

November 6, 1971

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PERIODICALS RECEIVED

NOV 4 1971

2 Million LP Sellers: That's More Like It! (Ed)
..More On Bogus Recordings: 50 Nations Sign
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vised 'Self-Destruct' Stamp... Show Albums Boom As
Cut-Outs... Col Re-inks Nyro, Buys Pub... Bell/DGG Deal

FIDDLER ON THE ROOF: ITS OWN TRADITION

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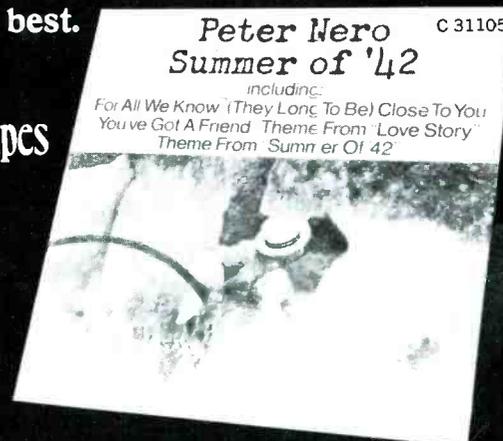
And it's made all the better by the selection of songs: they're all current hit love

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2 Mil LP Sellers: That's More Like It!

We've been saying for years that it's statistically sound to take a dim view of recordings that sell a mere 1 million units—whether they be singles or albums. The industry goes to special lengths to make note of 1 million selling singles or \$1 million worth of LP sales by awarding such plateaus with gold records. The truth, however, is that the industry, if one is aware of the more than 100 million phono and tape machines in U.S. homes, is merely spotlighting the gap that exists between present achievement and what actually exists out there in terms of potential.

Happily, the business is beginning to overcome this sales shortcoming. Singles that sell 2 or more millions of copies is a familiar occurrence these days. And, more dramatically, the business may yet have to remove the dollar-sign in front of album sales achievement in view of the fact that gold albums can, in a growing number of instances, be achieved in units alone. Album sales have gone beyond the stage where "event" LP's are doing 1 million plus unit sales. By "event" LP's, we mean the likes of

musical shows or films (e.g. "My Fair Lady," "Sound of Music," "Hello, Dolly!") or specialty or theatre-like recordings (e.g. "Woodstock," "Jesus Christ/Superstar"). It's all coming down to the individual artist attraction, like Chicago, Carole King and Santana, whose individual albums have sold more than two million units.

But, even taking 2 million as a new yardstick, it's a meager 2% of the number of machines that are around to play this total. One cannot expect, of course, penetration that would achieve anything close to the full number of machines in American homes. Many homes, for instance, have more than one machine. But, it's clear that 2% is not the percentage the industry should settle for. It can do millions of additional units better, especially in an age when—to repeat another oft-comment on this page—recordings represent a remarkable bargain in terms of entertainment one can turn to time after time.

It's certainly a happy thought, especially in times like these, to keep in mind that the industry's potential staggers the imagination. And it continues to edge toward these new sales vistas.

| | | | | |
|----|--|--|----|----|
| 1 | GYPSYS, TRAMPS, & THIEVES | Cher-Kapp 2146 | 1 | 5 |
| 2 | MAGGIE MAY | Rod Stewart-Mercury 73224 | 2 | 1 |
| 3 | THEME FROM SHAFT | Isaac Hayes-Enterprise 9038 | 5 | 24 |
| 4 | IMAGINE | John Lennon-Apple 1840 | 8 | 29 |
| 5 | YO-YO | Osmond Bros.-MGM 14295 | 3 | 2 |
| 6 | I'VE FOUND SOMEONE OF MY OWN | Free Movement-Decca 32818 | 6 | 8 |
| 7 | SUPERSTAR | Carpenters-A&M 1289 | 4 | 3 |
| 8 | PEACE TRAIN | Cat Stevens-A&M 1291 | 9 | 15 |
| 9 | TIRED OF BEING ALONE | Al Greene-Hi 2194 (Dist: London) | 7 | 6 |
| 10 | INNER CITY BLUES | Marvin Gaye-Tamla 54209 | 12 | 22 |
| 11 | DO YOU KNOW WHAT I MEAN | Lee Michaels-A&M 1262 | 10 | 4 |
| 12 | BABY I'M A WANT YOU | Bread-Elektra 751 | 30 | 52 |
| 13 | BIRDS OF A FEATHER | The Raiders-Columbia 4543 | 14 | 16 |
| 14 | NEVER MY LOVE | 5th Dimension-Bell 134 | 15 | 17 |
| 15 | TWO DIVIDED BY LOVE | Grass Roots-Dunhill 4289 | 24 | 37 |
| 16 | ONE FINE MORNING | Lighthouse-Evolution 1048 | 17 | 21 |
| 17 | EASY LOVING | Freddie Hart-Capitol 3115 | 21 | 28 |
| 18 | ONLY YOU KNOW AND I KNOW | Delaney & Bonnie-Atco 6838 | 18 | 23 |
| 19 | EVERYBODY'S EVERYTHING | Santana-Columbia 45472 | 25 | 32 |
| 20 | QUESTIONS 67 & 68 | Chicago-Columbia 45467 | 26 | 34 |
| 21 | HAVE YOU SEEN HER | Chi-Lites-Brunswick 55462 | 41 | 87 |
| 22 | ABSOLUTELY RIGHT | Five Man Electrical Band-Lionel 3220 | 28 | 38 |
| 23 | LONG AGO AND FAR AWAY | James Taylor-Warner Bros. 7521 | 16 | 18 |
| 24 | THIN LINE BETWEEN LOVE AND HATE | Persuaders-Atco 6822 | 11 | 10 |
| 25 | TRAPPED BY LOVE | Denise LaSalle-Westbound 182 (Dist: Janus) | 13 | 14 |
| 26 | WHAT ARE YOU DOING SUNDAY? | Dawn-BeH 141 | 29 | 31 |
| 27 | STAGGER LEE | Tommy Roe-ABC 11307 | 19 | 19 |
| 28 | ROCK STEADY | Aretha Franklin-Atlantic 2838 | 46 | — |
| 29 | ONE TIN SOLDIER | Coven-W.B. 7509 | 36 | 47 |
| 30 | I'D LOVE TO CHANGE THE WORLD | Ten Years After-Columbia 45457 | 32 | 35 |
| 31 | SHE'S ALL I'VE GOT | Freddie North-Mankind 12004 | 34 | 45 |
| 32 | SWEET CITY WOMAN | Stampeders-Bell 120 | 22 | 7 |
| 33 | CHARITY BALL | Fanny-Reprise 1033 | 35 | 39 |

| | | | | |
|----|--|---|----|----|
| 34 | THE NIGHT THEY DROVE OLD DIXIE DOWN | Joan Baez-Vanguard 35138 | 31 | 11 |
| 35 | THE DESIDERATA | Les Crane-Warner Bros. 7520 | 62 | 81 |
| 36 | YOU'VE GOT TO CRAWL | 8th Day-Invictus 9098 | 38 | 40 |
| 37 | I'M COMIN' HOME | Tommy James-Roulette 7110 | 23 | 26 |
| 38 | JENNIFER | Bobby Sherman-Metromedia 227 | 40 | 50 |
| 39 | GO AWAY LITTLE GIRL | Donny Osmond-MGM 14285 | 37 | 12 |
| 40 | DO I LOVE YOU | Paul Anka-Buddah 252 | 50 | 60 |
| 41 | A NATURAL MAN | Lou Rawls-MGM 14262 | 44 | 46 |
| 42 | GOT TO BE THERE | Michael Jackson-Motown 1191 | 59 | — |
| 43 | DON'T WANNA LIVE INSIDE MYSELF | Bee Gees-Atco 6847 | 53 | 63 |
| 44 | BLESS YOU | Martha Reeves & Vandellas-Gordy 7110 | 48 | 59 |
| 45 | YOU BROUGHT THE JOY | Freda Payne-Invictus 9100 | 49 | 54 |
| 46 | TILL | Tom Jones-Parrot 40067 | 55 | 68 |
| 47 | IT'S A CRYIN' SHAME | Gayle McCormick-Dunhill 4288 | 51 | 55 |
| 48 | BRAND NEW KEY | Melanie-Neighborhood 4201 | 57 | 76 |
| 49 | WILD NIGHT | Van Morrison-Warner Bros. 7518 | 61 | 82 |
| 50 | LOVE | Lettermen-Capitol 3192 | 60 | 71 |
| 51 | IT'S ONLY LOVE | Elvis Presley-RCA 1017 | 52 | 56 |
| 52 | IF YOU REALLY LOVE ME | Stevie Wonder-Tamla 54208 (Dist: Motown) | 27 | 9 |
| 53 | ALL I EVER NEED IS YOU | Sonny & Cher-Kapp 2151 | 65 | 75 |
| 54 | SPILL THE WINE | Isley Bros.-T-Neck 932 (Dist: Buddah) | 39 | 41 |
| 55 | YOUR MOVE | Yes-Atlantic 2819 | 66 | 74 |
| 56 | FAMILY AFFAIR | Sly & Family Stone-Epic 10805 | 81 | — |
| 57 | WOMEN'S LOVE RIGHTS | Laura Lee-Hot Wax 7105 (Dist: Buddah) | 20 | 20 |
| 58 | CHERISH | David Cassidy-Bell 150 | 74 | — |
| 59 | RESPECT YOURSELF | Staple Singers-Stax 0104 | 71 | 86 |
| 60 | GRANDMA'S HANDS | Bill Withers-Buddah 227 | 69 | — |
| 61 | IT'S IMPOSSIBLE | New Birth-RCA 0520 | 72 | 84 |
| 62 | YOU'VE LOST THAT LOVIN' FEELIN' | Roberta Flack & Donny Hathaway-Atlantic 2837 | 63 | 73 |
| 63 | RUB IT IN | Layng Martine-Barnaby 2041 (Dist: Columbia) | 64 | 70 |
| 64 | GIMME SOME LOVIN' | Traffic Etc.-U.A. 50841 | 68 | 93 |
| 65 | LOVING HER WAS EASIER | Kris Kristofferson-Monument 8525 (Dist: Columbia) | 33 | 33 |
| 66 | WHERE DID OUR LOVE GO | Donnie Elbert (All Platinum) 2330 | 76 | 83 |
| 67 | SCORPIO | Dennis Coffey-Sussex 226 (Dist: Buddah) | 92 | — |

| | | | | |
|-----|---|---|----|-----|
| 68 | BEHIND BLUE EYES | The Who-Decca 32888 | 82 | — |
| 69 | SUPERSTAR (Remember How You Got Where You Are) | Temptations-Gordy 7111 | — | — |
| 70 | STONES | Neil Diamond-Uni 55310 | — | — |
| 71 | WALK RIGHT UP TO THE SUN | Delfonics-Philly Groove 169 (Dist: Bell) | 73 | 79 |
| 72 | LISA, LISTEN TO ME | Blood, Sweat & Tears-Columbia 45477 | 78 | 85 |
| 73 | I LIKE WHAT YOU GIVE | Noian-Lizard 1003 | 77 | 88 |
| 74 | MAMMY BLUE | Pop Tops-ABC 11311 | 79 | 80 |
| 75 | AN OLD FASHIONED LOVE SONG | Three Dog Night-Dunhill 4294 | — | — |
| 76 | LONG AGO TOMORROW | B. J. Thomas-Scepter 12335 | 85 | — |
| 77 | FRIENDS WITH YOU | John Denver-RCA 0567 | — | — |
| 78 | I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX | Glen Campbell & Anne Murray-Capitol 3200 | 80 | — |
| 79 | AIN'T NOBODY HOME | B. B. King-ABC 11316 | 84 | — |
| 80 | MAMMY BLUE | James Darren-Kirshner 5015 (Dist: RCA) | 83 | 89 |
| 81 | I'M A GREEDY MAN | James Brown-Polydor 14100 | — | — |
| 82 | WHITE LIES, BLUE EYES | Bullett-Big Tree 123 (Dist: Ampex) | 91 | 97 |
| 83 | I'M STILL WAITING | Diana Ross-Motown 1192 | 87 | — |
| 84 | MY PART/MAKE IT FUNKY PT. 3 | James Brown-Polydor 14098 | 89 | — |
| 85 | LIFE IS A CARNIVAL | Band-Capitol 3199 | 86 | 92 |
| 86 | 90 DAY FREEZE | 100 Proof-Hot Wax 7108 (Dist: Buddah) | — | — |
| 87 | YOU ARE EVERYTHING | Stylistics-Avco 4581 | 90 | — |
| 88 | MOTHER | Barbra Streisand-Columbia 45471 | 88 | 91 |
| 89 | SUMMER OF '42 | Peter Nero-Columbia 45399 | 93 | 100 |
| 90 | LONG PROMISED ROAD | Beach Boys-Brothers 1047 (Dist: W. B.) | — | — |
| 91 | SOLEDAD | Eric Burdon & Jimmy Witherspoon-MGM 14296 | 95 | — |
| 92 | I BET HE DON'T LOVE YOU | Intruders-Gamble 4016 | — | — |
| 93 | WALK EASY MY SON | Jerry Butler-Mercury 73241 | 98 | — |
| 94 | JUST FOR ME AND YOU | Poco-Epic 10804 | — | — |
| 95 | I'M YOURS | Ike & Tina Turner-UA 50837 | — | — |
| 96 | OLENA | Don Nix-Elektra 746 | 99 | — |
| 97 | IF IT'S GOOD TO YOU | Flaming Ember-Hot Wax 7109 (Dist: Buddah) | — | — |
| 98 | I'VE JUST BEGUN TO CARE | Michael Nesmith-RCA 0540 | — | — |
| 99 | THE AMERICAN TRILOGY | Mickey Newbury-Elektra 750 | — | — |
| 100 | DON'T PULL YOUR LOVE | Sam & Dave-Atlantic 2839 | — | — |

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|--|-----|--|----|--|----|---|----|
| Absolutely Right (4 Star—BMI) | 22 | Have You Seen Her (Julio—Brian) | 21 | Loving Her Was (Combine—BMI) | 65 | Stones (Prophet—ASCAP) | 70 |
| Ain't Nobody Home (Wittenhouse—BMI) | 79 | I Bet He Don't (World War III—BMI) | 92 | Maggie-May (MRC-G.H.—BMI) | 92 | Summer of '42 (W.B.—ASCAP) | 89 |
| All I Ever Need (U.A.—ASCAP) | 53 | I Like What You Give (Lizard—ASCAP) | 73 | Mammy Blue (Max M—ASCAP) | 74 | Superstar (Jobete—BMI) | 69 |
| An Old Fashioned | 75 | I Say A Little Prayer (Blues Seas/Jac—ASCAP) | 78 | Mammy Blue (Max M—ASCAP) | 80 | Superstar (Sky Hill/Delbone) | 7 |
| American Trilogy (Acuff-Rose) | 99 | I'd Love To (Chrysalis—ASCAP) | 30 | Mother (MacLen—BMI) | 88 | Sweet City Woman (Cora—BMI) | 32 |
| Baby I'm Yours (Blackwood) | 12 | If You Really Love Me (Jobete—BMI) | 52 | My Part (Dynatone—BMI) | 84 | Theme From Shaft (E. Memphis—BMI) | 3 |
| Behind Blue Eyes (Track—BMI) | 68 | If It's Good (Gold Forever—BMI) | 97 | Natural Man (Beresofsky—Herb—BMI) | 41 | Thin Line Between Love & Hate (Cotillion Win Or Lose—BMI) | 24 |
| Birds of a Feather (Lowery—BMI) | 13 | I'm A Greedy (Dynatone/Belinda—BMI) | 81 | Never My Love (Warner-Tamerlane—BMI) | 14 | Till (Chappel—ASCAP) | 46 |
| Bless You (Jobete—BMI) | 44 | I'm Comin' Home (Big Seven—BMI) | 37 | Night They Drove (Canaan—ASCAP) | 34 | Tired Of Being Alone (Jec—BMI) | 9 |
| Brand New Key (Neighborhood—ASCAP) | 48 | I'm Yours | 95 | 90 Day Music (Gold Forever—BMI) | 86 | Trapped By Love (Bridgeport/Urdena—BMI) | 25 |
| Charity Ball (Baintree—BMI) | 33 | Imagine (MacLen—BMI) | 4 | Olena (Deerwood—BMI) | 95 | Two Divided By Love (Trousedale/Soldier—BMI) | 15 |
| Cherish (Beachwood—BMI) | 58 | I'm Still Waiting (Jobete—BMI) | 83 | One Fine Morning (C.A.M.—USA—BMI) | 16 | Walk Easy My Son (Butler—ASCAP) | 93 |
| Desiderata | 35 | Inner City Blues (Jobete—BMI) | 10 | One Tin Soldier (Cents & Pence—BMI) | 29 | Walk Right Up (Nickel Shoe—BMI) | 71 |
| Do I Love You (Spanka—BMI) | 40 | It's A Crying (Ironsdale/Soldier—BMI) | 47 | Only You Know (Irving—BMI) | 8 | What Are You (Pocket Music) | 26 |
| Do You Know (La Brea/Sattawa—ASCAP) | 11 | It's Impossible (Sunbury—ASCAP) | 61 | Peace Train (Irving—BMI) | 8 | Where Did Our Love Go (Jobete—BMI) | 66 |
| Don't Pull (Trousedale, Soldier, Scents & Pence—BMI) | 100 | It's Only Love (Press—BMI) | 51 | Questions 67 & 68 (Aurelius—BMI) | 20 | White Lies, Blue Eyes (Kama Sutra) | 82 |
| Don't Wanna Live (Casserole—BMI) | 43 | I've Found Someone (Mango) | 6 | Respect Yourself (E. Memphis/Klondike—BMI) | 59 | Wild Night (Caledonia Soul/W.B.—ASCAP) | 49 |
| Easy Loving (Blue Book—BMI) | 17 | I've Just Begun (Screen Gems—BMI) | 95 | Rock Steady (Pundit—BMI) | 28 | Woman's Love Rights (Gold Forever—BMI) | 57 |
| Everybody's Everything (Dandelion—BMI) | 19 | Jennifer (Sunbeam—BMI) | 38 | Rub It In (Ahab—BMI) | 94 | Yo Yo (Lowery—BMI) | 5 |
| Family Affair (Stoneflower—BMI) | 56 | Just For Me & You (Little Duckens—ASCAP) | 98 | Scorpio (Interior—BMI) | 67 | You Are Everything (Bellboy/Assorted—BMI) | 87 |
| Friends With You (Cherryland—ASCAP) | 77 | Life Is A Carnival (Canaan—ASCAP) | 85 | She's All I Got (Jerry Williams, Excellorec—BMI) | 31 | You Brought The Joy (Gold Forever—BMI) | 45 |
| Gimme Some Lovin' (Irving—BMI) | 64 | Lisa, Listen To Me (Blackwood—BMI) | 72 | Soledad (Far Out—ASCAP) | 54 | Your Move (Cotillion—BMI) | 55 |
| Go Away Little Girl (Screen Gems—BMI) | 39 | Long Ago (Blackwood) | 23 | Spill The Wine (Far Out—ASCAP) | 54 | You've Got To Crawl (Gold Forever—BMI) | 36 |
| Got To Be There (Stein & Van Stock—ASCAP) | 42 | Long Ago Tomorrow (Hidden Valley—ASCAP) | 76 | Stagger Lee (Travis—BMI) | 27 | You've Lost (Screen Gems—BMI) | 62 |
| Grandma's Hands (Interior—BMI) | 60 | Long Promised Road (Wildjarston—ASCAP) | 90 | | | | |
| Gypsies, Tramps (Peso—BMI) | 1 | Love (MacLen—BMI) | 50 | | | | |

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We'll See / Black Satin Kid / The Four of Us

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Bogus Disks & Tapes Attacked On 3 Fronts:

50 Nations Sign Int'l Treaty Banning Bogus Disks & Tapes

NEW YORK—The sale of bogus recordings is receiving a global setback, as representations of more than 50 nations were expected, at presstime, to sign an international treaty banning pirated recordings in their countries.

The reps had gathered in Geneva,

FRONT COVER:



The movie version of "Fiddler On The Roof," Broadway's all-time musical success, is here via United Artists Corp., whose UA Records affiliate has released the soundtrack in a special 2-LP package. Topol (in the photo below) is the Israeli star who plays Tevye, while the sound of the "fiddler" is from virtuoso Issac Stern. For a review of the film, see this week's Talent on Stage section.

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Switzerland for a special convention to consider and ratify the treaty. One signatory is the United States, which, thanks to the recently enacted recording copyright amendment to the Copyright Act, was in a position to OK the treaty, subject to approval by the U. S. Senate.

Under terms of the treaty, each country ratifying the document is obligated to ban to sale of bogus disks and tapes and the importation of such product.

The Recording Industry Association of America (RIAA), whose general counsel, Ernest Meyers, was a member of the U. S. delegation, hailed the treaty as "another step toward the eradication of this illicit trade which was draining more than \$250 million from the legitimate recording industry world-wide."

'Self-Destruct' Stamp Devised To Foil Bootleg Operations

NEW YORK—Claiming that current legislation concerning record counterfeiters is "no more than a backdrop that cannot be enforced," the United States Banknote Corp. last week proposed a plan to security stamp record albums as foolproof protection against bootleggers. Already a \$100 million racket, disk piracy has developed sophisticated manufacturing methods and must be dealt with in an equally sophisticated but also practical manner, the sponsors say.

David Eberlay, vp and engineer in charge of US Banknote, feels that the answer lies in his company's electronically coded stamps. The stamps would be affixed onto record album covers so that they would have to be broken in order to open the LP (similar to the way seals on liquor bottles are broken by opening the bottle). Since the stamps are pressure sensitive, they would dematerialize if someone attempted to remove them from the LP intact (in an attempt to reuse them on bootleg disks). In addition to the Multi-Level Magnetic (MLM) code affixed to each one, the stamps would be printed on an Intaglio press using special paper. So far, record counterfeiting is done with offset presses, and securing an Intaglio press would be extremely difficult; they are all registered with Interpol and cost \$½ million apiece.

Each record label would be designated a specific number of stamps bearing the label's name, and they would be applied under tight security. Portable machines that would cost about \$100 would be used by a label's agents or promo men to spot check record authenticity in retail shops across the country.

Live Chicago On 4-Disk Col Set

NEW YORK—Columbia has released "Chicago At Carnegie Hall," the first four-record set ever by a rock group. Produced by James William Guercio, the album is a live recording of Chicago's six-day sell-out engagement at Carnegie Hall last April.

The LP features the septet's most popular material as well as new songs. The four disks are individually packaged in a slip case with a 20-page photo album and a number of posters. Sales are almost near the 300,000 mark, the label reports.

'Summit' Council Formed To Aid Recording Copyr't Punch

NEW YORK — A 'summit' council of music industry associations and labor unions was formed here last Thurs. (28) to "aid in the enforcement of the Federal recording copyright thru joint action." The historic "summit meeting" of the broad entertainment industry's major representative groups which led to the formation of the council took place at the Plaza Hotel; it climaxed over 4½ hours of frank and probing discussions into tape and record piracy.

The council will be composed of representative officers and legal counsels from the following groups: RIAA, NARM, ITA, the Fox Office, AF of M and AFTRA. The door is also open to other groups which the Council may deem advisable to sit at future meetings.

Heralded by NARM's Jules Mala-

mud as a "great step forward," the council will hold its first meeting, again at the Plaza, on Monday, Nov. 8 and will open formal discussions on what they might do to aid in the enforcement of the law which will become effective in mid-Feb. It is already known that the council will rely heavily upon an information exchange from the grass roots back to their headquarters . . . information from racks, dealers etc., listing names, firms, and places where tape and record piracy is taking place.

"We want to dry up the guy at the point of sale of this bogus merchandise," RIAA's Henry Brief stated. "We want to supply names to tape parts suppliers so they can be aware of the illegitimate buyers of their wares. We have the legislative tools now, permitting us to mount a ruthless offensive in this fight, and we mean to do just that," he added.

Meeting was chaired by Larry Finley, exec director of the ITA thru whose office the event was arranged. In addition to Finley, Brief and Malamud, the following traders were in attendance: Bob Crothers of AF of M, Harold Kocin of AFTRA, Warren Troob of ITA, Oscar Kusisto of Motorola, Irv Stimler of Optronics, Jules Yarnell of RIAA, Wayne Carson of SESAC, John Carter of AGAC, plus representatives of CBS, RCA Bell, Capitol, Ampex, Mercury and Elektra.

Nyro Re-Inks With Columbia; CBS Buys Pub

NEW YORK—Columbia Records' singer/writer Laura Nyro has renewed her recording contract with the label, according to Columbia's president Clive Davis.

At the same time, CBS has acquired her publishing firm, Tuna Fish Music. The Nyro catalog has been administered by the CBS music publishing subsid, Blackwood Music, since 1970. Among the many hit songs written by Laura Nyro and published by Tuna Fish Music are: "Stoned Soul Picnic," "Sweet Blindness," "Wedding Bell Blues" and "Stoney End."

The artist was first signed to Columbia in 1967. Since that time she has released three albums, "Eli and the Thirteenth Confession," "New York Tendaberry" and "Christmas and the Beads of Sweat." The 5th Dimension and Barbra Streisand are among the many performers who have had hits with her songs.

The artist's fourth Columbia LP is scheduled for release in Nov. The album, recorded and produced by Kenny Gamble and Leon Huff, is a departure for Miss Nyro as it contains songs composed by writers other than herself. They are a group of R & B songs, with backing by LaBelle, vocal group formerly known as Patti LaBelle and the Bluebells. The artist also plays piano.

In another development, it has been learned that the performer has switched management representation from David Geffen to Richard Chiaro.

Florence Greenberg Anti-Piracy Stand Cited At UJA Fete

NEW YORK—A copy of the official new anti-piracy amendment to the Copyright Act and the signature pen used by President Nixon to sign S 646 into law on Oct. 15 were presented to Florence Greenberg during a UJA testimonial dinner on Sunday, Oct. 25. The president of Scepter Records, honored as "Woman of the Year" by the music division of UJA, was presented the document and pen by Washington, D.C. consultant Sean Downey for her efforts in bringing about the legislation. Downey was legislative rep for an Ad Hoc group initiated by Mrs. Greenberg in Jan., 1970 to formulate a plan of anti-piracy action.

Mrs. Greenberg's efforts were also cited by Congressman John Tunney (D-Calif.) before Congress on the morning of Mar. 9, 1971. She has termed the new law a "milestone for our industry."

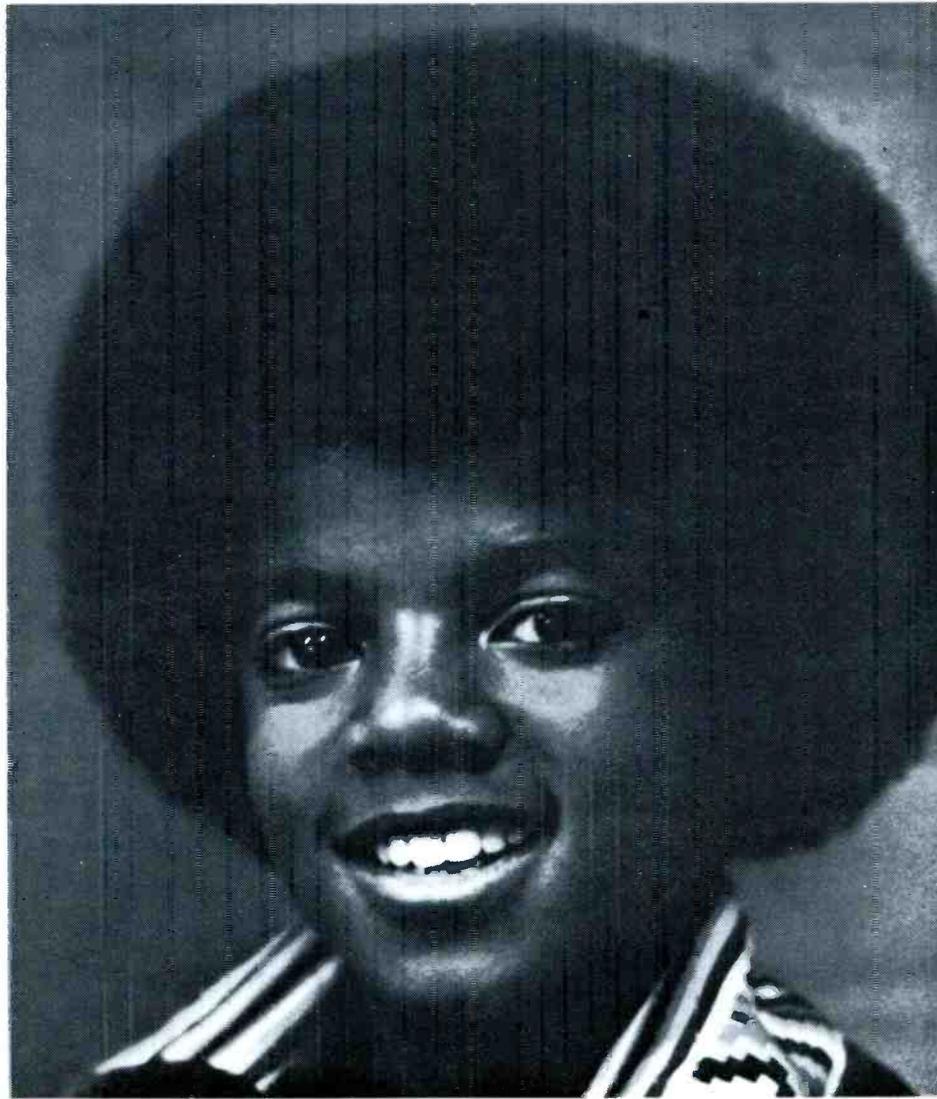
Bell/DGG Deal

Tele-Luxembourg
Grand Prix
See Int'l Report

Billboard **HOT 100** 89 to 39
Cash Box TOP 100 59 to 42
THE SINGLES CHART 66 to 42



MICHAEL OF THE JACKSON 5



His own smash single!

