
Back Stabbers—O'Jays—Phil, Int'l.  
Beautiful Sunday—Daniel Boone—Mercury  
When You Say Love—Sonny & Cher—Kapp  
Small Beginnings—Flash—Capitol  
Rock & Roll—Part 2—Gary Glitter—Bell

## R&B ADDITIONS

**WVON—CHICAGO**  
Use Me—Bill Withers—Sussex  
I Can Understand It—Bobby Womack—U.A.  
Dance, Dance, Dance—Barkays—Volt  
Freddie's Dead—Curtis Mayfield—Curton  
Toast To The Fool—Dramatics—Volt  
Just Because He Wants To Make Love—The Moments—Stang  
How Could I Let You Get Away—Spinners—Atlantic  
Good Foot—James Brown—Polydor  
This World—Staple Singers—Stax

**KATZ—ST. LOUIS**  
Zing Went The Strings Of My Heart—Trammps—Buddah  
I Don't Want To Do Wrong—Love, Peace & Happiness—RCA  
Take A Little Time—Continental Four—Jay Walking  
Use Me—Bill Withers—Sussex  
Stand Aside And Let A Boy Do A Man's Job—Denise Lasalle—Westbound

**WWRL—NEW YORK**  
Back Stabbers—O'Jays—Phil, Int'l.  
How Could I Let You Get Away—Spinners—Atlantic  
Close To You—Jerry Butler & Brenda Lee—Eager—Mercury  
I'm Living A Lie—Barbara Jean English—Alithia  
Your Wonderful Sweet Sweet Love—The Supremes—Motown

**WJMO—CLEVELAND**  
Get It All—Mandrill—Polydor  
That's The Way God Planned It—Billy Preston—Apple  
How Could I Let You Get Away—Spinners—Atlantic  
We The People—Soul Searchers—Sussex  
Freddie's Dead—Curtis Mayfield—Curton  
Love Ain't Nothing But A Business Goin' On—Groove Merchant  
Lookin' Through The Window—Jackson 5—Motown

**WCHB—DETROIT**  
Think About It—Lyn Collins—People  
Freddie's Dead—Curtis Mayfield—Curton  
Sincerely—Moonglows—RCA  
Luther The Anthropoid—Jimmy Castor Bunch—RCA  
Somebody's On Your Case—Ann Peebles—Hi

## Chess Promos 'Blues Mothers'

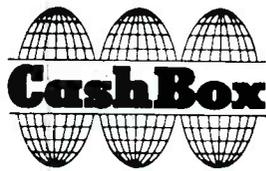
NEW YORK — Chess Records will launch a month-long blues LP promotion during August in conjunction with all King Karol stores. Utilizing the theme "Chess blues is the mother of it all," the promotion will feature over 60 albums by such artists as Muddy Waters, Howlin' Wolf, Chuck Berry, Bo Diddley and Little Walter, plus the "Heavy Blues", "Blues Vintage 400" and "Jazz Vintage 400" series.

Marvin Schlachter, president of the Chess/Janus group, said the company will use "local retail chains in specific markets. We'll have a tailored program for each city based on our general outline plus 'on the ground' specifics that we'll draw from the New York campaign."

Window displays will be featured at all King Karol locations in New York. Radio spots for the blues LPs will be aired on WNEW-FM and WPLJ during August. Ads will appear in the N.Y. Times and Village Voice. In addition, the newspaper ads will be used as bag stuffers and mailing pieces.

The promotion was conceived and constructed by Howard Silvers, national sales manager for the label.

**ANITA O'DAY 1972**  
New Album  
with rhythm section  
Not MPS in Berlin.  
\$6.00 postpaid  
**ANITA O'DAY RECORDS**  
Box 442  
Hesperia, Ca. 92345  
U.S.A.



## 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. Saturday In The Park—Chicago—Columbia			39%	72%
2. Black & White—3 Dog Night—Dunhill			34%	63%
3. Run To Me—Bee Gees—Atco			32%	99%
4. Back Stabbers—O'Jays—Phila. International			30%	73%
5. Rock & Roll Part II—Gary Glitter—Bell			27%	99%
6. Go All The Way—Raspberries—Capitol			24%	68%
7. Guitar Man—Bread—Elektra			21%	89%
8. Beautiful Sunday—Daniel Boone—Mercury			20%	99%
9. Speak To The Sky—Rick Springfield—Capitol			17%	31%
10. Rock Me On The Water—Jackson Browne—Asylum			17%	28%
11. Lookin' Through The Window—Jackson 5—Motown			16%	80%
12. Baby Let Me Take You In My Arms—Detroit Emeralds—Westbound			14%	40%
13. Join Together—Who—Decca			14%	64%
14. America—Yes—Atlantic			13%	24%
15. When You Say Love—Sonny & Cher—Kapp			13%	82%
16. Power Of Love—Joe Simon—Polydor			13%	27%
17. Nights In White Satin—Moody Blues—Deram			11%	11%
18. Everybody Plays The Fool—Main Ingredient—RCA			10%	18%
19. Love Song—Tommy James—Roulette			10%	17%
20. Baby Don't Get Hooked On Me—Mac Davis—Columbia			9%	87%
21. Put It Where You Want It—Crusaders—Blue Thumb			9%	24%
22. Happy—Rolling Stones—Rolling Stone			9%	75%
23. Small Beginning—Flash—Capitol			8%	26%
24. A Sunday Kind Of Love—Lenny Welch—Atlantic			8%	8%
25. Honky Cat—Elton John—Uni			7%	7%
26. Down By The River—Albert Hammond—Mums			6%	15%
27. This World—Staple Singers—Stax			6%	25%
28. Easy Livin'—Uriah Heep—Mercury			6%	13%
29. Why—Donny Osmond—MGM			5%	5%
30. Ben—Michael Jackson—Motown			5%	5%



## Radio-TV News Report

### Flip Wilson Show Begins Taping

**HOLLYWOOD** — The Flip Wilson Show has begun taping shows for its upcoming third fall season at the NBC-TV studios in Burbank. The comedy show will feature many first-time guests in the new season, including Jack Benny, Pearl Bailey, Burns and Schreiber, Don Knotts, Ed Asner, Diana Sands, Buddy Hackett, Kris Kristofferson, Rita Coolidge, Dan Hicks and His Hot Licks, and the Fifth Dimension, among others.

In addition, many guest stars of past seasons are slated for return appearances, including The Supremes, Tim Conway, George Carlin, Ed Sullivan, Stiller and Mera, Ruth Buzzi, Melba Moore, Tony Randall, Bobby Darin, Carol Channing, Frank Gorshin, Johnny Cash and Jim Nabors.

The opening show of the fall season will be aired on Thursday even-

ing, September 14, and will feature guest stars Jack Benny, Pearl Bailey, George Carlin and The Muppets. The program is produced by Bob Henry, with Monte Kay as executive producer and Patricia A. Rickey as associate producer. Tim Kiley is the director and Herb Baker the head writer.



**JUST FLEW IN** — Capitol's regional MOR promo manager Joe Maimone, disguised as a Skylark, dropped by the studio of WNBC-New York's Big Wilson. Naturally, Joe brought along a copy of the new Skylark album, recently released by the label.

### Wishbone Ash Radio Sampler

**LOS ANGELES** — MCA Records has released a sampler of songs featuring the material Wishbone Ash is using while on tour. The sampler contains cuts from their three Decca albums and has been released primarily for radio play. "Blowin' Free" from the "Argus" album, has been re-recorded and is scheduled for release as a single.

Beginning July 27 at the Armory in Minneapolis, the group returned to the United States for the continuation of their third American tour. Wishbone Ash were forced to return to England after having their equipment truck hijacked in St. Louis. They will be appearing with Alice Cooper, Black Sabbath, Canned Heat and Quicksilver on their tour dates.

### Levy To KLAC Sales

**LOS ANGELES** — Stu Levy has been promoted to local sales manager at KLAC Radio in Los Angeles. Stu will assume the responsibilities of coordinating and directing the local sales effort at KLAC. In his new position he will report to Tim Sullivan, vice president and director of sales for Metromedia Radio West Coast.

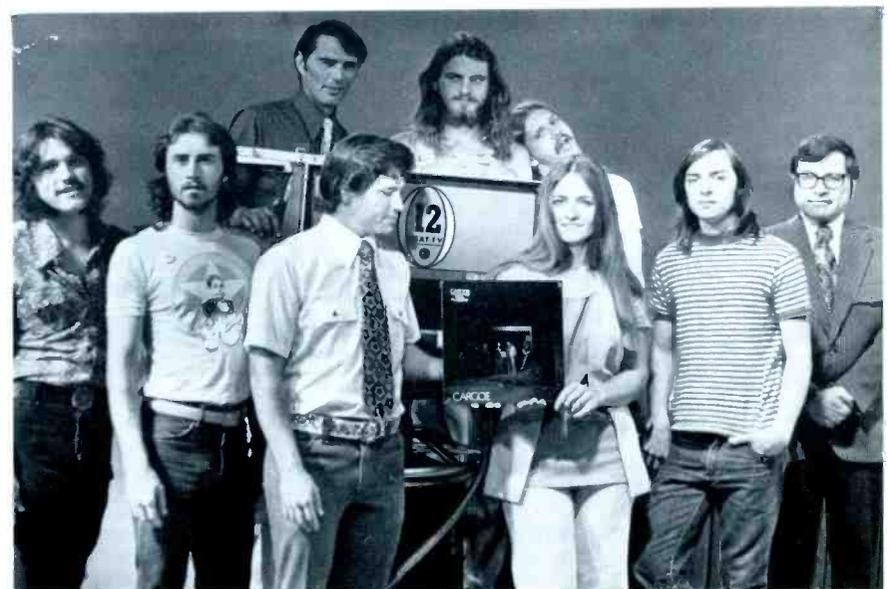
Stu has been with KLAC since 1960, when he started in the mail room. His other duties at KLAC have included sales service, the promotion and traffic.

### Stax Initiates Television Buys

**HOLLYWOOD** — Al Bell, Stax Records executive vice president and board chairman, has announced the Stax Organization's initiation of television spot buying in specific markets for the promo of new acts and the promotion of product distributed by the Stax Label. Bell stated that the first buy was in conjunction with the appearance of Ardent Records artists "Cargoe" at the KEXL-FM Concerts Unlimited-sponsored Independence Day Festival in San Antonio, Texas.

Said Bell, "We were most interested in implementing and testing the feasibility of innovative marketing segmentation and promotional procedures in secondary markets. San Antonio provided an opportunity to launch such ideas through the visual medium of television."

According to John Frye, president of Ardent Records, the ardent television project unfolded when Sonny Melindris, operations manager of KTSA-Am in San Antonio "picked" the "Cargoe" single, "Feel Alright" on May 15, 1972.

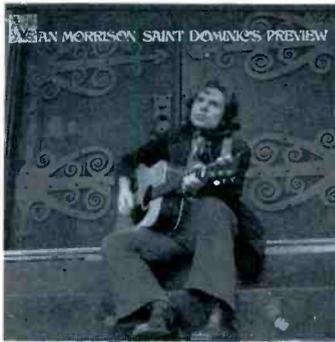


**ALL ABOARD**—Ardent Record artists, Cargoe visited KSAT-TV in San Antonio, Texas. The local ABC affiliate aired promotional spots in conjunction with the group's appearance at I.D.F. July 4th. (Left to Right Rear) Jerry Pound, general manager KEXL-FM; Tim Benton, Bill Phillips. (Left to Right Front) Vince Alfonso, Cargoe Manager, Max Wisley, Travis Reeves, KEXL-FM sales manager, Loretta Thompson, film editor for KSAT-TV; Tommy G. Richard, Roy Romo, KSAT-TV account executive.

## POP PICKS

### NEVER A DULL MOMENT—Rod Stewart—Mercury SRM 1 646

Here 'tis, folks, another number one album from Rod Stewart and it's right up there in a class with "Every Picture Tells A Story." As usual, Rod puts a little of everything and this ensures that the title is an accurate one. There is never a dull moment as Rod, members of the Faces and others serve up Dylan's "Mama You Been On My Mind," and the old Sam Cooke blasto "Twistin' The Night Away." Best of the new lot: "True Blue" and "Lost Paraguayos." By the way, the cover is great too.

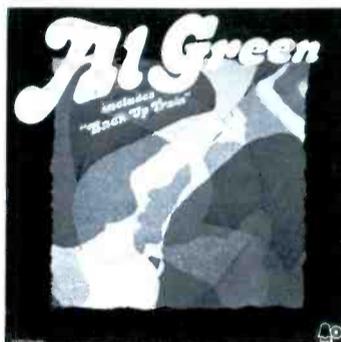
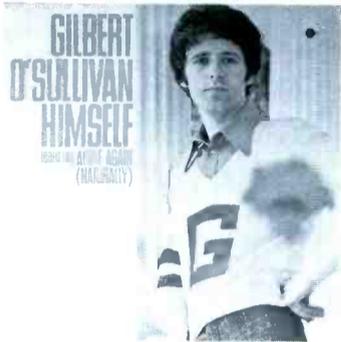


### SAINT DOMINIC'S PREVIEW—Van Morrison—Warner Bros. 2633

After recently delivering perhaps his strongest set of live concerts to date, Van Morrison is following up with an equally strong album. His voice is rich and controlled, the arrangements are subtle, and the concept of the LP package is totally together. All told, the outing is very Morrison, with fiery energy bursting from every song, be it fast or slow. To date, much of Morrison's art came from his inner conflict, but "Saint Dominic's Preview" shows a more cool and collected artist. Highlights are "Gypsy," "Redwood Tree," "Almost Independence Day" and "Listen To The Lion."

### HIMSELF—Gilbert O'Sullivan—MAM 4

Sparked by the slow-building but at last long-conquering success of his "Alone Again (Naturally)," the label has repackaged Gilbert's LP with the chartopper included, along with his previous hit "Nothing Rhymed." There appears to be a change in visual image too for GOS—instead of baggy workingman's garb, he now looks like Joe College used to. But even in a barrel and nightcap, we feel he'd be accepted by just about everyone as the most unique and gentle-souled singer/composer to come along in years. For that's just who he is. We particularly think "Matrimony" would be a real neat follow-up for "Alone," but you really can't wrong with anything here. Cheerio America, now you've got O'Sullivanitis too!



### AL GREEN—Bell 6076

Several seasons ago a young man named Al Green had a large R&B hit with a song called "Back Up Train." Since then, of course, Al has gone on to become a star in the pop market too. This collection of eleven tunes (including "Back Up Train") is vintage material which is first rate and on a par with the things Green is doing today. Check out "I'm Reaching Out," "Get Yourself Together" and "Guilty." Green's many fans will waste little time putting this LP on the best seller chart.

### JESAHEL—The English Congregation—Signpost SP 8405

One of the most refreshing developments of the past year has been the emergence of The English Congregation as a force on the pop scene. It's not that often that a group can truly be said to have a sound which is entirely their own, but this is certainly the case here. Their first big hit "Softly Whispering I Love You" is here as is their current click, "Jesahel." "Until It's Time For You To Go" and "Will You Love Me Tomorrow" get done up in brand new fashion. It all makes for a thoroughly exciting disk.