"GOT TO BE THERE"

RECORD NO. M 1191F



Show Album Failures Boom In Cut-Outs; Co.'s Keep 'Em Flowing

NEW YORK—What do the original cast albums of "Of Thee I Sing," "Flahouley" and "Three Wishes for Jamie" have in common?

No, it's not that these shows failed on Broadway; it's that they're very successful in a special way. They are long-time cut-outs from the catalogs of their original labels and are keenly sought after by show music buffs. "Of Thee I Sing," for instance, was marketed 20 years ago by Capitol, and it wasn't too long afterwards that it was a cut-out casualty. Yet, if there's a mint copy around, it may command a collector's price of around \$300. A used version recently went for \$200 in the New York area.

While the cut-out caster category is plentiful, there has been steady flow of albums no longer available through regular channels. Columbia Records, which once boasted it had maintained its entire roster of cast albums, recently dropped many, assigning about a dozen of them to its special mail-order division, where, in somber all-black packages—with a hole the size of a label so one can see the name of the show—they sell for \$6.98 each. Many shows previously available on RCA Records are now cut-outs, with only what dealers have on hand as the only available source.

Many RCA's include, interestingly, cast albums once cut from the catalog and re-instated several years ago. They are going for \$10 at the Colony Record Shop in New York. This parade continues with such labels as Capitol, Decca and MGM. How many of these albums will reach the status of an "Of Thee I Sing" is hard to tell, for the passage of time is an important factor, as is the often strange whim of the record collector.

What is a fact, however, is that Broadway original cast albums are falling victim to extensive "cherry-picking" by labels, and only the sure-fire all-time sellers are being left in the catalog. It's difficult enough to

RCA 'Now' Touch: Handel's 'Messiah'

NEW YORK—Handel's "Messiah" has been freely adapted to a contemporary format by RCA Records' David Axelrod. Axelrod's "Messiah" was produced by RCA producer Ron Budnick, and the orchestra was conducted by jazz great, Cannonball Adderly.

Utilizing a 38 piece orchestra, 16 pieces of which were strings, and a 16 voice choir, Axelrod has fused the "Messiah" with many different types and kinds of music, among them jazz, rock, gospel and blues.

According to producer Budnick, "this is basically Handel's 'Messiah' with Axelrod's contemporary touches."

Nine themes from the "Messiah" were used, among them: the "Overture," "Comfort Ye My People," "The Glory of the Lord," "Behold a Virgin Shall Conceive," "Pastoral Symphony," "And the Angel Said Unto Them," "Glory to God," "Hallelujah," and "Worthy Is the Lamb."

Axelrod wrote all the parts to the new "Messiah" in eight days using the best session men in Los Angeles. Recording of the work was completed in five days.

Scheduled for immediate release, "Messiah" is intended to serve as both a holiday album and as an addition to the current interest in rock/religious music.

Axelrod produced what some consider the first piece of rock/religious music when he recorded "The Mass in F Minor" with the Electric Prunes in 1967.

get really worthwhile sales on present day hit shows, if RIAA gold record awards for albums are any guideline. Shows like "Company," "Follies," "No, No Nanette" and "Applause" have yet to make the mark. So out with the casters most people do not even remember as being musicals, and out with many meaningful examples of the great musical heritage of the American musical theatre. But, of course, who's crying in any meaningful numbers? i.l.

Chess/Janus Execs Debut New Product

NEW YORK—Executives of Chess/Janus Records have gone on the road to visit distributors in 21 major markets around the country. They've introduced and promoted the current album releases on the Chess, Checker, Cadet, Cadet/Concept and Janus labels, including LPs by Muddy Waters, Ramsey Lewis, Potliquoer, John Lee Hooker, Don Covay, Michael Gately, Colonel Bagshot, Bill Haley & The Comets, James Moody, the Soul Stirrers, the Violinaires, and because of the many requests a re-issue of Koko Taylor.

Marvin Schlachter, president of Chess/Janus, has visited San Francisco and Los Angeles; Stan Hoffman, director of merchandising, went to Newark, Philadelphia, Washington, D.C. and Chicago; National Sales Director Howard Silvers has been in Buffalo, Boston, New York and Hartford; national promo director Denny Zeitler visited Charlotte, Atlanta, Memphis, New Orleans and Miami; Rich Sargent, director of promo and special projects, covered Milwaukee, Minneapolis, Cincinnati, and Nashville; and Al Riley, national director of R & B promo, covered St. Louis, Detroit and Cleveland.

"Personal contact with our distributors and their salesmen at regular intervals is essential for up-to-date assessments of the local situation in each market," said Schlachter. "We find these face-to-face meetings important in maintaining the most effective relationships with the men in the field."

A&M Breaks Ground For New Building

HOLLYWOOD — Construction has begun on a new A&M Records two-story office building located at the company's present address, 1416 North La Brea Avenue.

Building has been designed to add 10,000 square feet of much needed space to the A&M offices, reports Dave Alpert, studio manager, and will be very much the twin of the new accounting building in both exterior and interior decor.

The offices of the sales and production departments will be located on the first floor, with the international department on the second. Extra space on the second floor will be preserved for future expansion, says Alpert.

Special features of the building, he adds, include a coffee lounge and conference rooms. The basement, aside from housing six echo chambers for A&M recording studios, will have enough room for files and the advertising/marketing materials now clogging A&M's Shipping Department.

Construction by the Morley Construction firm should be completed shortly after the first of the year.

\$55 Million Stock Deal:

Transcontinental Investing Corp. To Merge With James Ling Company

DALLAS — Transcontinental Investing Corp., parent of Transcontinental Distributing Corp., will be absorbed by Omega-Alpha, the firm operated by James J. Ling, the Wall Street financier.

The boards of both companies have agreed to the merger, subject to shareholder approval, which would make Ling chairman and chief executive officer of the combined companies.

Bob Lifton, chairman of TIC, and Howard Weingrow, president, have agreed to remain with the company as consultants. It's likely that the recording wholesaling division of TIC will continue in operation.

According to Ling and Lifton, the proposed merger involves about \$55 million of Omega-Alpha common stock. On a pro-forma basis, combined assets of both companies would amount to \$370 million and sales of \$350 to \$400 million.

Omega-Alpha makes and sells wire and cable products, soft floor-covering products and heat transfer equipment. Ling, former head of Ling-Temco-Vought, Inc., said the acquisition is part of the firm's desire to redeploy "our assets" and establish public ownership in the firm's principal subsidiaries.

London Ends Year With Varied LPs

NEW YORK — London Records' final major release of the year is scheduled to include pop, classical, phase 4 stereo and international product as well as some Memphis sounds on Hi Records.

Herb Goldfarb, vp in charge of sales and marketing, announced that Engelbert Humperdinck's latest "Live at the Riviera" LP is expected in time for the holiday buying period. Also slated are new records by Chicken Shack, Hardin & York (formerly pianist and drummer with the Spencer Davis Group), and Paul Jones (Formerly lead singer for Manfred Mann). Memphis saxman Ace Cannon is set for a new Hi LP, "Blowing Wild".

The new phase 4 stereo merchandise includes Leopold Stokowski conducting the Royal Philharmonic in Tchaikovsky's "1812 Overture," Stravinsky's "Pastorals" and the Polovtsian Dances from "Prince Igor," by Borodin. Also on phase 4, Lorin Maazel conducts The New Philharmonia in Richard Strauss' "Death and Transfiguration" and Tchaikovsky's "Francesca da Rimini."

London's six new classical releases feature two sets by Georg Solti. The four new international LPs are highlighted by a set from the Band of the Grenadier Guards.

Atlantic Rushes 'All In The Family'

NEW YORK—Atlantic Records has rush-released "All In The Family" the comedy album taken from the hit CBS TV Show. All of the regular members of the TV cast, Carroll O'Connor, Jean Stapleton, Rob Reiner, Sally Struhters, and Mike Evans are on the album.

The advance orders, the label reports, for the LP are among the "heaviest" Atlantic has had, even for many of its hit rock groups. Set was produced by Shel Kagen.

Atlantic is putting a major ad campaign behind the album, including TV advertising, radio, and point of sale merchandising aids. One of the latter is a life-sized poster of Archie Bunker holding a copy of the album. This is now being shipped to distributors and stores.

TIC, which has had financial difficulties with its wholesaling division, reported last week a "turnaround" situation. For the first quarter ended Aug. 31, the loss amounted to \$1,363,000 after taxes, equal to 16¢ a share, on revenues of \$22,674,000. This compares to a loss of \$2,664,000 on revenues of \$22,900,000 a year before.

UA Label Drops \$2.6 Million Over 9 Months

SAN FRANCISCO—While United Artists Records sustained a loss on the first nine months of the current fiscal year, the parent company, Transamerica Corporation, reported a "substantial improvement" in operating earnings during that period.

Transamerica's operating earnings for the nine months ended Sept. 30 amounted to \$45,646,000 or 70 cents per share, compared with \$26,329,000 or 41 cents a share for the same period last year. Third quarter operating results advanced to a significant \$16,539,000 or 25 cents per share, from the \$3,221,000 or five cents a share last year.

According to Transamerica chairman, and president, John R. Beckett, UA Records sustained nine-month losses of \$2.6 million. "However, management efforts to revitalize the company's roster of artists and improved marketing and distribution methods are beginning to show positive results," he said, "which should be reflected in an improved performance for 1972."

Motion picture operations of United Artists Corp. continued their recovery, Beckett's statement reported, posting a profit through September of \$3.5 million against a \$7-million loss for the same period in 1970. Two major films, "Fiddler on the Roof" and "Diamonds Are Forever" (both of them with soundtrack LPs on UA Records) are scheduled for late 1971 release and are expected to make substantial contributions to 1972 earnings.

Waxie Maxie Earnings Soar 130%

WASHINGTON, D.C. — Waxie Maxie Quality Music Co. has reported record sales and earnings for the fiscal year ended July 31, 1971. Net earnings for the 1971 year were \$69,909, or 28¢ per share, up over 130% from fiscal year 1970. These earnings were attained on a sales increase of 40% over the previous year.

The Washington area operator of retail record and tape stores opened three additional outlets during the year, bringing the total to nine stores in the metropolitan Washington area. Final preparations are now in progress for new stores in the Langley Park and Greenbelt Plaza shopping centers, with openings scheduled before Christmas of this year. Waxie Maxie's 12th store is projected for early Spring 1972 in the new Rockville Mall, and store number 13 in late 1972 for Frederick Towne Mall, Frederick, Md.

Max Silverman, president of the company, stated that Waxie Maxie's financial condition remains "excellent," with stockholders' equity of \$1.84 per share, and a ratio of current assets to total liabilities of 3 to 1. Silverman added that sales for the first two months of fiscal year 1972 are 50% ahead of the same period last year, and should produce another significant increase in earnings for 1972.

From Col: 'Sesame Street' Muppet Alphabet

NEW YORK — Columbia is releasing "The Muppet Alphabet Album," featuring the characters of the "Sesame Street" television show, Big Bird, Oscar the Grouch, the Cookie Monster, Harvey Kneeslapper, and the rest of the family of Muppets.

The music incorporates all forms of music, from the two-step to rock and roll. The package is said to mark the first time a major record company has introduced a quantity of tactile learning aids in addition to visual materials to accompany the audio

Robert Gordy: Jobete Firms At Peak Biz

HOLLYWOOD—Robert Gordy, vice president and general manager of Motown Record Corporation's publishing affiliates, Jobete (BMI) and Stein and Van Stock (ASCAP), reports that the publishing company's professional activity has reached an all-time high.

"Under the direction of general professional manager Herb Eiseman, we are getting an unbelievable amount of chart action. For instance, on the top LP's charts, there are 13 Motown albums, but just as important, there are 22 other albums, including the number one album, 'Every Picture Tells a Story,' by Rod Stewart, that contain Jobete and Stein and Van Stock songs."

According to Gordy, "We have songs in albums by Johnny Mathis, Aretha Franklin, Andy Williams, Creedence Clearwater, Joan Baez, Blood, Sweat & Tears and others which cover the entire spectrum of the music business from pop, blues to hard rock."

"The heavy chart action also is an overwhelming tribute to a dynamic writing staff and to our vigorous men in the field who have brought these songs to the attention of record label producers, artists and executives. At the present time our publishing companies have more than 5,000 copyrights in both catalogs."

WFO Acquires Russell Catalog

NEW YORK — The Wes Farrell Organization has taken the second major step in expanding its publishing interests with the acquisition of 100% of the publishing interests and the exclusive writer's contract of L. Russell Brown WSO recently acquired full interest in Jillbern/Ellbern Music. The catalog of copyrights, which had formerly been owned jointly by Saturday Music, Inc. and Pocket Full of Tunes, Inc. (Wes Farrell's publishing arm), contains all of the hit material of two of Bell Records' top recording groups, Dawn and Dusk. The Dawn single, "Knock Three Times," to date, has sold over 3½ million copies domestically, and cover records on a world-wide scale will probably boost sales on this one single copyright to well over 6 million, internationally.

L. Russell Brown has teamed with another young talent, Irwin Levine, and created for the Farrell Organization Publishing interests such hit singles as "Knock Three Times," "I Play and Sing" and "Summer Sand" for Dawn, "I Hear the Church Bells Ringing," "Angel Baby," and "Treat Me Like a Good Piece of Candy" for Dusk and the Partridge Family's most recent hit, "I Woke Up In Love This Morning." The duo has written several other Partridge Family sides which will be released in the coming months. The twosome has also written "All I Want To Do Is Touch You", one side of the new David Cassidy single.

product. Columbia sold 1 million copies of its "Sesame Street" cast LP.

Creator of the Muppets and producer of "The Muppet Alphabet Album," Jim Henson, said, "The idea is very simple—a little song or skit about each of the 26 letters . . . I thought it would be great if we could give a child a few clues that would make learning to read just a little easier and a bit more fun." "The Muppet Alphabet Album" is a package containing an LP with a selection for each letter of the alphabet; cardboard letter pushouts with a tote bag to hold them; a blackboard; yellow chalk; and a "Genuine fuzzy make-a-letter bender."

Henson collaborated with Joe Raposo, musical director for "Sesame Street"; Jeff Moss, head writer for "Sesame Street," and Jerry Juhl, writer for The Muppets, in writing the songs and skits for the record, all original material. Frank Oz, Carroll Spinney, Jerry Nelson, Fran Brill, the puppeteers for The Muppets joined Henson in the vocals and skits. The associate producer for The Muppets is Diana Birkenfield, and musical director for "The Muppet Alphabet Album" was Raposo.

In addition to the 12-inch package, another smaller kit will be available. Called "The Muppet Alphabet Carry About," the unit will utilize the same principles of the long-playing record and have the same songs, but will hold seven 45 rpm records, have pushout letters which will open into eight-page illustrated booklets, each cut in the shape of a letter of the alphabet, a "letter carrier," and a carrying handle for the package. Suggested retail price for each kit is \$5.95.

GSF Productions Forms Music Wing

NEW YORK—Paul Frankenberg, president of GSF Productions, Inc., the motion picture production and distribution company, has announced the formation of its wholly owned GSF Music Corp. Frankenberg was previously associated with the Cannon Group, a film company responsible for "Joe."

Michael S. Gusick and Dennis Kaplan have been named vice presidents of the new company in which they will be responsible for the creative and general operations. Both were principals in Keg Ventures Corp. which GSF acquired and merged.

Musical compositions from GSF soundtracks will be published by the newly formed Erstwhile Music Corp. (ASCAP) and Access Music Corp. (BMI). Additionally, GSF Music will be actively seeking compositions for its catalog which would be suitable not only for the film company's soundtracks, but for recording by various artists.

Kaplan, Gusick and Frankenberg are set to go to Europe within the next few weeks to arrange sub-publishing affiliations and to negotiate other GSF Music business transactions.

Frankenberg, in commenting on the merger stated: "The acquisition of Keg Ventures Corp. and the formation of GSF Music Corporation has given us excellent management capabilities to expand into the fields of records and music publishing. We appreciate the importance of music, both as an adjunct to our motion picture activities and additionally as a very important segment of our involvement in the entertainment industry." GSF Music is presently located at 888 Seventh Avenue.

Warners To Use Broad Range Of Media On 'Sesame St. 2'

BURBANK—Warner Bros. Records, in the words of vp Stan Cornyn, is faced with a grand opportunity "to make money nobly" with acquisition of the second Sesame Street original-caster. And they plan to make the very best of it.

"To say, as we did last week, that we're launching the most complete and extensive promotional campaign in the history of the label sounds like the usual cliché. But it's true. That's what we are doing," said Cornyn. "In terms of radio advertising alone we've got so many more than the usual kinds of outlets. We can buy all the way from Good Music to R&B, including TOP 40 and even the FM underground—all with the same piece of product. You couldn't do this with a James Taylor or a Jethro Tull.

"With 'Sesame Street 2,' however, you have so many avenues, and all of them seem right.

"In print media, as well as radio, we have a wide range of options. While our biggest dollar outlay will probably go into pages in TV Guide across the country, we can otherwise go into Rolling Stone, at one end of the spectrum, and Good Housekeeping at the other. And since this is obviously the kind of album you simply have to announce by its visibility and put a price on it, we'll also be doing a great deal of advertising in what you might typically call the Friday and Sunday daily newspaper record-price ads.

Persichetti To Board At ASCAP

NEW YORK—ASCAP president Stanley Adams has announced the appointment by the society's board of directors of Vincent Persichetti, composer, educator, organist, pianist, to the ASCAP board. Dr. Persichetti will fill the unexpired term of Dr. Peter Mennin, president of The Juilliard School.

A native of Philadelphia, Dr. Persichetti was educated at Combs College of Music where he studied with Russell Miller; Curtis Institute, with Fritz Reiner; Philadelphia Conservatory, where he had a scholarship with Olga Samaroff; and Colorado College, with Roy Harris. He holds the degrees of MM and Mus.D, and has received many awards and commissions including: Guggenheim Fellowship, National Institute of Arts and Letters Award, Star of Solidarity of Italian Government, Naumberg Foundation, Koussevitzky Music Foundation, National Federation of Music Clubs and Pittsburgh International Contemporary Music Festival.

Since 1947 Dr. Persichetti has been a member of the faculty at The Juilliard School, and has been Editor at Elkan-Vogel, Inc., music publisher in Philadelphia, since 1952. He has composed over one hundred works, more than forty of which were commissioned, which include many symphonies, piano sonatas, works for band, and choruses.

Pines Joins Cash Box

NEW YORK—Mark Pines has been appointed to the New York editorial staff of CASH BOX Magazine.

He formerly worked as music critic for Variety Magazine in 1969 and has done free-lance writing for various music journals. As a guitarist, Pines has played in N.Y., California and South Carolina with various groups including the Morning (now Randy Burns & the Skydog Band) and Shaker.

"In other words, we're doing whatever makes sense. You look at the market you want to appeal to: you really want to appeal to the young housewife who has a child. And this young housewife falls into all kinds of brackets and can be approached by all kinds of media."

The 'No' Media

In this connection Cornyn was quick to point out what Warner's was doing in advertising their Sesame Street LP. "We are not going onto the Saturday morning children's shows on television, and like media, because we feel that this is exploitative. Sesame Street heartily agrees and endorses this point of view. We do not want to start yelling at children that they've got to tug at their mummies' skirts to buy this album.

"As for in-store merchandising, we are producing right now a counter browser box and a special browser card for racks that will be 20 inches high instead of the normal 14 inches, so it will really wham the message across that 'here it is.'"

Cornyn noted that Warner Bros. had worked very closely with Sesame Street in setting up their merchandising campaign. "They are very intelligent people, as you might imagine, and it's been a great pleasure working with them, especially a guy named Chris Cerf, son of the late Bennett Cerf, who handles non-broadcast materials for Sesame Street.

"We owe a lot, of course, to the genius of Sesame Street's performers, but most especially to the people who've been so instrumental in making this album for us. And that's their head writer, Jeffrey Moss, and their musical director, Joe Raposo. These are the men who also did the first Sesame Street album for Columbia last year."

Asked whether Warner Bros., in marketing number two, had plans to distinguish clearly between it and the first LP, Cornyn stated that he viewed the new album "as an entity unto itself," adding that "we have no intention of putting down the Columbia product in our campaign. They are both viable, good albums to have.

"But this album is certainly the most elaborately packaged album we have put out to date. It has 28 full panels of color, all drawn by one of Sesame Street's top artists, Mike Smollin.

"As it says on the cover, it is a 'book-and-record album.' And we are exploring avenues to sell it as such, aside from record stores and record departments. It must go into pure book outlets, as well."

Cornyn is also projecting beyond this one album, to additional Sesame Street albums and, sooner yet, to an original-caster featuring the new CTW (Children's Television Workshop) show "The Electric Company," which debuted on NET stations a week ago. In addition, Warner's will be releasing two singles, one from "Sesame Street 2," yet to be selected, and another offering the theme from "The Electric Company."

Nero's 'Summer' Scores In Fall

NEW YORK—Released in May to coincide with the opening of the movie, Peter Nero's Columbia Records recording of "Summer of '42" lay simmering from spring to summer and into fall. But the persistence shown by the Columbia Records Promotion Department, headed by Steve Popovich paid off, and the Nero single, produced by Paul Leka, after a few months is now on the top 100.

The Temptations were just told the latest sales figures and chart positions on their new record.



"Superstar" (G-711F)

(remember how you got where you are)

Produced by Norman Whitfield

What they heard would make any group grin.

Billboard **HOT 100**

85

DEBUT

CashBox **TOP 100**

69

DEBUT

THE SINGLES CHART

79

DEBUT



'Bednobs': Last Film Project Initiated Personally By Disney

NEW YORK — Eight years ago, Walt Disney approached songwriters Bob & Dick Sherman while they were preparing the "Uncle Albert" sequence for "Mary Poppins" and suggested to the pair that Mary Norton's "Magic Bednobs" was a natural for a film musical treatment.

With the initiation of the project—



Angela Lansbury in 'Bednobs'

to be completed eight years later—Disney had involved himself in his last personal project, for the master creator of children's film fare died (on Dec. 16, 1966) before he could put another film venture into the works.

The delay in completing the film—re-titled "Bednobs & Broomsticks"—was the result of a number of factors, not the least of which was the estimated \$7 million production costs

at a time when high budget Hollywood films, especially musicals, did not seem economically sound.

But, the Shermans persisted in getting the project completed, and the results, if reviews out of London, where the film opened Oct. 7, are any measure, point to another success for Disney and the Shermans, whose Disney-associated films (some 60 in all) have grossed about \$60 million, led, of course, by "Mary Poppins."

The Shermans, Oscar winners for their music for "Poppins" (the score and best song, "Chim Chim Cheree"), like the milieu of English settings of another generation. "It's a chance to use the English language at its utmost," says the team. Besides "Poppins" and "Bednobs," the two created the songs for "Chitty Chitty Bang Bang," one of their few efforts away from Disney, and it was set in England at the turn of the century.

"Bednobs," which stars Angela Lansbury, has a screen play by Bill Walsh and Don GaGradi, who did dialog for "Poppins" and a more recent Disney success, "Love Bug."

The "Bednobs" soundtrack is due on Buena Vista this week.

Sly Strikes Instant Gold

NEW YORK — Sly & The Family Stone's new Epic album, "There's A Riot Going On" was certified gold before its recent release. Advance orders reached the 800,000 mark a week before shipping, qualifying the record as instant gold on its release date.

A single taken from the LP, "Family Affair," was released prior to the album and is receiving national airplay. Sly has also been scheduled for a Dec. 17 concert at Madison Square Garden.

Allman Gold

NEW YORK — "The Allman Brothers Band At Fillmore East," the two LP set released last Aug., has been certified for a gold record by the RIAA for sales of over \$1,000,000. It marks the first album to hit gold by the Allman Brothers, one of the country's hottest rock groups. The group is currently touring the U.S.

Gimbel Receives 3rd BMI Award On 'Wait For You'

NEW YORK — Norman Gimbel was presented recently with his third Special Certificate of Achievement award from BMI in recognition of over one million broadcast performances attained by "I Will Wait For You". Previously he received awards for "Girl From Ipanema" and "Canadian Sunset". Only four other writer-members have received three such awards. They are John Lennon, Paul McCartney, Bert Kaempfert and Hank Williams.

LOOKING AHEAD

- 1 **LOOKING BACK**
(Gear—ASCAP)
Bob Seeger—Capitol 3187
- 2 **TURN YOUR RADIO ON**
(Affiliated—BMI)
Ray Stevens—Barnaby 2084
- 3 **PRETTY AS YOU FEEL**
(Hot Buns—BMI)
Jefferson Airplane—Grunt 0500
- 4 **LOUISIANA LADY**
(Ice Nine—BMI)
New Riders Of Purple Sage—Columbia 45469
- 5 **PEOPLE LET'S STOP THE WAR**
(Storybook—BMI)
Grand Funk Railroad—Capitol 3217
- 6 **IT'S FOR YOU**
(MacLen—BMI)
Springwell—Parrot 359
- 7 **MONDAY MAN**
(Harlene—ASCAP)
Mike Curb Congregation—Verve 10666
- 8 **FOR ALL WE KNOW**
(Pamco—BMI)
Shirley Bassey—UA 50833
- 9 **PLEASE MRS. HENRY**
(Dwart—ASCAP)
Manfred Mann—Polydor 14097
- 10 **CHOKIN' KIND**
(Wilderness—BMI)
Z. Z. Hill—Mankind 12007
- 11 **IF IT'S ALL RIGHT WITH YOU**
(House Of Gold—BMI)
Rose Colored Glass—Bang 588
- 12 **FOOL ME**
(Lowery—BMI)
Joe South—Capitol 3204
- 13 **TOMORROW**
(Kama Ripa/Teeger—ASCAP)
Bobbi Martin—Buddah 253
- 14 **KEEP PLAYIN THAT ROCK'N ROLL**
(Hierophant—BMI)
Edgar Winter's White Trash—Epic 10788
- 15 **HALLELUJAH**
(Twill—ASCAP)
Sweatog—Columbia 45492
- 16 **DON'T TURN AROUND**
(Bradley—BMI)
Black Ivory—Today 1501
- 17 **MY BOY**
(Mews—BMI)
Richard Harris—Dunhill 4293
- 18 **ROSES AND THORNS**
(Singleton—BMI)
Jeannie C. Riley—Plantation 79
- 19 **TELL MAMA**
(Butterfly—ASCAP)
Savoy Brown—Parrot 40066
- 20 **DOLLY DAGGER**
(Arch—ASCAP)
Jimi Hendrix—Reprise 1044

Alithia Sets 1st 2 Dist.

NORTH BERGEN, N.J. — Alithia Records, recently formed at 9034 Tonelle Ave. in North Bergen, has named its first two distributors, according to Vito Samela, vp and general manager.