### FELA RANSOME-KUTI AND THE AFRICA '70 WITH GINGER BAKER—Signpost SP 8401

It's been a long time between sets for Ginger Baker but now the former drummer of Cream, Blind Faith and the Airforce returns in the company of Fela Ransome-Kuti and The Africa '70. Live set is something of a jazz and rock fusion as the two leaders rip through four selections using a brace of African rhythms and supported by a high flying bunch of musicians. Most intense item on the set is a twelve minute job called "Egbe Mi O (Carry Me I Want To Die)." Baker's name will go a long way toward making this a chart album.

## POP BEST BETS

### SUMMER BREEZE—Seals & Crofts—Warner Bros. 2629

With their music riding on a gentle wind, Seals & Crofts should blow your way just in time for summer's end, but that's the time when summer breezes are appreciated most. The inside jacket of this album depicts a large family picnic with James Seals and Dash Crofts sitting in the middle of the festivities, playing mandolin and guitar. If you listen to "East Of Ginger Trees," "Yellow Dirt," "Hummingbird" and the title tune, you could close your eyes and easily imagine yourself playing in the park with all the picnickers—that's just the kind of album this is.

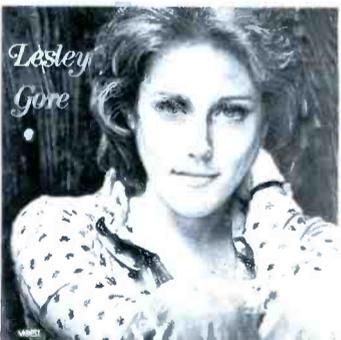


### PLEASURE PUDDING—Sweet Pie—Rig/ESP Disk 2004

Sweet Pie is practically a fixture at certain folk clubs in Greenwich Village. This is his first album and it is every bit as outrageous and hilarious as anything that's come out in the last ten years. LP was recorded live at Fat City up in Wilmington, Vt. and Sweet Pie must've really been feeling fine when he did it. Nothing is scared to this rapsallion, except maybe the boogie-woogie blues. And there's plenty of that here as Sweet Pie positively attacks the old piano, accompanied by his buddy Bill Maloney on harmonica. A joyous celebration of life—an unbridled masterpiece.

### A SONG OR TWO—Cashman & West—Dunhill DSX-50126

Hardly newcomers to the music scene, this pair has been responsible for launching of careers from Spanky & Our Gang (having written their "Sunday Will Never Be The Same") to Jim Croce (having produced his debut and bulletted Top 20 single and Top 50 LP). This is their first LP as a performing duo. Without even trying, it will go far in filling the recording gap left by the split up of Simon & Garfunkel. Not that they're out to do that specifically; their emensely listenable music should appeal to Bread's following as well. An ambitious "American City Suite" is highlighted by a gently nostalgic "Sweet City Song" and other special goodies include "Because You're Free" and "We Let Love Slip Away." Any one could serve as the hit single to further propel this fine LP up the charts.

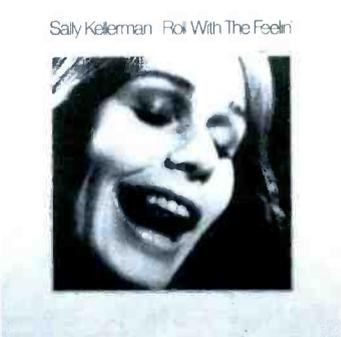
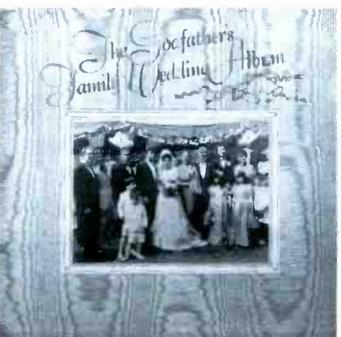


### SOMEPLACE ELSE NOW — Lesley Gore — Mowest MW117L

The girl who once cried because after all it was her party is back and, as the title indicates, she is someplace else now. Where she is can be judged by her performance on an even dozen songs, most of which were penned by Lesley with Ellen Weston. She has an appealing voice and a beguiling presence which lift these tracks far above the average. "The Road I Walk" and "She Said That" are two of the finest.

### THE GODFATHER'S FAMILY WEDDING ALBUM—Carmen Coppola And His Orchestra—Paramount PAS-6034

With "The Godfather" threatening to become the biggest grossing film in history, the time is certainly right for anything connected with this incredible phenomenon. The title might lead one to expect that this is a comedy album but in fact it is a series of wedding songs—half allied to the Italo-American ceremony at the beginning of the movie, and the remainder devoted to the Sicilian wedding which unites Michael and Apollonia. Good MOR fare here.



### ROLL WITH THE FEELIN'—Sally Kellerman—Decca DL7-5359

Sally Kellerman, sometimes known as the girl from "M\*A\*S\*H," has decided to try her hand at recording. And on her first outing she acquits herself quite well as she glides through ten selections. "Child Of Mine," "Take A Chance," "Sugar Babe" and "Sweet Journey's End" showcase this young artist at her best. Keep an eye on this album—it could gain momentum and turn into a chartrider.

# LOOKING AHEAD

- 101 SOUTHBOUND TRAIN**  
Graham Nash & David Crosby  
—Atlantic 2892
- 102 IT'S TOO LATE**  
(Screen Gems/Columbia—BMI)  
Bill Deal & Rondells—Buddah 318
- 103 THINK**  
(Dynatone/Bellinda/Unichappel—BMI)  
Lyn Collins—People 608
- 104 HE'S AN INDIAN COWBOY  
IN THE RODEO**  
(Caleh—ASCAP)  
Buffie Sainte-Marie—Vanguard 36156
- 105 GROOVE THANG**  
(Jobete—ASCAP)  
Jr. Walker & All Stars—Soul 35097
- 106 BEAT ME DADDY EIGHT  
TO THE BAR**  
(MCA—ASCAP)  
Commander Cody—Paramount 0169
- 107 LOVE, LOVE, LOVE**  
(Adish/Two People—BMI)  
J. R. Bailey—Toy 3801
- 108 STEPPIN'**  
(Neighborhood—ASCAP)  
Melanie—Neighborhood 4204
- 109 DELTA DAWN**  
(U.A./Big Ax—ASCAP)  
Tanya Tucker—Columbia 45588
- 110 IN TIME**  
(S.D.R.M.—ASCAP)  
Englebert Humperdinck—Parrot 40071  
(Dist: London)
- 111 TOUCHING ME**  
(Sounds Of Memphis—BMI)  
Ovations—Sounds Of Memphis 708  
(Dist: MGM)
- 112 ROCK & ROLL CRAZIES**  
(Gold Hill—BMI)  
Stephen Stills & Manassas—Atlantic 2888
- 113 IT'S GONNA TAKE A LITTLE  
BIT LONGER**  
(PI-Gem—BMI)  
Charley Pride—RCA 0707
- 114 IF YOU CAN'T BE MY  
WOMAN**  
(Boones Farm—ASCAP)  
Boones Farm—Columbia 623

- 115 I ONLY MEANT TO WET  
MY FEET**  
(Equant/Talk & Tell—BMI)  
Whispers—Janu 184
- 116 GET UP & DANCE**  
(Alchemical—ASCAP)  
Doors—Elektra 793
- 117 MACARTHUR PARK**  
(Canopy—ASCAP)  
Andy Williams—Columbia 647
- 118 SOMETHING'S WRONG  
WITH ME**  
(Pocket Full Of Tunes—BMI)  
Austin Roberts—Chelsea 0101
- 119 SOMEBODY'S ON YOUR CASE**  
(Jec—BMI)  
Ann Peebles—Hi 2219 (Dist: London)
- 120 COULDN'T I JUST TELL YOU**  
(Earmark/Screen Gems—BMI)  
Todd Rundgren—Bearsville 0007
- 121 I.O.I.O.**  
(Casserole—BMI)  
Butch Patrick—Metromedia 251
- 122 THERE'S A PARTY GOIN' ON**  
(Algee, Flagship—BMI)  
Jody Miller—Epic 10878
- 123 WHAT ARE HEAVY**  
(Notable—ASCAP)  
Cy Coleman Co-Op—London 173
- 124 A PIECE OF PAPER**  
(Sunnybrook/Four Star—BMI)  
Gladstone—ABC 11327
- 125 GERONIMO'S CADILLAC**  
(Mystery—BMI)  
Michael Murphey—A&M 1368
- 126 I'M LIVING A LIE**  
(April—ASCAP)  
Barbara Jean English—Alithia 6040
- 127 MISTY BLUE**  
(Talmont—BMI)  
Joe Simon—Sound Stage 1508
- 128 BUZZY BROWN**  
(Hilaria—ASCAP)  
Tim Davis—Metromedia 253
- 129 WALK ON BY**  
(Blue Seas/Jac—ASCAP)  
Dells—Cadet 5691
- 130 I WILL NEVER PASS THIS  
WAY AGAIN**  
(Vegas Int'l—BMI)  
Glen Campbell—Capitol 6566



**GUESS WHAT?**—The Guess Who, RCA Records' artists, are currently in Los Angeles gathering material for a new album, and are coincidentally introducing their newest member, bass player Bill Wallace. Shown from left to right are Don Hunter, the group's manager; Don Burkheimer, division vice president, a&r, RCA Records; Burton Cummings; Garry Peterson; Don McDougall; Kurt Winter; and Bill Wallace.

## Thruppence Inks Green

**NEW YORK** — Bob Schwaid, head of Thruppence Ltd., today announced that Al Green is now exclusively represented by his office for personal management.

Green's current hit single is "I'm Still In Love With You" and his "Let's Stay Together" LP is on all trade charts.

## CIT To Book Coldwater

**TORONTO** — Frank Davies has announced the appointment of Ross White's C.I.T. Agency as exclusive booking agents for the Daffodil Records' group, A Foot In Coldwater, managed by the Love management division of Davies' Love Productions.

A Foot In Coldwater have just released their first single and album on Daffodil Records. The single is "(Make Me Do) Anything You Want".



**SHE'S ON HER OWN**—Loren Becker, president of Evolution Records, has announced the signing of a long-term recording agreement with singer/songwriter Dorothea Joyce. Joyce, an ASCAP Newcomer Special Award winner, lists among her writing credits "Love's Lines, Angles & Rhymes", which was a major hit for the Fifth Dimension, as well as material recorded by Astrid Gilberto, Andre Kostelanetz and many other artists. Pictured above, left to right: personal manager Joan Danto; arranger/producer Lee Holdridge; Dorothea Joyce; special engineer, Brooks Arthur; and Loren Becker, president of Stereo Dimension/Evolution.

## Vital Statistics

- #73**  
Ben (2:42)  
Michael Jackson—Motown 1206  
6464 Sunset Blvd., LA 90028  
PROD: The Corporation  
c/o Motown  
PUB: Jobete Music—ASCAP  
c/o Motown  
WRITERS: D. Black & W. Schart  
ARR: The Corporation  
FLIP: You Cry On My Shoulder
- #76**  
I Believe In Music (2:20)  
Gallery—Sussex 239 (Dist: Buddah)  
810 7th Ave., NYC  
PROD: Mike Theodore & D. Coffey  
c/o Buddah  
PUB: Screen Gems/Col. & Songpainter—BMI  
711 Fifth Ave., NYC & c/o Katz-Gallin Ent.,  
9255 Sunset Blvd., Rm 1115, LA 90069  
WRITER: Mac Davis  
ARR: Theodore & Coffey  
FLIP: Someone
- #78**  
Rock Me On The Water (3:47)  
Jackson Browne—Asylum 11006 (Dist: Atlantic)  
1841 B'way, NYC  
PROD: Richard Sansford Orshoff  
PUB: Open Window—BMI  
c/o Atlantic  
WRITER: Jackson Browne  
FLIP: Something Fine
- #81**  
America (4:06)  
Yes—Atlantic 2899  
1241 B'way, NYC  
PROD: Yes & Eddie Offord  
PUB: Caring Cross—BMI  
c/o Michael Tannen, 9255 Sunset Blvd., LA 90069  
WRITER: Paul Simon  
ARR: Yes  
FLIP: Total Mass Retain
- #84**  
City Of New Orleans (4:31)  
Arlo Guthrie—Reprise 1103  
4000 Warner Blvd., Burbank  
PROD: Lenny Waronker & John Pilla  
PUB: Kama Rippa Music, Flash Turnpike 1111—  
ASCAP  
1650 B'way, NYC  
WRITER: Steve Goodman  
FLIP: Days Are Short
- #89**  
Toast To The Fool (3:58)  
Dramatics—Volt 4082  
926 E. McLemar, Memphis  
PROD: Arthur Snyder for Groovesville Prod's  
under supervision of Don Davis  
c/o Volt  
PUB: Conquistador Music—ASCAP  
& Groovesville Music—BMI  
c/o Copyright Ser Bur Ltd  
221 W. 57th, NYC  
WRITER: Arthur Snyder & Don Davis

- ARR: Strings Arr. by Wade Marcus  
FLIP: Your Love Was Strange
- #92**  
Goodbye Again (3:37)  
John Denver—RCA 0737  
1133 Ave. of Amer., NYC  
PROD: Milton Okun  
PUB: Cherry Lane Music Co—ASCAP  
15 E. 48th St., NYC 10017  
WRITER: John Denver  
FLIP: The Eagle and The Hawk
- #94**  
Nights In White Satin (2:20)  
Moody Blues—Deram 85023 (Dist: London)  
539 W. 25th St., NYC  
PROD: Tony Clarke  
PUB: Tyler Publ. Co.—BMI  
P O Box 231, Tyler, Tex 75701  
WRITERS: Redwave  
FLIP: Cities
- #97**  
Circles (4:45)  
New Seekers—Elektra 787  
1 Gulf & Western Plaza, NYC  
PROD: David MacKay for Leon Henry Pdt's Ltd,  
London  
PUB: Ampco Music—ASCAP  
1313 Ave. of Amer., NYC  
WRITER: H. Chapin  
FLIP: I Can Say You're Beautiful
- #98**  
Your Wonderful Sweet Sweet Love (2:59)  
Supremes—Motown 1206  
6464 Sunset Blvd., LA 90028  
PROD: Smokey Robinson—Exec Prod; Berry Gordy  
c/o Motown  
PUB: Jobete Music—ASCAP  
c/o Motown  
WRITER: Smokey Robinson  
ARR: Paul Riser  
FLIP: The Wisdom
- #99**  
Stories??? (2:39)  
Chakachas—AVCO 4596  
1301 Sixth Ave., NYC  
PROD: Roland Kluger for RKM  
PUB: Famous/RKM—ASCAP  
1501 B'way, NYC  
WRITERS: J. Kluger & B. Ador  
ARR: W. Albimoor  
FLIP: Judas Kiss
- #100**  
I Could Never Be So Happy (3:26)  
Emotions—Volt 4083  
926 E. McLemar, Memphis, Tenn.  
PROD: Homer Banks/Carl Hampton/Raymond  
Jackson & Pervis Staples  
PUB: East Memphis Music—BMI  
c/o Volt  
WRITERS: Homer Banks/Raymond Jackson & Carl  
Hampton  
FLIP: I've Fallen In Love

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**HOLLYWOOD:** (Cont'd. from Page 27)

Besides, those guys that used to have their hair like a felt-tipped pen are coming around."

So it's second chance time for those of us who missed Jim Croce the first time around. It's going to be harder to miss him this time. He's been touring all over the country with Randy Newman, whose audiences are notorious for listening. And Jim's really serious about it this time. He even bought a stereo. bob chorush

**NEW YORK—JOE LAUER: COMEDY TONIGHT!**

With all the talk over the past year about the resurgence of the comedy album, we thought it might be interesting to speak with someone who has devoted many years to producing such albums as David Fry's "I Am The President," "Radio Free Nixon," and "Richard Nixon: Superstar," an Ace Trucking Company LP on RCA, and most recently, **The Crazy Gang** in "Everything You Always Wanted To Know About The Godfather." Joe Lauer, producer of the above mentioned albums, chose comedy rather than music. He chose to deal with the spoken word rather than with a melody—knowing in advance the difficulties he would encounter. Yet, he has become successful in his craft.

**Lauer:** My history, as far as comedy is concerned, goes quite a way back. I was affiliated with the management of Vaughn Meader at the time of the "First Family" album. I had nothing to do with the production of that album, I was just his co-manager.

**C. B.:** What made you choose the comedy field?

**Lauer:** I really don't know. It was a hands down decision. I know there's more money in the music end of it, but I like to laugh, I think everyone does. It's just that my mind has always been comedy oriented—and so that's what I got into.

**C.B.:** Do you also write comedy routines?

**Lauer:** Well, I really don't sit down and write chunks of material—but the concept and layout for the "Godfather" comedy LP is all mine. Then, I brought in the writers and wrote with them.

**C.B.:** Let's talk a bit about the actual recording of a comedy album. When recording a musical group, there's a basic format one can follow in the studio—basic tracks, overdubs, vocals, etc. . . . but looking at the more recent successful comedy LP's we find that many were recorded live (in front of a studio audience) and many were purely studio albums. Which method do you prefer, and what are the differences between the two methods?

**Lauer:** I prefer to work with an audience. I think it helps to project the right feeling. It helps the artist and it helps the listeners. The rapport between the performer and the audience is critical in making a successful album. With acts like **George Carlin** or **Cheech & Chong**, you're dealing with a unique aspect of comedy. From what I understand, their albums were recorded like most rock groups are recorded . . . lots of time . . . preparing the material until it's perfect, etc. Also, because of their material, the studio recording helped. Most FM stations really don't like that recorded laughter. As far as the actual recording of a studio comedy album is concerned, it's important that the artist(s) be a good actor. I don't think it can go over well with someone who just does monologues. Everything has to be conveyed vocally—without seeing an audience. In fact, the **Monty Python** album is a very good example of how a comedy act makes good use of sounds and studio technique.

**C.B.:** During the very first stages of preparing a comedy album, how do you go about making sure it will appeal to the largest audience possible—and how can you make an album that can be listened to over and over again without the audience getting tired of hearing the same jokes?

**Lauer:** The first thing I think about is the concept of the album. I think it's important for a comedy album to have a concept that there's a market for. Possibly, a central theme or a central character that the audience can identify with. The Fry album had Nixon as the character, and **The Crazy Gang** uses the Godfather as the center of identity.

**C.B.:** How do you account for the sudden popularity of comedy albums? Over the past year there have been successful albums from **Hudson & Landry**, **Flip Wilson**, **Lily Tomlin**, **David Fry**, **Cheech & Chong**, **George Carlin** . . .

**Lauer:** It's probably a cycle. If you recall, there was a tremendous surge of comedy albums right before "The First Family" was released. I think that album killed it all. About 5 million people went out and bought it, heard it once, and then began to wonder why they were buying comedy albums at all! When I sit down to work on a comedy package, I try to gear it so that it's timeless. So that it can be heard over and over again. And up until a year ago, there was a lull.

**C.B.:** What's the story behind **The Crazy Gang**? Who are they, and is there in fact a group by that name?

**Lauer:** There is and there isn't a **Crazy Gang**. The group is actually made up of 7 very good comedians and actors. They work all the time and have their own individual careers. **Chuck McCann**, of course has been in television and movies, **Steve Landesberg** is a hot new talent, and **J. J. Barry** is a regular on "The Corner Bar" show. So, although they are each pursuing individual careers, they each still have a very active interest in the next **Crazy Gang** project. And it is possible that they may do a few appearances as **The Crazy Gang**. My intention right now is to deal specifically with comedy rather than with any other field. With all due respect to music producers, I think that comedy is a field unto itself, and therefore, should be handled by people who are interested only in this field.

**C.B.** Assuming that this current surge is due to a comedy cycle—what happens when the cycle is over?

**Lauer:** I think there will always be a need for comedy. People always want to laugh. I always want to laugh. kenny kerner



**STONES '72**—A press reception was held by Atlantic Records last Monday (24) for the Rolling Stones at the Four Seasons Restaurant following the Stones' concert in Madison Square Garden.

Attended by representatives from the New York rock, trade, and consumer newspapers, and journalists from national magazines and newsweeklies, the affair was also attended by other celebrities including Stevie Wonder, who was with the Stones on their 1972 concert tour, Truman Capote, Andy Warhol, Melanie, and record industry executives and artists. Pictured above (l-r) are Bianca Jagger, Ahmet Ertegun and Mick Jagger; Mr. & Mrs. Bill Wyman; Al Aronowitz with Keith Richards; and Jerry Wexler in conversation with Mick and his wife.



## Pepper Named To Top C&W Post As Capitol Meets In Support

NASHVILLE — Climaxing three days of staff meetings, Bhaskar Menon, president of Capitol Industries, announced the label's intention to bolster its country-music operations nationally. Reinforcing this commitment was Menon's appointment of Wade Pepper to the newly created post of vice president, c&w sales and promotion, based in Atlanta.

Among Capitol executives who attended the three-day country "mini-convention" were Mauri Lathower, v.p. a&r; Brown Meggs, v.p. marketing; Ken Nelson, v.p. c&w; and Barry Kimmelman, Capitol Industries' v.p. of administration.

Menon, who chaired the meetings, stated, "Country music is a most important segment of repertoire to our label. Capitol, from its earliest days has been a significant force in C&W and it is my pleasure to reaffirm this company's continued commitment to country music and to declare our intention to expand our efforts in both the a&r and marketing areas on behalf of Capitol's distinguished roster of country artists."

Menon specifically cited four moves in addition to Pepper's appointment designed to bolster the label's country-music effort:

(1) All Capitol c&w activities will be identified and concentrated into a distinctive operation with separate budgets for c&w recording, artist acquisition, merchandising, advertising, promotion, etc.

(2) Ken Nelson, who has headed Capitol's a&r activities in the country

field since 1951 and who had previously announced his intention to retire in the near future, has agreed to remain as Capitol country a&r head through June, 1973. "Naturally," Menon said, "we are most pleased that we shall enjoy the benefits of Ken's abilities throughout the current fiscal year. His decision to postpone a well-earned retirement will enable Capitol to prepare an orderly transition of responsibilities to other executives in the year ahead."

(3) Pepper's specialized force of Regional c&w promotion managers will be increased and additional funds will be allotted to the promotion budget in support of country new releases.

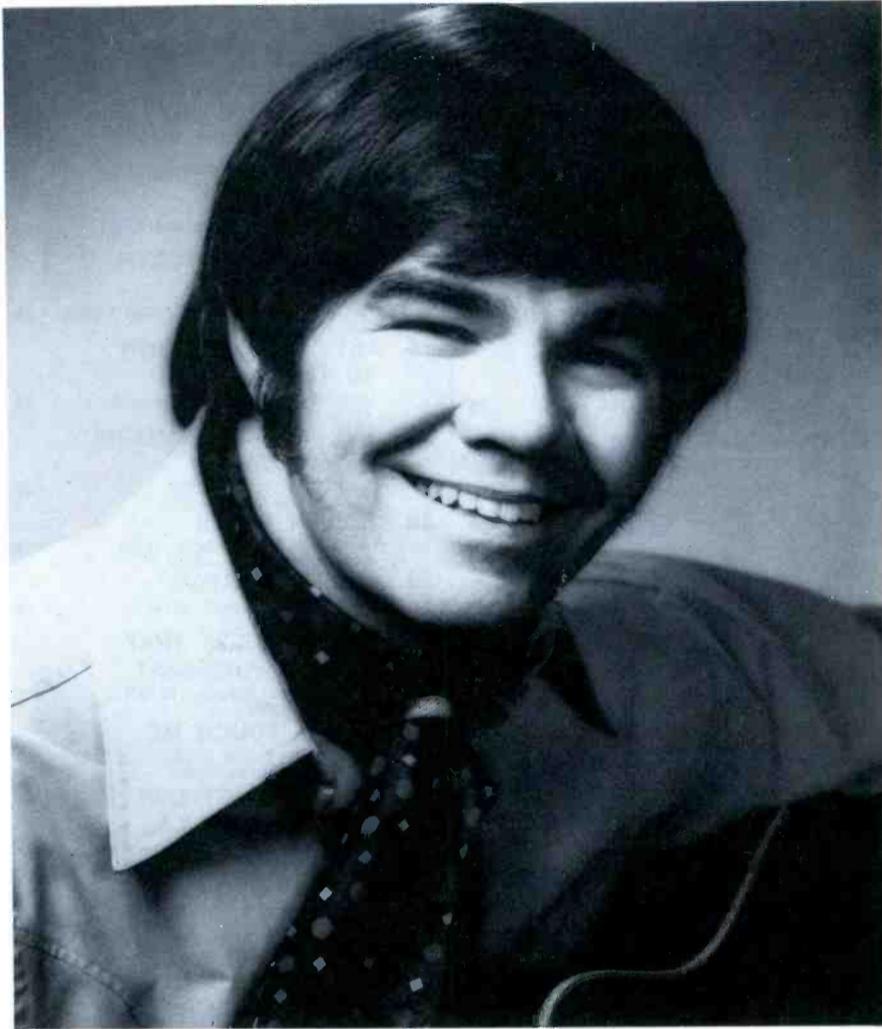
(4) Capitol will move to strengthen its a&r staff in Nashville, and an announcement in this respect will be issued within the next several weeks.

Highlighting Capitol's three days of meetings was a reception held at the Vanderbilt Holiday Inn in honor of Mr. and Mrs. Menon, who were making their first visit to the country music capital. The reception was attended by members of Nashville's country-music community, including the press, leading artists and publishers, broadcasting executives and officers of the Country Music Assoc.

The appointment of Wade Pepper to head C&W sales and promotion, marks a high point in the veteran marketing executive's 20-year career with Capitol. A native of Clarksburg, West Virginia, Pepper joined Capitol in 1952 as a salesman in the company.

(Cont'd on p. 36)

## Country Artist of the Week: DICKEY LEE



"GOOD COUNTRY IS SOUL"—When Dickey Lee joined RCA Records as an exclusive artist, the talented singer-guitarist-composer from Memphis brought with him a trunkful of great country songs and ideas for new ones, plus a background of hits. His "Patches" was a million seller in the 1960's and his "I Saw Linda Yesterday", "Laurie (Strange Things Happen)", and "The Girl From Peyton Place" were all chart hits during the past five years . . .

His debut record for RCA was "Charlie (My Whole World)", which he wrote with Paul Croft, and his initial Victor album was "Never Ending Song of Love", which was also the title of his hit single.

One of the major influences on his career, he says, is producer Jack Clement. "He aided me in every phase—writing, singing, confidence", and the two are now working together on Dickey Lee's first motion picture.

Of music, Dickey gives this as his prime reason for going country: "It's the only kind of music where you can sit down by yourself and entertain people. To me, good country is soul!"

Dickey Lee's current hit single, "Ashes of Love" was produced by Jack Clement, Allen Reynolds, and Dickey for RCA, with personal management and booking by One Neters, Inc.

## Comptons Crack-up

TULSA — At 7:00 a.m., Friday, July 21, the Compton Brothers were in an automobile wreck on Route 210, south of San Francisco, on the interstate near Kettleman, California. Their 1972 station wagon was completely wrecked as were many of their instruments.

Richard Lee Compton, younger brother of leads Bill and Harry has a broken back and is confined in a local hospital. Bill and Harry received only scratches and bruises. However, the rest of the group went on to Hollywood to play their date at the Palomino Club.

Richard is expected back in action within four weeks.

## Anderson To Col Studios

NASHVILLE — Norm Anderson has been appointed as manager of CBS Records Nashville recording studios, according to Ron Bledsoe, vice president of Nashville operations. Anderson succeeds Harold Hitt who had held the position for the past nine years.

Anderson was formerly with GRT in their Midsouth Record Pressing Co., where he was division controller and office manager. He came to Nashville from Los Angeles where he was assistant controller and production co-ordinator for Dick Clark's American Bandstand and other Clark shows.

In addition to his administrative background, Anderson has written two complete movie scores. He is a member of the Country Music Assoc. and other organizations in Nashville.

## Haggard Gives Pardon To C&W Hall Of Fame

NASHVILLE — The Country Music Hall of Fame and Museum has received the donation of the official full pardon granted to Merle Haggard. Ken Nelson, Capitol Records and trustee of the Country Music Foundation, presented the gift on Haggard's behalf. Accepting was William Ivey, Country Music Foundation executive director.

The pardon, granted to Haggard on March 1, 1972, mentions the crimes of which he was convicted in 1957, and details his nearly three-year imprisonment in the California State Penitentiary at San Quentin. The pardon was granted by Ronald Regan, governor of California, "on grounds of rehabilitation".

In accepting the donation, Ivey commented, "The Country Music Foundation is aware that Merle put a great deal of thought into this donation. He was determined to place an item of great personal significance in the Hall of Fame and Museum, and we are honored that he would share this valuable document with his many fans. In a sense, the pardon speaks for many great country artists, for country singers and songwriters are known for their ability to convert adversity into artistry. Merle's pardon is a sign of where he has been, and also how far he has come".

It was after his parole in 1960 that Haggard's musical career began to develop. He had utilized his years of imprisonment to good advantage, earning a high school equivalency diploma, playing in the warden's coun-

## Chappell Inks Rory Bourke

NASHVILLE — Writer Rory Michael Bourke has been signed to a long-term exclusive Chappell contract by the firm's Nashville manager, Henry Hurt.

Well-known in Nashville both as a writer and former promotion man, Bourke had a recent chart record, "Patch It Up" with Elvis Presley. His songs have been recorded by artists including Sonny James, Sandy Posey, Anthony Armstrong Jones, David Arlen, Leona Williams, Anita Carter and Jean Shepard. Arthur Alexander has just cut Bourke's "A Simple Song Of Love."