They are: International Recotape Corp. in Maspeth, NY, covering the New York, New Jersey, Connecticut and Long Island; Music Suppliers, Inc., Boston, covering Mass., Maine, Vermont, New Hampshire and Rhode Island.

The label's first product includes an

album, based on Henry David Thoreau's "Walden," with lyrics by Edna Lewis, music by Les Ledo and featuring the Nature group. Two singles follow shortly: "Love's Arrangement" by Barbara Jean English, and "By the River" by the Salvation Congregation.

Soulmate Tabs Five Distributions

NEW YORK — Chris Saner, sales manager of the newly-formed record & tape company, Soulmate Records, has announced the appointment of the following distributors: Beta Distributing in New York, Chips Distributing in Philadelphia, M & S Distributors in Chicago, Southland Distributors in Atlanta, and All South Distributors in New Orleans.

The company is also putting on three promotion and district men to handle sales and promotion for Soulmate. Label is located at 250 West 57th St. in New York.

Agcy Name Change

NEW YORK — Reznick-Bernstein is new name for the Marshall Reznick Agency of Beverly Hills, whose client roster includes The Association, Neil Diamond, Five Man Electrical Band, Hedge & Donna, David Jones, Rick Nelson, Kathy Smith and Timber.

Ben Bernstein is partnered with Reznick in the firm, headquartered at 226 South Beverly Drive in Beverly Hills. Telephone is: (213) 274-9141.



A FAIR DEAL—A&L Distributors of Phila. held their annual dealers meeting at Granit 2, Kerhonkson, N.Y. from Oct. 10-12. Participating manufacturers were: Ampex Stereo Tape, Hitachi Sales Corp., TDK Electronics Corp., Wollensak 3M Co., and Advanced Technological Concepts Inc. Highlights of the meeting included addresses by Earl Warrington, consumer products sales supervisor of 3M Mincon division, and George T. Saddler, marketing manager of TDK. Pictured above are: (front row) Saul Melnick and Tony Gable of A&L with president Al Melnick. (standing l-r) Varnell Johnson, A&L; Harvey Urman, Ampex; Sam Cohen, Hitachi; Martin Altschuler, Wollensak; George Saddler and Wilfred Graham of TDK; Earl Warrington, 3M; and A&L sales manager Si Paul.

TINY TIM
IS COMING TO TOWN
BUT...
riding a reindeer??



**Daybreak.
A new record label
that makes a 360° turn
in more ways
than one.**

The success of a new label depends on the largest cross-section of people it can reach.

Not just rock freaks. And not just MOR's, either.
But everybody.

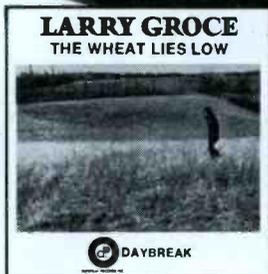
We believe if you produce *quality*, in as many musical areas as possible, you can't help but have a successful label.

Daybreak hopes to achieve this kind of rapport by promoting albums that appeal to the widest possible audience.

The new Daybreak label.
It sheds its light on everybody.



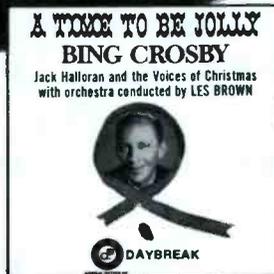
Frank Sinatra Jr.
DR-2003, P8DR-2003
"Spice" combines the musical talents of three of the music industry's most flavorsome artists: Nelson Riddle, the Larry O'Brien Octette and Frank Sinatra Jr., (who wrote three of the album's songs).



Larry Groce DR-2000
The roots of Dallas, the wisdom of the ages, the simplicity and humor of the country, and the honesty of the land. That's Larry Groce: a product of love, not electronics.



The Surfers DR-2001
Six versatile musicians perform exciting, live renditions of today's most popular sounds.



Bing Crosby DR-2006, P8DR-2006, PKDR-2006
To millions of people around the world, Christmas and Crosby are synonymous.



Count Basie DR-2005, P8DR-2005
The legendary Count makes his debut on Daybreak—with 11 songs that are pure Basie.

Manufactured and Distributed by RCA Records, New York, N.Y.



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. Stones—Neil Diamond—Uni | | | 54% | 54% |
| 2. Have You Seen Her—Chi-Lites—Brunswick | | | 47% | 99% |
| 3. Old Fashioned Love Song—Three Dog Night—Dunhill | | | 45% | 68% |
| 4. A Family Affair—Sly & The Family Stone—Epic | | | 42% | 76% |
| 5. Cherish—David Cassidy—Bell | | | 39% | 72% |
| 6. Got To Be There—Michael Jackson—Motown | | | 36% | 81% |
| 7. Grandma's Hand—Bill Withers—Sussex | | | 33% | 71% |
| 8. Sunshine—Jonathan Edwards—Capricorn | | | 30% | 30% |
| 9. All I Ever Need Is You—Sonny & Cher—Kapp | | | 27% | 66% |
| 10. Brand New Key—Melanie—Neighborhood | | | 26% | 82% |
| 11. Superstar—Temptations—Gordy | | | 23% | 23% |
| 12. White Lies, Blue Eyes—Bullet—Big Tree | | | 22% | 42% |
| 13. Behind Blue Eyes—Who—Decca | | | 20% | 42% |
| 14. Friends With You—John Denver—RCA | | | 19% | 19% |
| 15. The American Trilogy—Mickey Newbury—Elektra | | | 17% | 17% |
| 16. Hallelujah—Sweathog—Columbia | | | 16% | 16% |
| 17. Gimme Some Lovin'—Traffic—U.A. | | | 13% | 13% |
| 18. Wild Night—Van Morrison—W.B. | | | 11% | 97% |
| 19. Love—Lettermen—Capitol | | | 10% | 92% |
| 20. Rock Steady—Aretha Franklin—Atlantic | | | 9% | 97% |



KFWB's Schreiber To Head Gavin News Panel

NEW ORLEANS—One panel exploring news and public affairs and another devoted to college and FM radio are scheduled for Bill Gavin's Sixth Annual Radio Program Conference in New Orleans, Nov. 12-14.

The former will feature Arthur Schreiber, manager of KFWB, all-news radio in Los Angeles, as moderator. Scheduled panelists include Mel Wax, KQED-TV, San Francisco; Roy Wood, WVON, Chicago; Ron Hunter, WWL, New Orleans; and John Webster, WCAR, Detroit.

George Meier, editor of *Walrus*, campus-oriented publication, will moderate the college/FM panel, joined by a group of college broadcasters. Resource people present will include:

Ken Draper, Programming db, Hollywood; Sebastian Stone, program director, WOR-FM, New York; Gary Taylor, program director, KJR, Seattle; Scott Muni, WNEW-FM, New York; Ron Saul, national promotion director, Warner Bros./Reprise Records; Jerry Sharell, national promotion director, Buddah Records; Marty Kupps, national promotion director, ABC Records; Frank Mancini, national promotion director, RCA Records; Steve Popovich, national promotion director, Columbia Records; Clive Fox, vice president-independent labels, MGM Records; and others.

Schreiber's news panel is planned for Saturday morning, while Meier will conduct the campus session on Sunday morning.

All conference events are scheduled for the Roosevelt Hotel, with attendance by some 1,000 delegates expected. Registration opens noon Thursday (11), followed by an evening cocktail reception. Three days of meetings and panels begin Friday morning.

A non-profit event, Gavin created the Conference seven years ago "to improve the quality of radio broadcasting by providing an annual forum for an exchange of ideas and experi-

ences in the programming field."

Other expressed reasons were to improve cooperation and general communication between broadcasters and record industry people and to provide recognition for outstanding achievement in both fields.

The latter is accomplished through yearly presentation of "Men of the Year" Awards, to be revealed in 31 categories of competition during a special awards banquet on Saturday evening (13).

Registration information is available from Conference headquarters, 114 Sansome Street, San Francisco, Calif. 94104.

Moreland joins KPPC; Mass personnel turnover

PASADENA — Dick Moreland, former West Coast manager of RCA's rock division, left that post effective Monday (25) to join radio station KPPC-FM as program director, reporting to general manager Doug Cox.

At the same time, Cox announced the termination of 12 staff members; four others later resigned in protest. The sixteen made their disassociation with the station a public issue, appearing on several competing stations to announce the dismissal. Their spokesman, former program director Les Carter, stated that the firing had been sudden, unjustified, and with no warning. Considerable support from the listening audience was in evidence, with more than 1,000 telegrams received within two days.

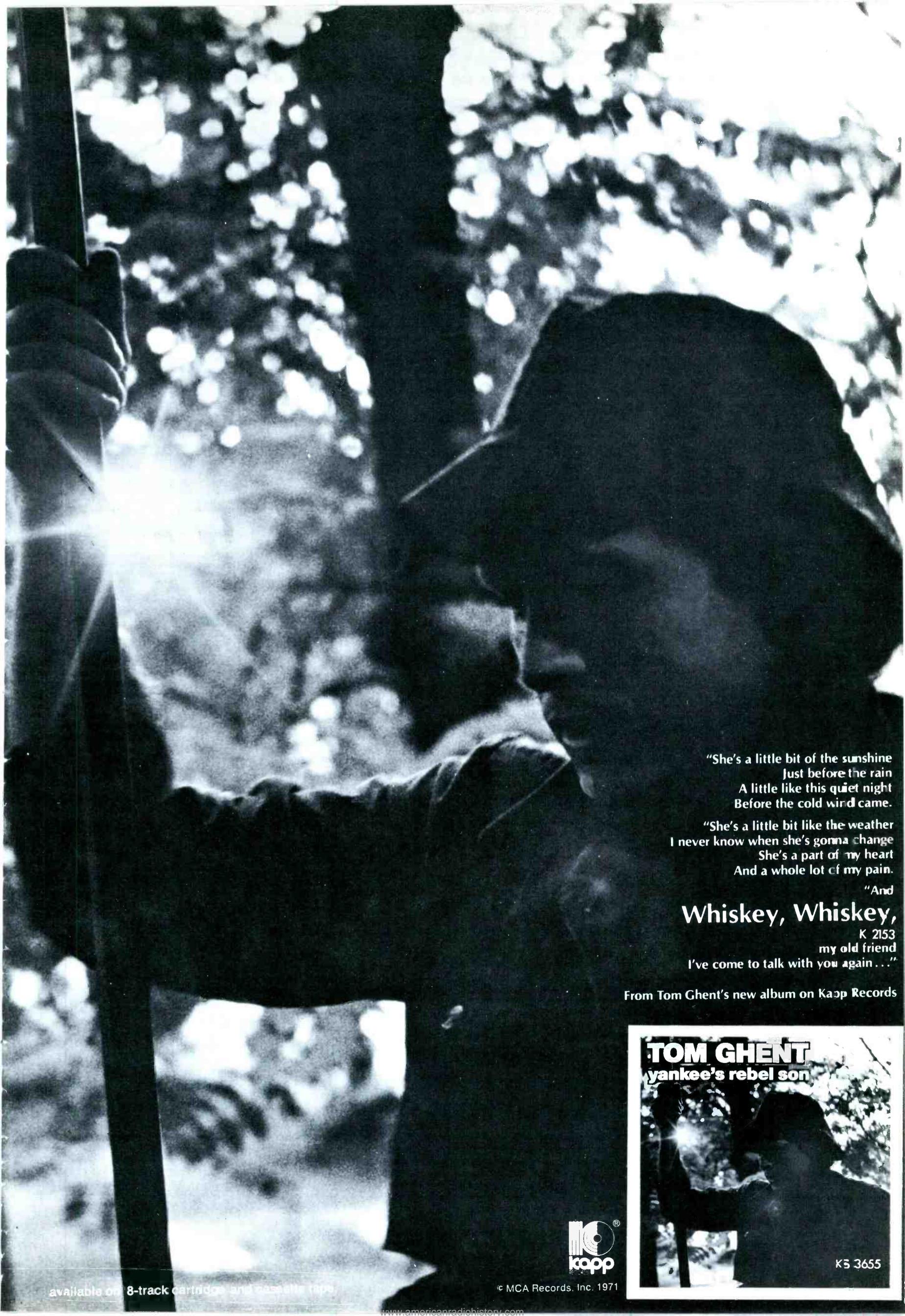
Cox later told *Cash Box* that he felt the dismissals to be totally justified by the staff's activities, and that he was certain that the station is in a legally secure position. He added that several other employees, including R&B disc jockey Johnny Otis and news team the Credibility Gap, had been dismissed out of purely budgetary considerations. Cox said that he felt the departed staff to be "the most creative people I've ever seen in radio." Eighteen new employees have been hired to replace the total of 22 leaving. The present air staff now includes William F. Williams, Peter Frankland, Tom Clay, Bob Taylor, and Bob Applegate. According to Moreland, the station's 90 advertising accounts cancelled in protest; one later reversed its decision.

Live Concerts On WLIR

NEW YORK — Progressive rock station WLIR-FM has begun a series of live concerts in conjunction with the Ultra-Sonic recording studios in Hempstead, Long Island. The concerts are attended by a studio audience and are broadcast in stereo. Recent sessions include performances by The Holy Modal Rounders, Alan Gerber, 30 Days Out, Corbitt & Daniels, Happy & Artie Traum and Exuma.



GETTING A BUZZ ON—Kama Sutra artist Buzzy Linhart was a recent performer on a live broadcast show done by WGLD in Chicago. Pictured left to right are Harold Capen, Buzzy Linhart and the station's program director Morgan Tell.



"She's a little bit of the sunshine
Just before the rain
A little like this quiet night
Before the cold wind came.

"She's a little bit like the weather
I never know when she's gonna change
She's a part of my heart
And a whole lot of my pain.

"And

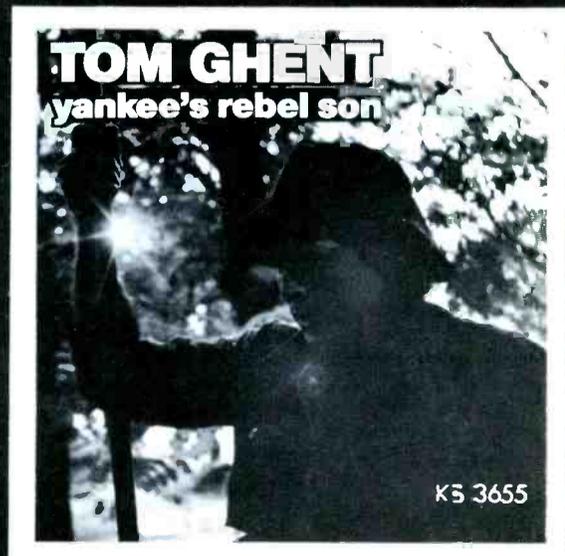
Whiskey, Whiskey,

K 2153

my old friend

I've come to talk with you again..."

From Tom Ghent's new album on Kapp Records



TOM GHENT
yankee's rebel son

K3 3655



© MCA Records, Inc. 1971

available on 8-track cartridge and cassette tape

Additions To Radio Playlists — Primary Markets

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

WLS—CHICAGO
 Rock Steady—Aretha Franklin—Atlantic
 A Family Affair—Sly & Family Stone—Epic
 Have You Seen Her—Chi-Lites—Brunswick
 Old Fashioned Love Song—3 Dog Night—
 ABC
 Let It Be—Joan Baez—Vanguard

WOKY—MILWAUKEE
 Cherish—David Cassidy—Bell
 Stones—Neil Diamond—Uni
 One Tin Soldier—Coven—WB
 Good Ole Lovin'—Alive & Kicking—Roulette
 Butterfly—Daniel Gerrard
 Hallelujah—Sweathog—Columbia
 Sunshine—Jonathan Edwards—Cotillion

KXOK—ST. LOUIS
 Rock Steady—Aretha Franklin—Atlantic
 She's All I've Got—Freddie North—Mankind
 Baby I'm A Want You—Bread—Elektra
 Have You Seen Her—Chi-Lites—Brunswick
 Bless You—Martha & Vandellas—Gordy
 Friends With You—John Denver—RCA

WRIT—MILWAUKEE
 Rangers Waltz—Moms & Dads—GNP
 Crescendo
 Desiderata—Les Crane—W.B.
 It's A Crying Shame—Gayle McCormick—
 Dunhill
 Trapped By Love—Denise LaSalle—West-
 bound
 Sunshine—Jonathan Edwards—Cotillion
 Alleluiah—Sweathog—Columbia
 If I Could Understand—Kind

WKLO—LOUISVILLE
 Have You Seen Her—Chi-Lites—Brunswick
 Wild Night—Van Morrison—W.B.
 Family Affair—Sly & Family Stone—Epic
 Witch Queen—Redbone—Epic
 Scorpio—Dennis Coffey—Sussex
 Respect Yourself—Staple Singers—Stax

WAPE—JACKSONVILLE
 Clean Up Woman—Betty Wright—Atlantic
 Till—Tom Jones—Parrot
 Brand New Key—Melanie—Neighborhood
 Bless You—Martha & Vandellas—Gordy
 I Knew You When—Donny Osmond—MGM

KLIF—DALLAS
 Pretty As You Feel—Jefferson—Grunt
 Stones—Neil Diamond—Uni
 Hey Girl—Donny Osmond—MGM
 Two Divided By Love—Grass Roots—Dunhill
 Superstar—Temptations—Gordy
 I Know I'm Losing You—Rod Stewart—
 Mercury
 White Lies Blue Eyes—Bulet—Big Tree
 Old Fashioned Love Song—3 Dog Night—ABC
 You Brought The Joy—Freda Payne—Invictus
 What Are You Doing—Dawn—Bell
 Wild Night—Van Morrison—W.B.

KNDE—SACRAMENTO
 Family Affair—Sly & The Family Stone—Epic
 I Used To Be A King—Graham Nash—
 Atlantic

KYNO—FRESNO
 Stones—Neil Diamond—Uni
 Family Affair—Sly & The Family Stone—Epic
 Hallelujah—Sweat Hog—Columbia
 Grandmas' Hands—Bill Withers—Sussex
 Love—The Lettermen—Capitol
 Tell Mama—Savory Brown—London
 Green Power—Little Richard—Reprise
 Bluebird—Hookfoot—A&M
 Please Mrs. Henry—Manfred Mann—Polydor
 Tuesdays Dead & Cat Stevens—A&M

WQAM—MIAMI
 Cherish—David Cassidy—Bell
 Have You Seen Her—Chi-Lites—Brunswick

WFIL—PHILADELPHIA
 Two Divided By Love—Grass Roots—Dunhill
 Rock Steady—Aretha Franklin—Atlantic
 Old Fashioned Love Song—3 Dog Night—
 ABC
 Sunshine—Jonathan Edwards—Cotillion
 All I Ever Need—Sonny & Cher—Kapp

WMEX—BOSTON
 You're The One—Sugar Bears—Big Tree
 Stones—Neil Diamond—Uni
 Desiderata—Les Crane—WB
 Tripping Down—Jake Jones—Kapp

WSAI—CINCINNATI
 White Lies Blue Eyes—Bulet—Big Tree
 Superstar—Temptations—Gordy
 Baby I'm A Want You—Bread—Elektra
 All I Ever Need—Sonny & Cher—Kapp

KILT—HOUSTON
 I Know I'm Losing You—Rod Stewart—
 Mercury
 White Lies Blue Eyes—Bulet—Big Tree
 Stones—Neil Diamond—Uni
 Where Did Our Love Go—Donny Elbert—All
 Platinum

WTIX—NEW ORLEANS
 Cherish—David Cassidy—Bell
 Have You Seen Her—Chi-Lites

THE BIG THREE

1. Stones—Neil Diamond—Uni
2. Have You Seen Her—Chi-Lites—Brunswick
3. Old Fashioned Love Song—Three Dog Night—Dunhill

WMPS—MEMPHIS
 Absolutely Right—5 Man Electrical—Lionel
 Have You Seen Her—Chi-Lites—Brunswick
 Bless You—Martha & Vandellas—Gordy
 Don't Wanna Live—Bee Gees—Atco
 Brand New Key—Melanie—Neighborhood
 All I Ever Need—Sonny & Cher—Kapp
 Grandma's Hands—Bill Withers—Sussex

WDGY—MINNEAPOLIS
 Till—Tom Jones—Parrot
 I Say A Little Prayer—Glen Campbell—
 Capitol
 It's For You—Springwell—Parrot
 Everybody's Everything—Santana—Columbia
 Absolutely Right—5 Man Electrical—Lionel
 The American Trilogy—Mickey Newbury—
 Elektra
 Don't Wanna Live—Bee Gees—Atco
 Ain't Nobody Home—B.B. King—ABC
 Fool Me—Joe South—Capitol
 Old Fashioned Love—3 Dog Night—ABC
 A Family Affair—Sly & Family Stone—Epic

WIXY—CLEVELAND
 Have You Seen Her—Chi-Lites—Brunswick
 I Knew You—Donny Osmond—MGM
 Got To Be There—Michael Jackson—Motown
 Scorpio—Dennis Coffey—Sussex
 Grandma's Hands—Bill Withers—Sussex
 Gimme Some Lovin'—Traffic—U.A.

WMAK—NASHVILLE
 Old Fashioned Love Song—3 Dog Night—
 ABC
 White Lies—Bulet—Big Tree
 Stones—Neil Diamond—Uni
 Have You Seen Her—Chi-Lites—Brunswick
 A Family Affair—Sly & Family Stone—Epic

WKBW—BUFFALO
 Cherish—David Cassidy—Bell

WEAM—WASHINGTON
 Wild Night—Van Morrison—W.B.
 Everybody's Everything—Santana—Columbia
 Scorpio—Dennis Coffey—Sussex
 Desiderata—Les Crane—W.B.
 Rock Steady—Aretha Franklin—Atlantic
 Superstar—Temptations—Gordy

KGB—SAN DIEGO
 You Brought The Joy—Freda Payne
 —Invictus
 I'd Love To Change The World—
 10 Years After—Columbia
 Two Divided By Love—Grass Roots—Dunhill
 Stones—Neil Diamond—Uni
 On My Way—Barry Kaye—Capitol

WKNR—DETROIT
 Respect Yourself—Staple Singers—Stax
 A Family Affair—Sly & Family Stone—Epic
 Superstar—Temptations—Gordy
 Stones—Neil Diamond—Uni
 Witch Queen—Redbone—Epic

KRLA—PASADENA
 Baby I'm A Want You—Bread—Elektra
 Friends With You—John Denver—RCA
 Ripple—Grateful Dead—Warner
 I'm Gonna Be a Country Girl Again—
 Duffy Sainte-Marie—Vanguard
 Ballin Jack—Ballin Jack—Columbia
 Rough & Ready—Jeff Beck Group—Epic
 Shaft—Isaac Hayes—Enterprise
 The Rod Stewart Album—Mercury
 The Yes-Yes—Atlantic

KHJ—HOLLYWOOD
 The Girl Who Loved Me When—
 Glass Bottle—Avco
 Family Affair—Sly & The Family Stone—Epic
 Old Fashioned Love Song—3 Dog Night—
 Dunhill

KYA—SAN FRANCISCO
 Have You Seen Her—Chi-Lites—Brunswick
 Desiderata—Les Crane—W.B.
 Stones—Neil Diamond—Uni
 Baby I'm A Want You—Bread—Elektra
 Respect Yourself—Staple Singers—Stax
 Rock Steady—Aretha Franklin—Atlantic

KFRC—SAN FRANCISCO
 Superstar—Temptations—Gordy
 She's All I've Got—Freddie North—Mankind
 Old Fashioned Love Song—3 Dog Night—
 Dunhill
 Stones—Neil Diamond—Uni
 Don't Go Near The Water—Beach Boys
 Inner City Blues—Marvin Gaye—Tamla
 Oh Yoko—John Lennon—Apple
 Crippled Inside—John Lennon—Apple
 Everything's Coming Our Way—Santana—
 Columbia
 Hallelujah—Sweat Hog—Columbia
 You Brought The Joy—Freda Payne—Invictus
 Witch Queen From New Orleans—Red Bone
 —Epic
 Scorpio—Dennis Coffey—Sussex
 Let See Action—The Who—Decca

KJR—SEATTLE
 Used To Be A King—Graham Nash—Atlantic
 Pretty As You Feel—Jefferson Airplane—
 Grunt
 Me & Bobby McGee—Jerry Lee Lewis—
 Mercury
 Sunshine—Jonathan Edwards—Capricorn
 You Are Everything—The Stylistics—Avco
 Behind Blue Eyes—The Coho—Decca
 Please Mrs. Henry—Manfred Mann—Polydor
 Everybody's Everything—Santana—Columbia
 Stones—Neil Diamond—Uni
 Inner City Blues—Marvin Gaye—Tamla

CKLW—DETROIT
 Where Did Our Love Go—Donny Elbert—
 All Platinum
 Easy Loving—Freddie Hart—Capitol
 I'd Love To Change—Ten Years After—
 Columbia

WRKO—BOSTON
 Natural Man—Lou Rawls—MGM
 One Tin Soldier—Coven—W.B.
 Stones—Neil Diamond—Uni
 Old Fashioned Love Song—3 Dog Night—ABC

WHB—KANSAS CITY
 Stones—Neil Diamond—Uni
 Friends With You—John Denver—RCA
 Cherish—David Cassidy—Bell
 It's A Crying Shame—Gayle McCormick—
 Dunhill

WCAO—BALTIMORE
 You Are Everything—Stylistics—Avco
 Desiderata—Les Crane—W.B.
 Rock Steady—Aretha Franklin—Atlantic
 Your Move—Yes—Atlantic
 Brand New Key—Melanie—Neighborhood
 Stones—Neil Diamond—Uni

WIBG—PHILADELPHIA
 Respect Yourself—Staple Singers—Stax
 Rock Steady—Aretha Franklin—Atlantic
 Brand New Key—Melanie—Neighborhood
 You Are Everything—Stylistics—Avco

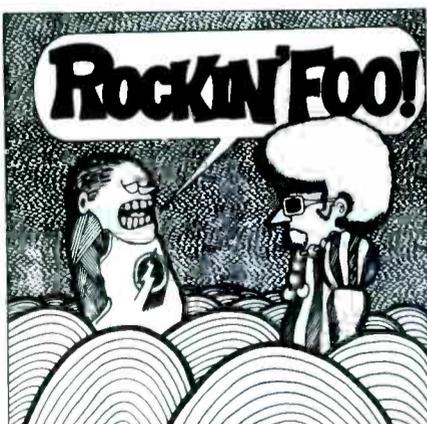
New Payroll Service For Musicians

LOS ANGELES—Lloyd Hughes, president of Talent Payments, Inc., has announced the diversification of TPI into the area of payrolls, and the handling of all paper work, on behalf of record companies.

Heretofore, Talent Payments, Inc., has specialized in paying talent on behalf of advertising agencies who were in need of such service. Radio and TV commercials were the specialty of the company.

Now, for the first time, this service is available to record companies that are tired of the paper work requirements forced upon them by AFTRA and the AF of M. Talent Payments is a signatory to all the union contracts, and is prepared to become the employer of record, pay all musicians and singers, studio costs, instrument rentals, and cartage expense.

TPI will also supply a running cost sheet for every album or single project a company is attempting to complete.



ANDY WILLIAMS has another "Love Story"

Paramount Pictures
is proud to announce that
ANDY WILLIAMS
whose theme from
"Love Story" sold
over a million,
has just recorded
"LOVE IS ALL" 4-45494
**(THE SONG FROM THE
NEW MOTION PICTURE
"T. R. BASKIN")**

Music and lyrics by
Norman Gimbel and Jack Elliott

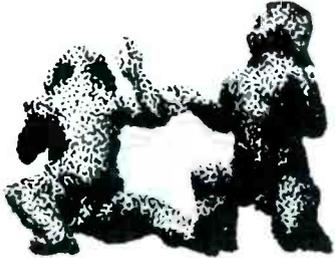
On Columbia Records 



Additions To Radio Playlists Secondary Markets

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

BURTON & CUNICO!