Bourke was most recently national sales and promotion director for Mercury Records' country product. Prior to this, Bourke served as a national promotion man for Mercury in Chicago, eventually becoming product manager for Smash-Fontana in 1968.

try band, and developing his performing and songwriting abilities.

The pardon will be displayed in the north wing of the Country Music Hall of Fame and Museum. Specific plans for the exhibit are now being completed.

## IAGMP Protects Copyrights

NASHVILLE — During a recent meeting of the International Assoc. of Gospel Music Publishers representatives of gospel and sacred music publishers from across the nation met in Nashville and discussed items relative to the fast growing field of gospel and sacred music. Chief among the items discussed was the problem of illegal duplicating of copy-righted material and failure of record companies and custom record labels to pay proper royalties to publishers.

Taking immediate action, it was decided that representatives of the IAGMP will attend the Christian Booksellers Convention in Cincinnati in August to seek the cooperation of those members operating retail stores in helping to solve the problem of illegal duplication.

Election of new officers was also held with John T. Benson III reelected as president of the Association, with Hal Spencer to serve as vice president, Duane Allen as treasurer, and Mary Davis, secretary.

The next meeting of the group will be held on Oct. 2, 1972 at 9 a.m. in the Sheraton Hotel, Nashville, Tennessee.

# CashBox/CountryTop75

1	<b>IT'S GONNA TAKE A LITTLE BIT LONGER</b> Charley Pride (RCA 0707) (Pi-Gem—BMI)	2	20	<b>I'VE GOT TO HAVE YOU</b> Sammi Smith (Mega 0079) (Buckhorn—BMI)	21	37	<b>I CAN'T STOP LOVING YOU</b> Conway Twitty (Decca 32988) (Acuff-Rose—BMI)	46	57	<b>WHY DON'T WE GO SOMEWHERE AND LOVE?</b> Sandy Posey (Columbia 45596) (House of Gold—BMI)	51
2	<b>LOVING YOU COULD NEVER BE BETTER</b> George Jones (Epic 10858) (Altam—BMI)	5	21	<b>HERE I AM AGAIN</b> Loretta Lynn (Decca 32974) (Evil Eye—BMI)	26	38	<b>IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)</b> Connie Smith (RCA 0752) (Blue Crest—BMI)	48	58	<b>A WORLD WITHOUT MUSIC</b> Porter Wagoner (RCA 0753) (Owepar—BMI)	62
3	<b>REACH OUT YOUR HAND</b> Tammy Wynette (Epic 10856) (Algee/Altam—BMI)	1	22	<b>THAT'S WHY I LOVE YOU LIKE I DO</b> Sonny James (Capitol 3322) (Beechwood—BMI)	4	39	<b>LOOKING BACK TO SEE</b> Buck Owens & Susan Raye (Capitol 3368) (Dandellion—BMI)	47	59	<b>SOMETHING TO CALL MINE</b> Bill Rice (Epic 10877) (Jack & Bill—ASCAP)	64
4	<b>LISTEN TO A COUNTRY SONG</b> Lynn Anderson (Columbia 45615) (Jasperina—ASCAP)	6	23	<b>IF YOU LEAVE ME TONIGHT I'LL CRY</b> Jerry Wallace (Decca 32989) (Leeds—ASCAP)	32	40	<b>A WHOLE LOT OF SOMETHIN'</b> Tony Booth (Capitol 3356) (Blue Book—BMI)	50	60	<b>PRIDE</b> Jeannie Seely (Decca 32964) (Cedarwood—BMI)	63
5	<b>BORROWED ANGEL</b> Mel Street (Royal American 64) (Levisa—BMI)	7	24	<b>I'M SO LONESOME I COULD CRY</b> Charlie McCoy (Monument 8546) (Fred Rose—BMI)	30	41	<b>STONIN' AROUND</b> Dick Curless (Capitol 3354) (Cedarwood/Sawgrass—BMI)	40	61	<b>SPREAD IT AROUND</b> Brian Collins (Mega 615) (Jack & Bill—ASCAP)	66
6	<b>SWEET DREAM WOMAN</b> Waylon Jennings (RCA 0716) (Blackwood Back Road—BMI)	8	25	<b>AIN'T IT ALL WORTH LIVING FOR</b> Tompall & Glaser Bros. (MGM 14390) (Milene—ASCAP)	28	42	<b>I'M IN LOVE</b> Buddy Alan (Capitol 6518) (Blue Rock—BMI)	43	62	<b>MISSING YOU</b> Jim Reeves (RCA 0744) (Valley—BMI)	—
7	<b>SOFT, SWEET AND WARM</b> David Houston (Epic 10870) (Algee—BMI)	9	26	<b>LET'S ALL GO DOWN TO THE RIVER</b> Jody Miller & Johnny Paycheck (Epic 10863) (Altam—BMI)	13	43	<b>I WANT YOU</b> Johnny Carver (Epic 10872) (Green Grass—BMI)	45	63	<b>BEAUTIFUL PEOPLE</b> Pat Daisy (RCA 0743) (Ismael/Coors—BMI)	67
8	<b>WOMAN (SENSUOUS WOMAN)</b> Don Gibson (Hickory 1638) (Acoustic—BMI)	14	27	<b>I'VE FOUND SOMEONE OF MY OWN</b> Cal Smith (Decca 32959) (Mango/Run-A-Muck—BMI)	15	44	<b>IT TAKES YOU</b> Bob Luman (Epic 10869) (Jack & Bill—ASCAP)	29	64	<b>IT MEANT NOTHING TO ME</b> Diana Trask (Dot 17424) (Green Apple/Sunbeam—BMI)	—
9	<b>MY HEART HAS A MIND OF ITS OWN</b> Susan Raye (Capitol 6494) (Screen Gems/Columbia/Mandan—BMI)	10	28	<b>ELEVEN ROSES</b> Hank Williams Jr. (MGM 14371) (Hank Williams Jr.—BMI)	18	45	<b>THAT'LL BE THE DAY</b> Kenny Vernon (Capitol 3331) (Nor-Va-Jak—BMI)	37	65	<b>LUCY</b> Eddy Arnold (RCA 0747) (United Artists—ASCAP)	71
10	<b>LONELY WEEKENDS</b> Jerry Lee Lewis (Mercury 73296) (Knox—BMI)	12	29	<b>MADE IN JAPAN</b> Buck Owens (Capitol 3314) (Blue Rock—BMI)	19	46	<b>GONE (OUR ENDLESS LOVE)</b> Billy Walker (MGM 14377) (Anne-Rachel, Best Way, Venomous—ASCAP)	33	66	<b>WASHDAY BLUES</b> Dolly Parton (RCA 0757) (Owepar—BMI)	—
11	<b>A SEED BEFORE THE ROSE</b> Tommy Overstreet (Dot 17418) (Terrace—ASCAP)	11	30	<b>THE MONKEY THAT BECAME PRESIDENT</b> Tom T. Hall (Mercury 73297) (Hallnote—BMI)	39	47	<b>RAIN FALLING ON ME</b> Johnny Russell (RCA 0729) (Husky—BMI)	52	67	<b>YOU'VE GOTTA CRY GIRL</b> Dave Dudley (Mercury 73309) (Six Days—BMI)	—
12	<b>BLESS YOUR HEART</b> Freddie Hart (Capitol 1362) (Buckhorn—BMI)	17	31	<b>IF YOU TOUCH ME</b> Joe Stampley (Dot 17421) (Algee/Al Galico—BMI)	35	48	<b>ONE WOMAN'S TRASH</b> Bobby Roy (Capitol 3301) (Tree—BMI)	34	68	<b>ALWAYS ON MY MIND</b> Brenda Lee (Decca 32975) (Press/Rose Bridge—BMI)	72
13	<b>LOVE IS A GOOD THING</b> Johnny Paycheck (Epic 10876) (Jack & Bill—ASCAP)	16	32	<b>THE HAPPIEST GIRL IN THE WHOLE U.S.A.</b> Donna Fargo (Dot 17409) (Prima-Donna-Algee—BMI)	27	49	<b>I'M ONLY A WOMAN</b> Dottie West (RCA 0711) (Singleton—BMI)	54	69	<b>GOODBYE</b> David Rogers (Columbia 45642) (Pix Russ—ASCAP)	74
14	<b>DELTA DAWN</b> Tanya Tucker (Columbia 45588) (United Artists/Big Ax—ASCAP)	3	33	<b>WHEN THE SNOW IS ON THE ROSES</b> Sonny James (Columbia 45644) (Miller/Amra—ASCAP)	42	50	<b>BIG BLUE DIAMOND</b> Jacky Ward (Target 0146) (Fort Knox—BMI)	36	70	<b>NO RINGS—NO STRINGS</b> Del Reeves (United Artists 50906) (Acoustic—BMI)	69
15	<b>I'M GONNA KNOCK ON YOUR DOOR</b> Billy "Crash" Craddock (Cartwheel 216) (Ann-Rachel—ASCAP)	20	34	<b>IF I HAD A HAMMER</b> Johnny Cash & June Carter (Columbia 45631) (Tro-Ludlow—BMI)	38	51	<b>THAT CERTAIN ONE</b> Tommy Cash (Epic 10885) (House of Cash—BMI)	56	71	<b>I AIN'T NEVER</b> Mel Tillis (MGM 14418) (Cedarwood—BMI)	—
16	<b>THERE'S A PARTY GOING ON</b> Jody Miller (Epic 10878) (Algee, Flagship—BMI)	22	35	<b>ALABAMA WILD MAN</b> Jerry Reed (RCA 0738) (Vector—BMI)	41	52	<b>WHISKEY RIVER</b> Johnny Bush (RCA 74-0745) (Nelson—BMI)	58	72	<b>WHAT IN WORLD HAS GONE WRONG WITH OUR LOVE</b> Jack Green & Jeannie Seely (Decca 32991) (Tree—BMI)	75
17	<b>THE ROADMASTER</b> Freddie Weller (Columbia 45624) (Young World/Central Stars—BMI)	24	36	<b>THIS LITTLE GIRL OF MINE</b> Faron Young (Mercury 73308) (Dixie Jane/Court of Kings—BMI)	44	53	<b>OLD FASHIONED LOVE SONG</b> Jeris Ross (Cartwheel 214) (Almo—BMI)	55	73	<b>CALL ON ME</b> Jeanne Pruett (Decca 32978) (Athens—BMI)	—
18	<b>THE CEREMONY</b> Tammy Wynette & George Jones (Epic 10081) (Algee—BMI)	25				54	<b>I HOPE YOU'RE HAVIN' BETTER LUCK THAN ME</b> Crystal Gayle (Decca 32969) (Contention—SESAC)	57	74	<b>I DON'T MIND GOIN' UNDER</b> Charlie Walker (RCA 0730) (Hill & Range/Blue Crest—BMI)	—
19	<b>ASHES OF LOVE</b> Dickie Lee (RCA 0710) (Acuff-Rose—BMI)	23				55	<b>DADDY DON'T YOU WALK SO FAST</b> Wayne Newton (Chelsea 100) (Jewel—ASCAP)	61	75	<b>LAST TIME I CALL SOMEBODY DARLIN'</b> Roy Drusky (Mercury 73314) (Blue Crest/Hill & Range—BMI)	—



## "Lucy" 74-0747

The new hit single by Eddy Arnold, the country music man who can hit home in homes where other country music doesn't.

Eddy Arnold is part of the **RCA RECORDS AND TAPES** Experience.



## C & W Singles Reviews

### Picks of the Week

**STATLER BROS.** (Mercury 73315)

**The Class Of '57** (2:40) (House Of Cash, BMI—D. Reid, H. Reid)

What could be more American Apple Pie than high school nostalgia? Riding on a wave of memories, the Statler Bros. are sure to have a huge hit in both country and pop markets with this tastefully executed ballad that brings back yesteryear. Flip: "Every Time I Trust A Gal" (1:50) (House Of Cash, BMI—DeWitt).

**GLEN CAMPBELL** (Capitol 3411)

**I Will Never Pass This Way Again** (2:41) Vegas, BMI—R. Gaylord)

Glen Campbell has been taking lessons from the Old Philosopher; this record is a firm production with an individualistic point of view on how one should live his life. Although Glen may only pass this way once, his records make the charts time and time again, and this is no exception. Flip: no info available.

**DORSEY BURNETTE** (Capitol 3404)

**I Just Couldn't Let Her Walk Away** (2:48) (Glenwood/Central, BMI—C. Bell, A. Harkins)

Country and rock merge even further in this funky Dorsey Burnette single that features a strong beat coupled with countrified licks and vocals. Due for plenty of radio programming, both pop and c&w. Flip: "Church Bells" (3:00)

**ROY DRUSKY** (Mercury 73314)

**The Last Time I Called Somebody Darlin'** (Blue Crest/Hill & Range, BMI—D. Frazier, D. Owens)

This easy going ballad, written by Dallas Frazier and Doodle Owens, is just the right speed for Roy Drusky's mellow style. Should land a solid chart slot. Flip: no info available.

**DOC WATSON** (Poppy 90114)

**Summertime** (3:25) Gershwin/New Dawn, ASCAP—D. Heyward, G. Gershwin)

The master of folk guitar countrifies George Gershwin's classic song from "Porgy & Bess." The combination of Watson's smooth picking and singing with this tune's charisma spells success on both county and MOR charts. Flip: "Couldn't Believe It Was True" (2:50) (Vogue, BMI—E. Arnold, W. Fowler).

**BEN COLDER** (MGM) 14420)

**The Unhappiest Squirrel In The Whole U.S.A.** (218) (Algee/Prima Donna, BMI—D. Fargo)

Ben Colder is at it again—all juiced up and spoofing a top country hit. This time the original is Donna Fargo's "Happiest Girl In The Whole U.S.A." and the Colder parody should follow it up the charts like a squirrel follows an acorn up a tree. Flip: no info available

**BUD BREWER** (RCA 0765)

**Sweet Country Music** (2:20) (Speckled Bird/Outrageous, BMI—T. Lordi)

Bud Brewer has brewed up a sweet-sounding single that could well become a theme for many country radio shows. The energetic delivery should give it a very good chance to score on the survey. Flip: "White Line Fever" (3:30) (Blue Book, BMI—M. Haggard).

### Best Bets

**ARNOLD SANFORD** (Million 17)  
**Poor Little Fool** (2:52) (Eric, BMI—S. Sheeley) Ricky Nelson's yesteryear hit rides again, this time to the countrified tones of Arnold Sanford. This song did it once and can easily do it again, this time on both country and pop charts. Flip: no info available

**TY WHITNEY** (MGM 14423)  
**All American Boy** (3:25) (Dotted Lion/Whizzel, ASCAP—T. Whitney) Ty Whitney has a clean and wholesome ballad sound that brings Glen Campbell to mind and should be due for considerable airplay. Flip: "There Goes My Everything" (2:37) (Blue Crest/Husky, BMI—D. Frazier).

**WILD BILL EMERSON** (Ace Of Hearts 0452)  
**Harlan County** (2:12) (Golden Horn, ASCAP—B. Emerson) Starting with a slow and slippery dobro, Wild Bill's original tune has vocals that show he means business, especially when someone's messin' around with his woman. Flip: "Do My Playing At Home" (2:19) (Golden Horn, ASCAP—B. & J. Emerson).

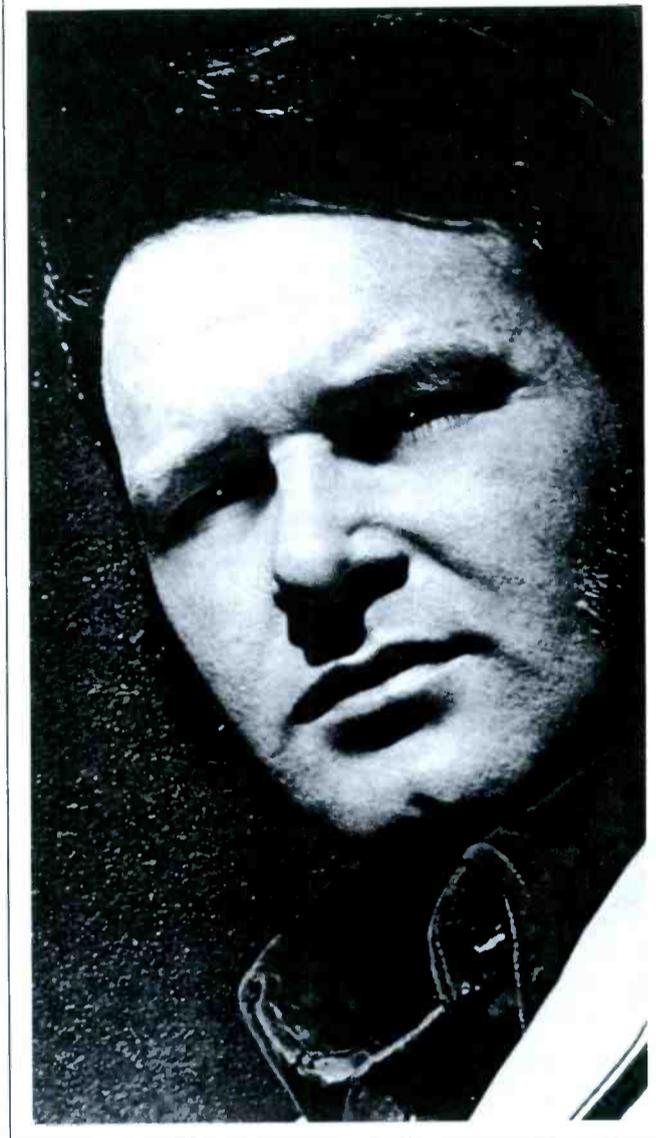
**TERRY CANADY & RUDY PEREZ** (Metro Country 2012)  
**I Want The Best For You** (Ensign, BMI—H. Charles) Canady & Perez come across with a slow ballad that

features tasteful alteration between lead vocals and tightly-woven harmonies. Should stand a solid chance for airplay. Flip: "Sugar Booger Den" (2:28) (Wilderness, BMI—Knight, Rotwein, Pendleton).

**PATSY SLEDD** (Mega 0085)  
**Nothing Can Stop My Loving You** (1:47) (Fort Know, BMI—G. Jones, Roger Miller) Bright energy runs throughout this Patsy Slodd song picnic, written by George Jones and Roger Miller. This is the kind of sound that can establish Patsy as a top artist. Flip: no info available

**JAMES O'GWYNN** (Plantation 94)  
**Country Song** (2:41) (Shelby Singleton, BMI—G. W. Evans, C. Bentley) James O'Gwynn delivers an apparently easy-going ballad, but don't let that fool you. The lyrics have deep social significance. Flip: no info available

**RHETT DAVIS** (Capitol 3369)  
**The Call** (3:04) (Beechwood, BMI—G. MacLellan) Rhett Davis has a contemporary country sound with a telephone theme that parallels the pop hit, "Sylvia's Mother," by Dr. Hook and the Medicine show. Should dial a winning number. Flip: "Just Bidin' My Time" (2:38) (same credits).



# David Houston

*has staying power*

# **1 Country Album**

# "LOVE WALKED IN"

EPIC 31385

*and*

# **7 Country Hit Single**

# "SOFT, SWEET and WARM"

EPIC 10870

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# Country Roundup

Buddy Alan says, "I'm In Love" . . . Columbia recording artist David Rogers has just purchased Carl Smith's custom built flex bus. David's schedule has grown to the point where he needs the comfort and rest for both him and his band which is impossible to achieve traveling in an automobile . . . Mel Tillis will appear on the Dinah Shore Show Aug. 18 . . . Jack Barlow, Charlie Harris and Jack Reno will join forces Aug. 4 in Bloomfield, Iowa to perform for the annual county fair . . . Hank Williams, Jr, MGM artist, has a new album release entitled "Eleven Roses" after his number one song of the same title . . . Tommy Cash and the Tomcasts have already worked 98 days the first six months of this year and the second half looks like it will be an even heavier schedule. Mel Tillis and the Statesiders have about the same situation, so much so that they are taking off the entire month of November and will still work over 200 days. Both artists are booked by Buddy Lee Attractions, Inc.

Doyle Holly opened at the State-line Club in Wendover, Nevada July 31 thru Aug. 12. This will be Doyle's fourth engagement at the Nevada nightspot . . . Diana Trask and the V.I.P.'s will be working military installations during the month of August between fair dates . . . Billie Jo Spears will tour the northwest the month of November . . . Jeannie C. Riley and the Homesteaders, MGM recording artists, have a very heavy fair schedule this year. In the month of August alone there are over twenty days. All of Miss Riley's dates are booked through Buddy Lee Attractions.

Skeeter Davis has completed taping the Oral Roberts Show for the second time . . . Sherry Bryce, recording companion to Mel Tillis, was

honored July 22 in Phil Campbell, Alabama. The day was declared "Sherry Bryce Day" . . . Alice Creech has a new release on Target Records entitled "Born A Woman" . . . Liz and Casey Anderson had a chance to use their new twin engine plane in the month of July as their dates ranged all the way from California to New York . . . Penny DeHaven has taken up a new hobby, motorcycles. She just purchased a new Honda. Now all she has to do is learn to ride it!

The Gospel Music Festival will be held Aug. 4-5 at Parsons Stadium in Springdale, Arkansas. Talent for Aug. 4 includes the Stamps, Speer Family, Dixie Echoes, Ledbetters, Lester Family & Gateways Boys. Talent for Aug. 5 includes the Blackwood Brothers, Statesmen, Stamps, Prophets, Lewis Family, and Morlan Family.

During a scheduled news conference in Wheeling, West Virginia, J. Ross Felton, general manager of 50,000 watt WWVA Radio, presented Governor Arch A. Moore, Jr. a check for \$13,143.56, representing a massive drive on the part of WWVA to enlist their listeners in aiding the victims of the Buffalo Creek Flood. The money will be used for personal property reconstruction and cash grants to displaced persons in need of money as a result of the disaster . . . Mac Wiseman's new RCA single, "On Susan's Floor", was co-written by the colorful Shel Silverstein and Nashville's Vince Matthews. The idea was Matthews' and arose out of his friendship and admiration for Sue Brewer whose Nashville home for many years was a gathering place for just about everyone in the music industry.

The Open Door Agency in Nashville has added tall-n-talented client,

Billy Walker, whose current MGM release is "Gone (Our Endless Love)" . . . U. A.'s genial Biff Collie was busy last week talking and meeting with old radio friends. Bill Heffernan, Memphis' Sweep Productions prexy, and one of the most active radio-TV commercial creators, in Nashville for meetings with WSM, reunited with Biff. These two radio-tv personalities were disk jocks together at Houston's KNUZ twenty years ago in 1952. Meantime, Lowell Passe, tv and radio voice of the Houston Astros baseball team was in telephone conversation with Biff. Passe is convinced the Houston club will win the National League pennant so he propositioned Collie that if he could make a record deal for his son, Lowell, Jr., who heads up the "Savannah Breeze", a contemporary rock group, that world

series tickets would be bound for Biff. Collie said that he is submitting the group to U. A.'s a&r chief, Nick Venet . . . Newest member of the Faron Young roadshow is Showbiz recording artist, Jamey Ryan, who will travel the fair and carnival circuit this summer with the musical unit.

RCA artist Jim Ed Brown is now using another pair of sisters, Marcy and Margie Cates, to get some of the same tightly voiced harmony that made the Browns such an effective group five or six years ago. Jim Ed's current single is "How I Love Them Old Songs" . . . Herman Harper, general manager of Don Light Talent, reports that their 1972 artists bookings are far ahead of last year . . . Dottie Rambo is doing fine after a short stay in the hospital over the 4th of July weekend.

## Sound Of Kustom At WSM Opry

NASHVILLE — Kustom Electronics, as in the past, will again handle virtually every event for the convention celebrating WSM's Grand Ole Opry 47th Birthday in Nashville. Kustom's sound will be heard this year all the way from the Municipal Auditorium to the King of the Road to Opryland. It will be covering the shows of Capitol Records, Decca, RCA, Mega, MGM, Columbia, United Artists, Dot Records, and the Grand Ole Opry Show, and the CMA banquet.

This will be the third year that Kustom has covered the convention in Music City as well as the Telethons and TV specials produced by WSM-TV.

Earl E. Owens, national director of Kustom's country promotions, explained that Nashville has been good to Kustom and this is their way of trying to say "thank you". Bud Ross, president, and Chuck McKinney, executive vice president in charge of sales for Kustom, will be on hand this year to assist any way they can.

Such artists as Danny Davis & The Nashville Brass, Hank Williams, Jr., Jeannie C. Riley, Tommy Cash, Charlie Harris, Waylon Jennings, Jean Shepard, Bobby Goldsboro, Sammi Smith, and Buddy Mize & The Nashville Cowboy Love Band use Kustom equipment exclusively.

## Pepper Named To C&W Post

(Cont'd from p. 33)

ny's Cincinnati branch. Subsequently, he served in a variety of sales and promotion posts in the Company's Pittsburgh, New York, Atlanta and Nashville offices. For the past six years, he has specialized in country promotion, the post of country promotion manager having been created for him in 1968. In his new position Pepper will report to Meggs in Hollywood.

President of the Country Music Assoc. in 1971, Pepper is currently on the board of directors of that organi-

zation, as well as serving as vice president and alternate trustee of the Atlanta Chapter of NARAS. He has been honored for the past four years (1968-1971) with the Gavin Award for "Special Promotion, Country."

In announcing the new appointment, Menon said, "The strength of purpose and the total commitment that Wade Pepper has always displayed in his work makes him an ideal choice for this promotion. We wish him every success in his new responsibilities."



## Top Country Albums

1	LOVE WALKED IN David Houston (Epic 31385)	1	16	IF IT AIN'T LOVE Connie Smith (RCA LSP 4748)	29
2	SOMETHING OLD SOMETHING NEW Sammi Smith (Mega 1011)	3	17	BALLADS OF LOVE Porter Wagoner (RCA LSP 4734)	16
3	GEORGE JONES (Epic 31321)	2	18	NEED YOU David Rogers (Columbia 31506)	22
4	HANK WILLIAMS, JR. GREATEST HITS VOL. 2 (MGM 4822)	5	19	BEST OF JERRY REED (RCA LSP 4729)	18
5	GOD BLESS AMERICA AGAIN Loretta Lynn (Decca 75351)	6	20	SKEETER SINGS DOLLY Skeeter Davis (RCA 4732)	21
6	BLESS YOUR HEART Freddie Hart (Capitol ST 11073)	8	21	LIVE AT THE NUGGET Buck Owens (Capitol 11039)	11
7	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo (Dot DOS 26000)	10	22	DIANA TRASK SINGS ABOUT LOVING (Dot 25999)	—
8	REAL McCOY Charlie McCoy (Monument 31329)	1	23	ONE'S ON THE WAY Loretta Lynn (Decca 5334)	26
9	ELEVEN ROSES Hank Williams Jr. (MGM SE 4843)	25	24	AIN'T WE HAVIN' US A GOOD TIME Connie Smith (RCA 4694)	15
10	LET ME TELL ABOUT A SONG Merle Haggard (Capitol ST 882)	7	25	ALL THE LONELY WOMEN IN THE WORLD Bill Anderson (Decca 5344)	28
11	TO GET TO YOU Jerry Wallace (Decca 5349)	14	26	CAB DRIVER Hank Thompson (Dot DDS 25996)	30
12	LONESOMEST LONESOME Ray Price (Columbia KC 31546)	27	27	ME AND THE FIRST LADY George Jones & Tammy Wynette (Epic 31554)	—
13	THE BEST OF CHARLEY PRIDE VOL. II (RCA LSP 4682)	9	28	THE WILLIE WAY Willie Nelson (RCA)	—
14	THE ORIGINAL TRAVELING MAN Dave Dudley (Mercury 61365)	12	29	BEST OF BUCK & SUSAN Buck Owens & Susan Raye (Capitol ST 11084)	—
15	ME & CHET Jerry Reed & Chet Atkins (RCA 4707)	13	30	THE "KILLER" ROCKS ON Jerry Lee Lewis (Mercury 637)	23



NEW BEAT FOR BMI—Don Gant (right) has signed a writer affiliation agreement with BMI. Present at the signing were Frances Preston, vice president of the Nashville office of BMI, and Roger Sovine (left), co-director of writer administration. Gant is involved in the production, publishing, and writing aspect with the Acuff-Rose organization where he serves as assistant to the president and is best known for his work with the Neon Philharmonic and the Newbeats.

### Maple Junket: Euro Media Hit

#### Weigh Future Canada Events

TORONTO — A special study undertaken by Maple Music Inc. during the recent Maple Music Junket has revealed that the total potential audience (reader and listener) reach of the media guests was 290,616,000 persons.

The 92 guests contribute to several hundred newspapers and magazines, and a score of broadcast networks, including the BBC's world wide service.

The largest circulation newspapers represented at the Maple Music Junket included England's News of the World (18 million), The Daily Mirror (14 million) and The Sun (10 million).

The Maple Music Junket, a Federally sponsored \$100,000 Canadian music promotion organized by members of the Canadian Recording Manufacturers' Association in association with CAPAC and BMI Canada Ltd., the two Canadian performance rights societies, took place in Montreal and Toronto between June 2 and 8.

Significantly, 50% of the guests were making their first ever trip to the North American continent. A further 12% were making only their second visit to the continent. Less than 30% of the guests had been to either the U.S. or Canada previously.

The guests, who influence the opinions of some 300 million Europeans on a regular basis, were chosen from 15 different nations, including Britain, France, Germany, Spain, Switzerland, Austria, Italy, the Netherlands, Belgium, Denmark, Sweden, Norway and Finland. In addition, one guest came from behind the Iron

Curtain. Stefan Liban is a resident of Warsaw, Poland.