WBBO—AUGUSTA
Superstar—Temptations—Gordy
Stones—Neil Diamond—Uni
Behind Blue Eyes—Who—Decca
Have You Seen Her—Chi-Lites—Brunswick
Let It Be—Joan Baez—Vanguard
Old Fashioned Love Song—3 Dog Night—Dunhill
She's All I've Got—Freddie North—Mankind

WKWK—WHEELING
Theme From Shaft—Isaac Hayes—Enterprise
Lost Son—Frigid Pink—Parrot
Your Move—Yes—Atlantic
Cherish—David Cassidy—Bell
Grandma's Hands—Sussex
Have You Seen Her—Chi-Lites—Brunswick

WDRC—HARTFORD
Have You Seen Her—Chi-Lites—Brunswick
Sunshine—Jonathan Edwards—Capricorn
Summer Of '42—Peter Nero—Columbia
Stones—Neil Diamond—Uni
A Family Affair—Sly & Family Stone—Epic

WBAM—MONTGOMERY
Stones—Neil Diamond—Uni
I'm Still Waiting—Diana Ross—Motown
Where Did Our Love Go—Donny Elbert—All Platinum

WIRL—PEORIA
Two Divided By Love—Grass Roots—Dunhill
Easy Loving—Freddie Hart—Capitol
Bless You—Martha & Vandellas—Gordy
Stones—Neil Diamond—Uni
Grandma's Hands—Bill Withers—Sussex
Sunshine—Jonathan Edwards—Cotillion
Tell Mama—Savoy Brown—Parrot

WPOP—HARTFORD
Got To Be There—Michael Jackson—Motown
Sunshine—Jonathan Edwards—Capricorn
My Boy—Rich Harris—Dunhill
Stones—Neil Diamond—Uni
Old Fashioned Love Song—3 Dog Night—Dunhill

WHLO—AKRON
Lisa, Listen—Blood, Sweat & Tears—Columbia
Wild Night—Van Morrison—WB
Family Affair—Sly & Family—Epic
I'm Still Waiting—Diana Ross—Motown
Long Ago—B.J. Thomas—Scepter
Got To Be There—Michael Jackson—Motown
Scorpio—Dennis Coffey—Sussex
Cherish—David Cassidy—Bell
Fool Me—Joe South—Capitol
Stones—Neil Diamond—Uni

KEYN—WICHITA
Go To Be There—Michael Jackson—Motown
Have You Seen Her—Chi-Lites—Brunswick
People Like Us/Grasshoppers—Mamas & Papas—Dunhill
Warmth Of Your Eyes—Lazarus—Bearville
Ever Seen Her—Van Morrison—WB
Let The Sky Fall—10 Years After—Columbia

WPRO—PROVIDENCE
Two Divided By Love—Grass Roots—Dunhill
Got To Be There—Michael Jackson—Motown
Easy Lovin'—Freddie Hart—Capitol
Behind Blue Eyes—The Who—Decca
Don't Wanna Live Inside—Bee Gees—Atco

KLEO—WICHITA
Grandma's Hands—Bill Withers—Buddah
Summer Of '42—Peter Nero—Columbia
Two Divided By Love—Grass Roots—Dunhill
Go To Be There—Michael Jackson—Motown

WING—DAYTON
You've Got To Crawl—8th Day—Invictus
Brand New Key—Melanie—Neighborhood
A Natural Man—Lou Rawls—MGM
Jennifer—Bobby Sherman—Metromedia
Rock Steady—Aretha Franklin—Atlantic
Old Fashioned Love Song—3 Dog Night—Dunhill
Stones—Neil Diamond—Uni

WSGN—BIRMINGHAM
Everybody's Everything—Santana—Columbia
Got To Be There—Michael Jackson—Motown
Trapped By Love—Denise LaSalle—West-ound
Wild Night—Van Morrison—WB
Old Fashioned Love Song—3 Dog Night—Dunhill
Have You Seen Her—Chi-Lites—Brunswick

WLEE—RICHMOND
Two Divided By Love—Grass Roots—Dunhill
Absolutely Right—5 Man Elec. Band—Lionel
Your Move—Yes—Atlantic
All I Ever Need—Sonny & Cher—Kapp

WLOF—GRAND RAPIDS
It's A Crying Shame—Gayle McCormick—Dunhill
Got To Be There—Michael Jackson—Motown
Sing Children Sing—Lesley Duncan—Columbia
Starwood In Aspen—John Denver—RCA

WJET—ERIE
Scorpio—Dennis Coffey—Sussex
She's All I've Got—Freddie North—Mankind
Cherish—David Cassidy—Bell
White Lies Blue Eyes—Bulet—Big Tree
Grandma's Hands—Bill Withers—Sussex

WGII—BABYLON
Respect Yourself—Staple Singers—Stax
Jennifer—Bobby Sherman—MM
Brand New Key—Melanie—Neighborhood
A Family Affair—Sly & Family Stone—Epic
Wild Night—Van Morrison—W.B.
You've Lost—Roberta Flack & Donny Hathaway—Atlantic
Rock Steady—Atlantic
Dolly Dager—Jimi Hendrix—W.B.
Stones—Neil Diamond—Uni

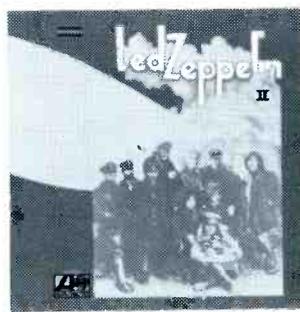
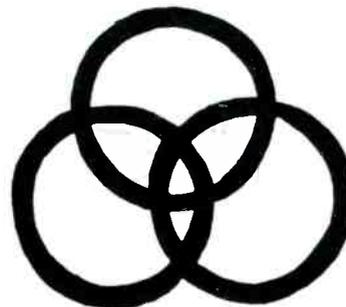
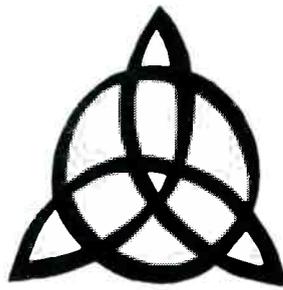
WCOL—COLUMBUS
Stones—Neil Diamond—Uni
Superstar—Temptations—Gordy
All I Ever Need—Sonny & Cher—Kapp
She's All I've Got—Freddie North—Mankind
Cherish—David Cassidy—Bell
Have You Seen Her—Chi-Lites—Brunswick

KIOA—DES MOINES
Questions 67 & 68—Chicago—Columbia
White Lies Blue Eyes—Bulet—Big Tree
Mammy Blue—Pop Tops—Dunhill

WFEC—HARRISBURG
Old Fashioned Love Song—3 Dog Night
Can I Get A Witness—Lee Michaels
Ain't Nobody Home—B. B. King
Family Affair—Sly & Family Stone
Long Ago Tomorrow—B. J. Thomas
Have You Seen Her—Chi-Lites
Behind Blue Eyes—The Who
I'm Yours—Ike & Tina
My Boy—Richard Harris
Scorpio—Denny Coffey

Julie Budds On B'way

NEW YORK — Newly signed RCA artist Julie Budd has been signed for her first stage role in Broadway's "Wild and Wonderful," which opens at the Lyceum Theatre, Nov. 29th. Music and lyrics for the show were composed by Bob Goodman.





**B. J. THOMAS
BURT BACHARACH
HAL DAVID**

Put it all together...

Again! with a new single

“Long Ago Tomorrow”

SCE12335

(The Title Song from the Cinema 5 movie)

Written and Produced by Burt Bacharach and Hal David

Included in B. J.'s latest LP



SPS 597

**On Scepter Records
and Tapes**

Direction: STEVE TYRELL

Picks of the Week

THREE DOG NIGHT (Dunhill 4294)

An Old Fashioned Love Song (3:21) (Almo Music, ASCAP—Williams)

From their current best selling album, "Harmony," comes this latest single effort in traditional three Dog Night fashion. Watch this one climb swiftly to the top of the pop charts. Flip: no info available.

JAMES BROWN (Polydor 14100)

I'm A Greedy Man (Part I) (2:47) (Dynatone/Belinda Music, BMI—Brown)

The theory of supply and demand seems to work wonders for James Brown who probably holds the worlds record for most single releases by an artist. Nevertheless, all of his singles seem to find their way to the top 10 in both pop and r&b markets. This is his latest entry. Flip: Part II (4:29) (same credits)

HONEY CONE (Hot Wax 7110)

One Monkey Don't Stop No Show (Part 1) (3:26) (Gold Forever, BMI—Johnson-Perry)

The gold rush continues as Honey Cone try to make it three in a row. Coming off two top five singles, the pretty female trio explode with a sound that causes immediate excitement. This latest from Honey Cone will waste no time in riding to the top of both pop and r&b charts. Flip: no info available.

JEFFERSON AIRPLANE (Grunt 65-0500)

Pretty As You Feel (3:07) (Hot Buns Music, BMI-Covington-Cassady-Kaukonen)

Single marks the first release ever on the newly formed Grunt label, and will also mark their first chart effort. Tune culled from the Planes' "Bark" album is destined for immediate chart action. Flip: "Wild Turkey" (4:43) (Dump Music, BMI-Kaukonen)

DUSK (Bell 45-148)

Treat Me Like A Good Piece Of Candy (2:48) (Pocket Full Of Tunes/Saturday Music, BMI-I. Levine-L.R. Brown)

Reminiscent of the sound of the early 60's, Dusk comes on strong with a definite top 10 chart contender. Single is certain to satisfy teen tastes and will meet with monster receptions. Flip: no info available.

NEIL DIAMOND (Uni 55310)

Stones (2:59) (Prophet Music, ASCAP—Diamond)

Striking image-laden ballad in fine Diamond fashion sparkles with immediate top 40 success. Culled from his just released album of the same name, artist is likely to continue his string of successive hit records. Flip: no info available.

LEE MICHAELS (A&M 1303)

Can I Get A Witness (3:02) (Jobete, BMI—Holland-Dozier-Holland)

There were those who said it couldn't be done, but using just a piano and drums set-up, Lee Michaels is coming off a top five single via his "Do You Know What I Mean." Culled from his "5TH" album, Michaels will waste no time in returning to the charts with this Holland-Dozier-Holland classic of yesteryear. Flip: "You Are What You Do" (2:58) (La Brea/Sattwa Music, ASCAP-Michaels)

JOAN BAEZ (Vanguard 35145)

Let It Be (3:48) (Macien, BMI—Lennon-McCartney)

After all the years of entertaining, Joan Baez has finally broken through to the pop audiences via her number one single. Now, it looks as though it was all worth it as Baez has a strong chance of repeating with this classic Lennon-McCartney tune guaranteed to cause quite a sensation in both pop and MOR areas. Flip: no info available.

JOE SIMON (Spring 120)

Drowning In The Sea Of Love (3:15) (Assorted Music, BMI—Gamble-Huff)

Attracted by some classy Gamble & Huff material, Joe Simon is a natural to score in both pop and r&b locations with this one. Dynamic vocal performance marks Simons strongest effort to date. Flip: no info available.

CLARENCE CARTER (Atlantic 2842)

Scratch My Back (And Mumble In My Ear) (3:30) (Fame, BMI—Strong-Moore-Cage Jr.)

Powerful blues oriented tune should find no difficulty in soaring to the top of the r&b charts with enough thrust to make its mark on the pop audiences as well. Flip: no info available.

CHAIRMEN OF THE BOARD (Invictus 9103)

Men Are Getting Scarce (3:13) (Gold Forever, BMI—Johnson-Perry)

Interesting philosophy done in aggressive r&b fashion will be getting rapid sales recognition with its release. Surging effort will be groups most memorable tune to date. Flip: "Bravo, Hooray" (2:59) (Gold Forever, BMI—G. Johnson)

ANDY WILLIAMS (Columbia 45494)

Love Is All (3:07) (Ensign Music, BMI—Gimbel-Elliott)

Latest from Andy Williams could turn out to be another "Love Story". Same feeling is present along with the fine Williams style certain to gain immediate MOR exposure on its way to the charts. Flip: no info available.

ALICE COOPER (Warner Bros. 7529)

Under My Wheels (2:48) (Alive Enterprise, BMI—Bruce-Dunaway-Ezrin)

Electrifying musical performance rocking from top to bottom, Alice Cooper delivers their strongest performance to date. Driving rhythms make for another commercial effort. Flip: "Desperado" (3:26) (Alive Enterprise, BMI—Cooper-Bruce)

KING FLOYD (Chimneyville 442)

Let Me See You Do That Thing (2:52) (Malaco/Roffignac, BMI—Floyd)

King 'Groove Me' Floyd returns with a powerhouse tune likely to explode with both pop and r&b honors. Chunky rhythms underlie throbbing vocal display, as record blazes a path to new chart heights. Flip: "It's Wonderful" (2:44) (Malaco/Alotta/Roffignac, BMI—Quezergue-Savoy)

THE MOMENTS (Stang 5033)

To You With Love (3:03) (Gambi, BMI—Goodman-Johnson-Sieger)

Delightful ballad will spark a mighty sales explosion in both pop and r&b markets. The Moments seem to gain in popularity with each new release, and this one is no exception. A definite contender. Flip: no info available.

BOBBY GOLDSBORO (United Artists 50846)

Danny Is A Mirror To Me (3:05) (Detail Music, BMI—Goldsboro)

Exceptionally picturesque ballad written by Goldsboro himself is a natural for instant AM exposure. Could become one of his biggest ever. Flip: "A Poem For My Little Lady" (2:28) (Songpainter Music, BMI—M. Davis)

BUZZY LINHART (Kama Sutra 538)

Friends (3:10) (Piggy/Open End Music, BMI—Linhart-Klingman)

Having amassed a huge underground following, Buzzy tries his hand at the pop market via this catchy self written tune culled from his latest LP. Record sounds like a hit to me! Flip: no info available.

THE GLASS BOTTLE (Avco 4584)

The Girl Who Loved Me When (2:57) (Jansa Music, ASCAP—Goldberg)

Soft ballad with plenty of pop and MOR appeal should ignite a sizeable sales flame as record is already receiving heavy top 40 airplay. Flip: no info available.

SMOKEY ROBINSON & THE MIRACLES (Tamla 54211)

Satisfaction (3:15) (Jobete, BMI—W. Robinson)

Not to be confused with the Rolling Stones classic, this tune penned by William Robinson (Smokey) is a fine, enticing ballad sure to meet with plenty of airplay in both pop and r&b markets. 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.

KIM CARNES (Amos 165)

To Love (2:54) (Screen Gems/Columbia, BMI — Goffin-King) Attracted by Goffin-King material, Carnes delivers an interesting up tempo tune in a highly commercial vein. Fine performance should set turn tables spinning with delight. Flip: "I Won't Call You Back" (2:46) (Quill Music, ASCAP—Carnes)

SANDRA RICHARDSON (Buddah 260)

I Feel A Song (In My Heart Again) (3:32) (Kama Sutra/Etude Music BMI — Camillo-Sawyer) Powerful vocal performance marks debut effort by Richardson who is destined to leave a lasting impression on her listening audience. A fine commercial effort. Flip: no info. available.

SAM DEES (Chess 1033-2122)

Maryanna (2:30) (Larry Weiss Music, BMI—Weiss) Debut performance by Sam Dees is a polished ballad with strong powerful vocals that should be in store for immediate recognition in pop markets. Flip: "Love Starvation" (3:06) (Coyote/Moonsong, BMI—Dees)

RUSSELL DEAN (Metromedia 230)

It Took A Long Time (2:37) (Valando/Verygood Music, ASCAP—Dean-Willer) Sounding very much like the Bee Gees, Russell Dean debuts with an outstanding ballad effort certain to turn the spotlights in his direction. Fascinating song will win him much deserved attention. Flip: no info. available.

RICHARD HARRIS (Dunhill 4293)

My Boy (3:10) (Mews Music, ??—Martin — Coulter) Already getting heavy airplay in both AM and underground markets, latest from Harris in "MacArthur Park" style could make its way to national attention with no trouble at all. Flip: no info available.

MASON PROFFIT (Ampex 110-48)

Hope (3:07) (Dunwich, ASCAP—J&T Talbot) From their current album, Mason Proffit deliver an unusually pretty ballad with a most contemporary feeling sure to please both AM and underground listeners. Flip: no info. available.

SAMMY DAY AND THE COMIC STRIP (Big Tree 128)

Love Is Bigger Than Football (2:58) (Redwal, BMI — Avery-Brown) An interesting way of relating to love could turn out to be the sleeper record of the year. You might find it amusing at first, but the teens will love it from beginning to end. Flip: "You Can't Trust Leaves" (2:49) (Dejavu Music, BMI—Guckenheimer)

SAMMY TAYLOR (Red Lite 116)

Send Her Back (3:15) (Delightful Music, BMI—B. Byrd) Soulful Bobby Byrd tune given outstanding r&b treatment looks like a very strong chart contender. Already picking up lots of airplay, record looks like it's on the way. Flip: "Something The Devil's Never Done" (2:00) (Delightful Music, BMI—Taylor)

THE VOICES OF EAST HARLEM (Elektra 45753)

Oxford Town (2:56) (Warner Bros Music, ASCAP — Dylan) Breathing new commercial life into this ancient Dylan classic, The Voices try for some pop acclaim. As usual, outing carries with it much gospel feeling and some powerful vocals. Flip: "Sit Yourself Down" (2:08) (Gold Hill Music, BMI—S. Stills)

ALIVE 'N KICKIN' (Roulette 7113)

Good Ole Lovin' Back Home (3:34) (Big Seven, BMI — Sudano-Toder-Albano-Cardona-Prisio) Group who hit it big with their very first release, "Tighter, Tighter," is still looking for the follow up. This latest comes very close and should meet with good listener responses. Flip: no info available.



Fairport Convention

Angel Delight SP 4319

ANGEL DELIGHT (Swarb, Simon, Peggy)

A census song written by committee on the perils of (largely) sharing a bathroom with a herd of large white British Landrace pigs. Thankfully, comma, we are all moving out by degrees and it keeps super-roady in pin money.

BANKS OF THE SWEET PRIMROSES (Swarb)

A grade "A" English folk song, not to be confused with the other English folk song which starts "As I lie in bed on a winters night . . ."

INSTRUMENTAL

Yet another medley of frantic dance tunes. One wonders exactly how many people get up in the middle of a side and sit down again to listen to the next track.

BONNY BLACK HAIR (Swarb)

A through and through straw-in-the-

boots folk song replete with open fields, autumn imagery. One for the Tom Jones fans.

SICKNESS AND DISEASES

(Swarb)

"Nothing hath he who nothing doth". Especially true in these days of destructive sexual adventure. A warning to all those about to launch their frail human canoes on the raging river of clap.

LORD MARLBOROUGH (Swarb)

A childhood hero whose virtue has obviously survived to the 20th century. History lessons would be more realistic with a few more fellows like this.

SIR WILLIAM GOWER (Simon)

It took so long to assemble this song from the 4 or 5 versions we had that we compounded his crimes to make it more interesting. In retrospect the combination of infanticide and incest

would appear to be over doing it a bit. However, there is no claim for an increase in the wages of sin before the T.U.C.

BRIDGE OVER THE RIVER ASH (String Quartet)

Or Thames, or Danube or Manchester Ship Canal, or wherever we are at the time.

WIZARD OF THE WORLDLY GENE (Swarb)

We've all met at least one wizard.

THE JOURNEYMAN'S GRACE (Swarb and Simon)

Unfortunately Richard left the group before he told anyone what these words are about. Swarb tells us the tune is eloquently suitable for them, however.

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Committee Seeks To Save N.Y. Library Music Div.

NEW YORK — Under the chairmanship of ASCAP president Stanley Adams, a committee of some 30 men and women in American music has been organized to raise the funds urgently needed to avert the scheduled Jan. 1 closing of the music division of the New York Public Library.

The committee held its first meeting last Thurs. (26) at ASCAP headquarters across the street from Lincoln Center—site of the threatened library, and the drive began on a positive note as Adams reported that ASCAP director Richard Rodgers had notified him that the Rodgers and Hammerstein Foundation was donating some \$30,000 under ASCAP's auspices. Target of the fund raising effort is a minimum of \$120,000.

The drive will attempt to reach responsible individuals and companies in every area of music, with subcommittees covering specialized sectors. Famous composer and ASCAP director Samuel Barber will head the efforts to reach writers of serious music, a program that has received the support of colleagues Aaron Copland, Morton Gould, and Peter Menin. Leonard Feist, Executive vp of the National Music Publishers Association and president of the National Music Council, reported to the meeting that both of these influential bodies will cooperate energetically in the fund-raising effort. Feist, who will play an active role in soliciting music publishers, was pledged the cooperation of top executives of G. Schirmer, Boozey & Hawkes, Belwin-Mills and other publishing firms.

Marty Ostrow of Cash Box and Paul Ackerman of Billboard will work with Bob Austin of Record World in a trade press team that will not only provide editorial support but will also approach the recording industry, and David Hamilton, music editor of W.

W. Norton will direct efforts among book publishers.

The full support of lyricist Dorothy Fields, Cue publisher Edward Loeb, radio personality William B. Williams, composer-conductor Billy Taylor, Dr. Merle Montgomery (president of the National Federation of Music Clubs), Mrs. Adriana Zahn (chairman, music committee, National Arts Club) and a number of prominent music writers and publishers was announced. These include several well known figures in popular music.

Thor Wood, head of the Library's Music, Theatre and Dance divisions, and Frank Campbell, who runs the Music Division, expressed the Library's thanks and detailed the critical situation. The Music Division had been open to the public some 53 hours per week, and has been the most widely used music library in the entire Western Hemisphere. They pointed out that the \$120,000 being sought is a bare-bones minimum that will permit the Music Division to serve the public some 40 hours per week through the end of June, and that another \$30,000 would be needed to continue this 40 hour service until the end of 1972.

"I think that we can make it—that there are enough responsible men and women to help us reach the \$150,000," Adams said as he announced that the committee would reconvene on November 9th. "This music library is a national resource, and the thought of closing it is unthinkable. Therefore, let's not talk about that. Let's talk about donations—large and small, and checks made out to the New York Public Library-Music."

Tax-deductible contributions may be mailed to Adams at ASCAP, One Lincoln Plaza, NYC 10023 or to Mr. Frank Campbell, Music Division, N.Y. Public Library at Lincoln Center, NYC.

Lewis As Buddah Publicity Director

NEW YORK—Neil Bogart and Art Kass, co-presidents of Buddah/Kama Sutra Records, have named Nancy Lewis as publicity director. She will be working with co-director Joel Vance.

Miss Lewis comes from Track International, management firm for the Who, where she was vp in charge of public relations and promo.

Fran Bivona has also been added to Buddah as assistant to Ron Weisner, director of artist relations.

Goldberg Named Famous PR Dir.

NEW YORK — Danny Goldberg has been named director of publicity for Famous Music Corp., reports president Tony Martell. Danielle Charney has been picked as Goldberg's assistant. Goldberg will co-ordinate publicity for all Famous labels, which include Paramount, Dot, Blue Thumb, Neighborhood, Family, Steed, Tumbleweed and Just Sunshine.

Before joining Famous, Goldberg worked as staff writer for Billboard, music editor for Record World, associate editor of Crawdaddy Magazine and editor of Circus Magazine.

E Pluribus Knight

NEW YORK—Terry Knight, the man behind the Grand Funk Railroad, was married, quietly, last week. The ceremony in Knight's home here was attended by only a handful of close friends. The name of the bride was not disclosed.

The Grand Funk's next album, "E Pluribus Funk," is slated for Nov. 15 release by Capitol, as reported, on the newly established Grand Funk Railroad label.

RCA Promo On Rock Flowers

NEW YORK—RCA Records, which markets and manufactures the product of Wheel Records, is launching a nationwide promo for Rock Flowers, that label's first singing group.

The trio who make up Rock Flowers will first appear in Seattle, and subsequently will make television, radio and in-store appearances in Los Angeles, San Francisco, Houston, Atlanta, St. Louis, Detroit, Toronto, Cleveland, Cincinnati, Baltimore, Washington, Boston, Philadelphia and New York.

In most of the cities Rock Flowers will be the special guests and will perform at parties for press, disk jockeys and record retailers.

The group's introductory single, "Number Wonderful," has just gone into release. It was produced by Wes Farrell. An album, "Rock Flowers," will be released shortly.

Wenrick Vanguard Coast A&R Director

NEW YORK — Eddie Wenrick has been appointed A&R director of Vanguard Records' west coast operation, according to Seymour Solomon, president. The appointment is effective immediately.

Wenrick will be in charge of Vanguard's west coast A&R, production and promo.

Wenrick began his career in the music business as an agent, booking acts in the northwest U.S. and Canada. He then got involved in management and concert promotion in the northwest. His first job in the recording industry was as general manager of DJ Records in Los Angeles. From there he went to work for Lawrence Welk as assistant to the Vice-President of Vogue Music, Paul Weirick. His most recent position was with Bones Howe and Macy Lipman where he has been employed for the past year-and-a-half as professional manager of Mr. Bones Production Company and Mr. Bones Music (publishing).

Blaskey To Playboy Publishing Wing

HOLLYWOOD — Playboy Records' Bob Cullen has appointed Lindy Blaskey as professional manager of music publishing for the company. Blaskey's responsibilities will include the acquisition of music catalogues, new songs, writers and the placement of Playboy material and songs. He will also work closely in the development of new writers.

Before joining Playboy, Blaskey was with Motown Records' publishing company Jobete, where he was instrumental in placing chart songs by Three Dog Night, the Jackson 5, the Raiders, Gayle McCormick and others. He was previously with Liberty Records, Chappell & Co., and Famous Music.

Playboy's publishing companies, Playboy Music (ASCAP) and After Dark Music (BMI) are located at the Playboy Building, 8560 Sunset Boulevard, Hollywood.

Morris Leaves Craig Braun

NEW YORK—Lew Morris has left Craig Braun, Inc. as account exec and production manager. He did not announce his future plans, and can be reached through Sound Packaging at telephone: (212) 421-8255. Morris worked on LP packages for the Rolling Stones, Joe Cocker, Led Zeppelin, among others.

RIAA Underwrites Drug Abuse LP's

NEW YORK—The RIAA has taken an active role in aiding the White House's Special Action Office for Drug Abuse Prevention. As part of Drug Abuse Prevention week, Oct. 3-9, RIAA underwrote the costs of producing three LPs that were distributed to radio stations across the country.

The triple-disk set, "Some Things You Always Wanted To Know About Drug Abuse—But Didn't Know Who To Ask," contains various questions about drugs with answers provided by authorities. Also included are addresses where listeners can write for additional information. The records were also made available to members of Congress and executives of various Federal agencies.

New Div. Formed By DeMann Firm

HOLLYWOOD—Freddy DeMann has formed a new division within his company, Consumer Awareness, to act as merchandising consultant and purchasing agent for retail record stores, chain and department stores. DeMann stated that in the many stores he had visited since forming Consumer Awareness, too many were only peripherally in the business and if these stores bought right and merchandised creatively they could boost their sales immeasurably and have a far greater impact on the record industry.

The first account in this venture is a chain of six stores throughout Southern California known as Dow Sound City. Dow Sound City is a wholly owned subsidiary of Milo Electronics Corp. and in addition to records and tapes they sell a full line of stereo and quadrafonic equipment, televisions and electronic equipment. The company has seen a 30% increase in sales in the last six months and has taken on a more aggressive marketing policy since Mike Newberger has taken over the presidency of Milo. DeMann further stated that there will be additions to the staff to accommodate the Dow Sound City account as well as several others that are presently in negotiation.

Lee Wiley Back On M-E Session

NEW YORK—Vocalist Lee Wiley has returned to the recording studio through Monmouth-Evergreen Records, according to label president and producer Bill Borden.

A Jan. LP release, "Back Home," is set for Jan. On the date, on which she sings 10 of 12 songs she's never recorded before, are such jazzists as Rusty Dedrick, Buddy Morrow, Dick Hyman, Bucky Pizzarelli, George Duvivier, and Don Lamond. She's re-recording two Victor Young-Ned Washington songs, "Any Time, Any Day, Anywhere" and "A Woman's Intuition."

Karen Austin To WFO PR

NEW YORK—Karen Austin, formerly manager of pop publicity at Polydor Records, has been appointed director of information services for the Wes Farrell Organization. She will supervise press and public relations activities for all divisions in the Wes Farrell Organization.

Miss Austin, who most recently publicized the motion picture "Johnny Got His Gun", was a writer/publicist with Columbia Records for two years and has been a free-lance writer and reviewer.

BURTON & WHO?



THE DOORS

OTHER VOICES

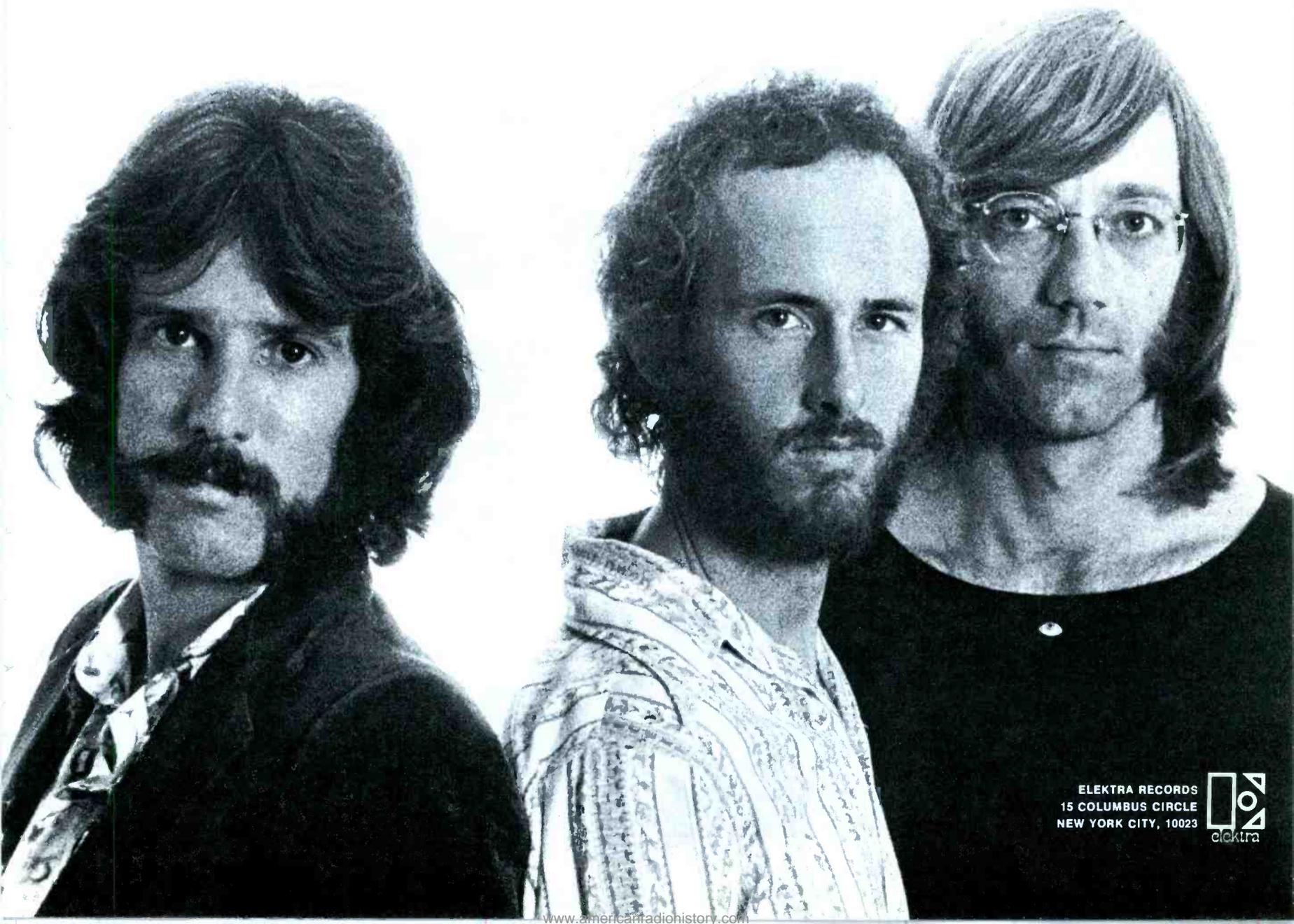
A NEW ALBUM BY ROBBY KRIEGER, RAY MANZAREK, AND JOHN DENSMORE

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- Nov. 12 Pershing Auditorium/Lincoln, Nebraska
- Nov. 13 Auditorium Concert Bowl/Minneapolis, Minnesota
- Nov. 14 St. Lawrence Market/Toronto, Canada
- Nov. 17 Civic Center/Ottawa, Canada
- Nov. 18 Peace Bridge Center/Buffalo, New York
- Nov. 20 East Town Theatre/Detroit, Michigan
- Nov. 22 Music Hall/Boston, Massachusetts
- Nov. 23 Carnegie Hall/New York, New York
- Nov. 24 Irvine Auditorium, University of Pennsylvania/Philadelphia, Pa.
- Nov. 26 Hollywood Palladium/Los Angeles, California
- Dec. 7 Community Center/Berkeley, California

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Pop Picks

THERE'S A RIOT GOIN' ON—Sly & The Family Stone—Epic KE 30986

After too long an absence Sly returns with another basket of goodies. This is the kind of record which deserves numerous listening sessions—it gets better with each one. For the sheer fun of it we recommend "(You Caught Me) Smilin'" which has to be one of the band's nicest excursions to date. As for you rhythm freaks out there, well, Sly has not forgotten you either—check out "Thank You For Talkin' To Me Africa." And as if those two tracks weren't enough, there's a whole lot more. Nothing bad on this one.

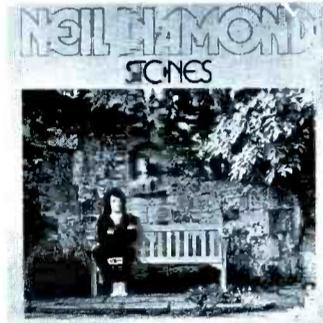


MEATY BEATY BIG AND BOUNCY—The Who—Decca DL 79184

Four adjectives all in one title—who else but the Who. This is the album which can free you to put aside the Who '45's which have been accumulating on your record shelf, since it collects most of the British quartets most popular singles and puts them all in one place. "I Can't Explain," "The Magic Bus," "Substitute," "I Can See For Miles," "Happy Jack" and "The Kids Are Alright" are some of the tracks. There are 14 all together in this Who's Greatest Hits package. This will be an enormously popular album.

CHICAGO AT CARNEGIE HALL — Columbia C4X 30865

Here we have an album for truly devoted Chicago fans. On this four-disk set (count 'em fans, four) recorded live during their week-long Carnegie Hall concert, the seven-piece brass & rock group runs through most of its well known songs in addition to trying some new material, such as the free form piano solo that starts "Does Anybody Really Know What Time It Is?" Chicago's blend of sophistication and raunch draws a live audience from both the older and younger generations. Tight communication and happy feeling come across throughout the set, including "Fancy Colours," "I'm A Man" and "Beginnings."



STONES—Neil Diamond—Uni 93106

In a handy envelope complete with a cord tie comes the next gold album from Neil Diamond. "I Am . . . I Said" is the musical cord tie which unifies the set. It gets things moving paving the way for "The Last Thing On My Mind," "Chelsea Morning," "If You Go Away," "I Think It's Gonna Rain Today" and Suzanne. Listen to the last track on side one, "Crunchy Granola Suite" and you can appreciate anew the remarkable ability of Neil Diamond to make an appealing record. His new single, "Stones" is naturally included too.

STEVIE WONDER'S GREATEST HITS, VOL. 2—Tamla T313L

After proving to be a Top 40 hitmaker of tremendous proportions, Stevie is just now coming in for the musical recognition he so much deserves. Now Top 40, MOR, R&B and FM stations are all in agreement, this package should be met with immediate buyer interest. From the beauty of "My Cherie Amour" to the funk of "We Can Work It Out," his way with a melody and a set of lyrics is unmistakably his own. This volume takes us from "Travelin' Man" in the mid-sixties up to the present day, including "Never Dreamed You'd Leave In Summer" which dj's literally "flipped for."

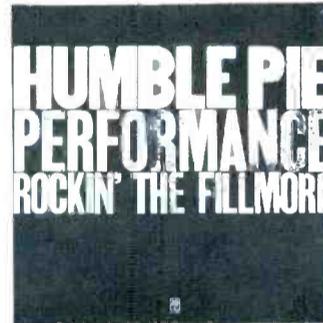


PEOPLE LIKE US—The Mamas & The Papas—Dunhill DSX-50106

The long awaited come-back album by this legendary quartet is here at last. And in its dozen tracks are some of the finest work they have ever done. We're referring to songs like "Snowqueen Of Texas," "Pacific Coast Highway" and the Michelle Phillips penned "I Wanna Be A Star." Not as much of the dazzlingly beautiful harmonies which distinguished their early albums, but a surprisingly firm togetherness throughout. Should re-establish the Mamas & Papas as an important force on the music scene.

A 25TH ANNIVERSARY IN SHOW BUSINESS SALUTE TO RAY CHARLES—ABC H-731

When did you come in on the career of Ray Charles? At the very beginning, twenty five years ago, when he was still something of a prodigy? During his R&B hitmaking era, his modern sounds in country and western period, or perhaps more recently? No matter when you "discovered" this great talent, now you have the chance to listen to his remarkable story unfold over a course of four sides taking in 36 songs, from "It Should Have Been Me" all the way up to "Feel So Bad." A must for any serious collector of popular music.

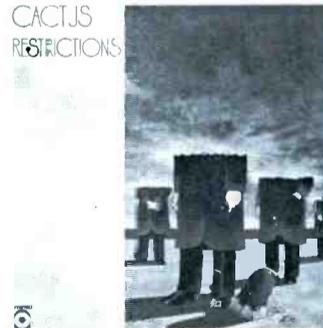
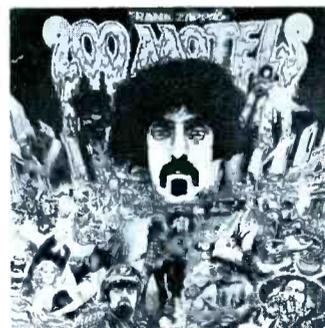


ROCKIN' THE FILLMORE — Humble Pie — A&M SP 3506

Humble Pie should get a substantial slice of airplay with its new double album release, recorded live at the Fillmore East. Musically following the British tradition of heavy rock-blues, Humble Pie has an ip-person flair for dramatics and showmanship that has finally been captured on record. The group's most outstanding quality is its total rapport with the audience and its ability to generate instant excitement on tunes such as "I'm Ready" and "I Don't Need No Doctor." There's a lot of jamming on this album, especially in "Rolling Stone" and Dr. John's "I Walk On Gilded Splinters," each taking an entire side of a disk.

FRANK ZAPPA'S 200 MOTELS—The Mothers Of Invention/Original Motion Picture Sound-track—United Artists UA S-9956

A departure from most soundtracks in ways too numerous to go into here; but then again, when Zappa joins forces with Theodore Bikel and The Royal Philharmonic Orchestra, you weren't really expecting "Love Story" now, were you? Two-record set would make Frank's favorite composer, Edgard Varese, happy. 'Cept he's dead. Small matter, though. Definitely will make its effect felt on charts and minds, universe-wide. For a more detailed description, see your friendly neighborhood the-saurus under "eclectic."



RESTRICTIONS—Cactus—Atco 33-377

Whoever said "you can't make friends with a cactus" never heard about this hard-rock group with its hard-core band of fans who come down on record stores like a swarm of locusts to greet each new release. This time, they're into country blues on two of their original pieces ("Alaska," "Mean Night In Cleveland") and even straight country-rock (well, almost) on "Token Chokin'." A strong interpretation of Howlin' Wolf's "Evil" is also featured. This kind of get-'em-in-the-guts music still has a lot of socko to go if this group is any indication of the trend.

ALL IN THE FAMILY—Atlantic SD7210

Fans of the popular television show will undoubtedly want to add this disk to their record libraries. It features the same provocative often broad type of humor which has endeared the character of Archie to people across the land. As on the show, Archie expounds on the topics of the day—including women's lib, religion, blacks—in his inimitable way. It's meant to be in fun so that's the way it should be taken. Could blossom into a sizable chart item.



FUTURE GAMES — Fleetwood Mac — Reprise 6465

There is no stopping Fleetwood Mac. And who would really want to? They have a sound which is entirely their own. It has survived through numerous personnel changes and continues to evolve. In "Future Games," with only Mick Fleetwood and bass player John McVie left from the original group, it has become more subtle, more pervading and more extended from the band's basic blues framework. Christine McVie, late of Chicken Shack, is a welcome addition on vocals and keyboard. Best cuts include the title number and "Morning Rain."

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GRT's Bayley Wants 1¢ Per Tape Levy To Build An Anti-Piracy War Chest

SUNNYVALE, CALIF. — Alan Bayley, Chairman of GRT Corp., has called "unified effort on all levels" essential to the elimination of the illegal manufacture and sale of pirated and counterfeit tape cartridges. GRT's own efforts in the battle against tape piracy have resulted in at least two major arrests and a plan for the creation of an industry fund which is now under consideration.

Specifically, Bayley has proposed that everyone who issues commercial, pre-recorded musical tapes donate a penny per tape to the industry's 'war chest.' Bayley stressed that this penny should be treated like a royalty as "part of the cost of doing business. This scourge won't be eliminated just by the recent passage of federal legislation. Well coordinated industry effort is necessary to insure enforcement."

Bayley indicated that at present rates he estimates that the penny-per-tape stipend would come to approximately one million dollars annually. "Without a paid action group of attorneys and detectives who can channel and coordinate the efforts of all companies through direct contact with all law enforcement agencies, we can never achieve complete success."

"Every month that we delay, piracy costs the industry over \$3 million in lost profits. If action stimulated by the fund reduces piracy by just 3%, the fund has paid for itself."

"GRT has directed all of its salesmen and field personnel to report any examples of bootlegging to the company which then forwards them to the RIAA and ITA. When enough reports have come in, they fit together like the pieces in a jigsaw puzzle. RIAA and ITA then contact the appropriate agencies such as the FBI, the IRS, various District Attorneys, as well as local police. Considering the wide geographic area covered by the pirates and with no single law or agency to rely on, pirates must be attacked on every legal front."

GRT Corp. has translated its own dictum of cooperation into positive action in the two largest arrests to date. Recently the RIAA cited "GRT which supplied the original information that triggered the probe that resulted in the arrest and charging with various felony and misdemeanor counts of ten men and two women, including two key executives of Premier Albums and the president of All-Boro Records and Tapes, Inc. of Farmingdale, N.Y."

Universal 4-Channel Decoding System Introduced by Electro Voice, Inc.

BUCHANAN, MICHIGAN — Electro-Voice, Inc., says it has developed 4-channel matrix decoding equipment which will decode all presently used or proposed matrixing systems, including CBS SQ, without need for switching by the listener. According to Lawrence LeKashman, E-V's president, both complete decoder units for the consumer and monolithic inte-

grated circuit chips for use by o.e.m. set manufacturers will be available immediately after the first of the year.

"This expansion of the E-V Stereo-4 system is highly significant," stated LeKashman, "because now the consumer doesn't have to wait for one system to become the standard. That should mean a big breakthrough in the marketplace for the entire four-channel concept."

The new E-V Stereo-4 system was first demonstrated at a recent meeting of the National Academy of Recording Arts and Sciences in New York. It was emphasized there by LeKashman and Howard Durbin, senior vice president and technical director of Electro-Voice, that E-V "firmly believes the Stereo-4 matrixing parameters yield results superior to any other standards and that the company will continue to market its encoding equipment and press for industry encoding standards. Notwithstanding misleading statements made previously," said Durbin, "the CBS SQ system does have some serious drawbacks compared to Stereo-4. CBS has chosen matrix parameters that give less separation between front and back pairs of speakers. Also the SQ decoder presents a front center soloist at equal level in all speakers. To restore proper location, gain controlled amplifiers or decoding similar to E-V Stereo-4 is required. The CBS system was not designed for enhancement of existing stereo records, tape, and FM broadcasts, a feature we feel will be of great importance to the consumer. SQ encoding exhibits some difficulties in two-channel playback and rear center information disappears in mono playback. SQ encoding is not fully compatible with existing equipment now in use by consumers. SQ decoders will not decode E-V or other matrix system recordings properly. And, of course, other manufacturer's decoders with the exception of the new E-V unit will not decode the SQ matrix the way CBS wants it done. Four-channel encoded records must be totally compatible with stereo records and one to another; capable of FM broadcasting with no major change in the system or FCC standards; and not sacrifice any flexibility in home entertainment systems."

CUNICO!



Pop Picks

TOGETHER—Chuck Mangione—Mercury SRM—2-7501

Long respected among jazz men as a superb musician and composer, Chuck Mangione is finally getting the widespread recognition which he merits. This two record set is a Mangione concert featuring the Rochester Philharmonic Orchestra and assorted soloists including the folk rock duo of McGrath & Potter. It's a fascinating listening experience. The artist's recent single hit, "Hill Where The Lord Hides" receives an extended treatment and there are ten more selections—all outstanding.



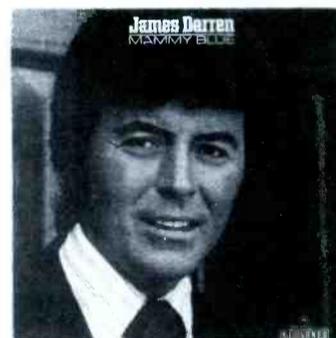
LAST NIGHT I HAD THE STRANGEST DREAM—Mason Proffit—Ampex A 10138

With their move from another label over to Ampex, the super-smooth country-rock quartet has put together their most impressive package to date, and the one which should establish them as the talents they are. Title tune is a folksong of peace for all, the same theme in their "Hope" track, also their new single. Their harmonies are something to lay back and let dissolve into your musical bloodstream and the instrumental backdrop aids the process. Already charted, LP should bring their quiet missives to a large new following.



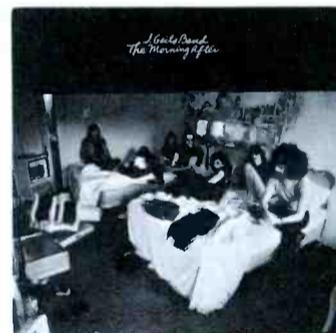
MAMMY BLUE — James Darren — Kirshner KES-115

The international success keynotes the new album by James Darren, but it is only one of the excellent tracks to be found here. The country smash "Help Me Make It Through The Night" gets a fine Darren reading and if medleys are your thing, you can't do much better than "Hello Goodbye/We Can Work It Out" and "Satisfaction/Land Of 1000 Dances." Should be ideal for MOR and pop audiences.



THE MORNING AFTER—J. Geils Band—Atlantic SD 8297

This is hard nosed blues. It's straight-forward and brilliantly executed. It's even an improvement over the first J. Geils Band LP, which is saying something because that was a lovely set. The group is working more as a unit now, and Geils' fiery guitar work and Peter Wolf's vocals are now only two parts of a whole which is a powerhouse. Listen to the instrumental "Whammer Jammer" and see if you don't agree J. Geils and Co. are playing some music!



Pop Best Bets

DICK GREGORY AT KENT STATE—Poppy PYS 5600

There is no one more capable and deserving of playing to a memorial program audience at Kent State than Dick Gregory. He can provide the required laughs and aim them at just the right places so that it all becomes a constructive entertainment. This two-record set makes the case for remembering the event in its most proper perspective, the human one. His wit is only matched by his sense of purpose and his purposeful sensitivity to the world situation on a day-to-day basis.

DICK GREGORY AT KENT STATE



HAVE A NICE DAY—Count Basie—Daybreak DR-2005

The Daybreak label makes an auspicious bow with a Basie set dedicated to the music of Sammy Nestico. Sammy has written for the Count over the years so it's really no surprise that songs like "Scott's Place," "The Plunger," "It's About Time" and "Doin' Basie's Thing" sound so fine in the hands of this orchestra. Eric Dixon contributes several fine flute solos and the usual group of Basie regulars is on hand to play. Nice listening here.



cash box/talent on stage

John Mayall

Crazy Horse/Elvin Bishop

PALLADIUM, L.A. — This latest in a series of see-how-many-hot-bodies-you-can-pack-into-the-Palladium concerts proved to be fairly successful in terms of music, if not in terms of comfort.

Opening act was Fillmore Records' (Columbia) Elvin Bishop Group. A straight-ahead, unpretentious rock band, they performed pretty much the same material they have the last several trips through town—"So Fine," Jackie Wilson's "Higher and Higher," "Forget It, I Got It" and "Boogie Till the Cows Come Home," among others. For some reason, though (perhaps it was the two excellent new sax players), guitarist Bishop, Jo Baker and the group were substantially more exciting than in the past. In fact, about the only up-professional aspect of their 50 minute set was that they started half an hour late.

Second-billed Crazy Horse is a locally-based band that plays here very seldom. Too bad—they got off to a slightly slow start, but toward the

end of their set proved to be a most capable rock band in the mainstream post-Beatles tradition. Their writing and instrumental work outshadow their vocals at this point, the latter being consistently flat. But the tunes were for the most part bright and bouncy, with "Blue" (or "More" or something; the p.a. muddled the announcement) and "You Won't Miss Me When I'm Gone" of particular merit. The group records for Reprise.

John Mayall always gets a great reception when in Los Angeles; this was no exception. His new band consists of some good jazz people, including guitarist Freddie Robinson and trumpeter Blue Mitchell, as well as bassist Larry Taylor. They seemed to have some difficulty adjusting to Mayall's original material. The Polydor artist has always been known as a greater organizer of bands and talent scout than he is writer or singer, and this time around is no exception. It would have been nice to have heard a bit less original material. As it was, everybody seemed to be going off into different directions too much of the time.

t.e.

Jethro Tull

MADISON SQUARE GARDEN, NYC — Swirling, like a white tornado dressed for Halloween, Ian Anderson, legendary pied piper of rock, led his band of musical madmen to spacious Madison Square Garden, where they proceeded to mesmerize the SRO audience.

Premiering new works and reprising old, Tull, now with new member Barry Moore Barlow repleat in shocking red hot pants and matching top, played 110 minutes of electrifying rock. Highlights of their mammoth set included "Aqualung," "Wind Up," "Cross-Eyed Mary," "Nothing Is Easy," "To Cry You A Song," and "My God." Tull, one of the most musically proficient bands, allows much freedom for individual solos within the framework of their elaborate song structures.

Jethro Tull, known for their extensive and sometimes soporific, sometimes sophomoric blue between-song patter, amused the enthusiastic audience with many suggestive hand motions and assorted blurbs. A fine time was had by all.

k.k. & e.v.l.

Cat Stevens

PHILHARMONIC HALL, NYC — As summer edged softly out of reach, leaving but vague traces of ice cream and sandy beaches—as floating images danced gaily through our heads for a final time, Cat Stevens swept mystically onto the stage of Philharmonic Hall for a special Sunday night concert. It's an unfortunate part of stardom that the beginnings of each song seem interminably drowned out by the legions of teenyboppers who seem more intent on being at an event than actually listening to an artist.

It's all the more unfortunate because Cat is that rare kind of performer who must be listened to intently to be fully appreciated. His songs, gentle, driving and atmospheric, are consistently filled with nuggets of quiet wisdom, which, projected through his almost ethereal voice, glide past time into forever.

The set, built on such foundations as, "Longer Boats," "Where Do The Children Play," "Father and Son," "Moon Shadow," and "Wild World," reached a climactic end with a performance of "Peace Train." k.k. & e.v.l.

Fiddler On The Roof

Everyone among the 35 million around the world who loved the stage production of "Fiddler On The Roof" will discover new joys and new dimension in producer-director Norman Jewison's film treatment, released through United Artists Pictures. It is a seemingly fleeting 2 hours and 45 minutes of poignance, laughter and musical pleasure, created with immense good taste. Tevye, the central character whose sidekick is God, is in the hands of marvelously expressive Topol, the Israeli actor who played the role on the London stage. The father of five daughters on the dawn of great social upheaval in a small Jewish village of the Ukraine at the turn of the century, Topol transforms wisecracks into wisdom, sometimes speaking volumes by merely rolling

his eyes. And the music! Jerry Bock and Sheldon Harnick's rich score is intact, with none other than Isaac Stern as the "voice" of the fiddler. His virtuoso performance during the credits is alone worth the price of the UA Records soundtrack. The beauty of the visual end is the detailed recreation of Anatekva in Yugoslavia, and the muted tones of the scenics, giving Technicolor an appropriate toned-down quality totally in keeping with the look of an actual village of poor folk. "Fiddler on the Roof" on stage proved Everyman's tale of man's inhumanity to man and the ability of man to try to make something of his life despite it all. Everything that made it shine on stage is amplified in this beautiful film.

i.l.

Mandrill

Buzzy Linhart

CARNEGIE HALL, NYC — The Mandrill-Buzzy Linhart concert at Carnegie Hall was a family affair. Aside from the fact that Mandrill and Buzzy are brother acts, (both handled by Sid Bernstein and Billy Fields), before the show was over the stage was lined with friends, relatives and guest performers galore.

Mandrill turned in a powerhouse set of tight Afro-rock percussion with driving horn dynamics. The group's nucleus is the Wilson clan: Lew plays trumpet and congas as well as singing; Riek handles sax and percussion; Carlos plays trombone, guitar and congas. Drummer Charlie Padio, organist Claude Cave, bassist Fred Solomon and guitarist Omar Mesa round out the sound.

As can be seen by the number of instruments each Wilson brother plays, emphasis is placed on versatility and different combinations of sound.

Buzzy was in top form. He had complete control of his voice and total grace on guitar and vibes. Luther Rix continues as backup drummer, but Dan Trifan recently replaced Bill Takas as bassist. The addition of Ted Irwin as lead guitarist added the color and shading that Buzzy's total sound had previously lacked.

Patti LaBelle & the Bluebells joined Buzzy for a few songs. During "The Love's Still Growing," Buzzy's wife Jeannie and a battalion of friends including Mark Klingman and Mikki St. Clair all marched onstage to join LaBelle in the background vocals. With half the audience onstage, it didn't take long for the rest of the concert hall to join in for an encore jam.

m.d.

Benny Goodman Sextet

RAINBOW ROOM, NEW YORK — 65 Stories above ground level in the Rainbow Room, on a foggy (as thick as pea soup) Monday night there was a feeling of being cut off from the entire world. Outdoors, you couldn't see a thing, not a neon light, nothing but thick mist. It could have been any year. Turning eyes into the room, the black tie attire of the men and the women's gowns disguised the era once again. And then, out came Benny Goodman and five side-kicks playing an hour and fifteen minutes of his classics, and if everyone didn't feel 25 to 30 years younger at that moment, they never will. It was nostalgia night in New York. And when Benny concluded the show with 20 minutes of dance music, the floor was absolutely jammed. People were squeezing onto the dance floor trying to re-live years they so fondly remember.

And, of course, the sextet was superb. "I Want To Be Happy," "Avalon," "Poor Butterfly," "Savoy," "Waiting For The Sunrise," "Lady Be Good," warmed the heart. Benny was flawless, unbelievably cool, and as hard as nails (with his lazer beam stares at any musician who was a bit too loud at any given moment.) Peter Appleyard did a super job of impersonating Benny's former vibes sidekicks. Derek Smith's piano, especially on "Love For Sale" was superb, as was Urbie Green's trombone solo of "Stardust". The only new things Benny played were the Beatles' "Here, There & Everywhere," and George Harrison's "Something." Just beautiful. With today's recording techniques and such great musicianship, it's easy to understand why London Records' two pocket Goodman today set is enjoying solid sales.

Deep Purple

FELT FORUM, NYC — It takes time, and there's no other way to look at it. Hush. Even that took time. It's a system, like any other system—and you either become a part of it or it destroys you. Entirely. There's only one way to win—and that is to endure. To watch those around you being destroyed, and to be inspired by their destruction.

Deep Purple was inspired. They are six albums old (three of them on the now defunct Tetragrammaton Label and three with Warner Brothers), and are still learning. There's strength in numbers, and to be strong, they have learned to stay together. They are five. But on stage, they act and perform as a single, tightly knit unit whose years of rehearsals and disappointments have finally paid off. They are professional.

Deep Purple can do it all—from hard rock to classical music, and they do it all exceptionally well. There is no front man who immediately steals the attention of the audience, but rather five individuals who share in the glory. Ian Gillan, who gained international recognition via his incredible performance as Christ, is by far the best rock vocalist to have emerged

John Hartford/Ralph McTell

TROUBADOUR, L.A. — One thing about opening nights: a lot of the people are there because they have to be, not necessarily because they want to be. When that's the case, when an audience isn't prepared for an artist and isn't willing to accept him on his terms, the show suffers. Such was, to some extent, the case at this recent Troubadour Tuesday night.