Prior to the Junket, Canadian music had not made any significant impact on the European market. However since the event, hundreds of inches of copy have appeared in major English newspapers, much of it praising Canada on the Junket.

Each year, the Canadian Government Travel Bureau spends millions of dollars attempting to excite European media about this country. Recognizing the broad spread appeal of the Junket (which actually represented the largest gathering of foreign press on Canadian soil in our history), the Travel Bureau has arranged to send Canadian posters to each of the journalists and broadcasters who came to Canada.

The board of directors of Maple Music Inc., the non-profit corporation which organized the Junket, have been meeting with Federal officials in recent days to discuss such future events. No firm plans have yet been announced but a spokesman said that "there isn't much question about whether we will continue to promote Canadian music to the world as a united industry . . . the only questions are exactly which ways it will be done."

### Ember Concerts Set By Kruger

LONDON — Formation of Ember Concert Attractions within the Ember organization has been announced by Jeff Kruger, president. His other active interests include recording, music publishing, motion pictures and television.

The new division succeeds an earlier Ember agency, Nucleus Entertainment Ltd., and will specialize in concerts, club engagements and other live appearances by major artists. It will be fully-integrated with and function alongside the other entertainment industry ventures.

Stu Dingley, for almost three years artist relations manager and a director of Nucleus, has been named by Kruger to head Ember Concert Attractions.

The Ember president said he currently is negotiating for return concert tours by Glen Campbell and Charley Pride, as well as initial tours through his company by Wayne Newton, Phyllis Diller, Totie Fields, Marty Robbins, Buck Owens, Faron Young, George Jones and Tammy Wynette, and Gladys Knight & The Pips.

### Form Western Canada Music Assoc.

VANCOUVER — In their new-found ambition to make themselves known across Canada, several Western Canadian music VIPs got together recently and formed an association encompassing all factions of the industry. Those in attendance and who apparently gave their blessing to the new Association included: Studio 3 Productions Limited, PSI-Chord Recording and Mastering Ltd.; Rada Record Pressings Ltd.; Big Chief; Van-Los Music International Ltd. and Stoney Productions Ltd.

It's hoped that the new Association, a non-profit organization, would benefit those who are active in the creative end of the recorded music in Western Canada.

John Rodney, spokesman for the WCRMA, pointed up one of the prime reasons for the association was that: "Western Canada has been ignored generally by our eastern big brothers, by music moguls in general, including radio, as well as by government bodies. For example, where was Western Canadian industry representation at the recent Maple Music Junket?"

The main objectives of the association, according to Rodney, are 1. To

promote and develop Western Canadian talent. 2. To develop a Western Canadian identity. 3. To develop a Western Canadian music industry. Other activities will include representation to various levels of government re: sales taxes, duties, subsidies, grants etc. as well as representation to agencies including the CBC, CTV, CTL and the CRTC.

Membership is to be restricted to groups, companies and those who are fully active through investment in material, energy and other resources, which would, of course, disallow membership by artists. A small fee will be levied against all members initially to cover the cost of incorporation, postage, and other items.

### April Production Down In England

LONDON—Board of Trade figures for April 1972 show that production at 8.8 million records was seven per cent less than April 1971—with a rise of seven percent in the production of 45 r.p.m. records being more than offset by a sixteen per cent fall in the production of albums. Production in the first four months of the year was one per cent lower than in the corresponding period of 1971. Total sales in April were £3.4 million, two per cent more than in April 1971. Home sales rose by two percent but exports fell by three percent. Total sales during the period January-April 1972 were fourteen percent higher than in the same period of 1971.

### CTI, KUDU Jazz To Euro

NEW YORK — CTI and KUDU recording artists who have been appearing in all-star concerts in major cities throughout this country will bring their contemporary jazz package to Europe for a series of dates being billed as CTI Olympic Jazz.

Peter Paul, CTI talent director, has completed arrangements with members of the Olympic Cultural Program for the all-star package to appear in concert at the "Jazz Now" festival Aug. 20, at Herkules Hall in Munich, site of this year's Summer Olympics.

Paul also disclosed that the CTI and KUDU artists will make additional European appearances including Aug. 11, in Holland and Aug. 23, at the Chateau Villon in the resort area of Nice, France. Each of the appearances will be brought to widespread audiences by radio and television pickups through government broadcasting auspices.

### Harry Goodman Finds A Smash

NEW YORK — A year ago, Harry Goodman pulled up stakes to settle in Europe because of the "wealth of available material there." In his position as roving ambassador of Regent-Jewel-Arc Music Corporations, Harry Goodman has acquired a winner.

From Geneva, Switzerland, he acquired "Daddy Don't You Walk So Fast". History was in the making when Wayne Newton recorded his first song for Chelsea Records, and the disk became a million-seller.

Goodman also acquired from France's Hortensia Music over 400 soundtracks. He maintains offices at 17 Connaught Mews, London, W.2, England.

### Canada HiFi 'Stereo '73' Show In Aug.

TORONTO — . . . "The Sounds of the 70's; Tomorrow's Equipment Today" is the theme of Stereo '73, Canada's biggest exhibition of hifi and home entertainment equipment scheduled for August 24-27 at the Royal York Hotel in Toronto.

Sponsored by Electron Magazine, a Maclean-Hunter publication, the show will be of special interest to manufacturers, dealers, servicemen and audiophiles. Dealer days are Aug. 24 and 25. The public will be welcome the evening of Aug. 25, and all day Aug. 26 and 27, the dates designated as Consumer Days.



IT'S A DEAL: A handshake on the Phonogram International-Charisma deal (see story in British column). Left to right: Tony Stratton-Smith (Charisma), lawyer Marty Machat and Piet Schellevis of Phonogram Baarn.

### Electrola PR Office In Frankfurt

FRANKFURT — Electrola, EMI's Cologne-based company, will establish a PR office in Frankfurt on Aug. 1. Miss Heidi Esser was appointed to manage this office. After a brief interruption Miss Esser will thus be employed with EMI again.

By means of this newly established office, artists coming to Germany, particularly those arriving from the United States or United Kingdom, will be assisted more effectively. On the other hand, the new office underlines the importance of Frankfurt which, in recent years, more and more developed to a focus of the progressive musical scene. Frankfurt is the residence of two major agencies and, besides, Frankfurt Airport is the most important centre of international air traffic in the Federal Republic.

### Rosenboom To Toronto For David Lucas

NEW YORK — David Lucas, who heads up the New York music production house, David Lucas Associates, has announced that musician-scientist David Rosenboom has been chosen as his Affiliate Producer in Toronto.

Composer/artist Rosenboom, who was active in the early development of the use of the computer in intermedia arts and in the development of electronic music synthesizers, was a Rockefeller Fellow at the State University of New York at Buffalo. Later, Rosenboom became artistic director at New York's Electric Circus and a director of the Electric Ear Series.

An artist, Rosenboom has performed and recorded widely as an instrumentalist (violin, viola, trumpet, percussion, piano, and electronics), soloist and conductor of major orchestras as well as with contemporary music groups. His recording have been released on RCA, MGM Heliodore and Columbia.



## Great Britain

Phonogram International and Charisma Records have signed a five year licensing deal which will operate in all world territories with the exception of the UK, USA and Canada. Both companies have worked together successfully for the past two years with Charisma repertoire being released on the Philips label and the new contract will realise the establishment of the Charisma product on its own logo throughout the world. The new label will be launched internationally later this year and Charisma and Phonogram International will co-operate on special projects such as the acquisition of established major acts. Charisma have a line-up of talent including, of course, Lindisfarne who have scored so successfully with their "Lady Eleanor" single and "Fog on the Tyne" album. Other Charisma acts include Genesis, Van der Graaf Generator, Spreading Like Seeds, and Capability Brown. Graeme Walker, formerly with Island and Trojan Records has joined Charisma as European manager, with special responsibilities for liaisoning with Phonogram International Baarn and its affiliated companies throughout the world.

EMI has regained its twin singles and LP crown as Britain's Number One record company according to latest British Market Research Bureau figures for the second quarter April to June 1972. In singles EMI has netted a 22 percent share with RCA getting 14.3 percent and Decca 12.2 percent. Three out of the top four singles were pressed and distributed by EMI—Mark Bolan's "Metal Guru"; Don McLean's "Vincent" and David Cassidy's "Could It Be Forever". In the full price LP figures EMI gained a quarterly share of 19.8 percent as against CBS 11.2 percent; WEA/Kinney 10.7 percent and Decca's 10.00 percent. EMI distributed three out of the top six largest selling albums for the quarter Lindisfarne's "Fog On The Tyne"; Deep Purple "Machine Head" and Don McLean's "American Pie". EMI inform us that towards the end of its quarter the turned in an all time sales record for the month of June with forty five per

cent more business for the month in value terms than for the same month last year and that they are pressing and distributing no less than fourteen out of the country's Top 25 biggest selling albums.

**Peter Callandar and Geoff Stephens** "Daddy Don't You Walk So Fast" recorded in the U.S. by **Wayne Newton** has now chalked up sales of one million copies according to Chelsea Records president **Wes Farrell**. Newton is to make five country European tour this autumn.

With the opening of "Jesus Christ Superstar" in England August 9th Decca setting up special window displays showcasing the double album—world sales now exceed four million copies making it the largest selling British album of all time.

**Quickies:** "Vincent" still topping Best Selling Sheet Music Lists for UA Music—for seventh consecutive week . . . UK release for **Procul Harum's** "Conquistador" already a smash in the States where the group are currently on tour . . . New group **Squeak** make their debut on the Bronze label with "Make Hay While The Sun Shines" published by ATV Kirshner . . . **Ronnie Oppenheimer** (Bumble Records! business manager for **Jonathan Kelley** delighted with US reaction to his first album "Twice Around the World" already selling well in Europe on RCA . . . **Richard Barnes** new Bronze single "Could We Start Again Please" from "Jesus Christ Superstar" . . . **Nazareth** added to the Munich Olympic Games bill and Phonogram are to record a live album of the festival . . . **Lally Stott** composition for first BASF release "Doggie" by Candlewick Green . . . **Peter Williams** joins EMI as manager, group public relations services succeeding **Alan Kaup** now appointed Head of Information UK Records Operation . . . Silver disk for **Donny Osmond's** "Puppy Love" (MGM) . . . Ooops—for the last two weeks we have credited "Walking In The Rain" by **Love Unlimited** to KPM Music and Stateside. This should of course be **Schroeder Music** and **Uni**. Apologies to all concerned.



## Canada

Canada's west coast is beginning to come alive once again.

Industry people in Vancouver have been critical of the lack of coverage of their market which, unfortunately, only represents 12% of the Canadian music industry. They have increased their productivity (2 sixteen track studios) and a couple of 4 trackers, a pressing plant, and several production houses), but they haven't improved their east west communication. They have preferred to cosy up to the U.S. West Coast record industry. Studio 3 Productions have gone on a promo campaign to re-introduce its studio with its new board and 16 track machine—plus a fresh paint job.

**Ralph Harding**, one of the principles in the studio complex, hosted a six hour reception that drew interested people from BMI Canada, radio personalities, the press, groups, managers, producers and other competitors.

Studio 3 has put a lot of sound under its belt over the past few months. One example is the soundtrack for the flick, "Tall Ships", soon to be released across Canada. They also laid down the sound for the fast breaking "New York Is Closed Tonight" by **David Greenfield**. This was a **Doell-Lungren** Production and is released in Canada and the U.S., on the **Laurie** label.

### Irish Rovers LP

Coming up is a new album by the **Irish Rovers** on their **Potato** label. Their first effort which was taped "live" during one of their **CBC-TV** sessions was scrapped. The Studio 3 people arranged for a beer bash in the studios for all those interested—and taped the **Irish Rovers** "live" during all the gaiety. Also on the books is a country production by **Ken Stolz** and one by **Pat MacDonnell** both produced by **Jake Doell**. A single by **Sunshyne** is being readied along with an album by **Bev Gore Langton** of **Victoria**.

**Jason Hoover's** **New Syndrome** deck, "Everything Is Alright", produced at Studio 3, failed after a good try across the country with good action in Ontario and Quebec, where the distribution is handled by **Phonodisc**.

**Merv Buchanan**, who does promotion for Studio 3 and did a little producing in Toronto a couple of years ago, will try his hand again. This time his group is **Joy**. One of the members of this group is **Dino Gerussi**, brother of **CBC-TV** and radio personality, **Bruno**.

**Christopher Kearney**, who has made a good stab at creating a na-

tional image for himself through his Capitol recordings, has been chosen to represent Canada at the **Brazil Song Festival**. Follow-up to his "Loosen Up" single is expected to be released prior to his trip to Latin America.

**Shirley Eikhard** will shortly travel to Nashville and another Capitol session with **Earl Ball** producing. Much of the intended album will comprise her own material.

**Anne Murray** into **Eastern Sound** (Toronto) for another album session produced by **Brian Ahern**. She leaves in a couple of weeks for an **EMI** sponsored tour, which will include extensive promotion through television, radio and press.

Newest to the **Capitol** label is **Montreal's Rennie Robitaille**. His initial single was produced at **Studio Six**.

**Edward, George & Harding** have returned from a successful **Atlantic** Province tour for an engagement (July 31-Aug 5) at **George's** in Toronto. While in Toronto they'll be cutting another session for release on the **Celebration** label to be produced by their manager, **Mark Robbins**. They return to **Halifax** and the **Black Knight Lounge** for an Aug 21 to Sept 9 date.

The Vancouver investigation into hanky panky by a booking agency, club owners and others has not included a radio personality.

Quebec radio has created a left fielder hit with "Jambalaya" by the **Nitty Gritty Dirt Band**. The single only experienced limited success in **Anglo Canada** and the **U.S.** but through the efforts of **UA's** Quebec promotion man, **Keith Patten**, every major Quebec radio station have charted the single in the past few weeks. **Patten** is now pushing the **Claudia Valade** deck, "Pour Un Homme", and has the pretty chanteuse in tow on a province-wide promotion campaign.

On the English front **UA** have taken advantage of the three day **Montreal** engagement of **Peter Thom**, appearing at **Karma Coffee House**. His album and single, "Letter to Jacksonville" is receiving extensive airplay at stations in **Montreal** and **area**.

**Columbia's** sales, promotion and marketing execs have joined their **U.S.** counterparts and are off to the **U.K.** for their annual convention. They have just acquired the **Monument** line with their initial release including an album by **Ronnie Hawkins**. **Columbia** will only have rights to tapes by **Hawkins**, while all other tape rights for **Monument** product will remain with its present distributor, **London Records**.



## Italy

After the successful concerts given in **Bologna** and **Rome**, on **July 14th** **Joe Cocker** arrived in **Milan**, last station of his **Italian** tour that was paid the considerable amount of **35,000** dollars. Before the concert **Cocker** met the journalists at a gay cocktail party; he looked a little bit weary, but he was cheered up by his earnest court of **42** persons.

"My repertoire—**Cocker** said—has never changed; **Ray Charles** still remains my model. The meditation period was essentially artistic, not existential. I feel neither **English** nor **American**, but a world citizen. I don't sing politically engaged songs just because it is my desire to freely go around the world". At night the open theatre was crowded with about **25,000** people and **Joe Cocker's** concert was another great success.