For John Hartford, newly-bearded, newly-banded and now on Warner Bros., is what you might term a basically laid-back performer. Neither he nor his songs leap right out at you, grab you by the collar and yank you away from your bottle of Lancers'. As a result, many of the non-Hartford devotees seemed restless and bored.

Those who took time from each other and actually listened, though, were treated to one of the artist's best local performances. He's put his electric guitars out to pasture, and settled down with a bunch of good old boys from back home in Nashville—Norman Blake on guitar and mandolin, Vassar Clements on fiddle, Tut Taylor on dobro and mandolin, and Randy Scruggs on bass. It's the same bunch who played on his latest album, "Aereo Plain."

Hartford has an audience somewhere; it's just that he and they seem to have difficulty getting together. He's a country performer; I don't think he'd argue that. But Hartford is

in the music industry. Period. For strange as it may seem, Ian Gillan can sing. Really sing.

Ritchie Blackmore, guitarist, spins like a top in flight while attacking his guitar much in the same manner as Hendrix. For the most part, he's a tasty guitarist whose speed is used advantageously. Ian Paice and Roger Glover comprise the Deep Purple rhythm section and create a fine driving background for Jon Lords organ work.

Deep Purple has changed over the many years. They moved from the commercial AM audiences into the Royal Philharmonic where they were lost for a time, but recovered only to find themselves immersed in the hard rock sound. Their Philharmonic album, probably the best they've ever done, was totally overlooked both by the listening audiences and by critics—but still Deep Purple endured.

With the release of "Fireball," (a cheap duplicate of their earlier 'Deep Purple In Rock' album), Deep Purple had arrived—and were here to stay. They will, in the next year, emerge as just another British supergroup, but their talents far surpass those of their predecessors.

k.k.

doing to mainstream country music the same sort of thing that Sly Stone is doing to r&b: adding diverse influences to the basic element, shaking it up, modernizing it and bringing in a hip flavoring. As a result, he may have lost some of the people who'd just love to hear him sing "Gentle On My Mind" all night long. Witness the extra interest and applause when the band shifted into a set of more standard material.

I'm not suggesting that Hartford change musical direction; what he's doing now is far too good for that. Rather, it's the responsibility of radio program directors and the like to give him another listen, and expose him to the group of fans who'd appreciate numbers like "Up on the Hill, Where they Do the Boogie." And take a listen to Clements' fiddle work, by the way. He's a virtuoso who doesn't have to go into frantic Doug Kershaw riffs to prove his point.

Second-billed was Paramount's Ralph McTell. A quiet, sensitive, performer, McTell is more arresting as a writer. His words are nice, but his stage presence is so offhand as to be almost negligible.

Just a soft-spoken singer with guitar, piano or harmonium, he writes songs that demand the kind of total involvement that is almost impossible to get from club audiences—particularly at press parties.

t.e.

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- | | | |
|--|---|---|
| <p>1 IMAGINE JOHN LENNON (Apple SMAS 3379) (8XT 3379) (4XT 3379) 1</p> <p>2 EVERY PICTURE TELLS A STORY ROD STEWART (Mercury SRM 1-609) (MC 1-609) (MCR4 1-609) 2</p> <p>3 THE NEW SANTANA (Columbia KC 30595) (CA 30595) (CT 30595) 3</p> <p>4 SHAFT ORIGINAL SOUNDTRACK (Enterprise (MGM) EN 2-5002) (EN 25002) (ENC 25002) 4</p> <p>5 TAPESTRY CAROLE KING (Ode 77009) 5</p> <p>6 TEASER AND THE FIRECAT CAT STEVENS (A&M SP 4313) (8T 4313) (CS 4313) 8</p> <p>7 EVERY GOOD BOY DESERVES FAVOUR MOODY BLUES (Threshold THS 5) 6</p> <p>8 CARPENTERS (A&M SP 3502) (8T 3502) (CS 3502) 7</p> <p>9 WHO'S NEXT THE WHO (Decca DL 79182) (6 79182) (73 79182) 9</p> <p>10 RAM PAUL & LINDA McCARTNEY (Apple SMAS 3375) (8XT 3375) (4XT 3375) 10</p> <p>11 BARK JEFFERSON AIRPLANE (Grunt FTR 1001) (P8FT 1001) (PKFT 1001) 11</p> <p>12 BLESSED ARE JOAN BAEZ (Vanguard VSD 6570/1) 12</p> <p>13 SOUND MAGAZINE PARTRIDGE FAMILY (Bell 6064) (8 6004) (5 6004) 16</p> <p>14 HARMONY THREE DOG NIGHT (Dunhill DSX 50108) (8-50108) (4 50108) 19</p> <p>15 JESUS CHRIST SUPERSTAR (Decca DXSA 7206) (6-6000) (73-6000) 17</p> <p>16 MASTER OF REALITY BLACK SABBATH (Warner Bros. 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KING IN LONDON (ABC ABCX 730) (8 730) (4 730) 62</p> <p>50 UP TO DATE PARTRIDGE FAMILY (Bell 6059) (8-6059) (5-5059) 50</p> <p>51 TUPELO HONEY VAN MORRISON (Warner Bros. 1950) (8 1950) (5 1950) 69</p> <p>52 BUDDY MILES LIVE (Mercury SRM 2-7500) (MCT8 2-7500) (MCT4 2-7500) 57</p> <p>53 ROCKIN' THE FILLMORE HUMBLE PIE (A&M SP 3506) (8T 3506) (CS 3506) 74</p> <p>54 ONE FINE MORNING LIGHTHOUSE (Evolution 3007) 56</p> <p>55 ISLE OF WIGHT VARIOUS ARTISTS (Columbia G3X 30805) 48</p> <p>56 ANOTHER TIME, ANOTHER PLACE ENGELBERT HUMPERDINCK (Parrot 71048) 51</p> <p>57 I THINK WE'RE ALL BOZO'S ON THIS BUS FIRESIGN THEATER (Columbia C 30737) (CA 30737) (CT 30737) 52</p> <p>58 L. A. WOMAN DOORS (Elektra EKS 75011) (8T 5011) (55011) 46</p> <p>59 RUFF & READY JEFF BECK GROUP (Epic KE 30973) (CA 30973) (CT 30973) 72</p> <p>60 JUST AS I AM BILL WITHERS (Sussex SXBS 7006) 61</p> <p>61 THE DIONNE WARWICKE STORY (Scepter SPS 2-596) 71</p> <p>62 TO YOU WITH LOVE DONNY OSMOND (MGM SE 4797) 77</p> <p>63 FIDDLER ON THE ROOF ORIGINAL SOUNDTRACK (United Artists UAS 10900) (U 5013) (K 5013) 68</p> <p>64 STREET CORNER TALKING SAVOY BROWN (Parrot PAS 71047) (M 79847) (M 79647) 66</p> <p>65 GATHER ME MELANIE (Neighborhood NRS 47001) 76</p> <p>66 SMACKWATER JACK QUINCY JONES (A&M SP 3037) (8T 3037) (CS 3037) 80</p> <p>67 SUMMER OF '42 ORIGINAL SOUNDTRACK (Warner Bros. WS) 70</p> | <p>68 THE BEST OF GUESS WHO (RCA LSPX 1004) (P8S 1710) (PK 1710) 54</p> <p>69 ARETHA LIVE AT FILLMORE WEST ARETHA FRANKLIN (Atlantic SD 7205) (TP 7205) (CS 7205) 53</p> <p>70 4 WAY STREET CROSBY, STILLS, NASH & YOUNG (Atlantic) (SD 2-902) (T 8902) (S 2-8902) 58</p> <p>71 BLUE JONI MITCHELL (Reprise MS 2038) (8 2038) (5 2037) 55</p> <p>72 ME & BOBBY McGEE KRIS KRISTOFFERSON (Monument Z 30817) 65</p> <p>73 CLOSE TO YOU CARPENTERS (A&M 4271) (8T 4271) (CS 4271) 59</p> <p>74 ROOTS CURTIS MAYFIELD (Curton CRS 8009) —</p> <p>75 SONNY & CHER LIVE (Kapp KS 3654) 83</p> <p>76 SOUL TO SOUL ORIGINAL SOUNDTRACK (Atlantic SD 7207) 60</p> <p>77 SO LONG BANNATYNE GUESS WHO (RCA LSP 4574) (P8S 1) (PK) 78</p> <p>78 HOMEMADE THE OSMONDS (MGM SE 4770) (8130-4770) (5130-4770) 79</p> <p>79 PARANOID BLACK SABBATH (Warner Bros. WS 188) (M8 1837) (M5 1887) 63</p> <p>80 FUTURE GAMES FLEETWOOD MAC (Reprise 6465) (8 6465) (5 6465) 86</p> <p>81 PEOPLE LIKE US MAMAS & PAPAS (Dunhill DSX 50106) (8 50106) (4 50106) —</p> <p>82 TARKUS EMERSON, LAKE & PALMER (Cotillion SD 9900) (TP 9900) (CS 9900) 67</p> <p>83 GOLDEN BISQUITS 3 DOG NIGHT (Dunhill DS 50098) (8-50098) (5-50098) 75</p> <p>84 THE SENSUOUS WOMAN By J. (Atlantic SD 7209) 85</p> <p>85 ROCK LOVE STEVE MILLER BAND (Capitol SW 748) (8XT 748) (4XT 748) 91</p> <p>86 RAY CHARLES 25TH ANNIVERSARY SALUTE (ABC ABCH 731) (8 731) (4 731) —</p> <p>87 B, S, & T; 4 BLOOD, SWEAT & TEARS (Columbia KC 30590) (CA 30590) (CT 30590) 82</p> <p>88 OTHER VOICES DOORS (Elektra EKS 75017) (8T 5017) (55017) —</p> <p>89 MEDDLER PINK FLOYD (Harvest SMAS 832) (8XT 832) (4XT 832) 116</p> <p>90 HOW GREAT THOU ART JIM NABORS (Columbia C 30671) (CA 30671) (CT 30671) 96</p> <p>91 200 MOTELS ORIGINAL SOUNDTRACK (United Artists UAS 9956) (X-04020) (XC 7020) 126</p> <p>92 STEPHEN STILLS 2 (Atlantic SD 7206) (TP 7206) (CS 7206) 84</p> <p>93 LOOK AT YOURSELF URIAH HEPP (Mercury SRM-1-614) (MC8-1-614) (MCR 4-1-614) 99</p> <p>94 WE GO TOGETHER TAMMY WYNETTE & GEORGE JONES (Epic KE 30802) (CA 30802) (CT 30802) 113</p> <p>95 NATURAL MAN LOU RAWLS (MGM SE 4771) 100</p> <p>96 SKY'S THE LIMIT TEMPTATIONS (Gordy GS 957) (G8 1957) (G75 957) 90</p> <p>97 CHICAGO TRANSIT AUTHORITY (Columbia GP8) 94</p> <p>98 SURVIVAL GRAND FUNK (Capitol SW 764) (8XT 764) (4XT 764) 95</p> <p>99 LOVE BOOK LETTERMEN (Capitol ST 836) (8XT 836) (4XT 836) 103</p> <p>100 MARBLEHEAD MESSENGER SEATRIN (Capitol SMAS 829) (8XT 829) (4XT 829) 107</p> |
|--|---|---|



TOP 100 Albums

101 TO 150

| | | |
|--|--|--|
| 101 PUSH PUSH HERBIE MANN (Embryo SR 532) 134 | 118 HOME GROWN JOHNNY RIVERS (United Artists UAS 5532) 121 | 134 THE LONDON HOWLIN' WOLF SESSIONS (Chess 60008) 92 |
| 102 GASOLINE ALLEY ROD STEWART (Mercury SR 61264) 73 (MCR 61264) (MCR-4-61264) | 119 BURT BACHARACH (A&M SP 3501) 105 (87 3501) (CS 3501) | 135 SMASH YOUR HEAD AGAINST THE WALL JOHN ENTWISTLE (Decca DL 79183) — (6 9183) (C73 9183) |
| 103 A SONG FOR YOU BILL MEDLEY (A&M SP 3503) 101 (8T 3503) (CS 350) | 120 SLY & THE FAMILY STONE GREATEST HITS EPIC (KE 30325) (CA 30325) (CT 30325) 125 | 136 TRUTH IS ON ITS WAY NIKKI GIOVANNI (Right On 05001) 132 |
| 104 REFLECTIONS 5th DIMENSION (Bell B 6065) 104 (8 6065) (5 6065) | 121 FILLMORE EAST, JUNE 1971 MOTHERS (Bizarre MS 2042) 112 (M8 2042) (M5 2042) | 137 BLACK IVORY WANDA ROBINSON (Perception PLP 18) 146 |
| 105 ABRAXAS SANTANA (Columbia KC 30130) 97 (CA 30130) (CT 30130) | 122 FOUR OF US JOHN SEBASTIAN (W.A. MS 2041) 110 | 138 GETS NEXT TO YOU AL GREENE (Hi SHL 32062) 145 |
| 106 GODSPELL ORIGINAL CAST (Bell 1102) 89 | 123 EASY LOVING FREDDIE HART (Capitol ST 838) 129 (8XT 838) (4XT 838) | 139 SAGITTARIUS MOVEMENT JERRY BUTLER (Mercury 61347) 143 |
| 107 PAUL AND PAUL STOOKEY (Warner Bros. WS 1912) 102 (8-1912) (5-1912) | 124 GIVIN' IT BACK ISLEY BROTHERS (T-Neck TNS 3008) 133 | 140 CHEECH & CHONG (Ode 77010) 142 (8XT 77010) (CS 77010) |
| 108 CURTIS/LIVE CURTIS MAYFIELD (Curtom CRS 8008) 98 | 125 HOOTEROLL? HOWARD WALES & JERRY GARCIA (Douglas 5) 130 | 141 SWEET CITY WOMAN STAMPEDERS (Bell B6068) 144 (8 6068) (5 6068) |
| 109 MAYBE TOMORROW JACKSON 5 (Motown MS 735) 108 (M8 1735) (M75 735) | 126 KING CURTIS LIVE AT FILLMORE WEST (Atco SD 33-359) 88 | 142 LOVE IT TO DEATH ALICE COOPER (Warner Bros. WS 1883) 150 (8-1883) (5-1883) |
| 110 CHAPTER 2 ROBERTA FLACK (Atlantic 1569) 111 (TP 1569) (CS 1569) | 127 TO LOVERS EVERYWHERE MANTOVANI (London XPS 598) — | 143 NATURALLY THREE DOG NIGHT (Dunhill DSX 50088) 140 |
| 111 YES ALBUM Atlantic (SD 8283) (TP 8283) (CS 8283) 118 | 128 RAY STEVENS' GREATEST HITS (Barnaby Z 30770) (CA 30770) (CT 30770) 119 | 144 CLOSER TO HOME JOY OF COOKING (Capitol SMAS 828) — (8XT 828) (4XT 828) |
| 112 FREEDOM MEANS DELLS (Cadet CA 50004) 81 | 129 THE UNDISPUTED TRUTH (Gordy G 955) 87 (G8 1955) (G75 955) | 145 BLACK MAGIC WOMAN FLEETWOOD MAC (Epic EG 30632) 149 |
| 113 BLOODROCK U.S.A. (Capitol SMAS 645) 120 (8XT 645) (4XT 645) | 130 SWEET BABY JAMES JAMES TAYLOR (Warner Bros./7 Arts) (WS 1843) 122 (8 WM 1843) (CWX 1843) | 146 CHARITY BALL FANNY (Reprise RS 6456) — (8 6456) (5 6456) |
| 114 THE PARTRIDGE FAMILY ALBUM ORIGINAL TV CAST (Bell 6050) (8-6050) (5-6050) 114 | 131 YOU'VE GOT A FRIEND ANDY WILLIAMS (Columbia KC 30797) 127 (CA 30797) (CT 30797) | 147 CHICAGO III (Columbia CT 30110) 128 (CA 30110) (CT 30110) |
| 115 ONE DOZEN ROSES SMOKEY ROBINSON & THE MIRACLES (Tamla 312) 106 | 132 WHAT YOU HEAR IS WHAT YOU GET IKE & TINA TURNER (United Artists UAS 9953) 93 | 148 LAST NIGHT I HAD THE STRANGEST DREAM MASON PROFFIT (Ampex 10138) — |
| 116 LIVE AT THE REGAL B. B. KING (ABC 724) (8-724) (5-724) 109 | 133 PAIS TROPICAL SERGIO MENDES & BRASIL '77 (A&M SP 4315) 135 (8T 4315) (CS 4315) | 149 THEM CHANGES BUDDY MILES (Mercury SR 61280) 141 |
| 117 JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. 11 (Columbia KC 30887) 123 (CA 30887) (CT 30887) | | 150 FREE LOVE (A&M SP 4306) 136 (8T 4306) (CS 4306) |



R & B TOP 60

| | | | |
|---|--|---|---|
| 1 THEME FROM SHAFT Isaac Hayes (Enterprise 9038) 3 | 16 IF YOU REALLY LOVE ME Steve Wonder (Tamla 54208) 13 | 31 ROCK STEADY Aretha Franklin (Atlantic 2838) 40 | 46 A FAMILY AFFAIR Sly & The Family Stone (Epic 10805) — |
| 2 INNER CITY BLUES Marvin Gaye (Tamla 54209) 7 | 17 THE LOVE WE HAD Dells (Cadet 5683) 18 | 32 SPANISH HARLEM Aretha Franklin (Atlantic 2817) 23 | 47 EVERYBODY WANTS TO GO TO HEAVEN Albert King (Stax 0100) 49 |
| 3 TRAPPED BY LOVE Denise LaSalle (Westbound W182) 1 | 18 YOU SEND ME Ponderosa Twins Plus 1 (Horoscope 102—All Platinum) 11 | 33 IT'S GONNA TAKE A MIRACLE Honey & The Bees (Josie 1030) 38 | 48 SUPERSTAR (Remember How You Got Where You Are) Temptations (Gordy 7111) — |
| 4 YOU'VE GOT TO CRAWL 8th Day (Invictus 9098) 4 | 19 YOU BROUGHT THE JOY Freda Payne (Invictus 9100) 33 | 34 YOU'VE LOST THAT LOVIN' FEELIN' Roberta Flack & Donny Hathaway (Atlantic 2837) 46 | 49 PIN THE TAIL ON THE DONKEY Newcomers (Stax 0099) 34 |
| 5 RESPECT YOURSELF Staple Singers (Stax 0104) 9 | 20 WALK RIGHT UP TO THE SUN Delphonic (Philly Groove 169 Dist. Bell) 37 | 35 DETERMINATION Ebony's (Epic 3510) 43 | 50 CHOKIN' KIND Z. Z. Hill (Mankind 12007) 51 |
| 6 A THIN LINE BETWEEN LOVE AND HATE Persuaders (Atco 6822) 2 | 21 YOU THINK YOU'RE HOT STUFF Jean Knight (Stax 0105) 25 | 36 LOOK WHAT WE'VE DONE TO LOVE Glass House (Invictus 9097) 36 | 51 BREEZIN' Gabor Szabo (Bluethumb 200) 35 |
| 7 SHE'S ALL I'VE GOT Freddie North (Mankind 12004) 8 | 22 BREAKDOWN Rufus Thomas (Stax 98) 15 | 37 ALL DAY MUSIC War (U.A. 50815) 17 | 52 SHE'LL SNATCH HIM Brenda Jo Harris (Better 101) 54 |
| 8 HAVE YOU SEEN HER Chi-Lites (Brunswick 55462) 42 | 23 A NATURAL MAN Lou Rawls (MGM 14262) 28 | 38 CHILD OF GOD Millie Jackson (Spring 119) 45 | 53 DON'T TURN AROUND Black Ivory (Today 1501) 55 |
| 9 IT'S IMPOSSIBLE New Birth (RCA 74-0520) 12 | 24 BLESS YOU Martha Reeves & Vandellas (Gordy 7110) 31 | 39 YOU ARE EVERYTHING Stylistics (Avco 4581) 44 | 54 AIN'T NOBODY HOME B. B. King (ABC 11316) 58 |
| 10 WHERE DID OUR LOVE GO Donny Elbert (All Platinum 2330) 19 | 25 SCORPIO Dennis Coffey (Sussex 226) 32 | 40 I'M YOURS Ike & Tina Turner (U.A. 50837) 48 | 55 WHAT TIME IT IS General Crook (Down To Earth 77) 59 |
| 11 TIRED OF BEING ALONE Al Greene (Hi 2194) 6 | 26 BLACK SEEDS KEEP ON GROWING Main Ingredient (RCA 740517) 16 | 41 YOU KEEP ME HOLDING ON Tyrone Davis (Dakar 626) 41 | 56 DADDY LOVE Gi-Gi (Sweet S-001) 57 |
| 12 MAKE IT FUNKY James Brown (Polydor 14088) 5 | 27 WOMEN'S LOVE RIGHTS Laura Lee (Hot Wax 7105) 21 | 42 GRANDMA'S HANDS Bill Withers (Buddah 227) 50 | 57 NATURALLY Jesse Hill (Blue Thumb 204) — |
| 13 SPILL THE WINE Isley Bros. (T-Neck 932) 14 | 28 I BET HE DON'T LOVE YOU Intruders (Gamble 4016) 30 | 43 GOT TO BE THERE Michael Jackson (Motown 1191) — | 58 DON'T PULL YOUR LOVE Sam & Dave (Atlantic 2839) 60 |
| 14 GROOVING OUT ON LIFE Frederick The II (Vulture 5002) 20 | 29 FEEL SO BAD Ray Charles (ABC 11308) 22 | 44 GIVE THE BABY ANYTHING THE BABY WANTS Joe Tex (Dial 1008—Dist. Mercury) 29 | 59 GET DOWN Curtis Mayfield (Curtom 1966) — |
| 15 STICK UP Honey Cone (Hot Wax 7106) 10 | 30 HIJACKING LOVE Johnny Taylor (Stax—ST 0096) 24 | 45 HELP ME MAKE IT THROUGH THE NIGHT O. C. Smith (Columbia 45435) 47 | 60 IF IT'S GOOD TO YOU Flaming Ember (Hot Wax 71009) — |

I am truly grateful!
Sammi Smith



COUNTRY MUSIC ASSOCIATION (CMA)

- #1 Single of the Year — "Help Me Make It Through The Night"

ACADEMY OF COUNTRY & WESTERN MUSIC

- Best New Female Artist

BILLBOARD 1971 COUNTRY MUSIC AWARDS

- Best New Female Artist
- #2 Top Single — "Help Me Make It Through The Night"
- #5 Top Album — "Help Me Make It Through The Night"

CASHBOX 1971 COUNTRY MUSIC AWARDS

- #3 Top Female Vocalist

RECORD WORLD 1971 COUNTRY AWARDS

- #1 Most Promising Female Artist
- #4 Top Single — "Help Me Make It Through The Night"
- #9 Top Album — "Help Me Make It Through The Night"



CURRENT SINGLE (615-0039)

"Saunders' Ferry Lane" b/w "For The Kids"

CURRENT ALBUM (M31-1007)

"Lonesome" (8-Track and Cassette, too)

MEGA
RECORDS & TAPES, INC.

911 17th Avenue South, Nashville, Tennessee 37212 *
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* Our New Address and Telephone Number

Beckwith Launches Educord Kidisks

NEW YORK—Beckwith Presentations, Inc. has formed Educord Records for the production of educational records, video cassettes and syndicated educational tv programs. Firm president Aaron Beckwith made the announcement and also stated that Educord has just completed production of an historic record for children, "Plymouth Rock To Moon Rock."

The record stars Paul Tripp and features music by Ray Carter. It will be marketed through a national ad campaign utilizing mass circulation magazines and about 25 newspapers across the country. Plans are also being explored to permit direct distribution to elementary and junior high schools.

Mathis At Waldorf; 15th Showbiz Year

NEW YORK—Johnny Mathis returns to the Empire Room at the Waldorf-Astoria Hotel, Nov. 2. He will also be celebrating his 15th year in show business.

Mathis was discovered by Columbia when he was 19, singing in a club in his native San Francisco. Since that time he has recorded over 40 albums and is the only singer to have four of them listed simultaneously as best sellers on the national music charts. He has received 18 gold LPs.

Between shows, the Empire Room features dancing with Charles Turcamo & his Orchestra and the Felipe Yanez Trio. Following Mathis, Anthony Newley will headline the Empire Room from Nov. 26-Dec. 11.



GLAD TIDINGS, AS IS—A&M Records has signed English composer-performer Mike D'Abo, who was the lead singer with England's Manfred Mann group from 1967-69. Most recently he has been represented as a writer on these shores with his song "Sandbags & Gladraggs," recorded by Jimmy Witherspoon, Kate Taylor and Chase, and, as a performer, on the original English cast recording of "Jesus Christ, Superstar" as Herod. Pictured (l to r) are: Jerry Moss, A&M president, D'Abo, and D'Abo's manager, Barry Krost.

Beach Boys Join 'Get-Out-The-Vote'

INGLEWOOD, CALIF.—The Beach Boys, whose Brother Records label is distributed by Warner Bros., announced their plans to jump on the voter registration bandwagon at a press conference here at the Los Angeles International Airport Saturday morning (23). Group was en route to Phoenix.

They declared, via a formal written statement, that beginning at that evening's concert and "continuing over the following twelve months," they would key most of their activities toward the ultimate goal of "nothing short of one million new registrations as a result of our planned activities."

Those activities, the statement continued, would consist of stationing registrars at each concert "where the law makes it possible" and a \$1.00 ticket rebate to each newly-registered voter "... where we have the cooperation of local promoters." Additionally, the group plans "up to fifty special concerts over the next twelve months, free to all who take the opportunity to register." A total budget

of \$300,000 has been earmarked for the campaign. Also revealed during the conference: Warner Bros. print ads for Beach Boys product will include a statement advising the young of their responsibility to register.

Questioned how their present political stance was motivated in light of their extreme reluctance in former years to commit themselves in any way, Carl Wilson stated, "We've just changed our minds," citing no special turning point.

When asked to substantiate the rumor that the Beach Boys were planning to move to Europe in the near future, press representative Jack Rieley called it "totally without basis in fact." Johnston later told Cash Box that he would be moving to New Zealand in the near future "to spend six months a year."

The Beach Boys' announcement of their plans to encourage voter registration comes on top of similar statements by several other groups, including Poco, Blood, Sweat & Tears and Cheech & Chong (Cash Box, Oct. 23) and Chicago (Oct. 30).



L'CHAIM—Yehoram Gaon, one of CBS Records (Israel's) leading recording artists, was guest of honor at a cocktail party hosted by CBS Records International at Sardi's, prior to his successful U.S. debut at Carnegie Hall. Pictured left to right: Earl Price, manager of classical a&r, CRI; Yehoram Gaon; Cash Box editor-in-chief Irv Lichtman.

When they ask you to tell them about love, what do they really mean?

SHOW ME HOW

(VOS-6015)

A real pretty song by

The Emotions

Written and Produced by Isaac Hayes and David Porter.

From the new Emotions album,

UNTOUCHED (VOA-4066)

VOLT

Volt Records, A Division of Stax Record Inc.,
98 North Avalon, Memphis, U.S.A.