**Augusto Martelli**, one of the most successful composers and arrangers,

has entered into an exclusivity agreement with **Edizioni Alfieri**, the music publishing company of **Phonogram** Recording Co.

**NADA**, the young **RCA** artist, was chosen to play a part in the TV production "Puccini's Life" directed by **Sandro Bolchi**.

**Asylum**, one of the most promising young labels in the **U.S.A.**, shall be distributed here through **EMI** Italiana.

After the successful appearance of **Soft Machine** and **Argent**, whose sales were substantially increased, **CBS-Sugar** announces that another outstanding group of its roster is scheduled to appear in **Italy**: **Blood, Sweat & Tears**. The group shall give concerts in **Rome** and **Sanremo** and a strong promotional campaign is scheduled for this period on all products by this group.



## Holland

The debut recording of **CBS**-artist **Albert West** as a solo-singer is a very successful one. This very personal sound will be recognized immediately, as **Albert** started his career in the **Dutch** popgroup **The Shuffles**, who were in the charts all over the world with the hit-record: 'Cha-La-La, I Need You'. Title of **Albert West's** first solo-single on **CBS** is 'Sunday'. A very catchy and remarkable **CBS**-production is the third hit-single by **Dutch** popgroup **Teach In**: 'So Easy To Sing'. Famous **Dutch** popmusician **Wally Tax**—in the early sixties he played with his group **The Outsiders**—signed an international contract with **BASF-Holland**. When **Wally** was 17, his third hit 'Lying All The Time' was for 52 weeks in the **Dutch** Top 40. He also made 4 top-ten albums. Further **Wally Tax** made an album in

the **Electric Lady Studios** with his group **Tax Free**; this album did well in the local top ten in **Toronto** and **Los Angeles**. For his new company **Tax** formed a new group, which plays romantic acoustical music.

The first part of the **Johnny Cash** show, recorded in **Amsterdam**, **February 26th** (one day after the great appearances by **Cash** at the **Grand Gala Du Disque Populaire 1972**) will be aired by **AVRO-TV**, **August 11th**. It features **Carl Perkins**, **The Carter Family**, **The Stattler Brothers** and the **Tennessee Three**. **The Who** will do a concert at the old **RAI**-building in **Amsterdam** on **17th August**. Same day **Paul McCartney's** **Wings** start a short tour of **Holland** in **Rotterdam**; other dates are in **Groningen** (**19th August**), **Amsterdam** (**20th August**) and **The Hague** (**21st**).

### EDITORIAL:

## Everyone's A Salesman

When we call coin tradesters around the country and hear so much crying about how quiet the business is, it amazes us that so many others have nothing but good things to say about the new locations they're adding, the new machines they're putting out and the additional help they need. This paradox is especially apparent during the so-called summer-slump (when it must be admitted many operators do find things slow going). But, there is that group out there hitting the street 12 months a year, always finding spots to put machines where no one ever thought to before.

The only way to keep profits up in the face of lost locations is, obviously, to find new ones. This can be facilitated by putting the right spirit into company employees who, after all, are more in contact with what's happening in the area than the operator himself. When the staff is just as concerned about maintaining route prosperity as the owner, that's about as fine working an operation as you can find anywhere. And we've been hearing some great testimonials from operators about their route people pulling in all kinds of new business, simply because they know where to look, aren't afraid to talk and know what to say.

Look. If every employee is made to know the finest service he can give his boss is an extra stop, and that service is properly rewarded with a pat on the back and/or a bonus in the envelope, it stands to reason that that company is headed for bigger and better things. But when the operator is the only one making calls, and he's so soured on what looks like a "saturated area" he'd rather grumble than try, that route is eventually headed for the red line.

If your staff people double as salesmen as they should, and if your route is only using music and games, make sure they know that cigarettes, candy and can soda machines can also be put out if spots are found. Also, make sure your people know which new machines are on the market by making distributor brochures and trade magazines accessible to all. When an employee is knowledgeable on current equipment, he's in a much better position to put location-machine combinations together.

## Blumenshine To Bally Accounting

CHICAGO — Jerry Blumenshine has joined Bally Manufacturing as assistant corporate controller.

Blumenshine, 32, who has been with Arthur Young & Company since 1961 and has been active on the Bally account for more than six years, will supervise the accounting of Bally's overseas subsidiaries and affiliates. The company stated that Blumenshine will add depth to its accounting and financial staff and will enable Bally to keep pace with its international growth.

A native of Peoria, Illinois, Blumenshine earned his B. S. degree at Bradley University and holds a C.P.A. certificate.

## Kelb To Nutting

MOUNTAIN VIEW, CALIF. — Bill Nutting, president of Nutting Associates, has announced the appointment of Mel Kalb as vice president for marketing. Kalb, who assumed the post about three weeks ago, comes from the Smith Corp. where he was sales vice president.

## Nicastro UJA's Man of the Year

NEW YORK — Lou Nicastro, chairman of the Seeburg Corp., has been named 'Man of the Year' by New York City's United Jewish Appeal, Coin Machine Division. Nicastro will be honored at a 1972 fund drive victory dinner at the New York Hilton Hotel this November.

## Bert Lane, An Industry Legend, Dies

NEW YORK — Bert Lane, the industry patriarch whose machine and marketing inventiveness has had profound effects upon the coin-op amusement trade, died Tuesday July 18th at the age of 60. Death was attributed to a heart attack. He was buried on the 20th in Cedar Grove, Paramus, N.J., following services attended by his family and some of his closest friends in the industry.

Lane's career, studded with many singular ventures which ranged from operating, to distributing and especially to manufacturing, is legend to many seasoned trade veterans. He is often credited with inventing the kiddie ride concept, having developed and manufactured many inventive rides (such as the Bert Lane Merry Go Round) at his plants in Florida and Long Island. He also pioneered in the development of slot car racing, and made history with his Champion Racer car game. In later years, an updated version was consigned to American Machine & Foundry and marketed as the American Speedway game.

Lane, a native Jerseyite, semi-retired to Palm Springs, Cal. about five years ago. His last venture was the Windy the Clown balloon vending and inflating machine. At the time of his death, Lane was not directly involved in any industry venture, tho he was assumed to hold many interests in enterprises outside the trade.

Lane originally entered the business working on his father's New York operation. Afterward, he worked severally as a distributor here with Meyer Parkoff and Nat Cohen, and as the Genco distributor for the East Coast region.

During the 40's, Lane created, manufactured and marketed his revolutionary "Cue Ball" billiard-styled game, often considered the location forerunner of today's rebound and coin-op 6-pocket tables. He also created the American Cue Ball Congress, which staged tournaments on the game, many of which were aired on early New York TV.

His kiddie ride operation literally covered 50 states plus Cuba and some South American countries. Many store chains, such as Woolworths, A&P, Safeway, J. C. Penney and Kress Stores featured four to five

Lane rides indoors set in a brightly-decorated "kiddie park". Lane also built and operated Miami's Fun Fair Park, which contained an 18 hole miniature golf course, a games arcade and fishing dock.

He is survived by his wife Eleanor, son Richard and daughters Mrs. Ronnie Spero and Mrs. Harriet Foster.

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## EASTERN FLASHES

**CONDOLENCES**—The death Tuesday-last of Bert Lane marked the end of an era to many tradesters hereabouts. The man who was often called the "lofty dreamer" possessed one of the most inventive minds ever to hit this industry. Since the days he worked on his father Harry Lozowick's route until his retirement to Palm Springs several years ago, Bert's imagination and energy brought forth numerous money-making games and rides. It seemed that just when he got some new machine or program established and piling in money, he'd go straight-away into something else. Among other things, he's credited with inventing the ice dispenser for soft drink machines, which he made for Pepsi and which enabled them to boost the vend from a nickel to a dime. He's also credited with inventing the ice cream pop when he showed Eskimo Pie how to put ice cream on a stick. He pioneered the kiddie ride business, put merry-go-rounds on trucks for store-front promotions, invented the Golf-A-Mat machine, made slot car racing big, big business (still knocking in over \$1 million today) and even designed a prototype for putting individual movies on hotel and motel sets (the forerunner of today's video cartridge concept).

He had factories from Florida to California and kiddie ride locations on two continents at varying times in his career. At the time of his death, he was planning to put up a condominium with his son Richard in Dallas. Bert's is a story that deserves to be bound in a book and certainly can't be told here. So many of his friends, Meyer Parkoff, Len Schneller, Charlie Katz, et al have been swapping anecdotes about Bert since the sad event. We extend our sympathies to his family.

**AROUND TOWN**—Hear that a real industry veteran, Marv Liebowitz, has passed away. Didn't know the gent but understand he was one of the originals from way, way back. . . Harold Kaufman, chairman of the 1972 UJA executive committee for our local trade, has set next committee meeting for Monday, July 31st. Meeting will be held at UJA headquarters on 58th St., beginning at 6:00 P.M. The year's honored guest Lou Nicastro will be introduced to all at that time.

**JERSEY NEWS**—Al Waldor, ABC in Elizabeth, told us Harry Pearl of Florida attended Bert Lane's funeral in Paramus. Harry was one of Bert's closest friends. . . The family fun center program at H. Betti & Sons route is called Funsapoppin'. They're getting into the program pretty good, setting up minicades in a number of shopping centers. . . Nick Melone and Sol Lipkin at American Shuffleboard are right pleased with sales action on the Rocket Soccer tables they've recently put on the market. Soccer tables continue to gain in popularity all over the country and have location staying power. Operators who haven't yet tried a few ought to get into it. Pleasant surprises are in store.

**TRAVELERS**—Allied Leisure's Bob Braun returns today from ten day vacation trip to Mexico. Meantime, Gene Lipkin, firm sales manager, reveals he and Miss Susan Barringer are planning to tie the matrimonial knot in a couple of weeks. Ceremony will probably be held "at sea", says Gene, on a friend's yacht. Allied's recently introduced Sea Hunt flipper game has taken the trade by storm,

Gene reports. Distributors and operators both pleased by its performance. . . Nutting Associates' prexy Bill Nutting off to Europe for six week vacation with the wife and two kids. This is Bill's first trip there and we understand they'll spend most of their time in Italy.

**HERE AND THERE**—Murray Kaye at Atlantic New York says things have really been hot of late—sales on Seeburg's two music boxes and the place itself. The Atlantic gang went thru couple of sweltering days while air conditioner was being repaired, but all's back in action now.

## CHICAGO CHATTER

The Chicago Dynamic Industries Inc. plant, after a two-week vacation shut-down, resumed production this morning on "Commando", its big selling machine gun. "We're also starting a run on 'Holiday', our new ball bowler," said marketing manager Chuck Arnold. . . On the planning board is another "surprise" which ChiCoin will be unveiling very shortly! Watch for it!

TALKED TO LARRY BERKE at the Midway Mfg. Co. factory in Schiller Park. "Bulls Eye" continues to be the top priority item out there. Larry said last week's sales figures were the highest since the game's release—and there's no let-up in sight! . . . Remodeling of Midway's interior facilities will be completed in about two or three weeks. The executive offices, also undergoing an extensive facelift, should be ready in early Fall.

AN INTERESTING ITEM IN last Sunday's Chicago Sun-Times newspaper reiterated what was mentioned here a few columns ago—that amusement park business is literally booming this year!

POST-VACATION ACTIVITY AT THE Bally Mfg. Corp., plant centers on "Hill Climb" and "El Toro"—two very big sellers!

INTERSTATE UNITED CORPORATION, Chicago-based professional food management organization, announced the promotions of Jack H. Burger to Vice President-Plains Division; and James H. Riehl to Vice President-Midwest Division.

LOTS OF TRAFFIC AT the World Wide Dist. headquarters. We hear from Howie Freer that customers visiting the premises are constantly commenting on the distrib's spacious facilities (40,000 sq. ft., to be exact) and the fact that the two floors of showroom space display one of the largest, most complete arrays of equipment in the industry. . . What's this about Fred Skor increasing his golf drive by thirty yards! What's your secret, Fred?

EMPIRE DIST. EXECS Gill Kitt, Joe Robbins, Jack Burns, et al were very pleased with the outcome of the recent two-day conference which the distrib hosted for representatives of its branch offices. The business sessions were very fruitful—and, on a social level, everyone in attendance was very royally entertained by Empire. . . Jack Burns and his wife, Sibby, were recent guests of the George Woodridges (Blackhawk Music) in Sterling, Illinois to see the beautiful new home George just had built on the Rock River. A week prior, Tulsa, Oklahoma operator Romine Hogard (Tulsa Automatic Music) and his Letha visited out there. Understand Romine has a new twin engine plane which he's been piloting around the country. The Hogards, by the way, celebrated their 35th wedding anniversary on July 23. Our congratulations!

## CALIFORNIA CLIPPINGS

Al Bettelman, Prexy of C.A. Robinson Co. delighted with call from Bally Mfg. Co. asking for an initial order for Little Joe, the new 4 player flipper to be delivered early in August. After the success of Fireball, operators are anticipating another smashing success and already numerous orders are being placed sight unseen. Incidentally, we are happy to announce that recognition will be given by Bally Mfg. Co. to C. A. Robinson Co. for outstanding sales achievement, nationwide, on Fireballs. Recognition will come in the form of a permanent plaque which will sit alongside several others that have been earned by our Company on various products. Midway's Bulls Eye Dart Game is finding increasing popularity among Operators with excellent collections being reported especially from cocktail bar locations. To accommodate the ever increasing flow of equipment, we have just rented another warehousing facility close to our office and showroom on Pico Blvd. The additional space is providing more service area for the processing of used equipment and more space for the ever expanding Parts Department, says Hank Tronick. Abbreviated vacation schedules have become necessary due to increased business activity, unprecedented during the summer season. Long week-ends are making up in part for extended vacations and is relieving some of the pressure on all personnel. We had a very pleasant surprise visit from Mr. & Mrs. Fred Skor. Fred, amiable exec. of World Wide (Chicago) and his lovely wife took the time to say hello to Al and Hank. Nice to have nice people visit—especially from Chicago, the hub of our industry.

## MILWAUKEE MENTIONS

Bob Rondeau was in Chicago for the recent meeting which Empire Dist. hosted at the Marriott for representatives of its various branch offices. Business sessions, during the two day conference, were presided over by Jack Burns and Dave St. Pierre. . . This past week Empire-Green Bay has been moving a great deal of Rock-Ola product—the "447" and "448" phonographs, can venders, everything! . . . Bob is currently working on a program for the upcoming August 20 meeting to be held in Wausau for operators from the upper peninsula. More on this later.

A VERY POPULAR MAN in these parts is Andy Ducay of Midway Mfg. Co. He has been a frequent visitor to Wisconsin in behalf of Midway, to demonstrate new equipment and assist operators and service people whenever the occasion calls for it—and there's unanimous agreement among Wisconsin tradesters that he has been more than cooperative with everyone and is truly one "heck of a nice guy"!

COME AUGUST 16 we can bid bon voyage to Clint and Marie Pierce of Pierce Music in Broadhead upon their departure for a 15-day vacation trip to Alaska! "We'll be flying over and returning by boat," Marie said. Sounds like a marvelous trip! Have fun, folks!

HERE'S A REMINDER FROM Stu Glassman of Radio Doctors that the date of the Milwaukee Music Industry Golf Outing is August 9 (Tuesday) and the time to make your reservations is NOW! Event is being held at the River Oaks Country Club.

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# CLASSIFIED ADVERTISING SECTION

## COIN MACHINES WANTED

ROUTE STOPS WANTED in Nassau & Suffolk by major Long Island operator. If you've got from 1-50 stops for sale in Nassau and/or Suffolk with music, games, cigarettes (no stops with just games please) write us at Box 198, Cash Box, 119 West 57th, NYC, NY 10019.

WANTED: ALL TYPES OF OLD BINGOS AND SLOT MACHINES FOR EXPORTING TO JAPAN. JATRE INC. 16-41 chome NISHIAZABU MINATO-KU, TOKYO. CABLE: AMUSEJAP0 TOKYO. SAN FRANCISCO OFFICE, 2311 CARRILLO ST. SUITE #2, SAN FRANCISCO, CALIF. 94121. Tel. (415) 387-6227.

WANTED—BUYING ALL 1950's and EARLIER TABLE MODEL SKILL AND Gambling Machines; Bubblegum, Peanut, Slot Machines, Mutoscope Viewers and Cranes. (No Crating) We pickup anywhere. SACKIN, 318 East 70th St., NYC, NY. 10021 Phone (212) 628-0413.

WANTED TO BUY OUT SELLING STOCKS ONE OR two years old Jennings slot machines, Wurlitzer juke boxes and Pinball games two or four players, make an offer to AUTOMATTJANST N STOR-GATAN 19 BJUV, SWEDEN.

WE ARE ALWAYS INTERESTED IN USED AND BRAND new phonographs, pinballs, bingos, guns, arcade, kiddie rides, slot machines, etc., all makes all models. QUOTE FOB SEA VESSEL TO HOLLAND BELGIE EUROPE, SPRL, 276 AVENUE, LOUIS, BRUSSELS.

WANTED—Seeburg Consolettes, Phonographs, new and used, Phonovue attachments and film, Scopitone film, Late Model Drive Machines and Guns, Harvard Metal Typers. Also interested in distribution of allied equipment. ST. THOMAS COIN SALES, 669 TALBOT ST., ST. THOMAS, ONTARIO, CANADA. (519) 631-9550.

"WANT"—ALL WURLITZER AND ROCK-OLA PHONOS 1965 and newer. All arcade equipment. Flippers to three years old. Uprights. We are interested in distribution of allied equipment. BERT AMUSEMENTS LTD., 3728 East Hastings Street, North Burnaby, B.C. Canada Phone 298-5578.

WANTED: New or Used Rock-Ola Wallboxes, Models 504F and 503F; for resale. BUDGE WRIGHT'S WESTERN DISTRIBUTORS, 1226 SW 16th Ave., Portland, Oregon 97205. (503) 228-7565.

WANTED: Genco 2 player basketball. Give price and condition first letter, also any other machines you are not using. MIKE MUNNEN CORP., 577 10th Avenue, NY., NY 10036 (212) 279-6677.

## COIN MACHINES FOR SALE

FOR SALE—RECONDITIONED-LIKE NEW: Hollywood Driving Range, \$295, FOB Cleveland (15 Ball golf game); SEGA Jet Rocket, \$795, FOB Cleveland; Williams Flotilla, \$795, FOB Cleveland; SEGA Missile, \$425, FOB Cleveland; Allied Wild Cycle, \$445, FOB Cleveland. CLEVELAND COIN INTERNATIONAL, 2025 Prospect Ave., Cleveland, Ohio 44115. Phone (216) 861-6715.

STEREO PICK-UPS: "SMC" FOR SEEBURGS "B" through "201" \$20; "WMC" for Wurlitzer Cobra. \$10. SOUND & SIGNAL SERVICE, Box 10052, Albuquerque, N. Mex. 87114.

SLOT MACHINES FOR EXPORT/SALES—Bally, Mills, Pace, Jennings, Uprights, Consoles, Bally Bingo Pinballs, Automatic Horse Race, Automatic Poker, Keno, Bingos, St. Redd's Bally Distributing Company, 390 E. 6th St., P.O. Box 7457, Reno, Nevada 89502 (702) 232-6157, Las Vegas Office, 2409 Industrial Way, Las Vegas, Nevada 89102 (702) 382-4145.

For Export—EVANS WINTERBOOKS, BUCKLEY ODDS, BINGOS, FLIPPERS, Cosmos, \$275; Jolly Roger, \$225; Hi-Score, \$185; Safari, \$225; Shangri La, \$195; Dogies, \$225; Big Chief, \$135; Derby Day, \$200; Bank A Ball, \$110; AMI 1-120, \$85; J-120, \$95; Cont. II, 200, \$175; JEL, \$160; Diplomat, \$345; Bandstand, \$395; Rock-Ola Rhapsody, \$175; Seeburg Consolettes, \$85. CROSSE-DUNHAM & CO., 225 Wright Ave., "F", Gretna, Louisiana 70053. Tel (504) 367-4365. Cable CROSSEDUNHAM Gretna, La.

FOR SALE: 3 SPEED QUEEN B BALLY-BOATS. \$275 each, 3 Elephants by Tusko—\$275 each. CENTRAL MUSIC CO., P.O. Box 284, 407 E. Ave. D. Killeen, Texas 76541.

For Sale—Export Market Only: Silver Sails, Cans, Roller Derbys, County Fairs, Sea Islands, Carnival Queens, Miss Americas, Cypress Gardens, Touchdowns, Show Times, Key Wests, Big Shows, Miami Beaches, Night Clubs, Broadways, Big Times, others. Lexingtons, Turf Kings with automatic pay-out drawers. MUSIC-VEND DISTRIBUTING CO., 100 Elliott Ave. W., Seattle, WA 98119. Cable MUSIVEND.

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### Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 119 West 57th St., N.Y., N.Y. 10019

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

FOR SALE—Off Location, As Is Condition—Complete—No Breakins: 50 Rowe 20/700, \$40. The MACKIE COMPANY OF CENTRAL PENNSYLVANIA, 1201 South 20th St., Harrisburg, Pa. 17104. (717) 238-1768. Marnie Silvia.

FOR SALE/EXPORT — USED SLOTS: BALLY STAND-ARD, 3 Line Play, Multipliers, Quick Draws, Assorted Mills, Electric Payout Jennings, Space Jet Bell, Segas, Assorted Bally Bingos, "Games" Upright Multipliers. Write for particulars THOMAS TRADING COMPANY, 2622 Westwood Drive, Box 15391, Las Vegas, Nevada 89114. (702) 734-8818. Cable—VEGAS.

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ALL TYPES OF COIN OPERATED ARCADE EQUIPMENT for sale—guns, Helicopters, pinballs, etc. Auto Photo machines. Write for equipment list and prices. ROCK CITY DISTRIBUTING CO., INC., 615 Murfreesboro Road, Nashville, Tenn. 37210.

FOR SALE: PANORAMS—NEW—WITH OR WITHOUT Sound. Write or call URBAN INDUSTRIES INC., P.O. Box 31, Louisville, Kentucky 40201. (502) 969-3227.

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FOR SALE/EXPORT 8 Scopitones with film, \$5600. the lot, 350 front-opening Mills Slots, \$225 each. BALLY, MILLS, PACE and JENNING'S slots and parts. BINGOS; RAVEN slots, \$500. each; and KENOS. NEVADA FRUIT SLOT MACHINE CO., P.O. BOX 5734, RENO, NEVADA 89503. (702) 825-3233.

FOR SALE: Workhorses, Video Viewers, 25¢ play, Sound \$795; Silent, \$695; Two minute timer. Coin Counter, Slug Proof. Color Film Cartridges Rewind automatically. Bulbs last 1000 hours. TIMES SQUARE VENDING CORP., 432 W. 42nd St., New York City, N.Y. 10036. (212) 279-1095.

FOR SALE—EXPORT ONLY—Bally, Bingos, slots, w-drighs Games, Inc., Big Ben, etc., Keeney Mt. Climber, etc., Evans Wintebrook, All models rotamint & rotamat. Write for complete list phones, phonovues, pin balls, arcade, etc. ROBERT JONES INTERNATIONAL, 880 Providence Highway, Dedham, Mass. 02026 (617) 329-4880.

FOR SALE—Stock of SPACE LASER and CHICK 'N PLUCK 'R parts available. LASER Access Doors (normally \$18.00 each) while they last special—four for \$20.00. Inquire for special bargain prices on New SPACE LASER or CHICK 'N PLUCK 'R Machines for sale or lease. All orders C.O.D. only. Write or call TARGET INTERNATIONAL COIN, 15219 Michigan Ave., Dearborn, Michigan 48126. (313) 846-0160.

ATTENTION: WHOLESALERS, EXPORTERS AND IMPORTERS: Have Wurlitzer Statesman Model 3400 and Zodiac Model 3500, 200 selection phonographs. Write for prices. UNITED DISTRIBUTORS, INC., 902 W. Second, Wichita, Kansas. Phone (316) 264-6111.

POOL TABLES—Large selection of all makes and models available. Completely reconditioned or in "as is" condition for immediate shipment at very attractive prices. Also large selections of pin games, shuffles, guns and music—Phone or write EASTERN NOVELTY DISTRIBUTORS, INC., 3726 Tonnele Avenue, North Bergen, New Jersey 07047—(201) 864-2424.

FOR SALE: COMPUTERIZED DART GAMES. THIS GAME IS THE FINEST IN THE FIELD. EXTREMELY DEPENDABLE... Completely remote Controlled... Fully Guaranteed. Can Be Installed By One Man In Minutes. Game Has Built-In Play Stimulator That Works! "10 to 12 week return," \$595; Prepaid or COD only. COMPUTERIZED GAMES CORP., 7648 Harbour Blvd., Miramar Park, Florida 33023. (305) 987-2204.

CONVERSION CARTRIDGES-PLAY STEREO RECORDS ON Seeburg Monaural Phonos B thru 201—NO ADJUSTMENTS REQUIRED—JUST PLUG-IN—eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C. A. THORP SERVICE, 1520 Missouri, Oceanside, Ca. 92054.

SUBJECT TO PRIOR SALE: Bahama Beaches, Beauty Beaches, Big Wheels, Border Beauty's, Follies Bergere, Londons, Magic Rings, Orients, Safari's, Super 7, Venice—Some OK games. LOWELL ASSOCIATES, PO Box 386, Glen Burnie, Md. 21061. (301) 768-3400.

CHAIN STORE LOCATIONS for Amusement Games, Kiddie Rides & Bulk Vending available throughout the U. S. Use your equipment or ours. Write to CENTRAL DISTRIBUTORS, INC. (Chain Store Operations) 2315 Olive St., St. Louis, Mo. 63103.

FOR SALE: WURLITZER 3200, very clean. ARCADE SPECIALS: MIDWAY Sea Raiders, Invaders, White Lightning, Wiry Bird, Late Gottlieb & Wms Pins. DERBY DAY, D & L DISTR. CO., INC., 5550 Derry Street, Harrisburg, Pa. 17111 (717) 564-8250.

FOR SALE: STUNT PILOTS, \$450; WILD CYCLES, \$300; COMPUTER QUIZ'S, MODEL IQ-105, \$200; Deluxe Fun Cruise, \$150; Beauty Contest, \$100; Super Circus Gun, \$350; FLIPPER GAMES. Also Bingos for Export, Bonus 7, Beach Times, and Carnivals. D & P Music Co., 133 N. George St., York, Pa. 17401. (717) 848-1846.

BINGOS AND SIX-CARD GAMES AVAILABLE. ALSO Keeney Red Arrows and Sweet Shawnees. These games are completely shopped. Call WASSICK NOVELTY, (304) 292-3791. Morgantown, W. Va.

FOR SALE: "CLOSEOUTS," RECONDITIONED: Midway Haunted House (floor sample-new) \$645.00; Stunt Pilot \$445.00; Jet Rider (like new) \$395.00; Allied Leisure Wild Cycle \$395.00; Bally Space Flight (late model) \$195.00; King Tut (1 pl) \$295.00; Cosmos (4 pl) \$345.00. Mickey Anderson Amusement Co., 314 E. 11th St., Erie, Pa. Phone (814) 452-3207.

FOR SALE—Minicycle \$410.00; Four Square \$445.00; Roller Coaster \$525.00; Winner \$625.00; Times Square \$765.00; Liberty Bell \$825.00; Olympic Hockey \$550.00; Line Drive Baseball \$635.00; Flotilla \$575.00; Sniper Gun \$565.00; Jungle Drum \$640.00; C. C. Motorcycle \$395.00; What Zit \$350.00. Also Large Stock of Bingos. New Orleans Novelty Company, 1055 Dryades Street, New Orleans, Louisiana 70113. Tel. (504) 529-7321. CABLE: NONOVCO.

FOR SALE—United Shuffle Alleys: BETA, \$525, LAGUNA, \$595, PALOS VERDE, \$650. Mohawk Skill Games Co., 67 Swaggertown Road, Scotia, NY 12302. Call—Ogden Whitbeck (518) 377-2162.

FOR SALE: Uprights KEENEY—Mountain Climber, Super Blue Spot, Twin Dragon, Space Flight, Hold & Draw, KEENEY (2-10)—Super Jack Pot, Red Arrow, Gold Rush, Juggler, BALLY—Super Treble Chance, Cute Caddie, Mazooma Bell, Gold Cup de Luxe, Gold Cup, Extra Stout, GAMES—Nineteenth Hole, Club Nite, True Blue, Happy Legionaire, Big Ben—About 200 ready for immediate shipment. Write for Prices: BONANZA ENTERPRISES, PORT P.O. BOX 111, Yokohama, Japan.

## HUMOR

MOO RECORD. Send \$1.00 to CAT, Suite 224, 2801 E. Oakland Park, Ft. Lauderdale, Fla. 33306.

ORBEN'S CURRENT COMEDY, The Orben Comedy Letter, Orben's Comedy Fillers Send \$5 for two month trial subscription to Orben's Current Comedy plus sample copy of Comedy Letter and Comedy Fillers. Comedy Center, 1529-CB East 19th Street, Brooklyn, New York 11230.

## EMPLOYMENT SERVICE

WANTED: EXPERIENCED JUKEBOX & GAME MECHANIC. Nice territory, good working conditions. No Drinking. RANEY MUSIC CO., 528 N. Carver, Greensburg, Ind. 47240.

BINGO MECHANICS WANTED: Legal territory of Nevada. 5 day, 40 hour work week. MUST have past Bingo experience. State age, references, past experience. Send photo if possible. Write or phone. UNITED COIN MACHINE CO., 2621 South Highland, Las Vegas, Nevada. Phone (702) 735-5000.

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