Vital Statistics

69*
Superstar (Remember How You Got Where You Are) (2:52)
 Temptations—Gordy 7111
 2457 Woodward, Detroit, Michigan
 PROD: Norm Whitfield
 Same
 PUB: Jolete—BMI
 Same
 WRITERS: N. Whitfield & B. Strong
 FLIP: "Gonna Keep On Tryin' Till I Win Your Love"

70*
Stones (2:59)
 Niel Diamond—UNI 55310
 100 Universal City Plaza, Universal City, Calif.
 PROD: Tom Catalano for our Own Thing Music, Inc. 100 Universal City Plaza
 PUB: Prophet Music Inc. ASCAP
 c/o Universal City Plaza
 WRITER: Neil Diamond
 ARRANGER: Lee Hold Ridge
 FLIP: "Crunchy Granola Suite"

75*
An Old Fashioned Love Song (3:21)
Three Dog Night—Dunhill 4294
 8255 Beverly Blvd., L.A., Calif.
 PROD: Richard Podolor c/o Amer. Records
 11386 Ventura, N. Hollywood
 1416 N. La Brea, Hollywood
 WRITER: L. Williams
 FLIP: "Jam"

77*
Friends With You (3:22)
 John Denver—RCA 0567
 1133 Ave. of Americas, N.Y.C.
 PROD: Milt Okun c/o RCA
 PUB: Cherry Land Music Co. ASCAP
 WRITER: Bill Danoff & Taffi Nivert
 FLIP: "Starwood In Aspen"

81*
I'm A Greedy Man (2:47)
 James Brown (Polydor 14100)
 1700 B'way, N.Y.C.
 PROD: James Brown
 Same
 PUB: Dynatone/Belinda—BMI
 c/o Uni Chappell
 WRITER: J. Brown
 FLIP: "I'm A Greedy Man Pt II"

86*
90 Day Freeze (2:47)
 100 Proof—Hot Wax 7108
 c/o Buddah 810 7th Ave., N.Y.C.
 PROD: Ronald Dunbar & McKinley Jackson
 c/o Buddah
 PUB: Gold Forever Music, Inc. BMI
 WRITERS: R. Dunbar & A. Bond
 FLIP: "Not Enough Love To Satisfy"

90*
Long Promised Road (3:29)
 Beach Boys—Brothers 1047
 Dist: Warner Bros. 400 Warner Blvd, Burbank
 PROD: Beach Boys
 c/o Carl Wilson 400 Warner Blvd.
 PUB: Wilojarston Pub. ASCAP
 1654 60 N. Ivar St. Hollywood, Calif.
 WRITERS: C. Wilson & J. Rieley
 FLIP: "Till I Die"

#92
I Bet He Don't Love You (2:33)
 Intruders—Gamble 4016
 250 S. Broad St. Philadelphia, Pa.
 PROD: Gamble/Huff
 250 S. Broad St. Philadelphia, Pa.
 PUB: World War III Music BMI
 WRITER: c/o Gamble/Huff
 FLIP: "Do You Remember Yesterday"

#94
Just For Me And You (2:58)
 Poco—Epic 10804
 51 West 52nd St. N.Y.C.
 PROD: Steve Cropper c/o Epic
 PUB: Little Duckens Music Pub ASCAP
 9454 Wilshire, Bev Hills, Calif.
 WRITER: R. Furay
 FLIP: "OL' Forgiver"

#95
I'm Yours (Use Me Any Way You Wanna)
 Ike & Tina Turner
 United Artists 50837
 6920 Sunset Blvd, Hollywood, Calif.
 c/o U.A.
 PUB: HUH Music BMI
 PROD: Ike Turner
 c/o U.A.
 WRITERS: Philip Reeset & Calvin Lane
 FLIP: "Doin' It"

#97
If It's Good To You (2:57)
 Flaming Ember—Hot Wax 7109
 c/o Buddah; 810 7th Ave., N.Y.C.
 PROD: Stage Coach Prod.
 c/o Buddah
 PUB: Gold Forever Music, Inc., BMI
 WRITERS: Holland-Dozier-Holland
 FLIP: Instrumental version

#98
I've Just Begun To Care (2:58)
 Michael Nesmith—RCA 0540
 1133 Ave of Americas N.Y.C.
 PROD: Michael Nesmith c/o RCA
 PUB: Screen Gems Col. BMI
 51 West 52nd St. N.Y.C.
 M. Nesmith
 "Only Bound"

#99
The American Trilogy (3:46)
 Mickey Newbury—Elektra 750
 15 Columbus Circle N.Y.C.
 PROD: Dennis Linde
 c/o Elektra
 PUB: Acuff Rose Publ Inc.
 WRITER: Nickey Newbury
 ARRANGER: Mickey Newbury
 FLIP: San Francisco Mabel Joy

#100
Don't Pull Your Love (3:13)
 Sam & Dave
 ATLANTIC 2839
 1841 B'way, N.Y.C. 10019
 PROD: Brad Shapiro & Dave Crawford
 c/o Atlantic
 PUB: Trousdale, Soldier, Scents & Pence BMI
 8255 Beverly Blvd. L.A. Calif
 WRITERS: D. Lambert & B. Potter
 FLIP: "Jody Ryder Got Killed"

Airplane Bow Grunt Singles

SAN FRANCISCO—Grunt Records' first single, "You're Only Pretty as You Feel" and "Wild Turkey" by Jefferson Airplane, is on release. Both cuts were lifted from the Airplane's "Bark" LP, which was the first Grunt Record and a certified RIAA gold album.

Grunt Records' second album release will be Grace Slick and Paul Kantner's LP titled, "Sunfighter," due for Nov. debut.

Also on the Grunt release agenda is the "Papa John Creach" album. Major promo campaigns are planned for both LPs, which are manufactured and distributed by RCA Records.

Meanwhile, production on recording group Hot Tuna's first Grunt LP is underway. Their two previous RCA album releases, "Hot Tuna" and "First Pull Up, Then Pull Down," were on the RCA label. Their current RCA single is "Been So Long" and "Candy Man."

Goland Label Thru London

NEW YORK—Arnold Goland has formed an independent record label to be distributed by London Records. The name of the label is New Age and the deal was negotiated between Goland and London's Walt McGuire. First artists signed to the label are Sig and Gary, a husband and wife vocal guitar duo, who are currently appearing nightly at the Green Tulip Room of the Plaza Hotel. Their first release is "Happy Is The House."

Goland and Walt McGuire formed their initial association several years ago when McGuire bought the Margaret Whiting master of "Wheel of Hurt" for the London label. That record was produced by Goland and Jack Gold and was a chart success.

Congress Honors King

WASHINGTON, D. C.—Blues singer B. B. King was honored last week in the House of Representatives by Congressman Richard Fulton of Nashville for his performance at the Tennessee State Penitentiary and appearances at six other penal institutions.

The institutions where King has performed include Cook County Jail, Chicago; Lorton Reformatory, Lorton, West Virginia; Dade County Stockade, Miami, Florida; Rikers Island, New York City; Tennessee State Prison, Nashville; and Wisconsin State Reformatory, Fox Lake, Wisconsin.

King is also scheduled for upcoming concerts at Walpole, Mass., Nov. 2, with F. Lee Bailey, Chairman of the Penal Reform Committee of the American Trail Lawyers Association as emcee, and at the Federal Penitentiaries at Leavenworth, Kansas and Danbury, Conn.

Beck Is Back; New Group Tours

NEW YORK—English guitarist Jeff Beck is making his first American tour in two years. Beck, who was in a near-fatal auto accident two years ago, has resumed his career with an entirely new band and a new Epic album, "Rough and Ready."

A former member of the Yardbirds (as were Eric Clapton and Jimmy Page), Beck introduced Rod Stewart, Nicky Hopkins, Ron Wood and Tony Newman to the public. His new group has the same personnel as his LP: Clive Chaman, bass; Max Middleton, piano; Cozy Powell, drums; Bob Tench, vocals and Beck on lead guitar. Starting in Phoenix last week, Beck also played three dates in California and will finish out N.Y.'s Academy of Music, Nov. 5 & 6, and Boston Music Hall on Nov. 8.



LOST IN SPACE—Tony Martell president of Famous Music Corporation, discusses the debut album on Paramount of Commander Cody and His Lost Planet Airmen. Also shown are: Marty Ostrow, vp of Cash Box, Commander Cody, Joe Kerr Commander's manager, Martell, Irv Lichtman, editor of Cash Box.

Dutch Laud Stewart; Merc Sets Single

CHICAGO—A new Rod Stewart single, "I Know I'm Losing You," b/w "Mandolin Wings" has been gleaned from Stewart's hit Mercury LP, "Every Picture Tells A Story." Stewart's last chart-topping single, "Maggie May," also came from the same album.

In Amsterdam on Nov. 5, Stewart will be presented with the 1971 Edison Award as top male singer on the continent. He'll also receive five gold records and a platinum album award for sales in Germany, France, Scandinavia, Holland and the Benelux countries. Mercury president Irwin H. Steinberg and national promo director Denny Rosencrantz will fly to Amsterdam for the fete.

While in Holland, Stewart will perform in Rotterdam and Geoningen, accompanied by Faces. Stewart will then return to the US for his third North American tour this year, playing 19 dates between Nov. 23-Dec. 17. His shows at Madison Square Garden and the Chicago Amphitheatre are already sold out.

Decca's New Pomeranz LP

NEW YORK—Singer-songwriter David Pomeranz is currently at work on his second Decca album at Record Plant Studios. The disk, slated for January release, features all original material and is produced by Charlie Calello.

During the past few months, Pomeranz has worked the midwest and eastern U.S. on college concert and club dates. He will play at the Gaslight II in Greenwich Village, Nov. 18-23.

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London/Fancibird's Disk Promo Deal

NEW YORK—London Records has entered a deal with Fancibird Records and Flamingo Music, Inc. for the disk release and promotion of two artists, Danny Street and Hot City. Street is from England, where he has his own tv show. His first single will be "You Blew It" b/w "My Little Guy."

Hot City is a Florida rock band that has been playing local high school and college dates. They are set for a concert at Orlando Coliseum. New York promo on Hot City is by Morty Wax.

Berger On Mend After Surgery

NEW YORK—Joe Berger, vet music man now associated with UDC Distributing in Miami, Fla., is recovering from surgery at his home at 950 N.E. 171st N. Miami Beach.

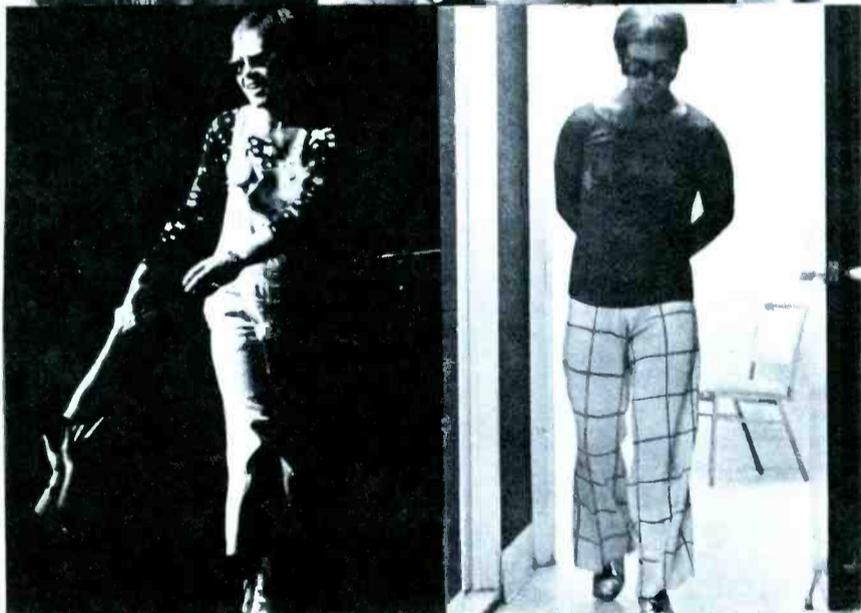
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NEW YORK—ALL THE LOVELY MADMEN: OLD FRIENDS, NEW WORKS

There's a joke
And I know it very well
It's one of those that
I told you long ago:
Take my word
I'm a Madman,
don't you know?

Mercurial and erratic, **Elton John's** career has certainly been one of the strangest in recent memory. His arrival here was pressaged with nothing more than excitingly new and innovative music, yet the resulting barrage of bandwagon bubbings and boilings from every media element from Rolling Stone to Life to the Grand Tube itself, told us how great was this star Elton John, the New Dylan, harbinger of the New Rock, featuring the Solo Artist.

So? And now after four albums (there was no control over the release of the "Friends" soundtrack by Elton's records company because he had signed the contract with Paramount before he became famous. The live album was released in a panic move by Uni to stop the sale of the bootleg live LP's that were floating around. Although the sale of these were pretty much localized in certain areas of the West Coast, the company felt that the bootlegs would significantly cut into the sales of the legitimate LP.) and three tours, all those myriad people hot to jump on the EJ Bandwagon—who never really listened to what he was saying, to what he was writing, to what **Bernie** was trying to get across—are saying: 'Elton John, oh yeah, but his career has been so mishandled. All those albums; all that press!' Well, fools, you asked for it. All that press was your own creation, and you deserve what you got. Only Elton doesn't deserve what's been done to him. Into the giant American Hysterical Type Machine: This Way To Instant Stardom, Kid!

If it came to pass, that they should ask,
What could I tell them?
When they criticize behind my back,
Maybe I should let them
Oh, If only then, only then
They would understand
That they've turned a full-blooded city boy
Into a full-blooded city man . . .

Want just one example? Okay. Because of America's preoccupation with Image, all our wonderful Rock Writers had the latent image, erroneously pulled from the 'Elton John' album, of a quiet intellectual songwriter who would come out on stage, play his songs hunched enigmatically over his piano while **Buckmaster's** magnificent strings plucked and shimmered away in the background, in note for note reproduction. The plain truth is that everyone wanted to hear a recreation of that album.

But my God, who was that clown in purple tights, yellow jump suit, white winged shoes, crimson cape, who grinned like a giant Mickey Mouse at the audience?! That's not' Elton John! Can't be! Elton John sings serious social commentary like 'Border Song'! He's a Serious Artist! He can't do that on stage: jump around and laugh and have a good time. Serious Artists just don't do that. I mean, well, Leon Russell is a Serious Artist and you don't see him prancing around! Why, he hardly even smiles! That proves he's a Serious Artist! What, oh well, yes, the crowd was up and dancing with Elton, but they don't understand what it means to be a real Artist. We do. How can you like him; he's so showy! He's giving Rock a bad name; making it into a carnival. Rock isn't that now; it's Serious, it's Heavy, it's Farout. . . .

Buzz off. Those guys wouldn't know rock if it came up and hit them on the head. Because it already has, without any noticeable reaction on their part. This kind of writer reaction, unfortunately, is not restricted to America. One of Britain's leading pop weeklies, blasted Elton for his closing rocknroll medley
(cont'd on page 40)

HOLLYWOOD—WAXED NOSTALGIA: SIMON-IZING THE BIG-BAND AGE

If mother plaster, the Katzenjammer Kids and Frankie-You-Know-Who are in your zeitgeist, you may also recollect and cherish that redolent handful of consumer mags dedicated to the glorification of the big-band age. **Downbeat**, of course. And **Metronome**, the older testament. But there was also **Dave Dexter's Music and Rhythm**, backed substantially by **John Hammond**. And **Bob Thiele's Jazz Magazine**. The youngsters who edited those venerated periodicals have since grown into middle-aged corporate giants. But in the Depression years they were screwball kids from Harvard, Princeton and Yale. Too late for the jazz age, they assigned comments and commas to a requiem mass. (It is our contention that if **Brian Wilson** had been born 40 years earlier, he would have been Bix Beiderbecke). The big hands flowered in the late 30's, and guys like **George Frazier**, **John Hammond**, **Leonard Feather** and **George Simon** heralded the event in persuasive paragraphs.

Dexter (now and for the past quarter of a century tied to a Capitol Tower desk) may not have been in the room at the exact moment that "Pinetop Smith Spit Blood," but we are certain he emptied the spittoon. We nodded when Hammond suggested that Bessie Smith "was the greatest artist American Jazz has ever produced." Frazier (a regular contributor these days to the L. A. Times Calendar book review section) was the most articulate of the boys. And clairvoyant. In '41 he wrote, "Nick's is a small place, but there are those of us who love it . . . and those of us who, in days to come, will be stabbed . . . with a genuinely heartbreaking nostalgia."

Hammond, as most of the music world knows, has been involved in the careers of such gilt-edged Goliaths as Bessie Smith, Mildred Bailey, Benny Goodman, Teddy Wilson, Peggy Lee, William Basie and Bob Dylan. Otis Ferguson once summed him up: "John Henry Hammond (Junior) is known to practically everyone who has ever mounted a bandstand or plugged a song or got on a free list for
(cont'd on page 40)

Elton John & Bernie Taupin backstage at Carnegie Hall
Post-show rewards; Pre-show thoughts
Taupin reflecting.



1971 Dove Awards Invalidated; James Blackwood Supports GMA

NASHVILLE — The 1971 Dove Awards have been invalidated by the Gospel Music Association board of directors because of unethical voting irregularities. At a special meeting (25), the board also determined not to rebalot any of the award categories this year.

An investigation into voting irregularities had been launched by a special GMA committee immediately after the awards banquet in response to requests from the members and after James Blackwood of the Blackwood organization admitted conducting an extensive campaign to enlist new members and going to extreme means to encourage these members to vote for particular award nominees.

After studying the special committee's findings and recommendations, the board verified that there had been voting irregularities on the part of the Blackwoods and others, including active solicitation through correspondence, on radio and in person, and the buying of memberships and giving of gifts in connection with voting. To restore dignity and meaningfulness to the Dove Award, a committee has been empowered to recommend safe-

guards against future irregularities.

Blackwood Statement

Following the decision of the Gospel Music board to invalidate the 1971 Dove Awards, James Blackwood issued the following statement:

"As manager of the Blackwood organization, I fully support the findings and actions of the Gospel Music Association board of directors regarding the 1971 Dove Awards. I take full responsibility for what I consider unethical solicitation of votes by members of our organization and personally guarantee there will be no repetition. I further pledge our complete support for the Gospel Music Association and subscribe to the statement of the ideals and concepts of this organization as set forth in the accompanying statement by the Gospel Music Association Board. I strongly urge all other participants in the Dove Awards to subscribe and adhere to the code of ethics to be set forth by the Gospel Music Association."

Clark Flips On Tour

NEW YORK — Roy Clark has been set to headline at the San Bernardino Auditorium in San Bernardino, Calif., Nov. 6th. The date immediately follows Clark's appearance on the Flip Wilson Show, segment taping (Nov. 1-5) at NBC-TV.

Drake Sells Stop Interest To Hill

NASHVILLE — Pete Drake and Tommy Hill have announced that Drake has sold his interest in Stop Records to Hill, the label's president. According to Drake, Stop's former vp and secretary, the sale has been effected due to the increase of his involvement in more independent production deals, "making it difficult to be both in the studio and at my desk. By selling my interest in Stop to Tommy, I now have more time to devote to the creative part of the business."

Since the label's formation in 1968, Drake has produced many hits for Stop such as Johnny Bush's, "You Gave Me A Mountain", "Leavin' On A Jet Plane" by the Kendalls, and "Jesus Is A Soul Man", by Otis Williams, an r&b record. His future plans include producing an album for Tommy James, having recently cut a single on him in Nashville. He will continue working with several Stop artists as an independent producer.

Maggie Cavender In New Nashville Hdqtrs.

NASHVILLE — Maggie Cavender who heads up her firm, Maggie Cavender Enterprises, has relocated the offices to larger quarters on 17th Avenue, South here. The company specializes in copyright administration for publishers, both domestically and internationally. It also handles special public relations and publicity accounts on both an individual and agency basis.

Cavender, through her firm, was chosen by a Canadian music man, Jury Krytiuk, of Toronto, to the general management of three companies which have been incorporated in the U.S. Krytiuk is president of Boot Records, Ltd. Morning Music, Ltd., and Skinners Pond Music, all based in Toronto. The U.S. companies are Boot Records, Inc., Morning Music (USA), ASCAP, and Bathurst Music, BMI.

Country Artist Of The Week: WAYLON JENNINGS



TAKER OF SONGS, MAKER OF HITS—With a talent as big as Texas, the State where he was born, Waylon Jennings became one of the youngest disk jockeys in radio at the age of 12. Through his teens he spun records until he met and joined the Buddy Holly group as an electric bass player. After Buddy's death, he formed his own group, The Waylors, and did club acts which combined country, folk and rock 'n roll. While performing in Phoenix he was "discovered" by Chet Atkins and signed to RCA Records where he is presently produced by Ronnie Light.

Waylon, a favorite on the Grand Ole Opry, has appeared on virtually every show in the nation. He sings primarily his own original material in the nine albums he has recorded for RCA, with some of his top singles being "Only Daddy That'll Walk The Line," "The Taker," and "MacArthur Park," with his current single being "Cedartown, Georgia," produced by Chet Atkins. Booking is by Moeller Talent, Inc.

Dove Flies Back To Nashville Base

NASHVILLE — Ronnie Dove has moved himself and all of his music business interests to Music City, thereby, more or less, coming home. After a number of years of hard work in clubs, bars, and recording, it was his initial 1964 Nashville recording session (guided by Bill Justis) which afforded him his real start in recording success. "Say You" was recorded at this session and established Dove as a nationwide artist.

Dove has only stayed at his apartment in suburban Nashville, rented in March, for three weeks. The demand for his show at supper clubs and other topnotch places keeps him and the members of his show away from home. Decca's Owen Bradley signed Ronnie to the label in April of this year, and the session for his next record has just been completed.

For the second year in a row, the Ronnie Dove Revue was featured at the MOA Convention at Chicago's Sherman Hotel in mid-October. Dove's career has been guided from the beginning by Bill Sizemore, president of Interstate Talent Agency. Since moving to Nashville, Sizemore has added artists Johnny Tillotson, Bobby Vee, Ray Peterson and others to his roster.

Country Ent. Guild Formed In Music City

NASHVILLE — The Country Entertainers Guild, an organization conceived to help professional people has been formed in Nashville. CEG has announced the publication of a monthly newsletter, the issuance of a membership card, and consultation services through the mail.

The membership is to be supplied with master lists of disk jockeys, distributors, publishers, c/w night clubs, military NCO clubs (U.S. and foreign), all major advertising agencies (for TV commercials), managers, bookers, a&r men, studio and pressing prices, mastering and plating information, a phone directory and list of organizations, public relations and promotional services, trade and fan publication, photo and litho processing services, fan clubs (and setting up procedures), producers, arrangers, and lead sheet services. Nashville travel info as well is supplied along with lists of hotels, motels, restaurants, a city map and sight seeing hints. A course in self promotion and a special on songwriting tips rounds out the package termed as "a unique, priceless, total services aid." The new company will be headquartered in the Capitol Records Building on 16th Avenue, South.

Hinson First Woman Promo Dir. For SS

NASHVILLE — Bobbye Byrd Hinson has been named national country and western promotion director for the Shelby Singleton Corporation here, reports Buddy Blake, senior vice president of the organization.

Hinson joined Singleton approximately two years ago and was appointed publicity director shortly after becoming an employee of the company. She has held a wide range of responsibilities, including coordinating and writing press information, handling corporate public relations and maintaining contact with all publications. Prior to entering the music business, Hinson was engaged as a free lance interior designer and taught courses in design.

A native of Gadsden, Tennessee, Hinson attended the University of Tennessee and was graduated cum laude from David Lipscomb College in Nashville. She has also studied at the Chicago and New York Schools of Interior Design.

In making the appointment Blake stated, "Her natural aptitude and record of past performance indicate an unlimited future in the industry. Her love of the business and boundless enthusiasm has and will continue to prove an asset to The Shelby Singleton Corporation."

Pride To Perform During NARM Meet

NASHVILLE — CMA's Entertainer of the Year for 1971, RCA recording artist Charlie Pride, will perform at the Country Music Association's luncheon meet, March 7th in Miami during the National Association of Record Merchandisers convention. The precedent was set for the winner of the coveted award to perform at that time by the 1970 winner, Capitol's Merle Haggard.

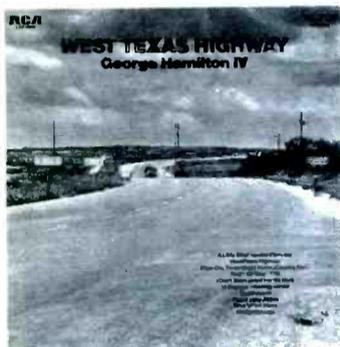
Robbins Jr. Signs

NASHVILLE — Marty Robbins, Jr. who is presently finishing his tour in the U. S. Army, will be available for auditorium shows and college concerts starting next July, according to Marty Landau, president of Artist Management Bureau Inc. of Los Angeles. Marty, Jr. has signed an exclusive contract covering all fields with the west coast agency.



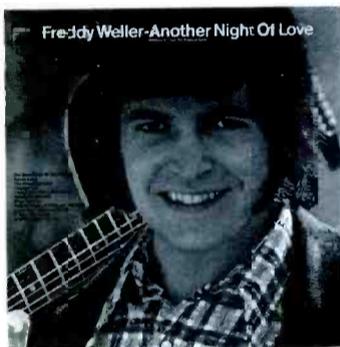
BILL ANDERSON'S GREATEST HITS, VOL. 2
—Decca DL 75315

Having whispered his way to the top of the country charts most recently with "Quits," Bill continues to be one of the finest country vocal talents around. Along with "Quits," this LP contains the moving "Where Have All The Heroes Gone?" and "Always Remember," as well as eight other tracks as equally familiar to his wide legion of fans. Any up and coming country singer who requires a guide to the type of polish a vocalist should endeavor to achieve would do well to buy this album. Lots of other folks will be demanding it too.



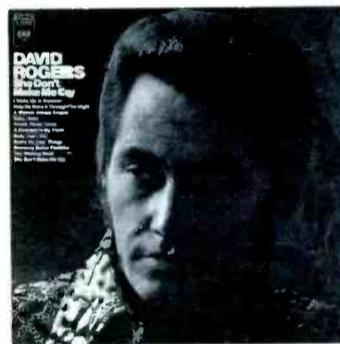
WEST TEXAS HIGHWAY—George Hamilton IV
—RCA LSP-4609

George's latest is titled after his most recent chart success and there are many more where that came from in these grooves. Two triumphant tracks are his interpretation of James Taylor's western lullabye, "Sweet Baby James" and his reading of Mickey Newbury's "I Don't Think About Her No More." But don't miss Bill Anderson's "Plain Ole, Three Chord Hurtin' Country Song" or the clever "What's Fort Worth." Will prove to be his biggest album in many years.



ANOTHER NIGHT OF LOVE—Freddy Weller
—Columbia C 30638

This album proves how a lead guitarist for The Raiders can show his country roots. Formerly released as "The Promised Land," it has been re-issued since the success of two more tracks as singles: "Indian Lake" and his latest, now the title track. One of the best on the LP not yet released as a single is "J. Tyler Rosenthal," a cross between a novelty and a divorce tune. Also contains his reading of Murry Kellum's new chart success, "Train, Train." Another spurt of sales for this LP is most definitely in the making.



SHE DON'T MAKE ME CRY—David Rogers
—Columbia C 30972

David Rogers has been around for nine singles worth of successes, but the title track was his first to go top five and establish him as a headline talent. Under the able music directorship of Pete Drake, David treats standards like "Help Me Make It Through The Night," "Knock Three Times" and "A Woman Always Knows" to his own brand of quiet country contentment. A potent programming and sales item, the LP should do much to spread Rogers' reputation to new circles.



A MAN CALLED TEX—Tex Williams—Monument Z 30909

His "Miss Nancy Ann's Hotel" has hit #1 in many markets, and for this reason alone, an LP which contains it should do well enough. But there are many other tunes here which will attract the attention of programmers and listeners alike: Tex has a great way with a ballad and he shows it with "Wasted Dreams" and "If All The Same To You." The strongest and most impressive track is "Pretty In Blue" which takes place at a funeral and is bound to be a much-requested song. Tex Ritter penned the liner notes so Texas must be big enough for the both of them!



HAVE YOU HEARD—Dottie West—RCA LSP-4606

Most recently on the charts with "Six Weeks Every Summer," Dottie leads off the package with that tune and continues in a predominantly soft-ballad mood which takes the listener to such highspots as "Me & Bobby McGee." On the up-beat, there's "Put Your Hand In The Hand," "Just One Time" and the totally dynamite "Dream Baby." Dottie's reading of the Roy Orbison hit penned by Cindy Walker. Tastefully produced session which should see itself charted quite soon.

| | | | | | |
|----|--|----|----|---|----|
| 1 | HOW CAN I UNLOVE YOU Lynn Anderson (Columbia 45429) (Lowery—BMI) | 1 | 34 | I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith (RCA 0535) (Blue Crest—BMI) | 45 |
| 2 | ROLLIN' IN MY SWEET BABY'S ARMS Buck Owens & The Buckaroos (Capitol 3146) (Blue Book—BMI) | 4 | 35 | CEDARTOWN, GEORGIA Waylon Jennings (RCA 1003) (Tree—BMI) | 20 |
| 3 | I DON'T KNOW YOU ANYMORE Tommy Overstreet (Dot 17387) (Shenandoah, Terrace—ASCAP) | 3 | 36 | COAT OF MANY COLORS Dolly Parton (RCA 0538) (Owepar—BMI) | 46 |
| 4 | FLY AWAY AGAIN Dave Dudley (Mercury 73225) (Addel—BMI) | 5 | 37 | LEAVIN' AND SAYIN' GOODBYE Faron Young (Mercury 73220) (Tree—BMI) | 21 |
| 5 | HERE COMES HONEY AGAIN Sonny James (Capitol 3174) (Marson—BMI) | 8 | 38 | SHE'S LEAVING Jim Ed Brown (RCA 45272) (Tree—BMI) | 40 |
| 6 | NO NEED TO WORRY Johnny Cash & June Carter (Columbia 45431) (J. M. Henson—SESAC) | 7 | 39 | HONKY-TONK STARDUST COWBOY Bill Rice (Capitol 3156) (Jack & Bill—ASCAP) | 22 |
| 7 | I'D RATHER BE SORRY Ray Price (Columbia 45425) (Buckhorn—BMI) | 2 | 40 | WEST TEXAS HIGHWAY George Hamilton IV (RCA 276) (Wren, Heavy—BMI) | 36 |
| 8 | RINGS Tompall & The Glaser Bros. (MGM 14291) (Unart—BMI) | 11 | 41 | ALL I EVER NEED IS YOU Ray Sanders (UA 50827) (UA Racer—ASCAP) | 50 |
| 9 | BE A LITTLE QUIETER Porter Wagoner (RCA 107) (Owepar—BMI) | 10 | 42 | THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall (Mercury 73221) (Newkeys—BMI) | 25 |
| 10 | LEAD ME ON Loretta Lynn & Conway Twitty (Decca 32873) (Shade Tree—BMI) | 15 | 43 | HITCHIN A RIDE Jack Reno (Target 137) (Intune—BMI) | — |
| 11 | EASY LOVING Freddie Hart (Capitol 3115) (Blue Book—BMI) | 6 | 44 | YOU BETTER MOVE ON Billy "Crash" Craddock (Cartwheel 201) (Spartus, Keva—BMI) | 47 |
| 12 | I'M GONNA ACT RIGHT Nat Stuckey (RCA 1010) (Cedarwood—BMI) | 13 | 45 | CHARLOTTE FEVER Kenny Price (RCA 1015) (Window—BMI) | 55 |
| 13 | KOKO-JOE Jerry Reed (RCA 1011) (Vector—BMI) | 14 | 46 | A SONG TO MAMA Carter Family (Columbia 45428) (House of Cash, Oak Valley—BMI) | 33 |
| 14 | NEVER ENDING SONG OF LOVE Dickey Lee (RCA 1013) (Metro—BMI) | 16 | 47 | I SAY A LITTLE PRAYER/ BY THE TIME I GET TO PHEONIX Glen Campbell & Anne Murray (Capitol 6323) (Blue Seas, Jac—ASCAP/Rivers—BMI) | 52 |
| 15 | ANOTHER NIGHT OF LOVE Freddy Weller (Columbia 45451) (Young World/Center Star/Equinox—BMI) | 19 | 48 | LIVING AND LEARNING Mel Tillis & Sherry Bryce (MGM 14303) (Sawgrass—BMI) | 61 |
| 16 | YOU'RE LOOKING AT COUNTRY Loretta Lynn (Decca 32851) (Sure Fire—BMI) | 12 | 49 | COUNTRY GREEN Don Gibson (Hickory 1614) (Acuff-Rose—BMI) | 63 |
| 17 | BABY I'M YOURS Jody Miller (Epic 10775) (Blackwood—BMI) | 24 | 50 | MAGNIFICENT SANCTUARY BAND Roy Clark (Dot 17395) (Beechwood/Ride—BMI) | 53 |
| 18 | THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRL'S BURNED DOWN Tex Williams (Monument 8503) (House of Cash—BMI) | 18 | 51 | THE MORNING AFTER Jerry Wallace (Decca 32859) (4 Star—BMI) | 48 |
| 19 | QUITS Bill Anderson (Decca 32850) (Stallion—BMI) | 9 | 52 | SHORT AND SWEET Bobby Bare (Mercury 73236) (Return—BMI) | 54 |
| 20 | EARLY MORNING SUNSHINE Marty Robbins (Columbia 45442) (Mariposa—BMI) | 26 | 53 | ROSES AND THORNS Jeannie C. Riley (Plantation 79) (Shelby Singleton—BMI) | 57 |
| 21 | KISS AN ANGEL GOOD MORNING Charley Pride (RCA 0550) (Playback—BMI) | 32 | 54 | WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis (Mercury 73248) (Jack & Bill—ASCAP) | — |
| 22 | DADDY FRANK (THE GUITAR MAN) Merle Haggard & The Strangers (Capitol 3198) (Blue Book—BMI) | 31 | 55 | SNAP YOUR FINGERS Dick Curless (Capitol 6299) (Fred Rose—BMI) | 58 |
| 23 | I'LL FOLLOW YOU (UP TO OUR CLOUD) George Jones (Mustcor 1446) (Glad—BMI) | 39 | 56 | RUBY YOU'RE WARM David Rogers (Columbia 45478) (Tree—BMI) | 59 |
| 24 | RED DOOR Carl Smith (Columbia 45436) (Acuff-Rose—BMI) | 27 | 57 | A CHAIN DON'T TAKE TO ME Bob Luman (Epic 10786) (Blue Crest—BMI) | — |
| 25 | PAPA WAS A GOOD MAN Johnny Cash & Evangel Temple Choir (Columbia 45460) (Passkey—BMI) | 29 | 58 | NEVER ENDING SONG OF LOVE Mayf Nutter (Capitol 3181) (Metric—BMI) | 60 |
| 26 | SHE'S ALL I GOT Johnny Paycheck (Epic 10783) (Williams/Excellorec—BMI) | 41 | 59 | HOW DO YOU MEND A BROKEN HEART Duane Dee (Cartwheel 200) (Casserole, Tamerlane—BMI) | 62 |
| 27 | DIS-SATISFIED Bill Anderson & Jan Howard (Decca 32877) (Stallion—BMI) | 34 | 60 | TRAIN TRAIN (CARRY ME AWAY) Murry Kellum (Epic 10784) (Glen Campbell/Young World—BMI) | 64 |
| 28 | AFTER ALL THEY USED TO BELONG TO ME Hank Williams Jr. (MGM 14377) (Hank Williams Jr.—BMI) | 17 | 61 | DON'T HANG NO HALOS ON ME Connie Eaton (Chart 5138) (Rose Bridge—BMI) | 56 |
| 29 | FOR THE KIDS Sammi Smith (Mega 0039) (Evil Eye Music—BMI) | 30 | 62 | IT WON'T DO NO GOOD TO BE A GOOD GIRL Liz Anderson (Epic 10782) (Greenback—BMI) | 65 |
| 30 | WE'VE GOT EVERYTHING BUT LOVE David Houston & Barbara Mandrell (Epic 10779) (Algee—BMI) | 35 | 63 | DOZEN PAIR OF BOOTS Del Reeves (United Artists 50840) (Palo Duro—BMI) | — |
| 31 | HOME SWEET HOME/ MAIDEN'S PRAYER David Houston (Epic 10778) (Algee, Twig—BMI) | 38 | 64 | BRING HIM SAFELY HOME TO ME Sandy Posey (Columbia 45458) (Tree—BMI) | — |
| 32 | PICTURES Statler Bros. (Mercury 73229) (House of Cash—BMI) | 23 | 65 | SET THE WORLD ON FIRE (WITH LOVE) Red Lane (RCA 0534) (Tree—BMI) | — |
| 33 | HANGING OVER ME Jack Green (Decca 32863) (Tree—BMI) | 28 | | | |

This is Jack



JACK RENO

This is JACK'S Hit
HITCHIN' A RIDE

TARGET T13-0137

Hot Country Singles



HITCHIN' A RIDE
Jack Reno

RECORD WORLD



HITCHIN' A RIDE
Jack Reno



Country Top 65



HITCHIN' A RIDE
Jack Reno

A GLORI-B PRODUCTION
DISTRIBUTED BY MEGA RECORDS AND TAPES

This is Alice



ALICE CREECH

This is ALICE'S Hit
THE NIGHT THEY DROVE
OLD DIXIE DOWN TARGET T13-0138

BILL Gavin's Record Report

New Releases I especially like:

THE NIGHT THEY DROVE OLD DIXIE
DOWN Alice Creech (Target)

Billboard SPOTLIGHTS
PREDICTED TO REACH THE HOT COUNTRY
SINGLES CHART

ALICE CREECH The Night They Drove Old
Dixie Down (Target)



C & W Singles Reviews

ALICE CREECH (TARGET 13-0138)
The Night They Drove Old Dixie Down (3:19)
(Canaan Music, ASCAP—J. R. Robertson)

The song that's been passed from The Band to Joan
Baez has finally reached the audience it was written
about. Alice should have the one to break in a big way
here—her vocals are exquisite and there's a production
to match. Should drive long and far in chartland.

A GLORI-B PRODUCTION
DISTRIBUTED BY MEGA RECORDS AND TAPES



Jack Barlow "Catch The Wind" A Double Chart Hit

Jack Barlow's "Catch The Wind" is a song that is on the Country charts and could easily be on the Pop charts as well.

The powerful production, lyrics and voice, make this a strong candidate for song of the year.

Truly Jack Barlow's finest performance.

"Catch The Wind"

b/w "Tonight I'm Wantin' You Again"

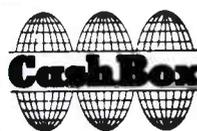
DOA-17396

Produced by M.G.B. Productions

(Exec. Producer) Ricci Mareno

Written by Ricci Mareno & Jerry Gillespie

Published by Terrace Music, Nashville, Tenn.



Picks of the Week

WANDA JACKSON (Capitol 3218)

I Already Know (What I'm Getting For My Birthday) (2:02) (Tree, BMI—R. & E. Williams)

Cute up-tempo tune gives Wanda what she needs to follow up her "Back Then" success. Lots of folks already know it's going to be a top chart item. Flip: "The Man You Could Have Been" (2:24) (Party-Time Music, BMI—B. Graham, M. Lane).

WAYNE KEMP (Decca 32891)

Did We Have To Come This Far (To Say Goodbye) (2:15) (Blue Crest Hill & Range, BMI—D. Frazier, A. L. Owens)

Exceptionally strong ballad material should give Wayne his biggest success in quite some time. Expect this one to become a country standard. Flip: "Play Me A Cheatin' Song" (2:45) (Tree, BMI—W. Kemp, M. Vickery).

CARL PERKINS (Columbia 45466)

Cotton Top (2:27) (Cedarwood, BMI—C. Perkins)

The "Blue Suede Shoes" man proves to be a country storyteller of the first order. Tale of a guy and his guitar should prove a listener favorite and a substantial chart item. Flip: no info available.

PEGGY LITTLE (Dot 17398)

Little Henry Hurt (2:07) (Dunbar, BMI—J. Owen)

Folks have been hoping Peggy would attract a piece of funky country this strong and now she's got the hit everyone's been waiting for. A perfect song for the Little gal. Flip: "Goodbye Baby (Lucy)" (2:29) (United Artists Music, ASCAP—A. Harvey).

BOBBY LEWIS (United Artists 50850)

Today's Teardrops (2:10) (Sea-Lark Enterprises, BMI—G. Pitney, A. Schroeder)

Often-recorded pop hit penned by Gene Pitney has its day in the country as Bobby gives it a spirited ride to chart success. Flip: no info. available.

CARMOL TAYLOR (Epic 10803)

Standing In The Need Of Love (2:23) (Algee Music, BMI—C. Taylor, S. Tackitt)

Funky guitar and gospel-like chorus arrangement sets this strong tune off to fine start. Carmol's voice finishes the job nicely and by the end of the disk, your highest expectations have been fulfilled. A programming must with terrific sales potential. Flip: "Kiss The Baby" (3:10) (Algee Music, BMI—C. Taylor, Q. Claunch).

DALLAS FRAZIER (RCA 74-0569)

The Common, Broke Elastic, Rotten Cotton, Hound Dog Snoopin', Ankle Droopin', Funky Fuzzy, White Sock Blues #2 (3:17) (Blue Crest Music, BMI—D. Frazier, S. Shafer)

Measure the title and the potential of the tune both in miles. Dallas has a hard-driving winner here. Flip: "High Steppin' Mama" (3:17) (same credits).

Best Bets

JOHNNY & JONIE MOSBY (Capitol 3218)

Just One More Time (2:38) (Glenwood Music, ASCAP—J. Cunningham) Perhaps the strings are surprising on a Mosby disk, but they work well with the tune. And of course, their harmonies are as distinctive as ever. Strong chart prospects for this one. Flip: "Meet Me Tonight" (2:50) (Central Songs, BMI—J. Mosby, R. Hansen).

PATSY SLEDD (Epic 10801)

I Just Want To Hold On To You (2:56) (House Of Gold Music, BMI—K. O'Dell) Gal who did such a fine job harmonizing with Tammy at the Columbia show during the Opry celebration is back with a new release. Should be in for considerable airplay and is definitely a chart contender. Flip: no info. available.

OTTICE YAWN (Universal Sound 1003)

Ballad Of Jessie & Geraldine (2:45) (Cedarwood, BMI—C. Craig) Yawn's disk is a sleeper indeed—a crazy novelty tune about life in a pond. Chief interest lies in the pickin' which shows a striking Jerry Reed influence. Could creep up and catch us all by surprise. Flip: "For The Love Of Money" (3:15) (Asakece, BMI—T. Crum)

BILLY DON BURNS (Souncot 1126)

Your Mama's Eyes (2:33) (Cedarwood, BMI—M. Tillis) The Nashville Sounds add all the necessary polish to the reading here, while Billy delivers up a whole lot of sincerity. A high-fidelity song; strong lyrics. Flip: "Jeannie" (2:47) (Shane-Wilder Music, BMI—B. Burns)

LESTER FLATT AND MAC WISEMAN (RCA 74-0576)

The Bluebirds Signing For Me (2:44) (Wise-O-Man Music, BMI—M. Wiseman) Culled from their hit LP, the duo greets the bluebirds with fine bluegrass harmony and instrumentation. Programming gem and potential sales item. Flip: "We'll Meet Again Sweetheart" (2:44) (Peer Intl., BMI—L. Flatt, E. Scruggs)

CARL BELEW (Decca 32885)

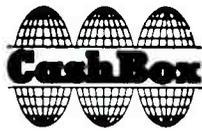
Bus 22 (2:34) (4 Star Music, BMI—C. Belew, V. Givens) Another bussing ballad, this one taking a maudlin route which could prove to be the most effective. Plays up the dangers inherent in bussing for any reason, but again, is bound to cause controversy over the racial issue. Considerable programming potential in many areas. Flip: "God Is Alive" (2:35) (same credits)

GREG STEVENS WITH THE WITCHITA LINEMEN (Bil-Bro 4135)

The Mississippi Bubble (2:13) (Empher Music, BMI—Bil-Bro) Funky country-rocker about a guy, a go-go girl and the law could come out of left field and hit the charts. Strong sales could be in these grooves with the proper exposure. Flip: "Careless Lies" (3:23) (Owepar Music, BMI—Bil-Bro)

BUD LOGAN (Rice 5043)

I Was On My Way Before The Dawn (2:12) (Newkeys Music, BMI—J. Elliott & Morgan) Quite a lovely tune, and Bud just could have his first top chart disk here. Solid programming appeal with listener interest in the offing. Flip: "Time And Place" (2:24) (Newkeys Music, BMI—T. T. Hall)



Country Roundup

Liz Anderson says, "It Don't Do No Good To Be A Good Girl" . . . Billie Jo Spears recently completed her first Capitol sessions under the direction of new Capitol indie producer Pete Drake at Music City Recorders in Nashville, with Scott Moore handling engineering on the sessions . . . Pat Roberts recently cut his first recording session in Nashville under the direction of indie producer George Richey . . . David Wilkins is scheduled for the studio to do a demo session for Little David Music.

The Judy Lynn Show has been signed for the second year in a row to headline the Southwestern Expo and Fat Stock Show in Fort Worth, Jan. 28-Feb. 6, 1972. Judy Lynn and Group are currently at Harrah's Tahoe-Reno through Nov. 10 . . . Independent producer Scott Moore who is one of the owners and manager of Music City Recorders Studio in Nashville reports that "Binoculars" by Rayburn Anthony, first released on the Belle Meade label, has been picked up for national distribution by Mega Records following strong regional c&w disk jockey response to the release . . . Buck Owens Enterprises has appointed Al Crocker as station manager of KUZZ/KZIN-FM in Bakersfield, California. According to Joe Thompson, vice president of the stations, Crocker will be immediately involved in the initial design of new studios and executive offices for

KUZZ-KZIN. Active in broadcasting for the past 20 years, Al Crocker has been affiliated with KCET-TV in Los Angeles, KERO-TV and KJTV in Bakersfield and for the last two years has been director of engineering for KUZZ-KZIN and KTUF/KNIX-FM in Phoenix.

"Wonder what will happen when hitmaker David Houston winds up with two songs in #1 at the same time," muses Bill Goodwin of the Hubert Long Agency. (Houston's last 15 releases have been #1.) Houston's current Epic single has both sides in the charts, "Home Sweet Home" and "Maiden's Prayer." He is also climbing the charts with his duet single with Barbara Mandrell, "We've Got Everything But Love" . . . LeRoy Van Dyke winds up his tour of Washington State, Anchorage and Reno with an Oct. 22-Nov. 4 stand in the Main Room of the Fremont Hotel in Las Vegas where he headlines.

Dot Records announces they have just purchased a master of Roni Stoneman, produced by Norro Wilson, which they will release in the near future. Wilson also produces Joe Stampley for Dot. Roni made an appearance, along with the other Dot artists, at the label's annual convention luncheon show in Nashville . . . Radio stations throughout the New England area participated in a get-together sponsored by the Eastern States Country Music, Inc. in Burling-

ton, Mass. "ESCMC Meets New England" was aimed at acquainting area radio stations with the organization and what it can do for country music.

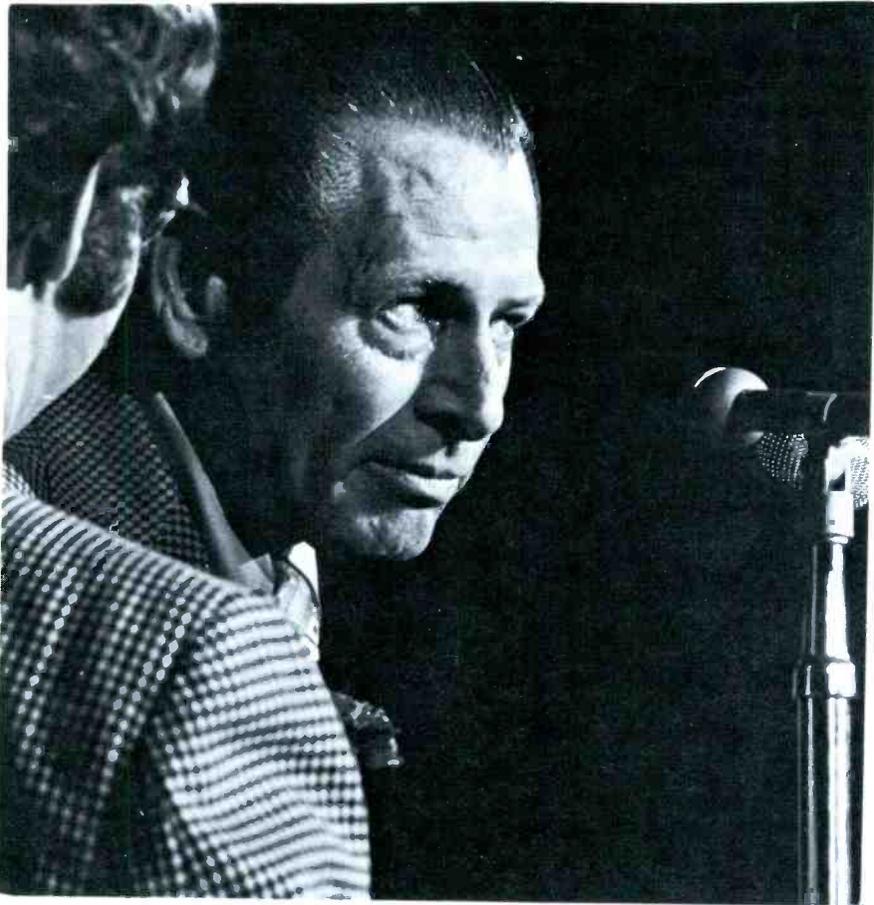
Mega Records Glen Sherley has found a name for his new band, thanks to Mike Hoyer of WHO in Des Moines. Mike suggested the name, "The Trustees." Glen will be making several appearances on the Grand Ole Opry in coming weeks . . . "The Arkansas Waltz" which was officially accepted recently as the Arkansas

State Song was written by Bill Urfer and Cletus Jones.

KTCR Radio, 97.1 FM in Minneapolis, Minn. has recently converted to full time stereo broadcast. At this time, KTCR is the only Minneapolis-St. Paul market station programming country music on an exclusive basis. In order to meet its 24-hour-a-day broadcasting schedule, KTCR is asking for contributions to its stereo country library. All stereo albums and singles should be sent to 3800 Minnehaha Ave., Minneapolis, Minn. Telephone is (612) 721-2227.



IT'S STILL SNOWING—At a City Club party celebrating Hank Snow's 35 years as an RCA singer, RCA vp Mort Hoffman, (left) reads a plaque presented for "the longest recording career, on any label, of any living artist." Snow, (second from right), is flanked by his first producer, Hugh Joseph of Montreal, and his current producer, Chet Atkins (second from left). Shown (right) is Harry Jenkins, divisional vp of RCA.



TEARS OF JOY—Wally Cochran, director of RCA artist relations, Nashville operation, could only stand with tears in his eyes from emotion when RCA's Mort Hoffman presented him a plaque at the RCA Breakfast during the recent WSM Grand Ole Opry Convention in Nashville. The plaque was inscribed, "To Wally Cochran with sincere appreciation for your efforts in making Nashville and RCA synonymous. Rocco and your friends at RCA."

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Loretta Honored By Ky. Broadcasters

FRANKFORT, KY. — Bob Doll, president of the Kentucky Broadcasters Association, announced that country music vocalist Loretta Lynn has received the Kentucky Broadcasting Association's Third Annual Distinguished Kentuckian Award at the KBA's fall meeting in Lexington (26). The native of Johnson County, Kentucky, was honored for spearheading a fund-raising drive for children of the men killed in the Hyden Mine disaster and recognized for her success in the country music field.



Top Country Albums

- | | | | | | |
|----|---|----|----|--|----|
| 1 | TAMMY'S GREATEST HITS VOL. II Tammy Wynette (Epic E 30733) | 1 | 17 | SUPER COUNTRY Danny Davis (RCA 4571) | 18 |
| 2 | EASY LOVING Freddie Hart (Capitol ST 838) | 7 | 18 | THE WORLD OF LYNN ANDERSON (Columbia G 30902) | 22 |
| 3 | YOU'RE MY MAN Lynn Anderson (Columbia C 30793) | 3 | 19 | DAVID HOUSTON'S GREATEST HITS, VOL. II (Epic E 30602) | 20 |
| 4 | KO-KO JOE Jerry Reed (RCA 4596) | 5 | 20 | THE BEST OF BUCK OWENS VOL. 4 (Capitol ST 830) | 26 |
| 5 | IN SEARCH OF A SONG Tom T. Hall (Mercury SR 61350) | 8 | 21 | THE JOHNNY CASH COLLECTION HIS GREATEST HITS, VOL. II (Columbia KC 30887) | 27 |
| 6 | I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty (Decca DL 75292) | 4 | 22 | POEMS, PRAYERS & PROMISES John Denver (RCA LSP 4499) | 19 |
| 7 | THE BEST OF PORTER WAGONER & DOLLY PARTON (RCA LSP 4556) | 6 | 23 | PITTY, PITTY, PATTY Susan Raye (Capitol ST 807) | 16 |
| 8 | WE GO TOGETHER Tammy Wynette & George Jones (Epic KE 30802) | 14 | 24 | SONGS LEAVIN' AND SAYIN' GOODBYE Faron Young (Mercury SR 61354) | 17 |
| 9 | YOU'RE LOOKIN' AT COUNTRY Loretta Lynn (Decca DL 75310) | 12 | 25 | ROSE GARDEN Lynn Anderson (Columbia C 30411) | 23 |
| 10 | LIVE AT THE SAM HOUSTON COLISEUM Mel Tillis (MGM 4788) | 10 | 26 | PICTURES OF MOMENTS TO REMEMBER Statter Bros. (Mercury SR 61349) | 24 |
| 11 | SOMEDAY WE'LL LOOK BACK Merle Haggard & The Strangers (Capitol ST 335) | 9 | 27 | PICKIN MY WAY Chet Atkins (RCA 4585) | 28 |
| 12 | I WON'T MENTION IT AGAIN Ray Price (Columbia C 30510) | 2 | 28 | TALK IT OVER IN THE MORNING Anne Murray (Capitol 821) | — |
| 13 | THE SENSATIONAL SONNY JAMES (Capitol ST 804) | 11 | 29 | PORTER WAGONER SINGS HIS OWN (RCA LSP 4386) | — |
| 14 | SONGS OF LEON PAYNE George Jones (Musicor 3204) | 15 | 30 | THE WORLD OF MARTY ROBBINS (Columbia C 30881) | — |
| 15 | I'M JUST ME Charlie Pride (RCA LSP 4560) | 13 | | | |
| 16 | COAT OF MANY COLORS Dolly Parton (RCA LSP 4603) | 21 | | | |

NEW YORK (Cont'd from page 34)

during his first major English tour. Yet just a few months ago, when Elton changed his act to include new songs and old played solo at the piano during a segment of the show, this same critic blasted him for not having enough rocknroll in the act. There's no escaping the inequities of the system.

The worst part of it all is that when Elton was asked why he loons it up on stage, no one bothered to listen, because they were still so wrapped up in their own notion of what Elton should be. "I want two identities," he says. "Recording and stage acts are two different things to me, and I approach them differently. I'm on stage to entertain—I like to have fun up there, not take myself seriously—and part of that is visual as well as aural. I've never felt any other way." It's a British tradition to loon it up on stage. Ask **Rod Stewart** and the **Faces** the **Stones**, **Emerson, Lake & Palmer**, **The Who**, **Jethro Tull**, etc. "If I couldn't have fun on stage," says Elton, "I wouldn't perform."

So? Well, the point of all this is that great artists invariably outlive the negatives and the holdouts. And ultimately, Elton and Bernie are strong enough to outlast all the nasties. Because as it turns out, with the release of their new album, "**Madman Across The Water**," (due out today), they're Britain's most important lyricist-musician team.

Certainly, the album contains their best songs to date—so chuck full of obvious triumphant masterpieces, that on first listening, there's just too much to absorb. It's quite apparent from the beginning, though, that the production of the album is more of a return to the style of 'Elton John' rather than an extension of 'Tumbleweed.' There's been a change within Elton too. Throughout the album, his vocals are the best I've ever heard him sing; there's a richness and depth that's been developing for some time. But now that it's finally here, it's fantastic. Track for track, then, here's 'Madman':

TINY DANCER—A song **Bernie** wrote for his wife **Maxine**—she is the seamstress for the band—Elton has been playing it in his recent concerts. The song's construction is unique for him. It runs through two long verses, rocking gently in a melody that shifts back and forth, until it breaks out into a spinechilling chorus, that is the best Elton's ever written; very difficult to sing. **Buckmaster's** strings build nicely and **B.J. Cole's** steel guitar, which I at first thought intruded, now seems a pleasant (if at times too loud) Americanizing influence. A major work.

LEVON—Much excited talk from Elton and Bernie preceded the premier of this song during the last concert tour. And with good reason. The lyrics are among Bernie's best: haunting and accessible: "He was born a pauper to a pawn on Christmas day/When the New York Times/Said God is dead and war's begun." Some really burning piano from Reg, especially at the end in tandem with the **Buckmaster** string choir. Again exceptional vocals from the man encompassing an infinite amount of pathos. Memorable string line from Paul. Another major work.

RAZOR FACE—A track I at first didn't like that much and now find particularly fine. It's very much of a Bernie song, inasmuch as the lyrics are the song's vehicle. A lot of real funk injected into the song quite naturally through Reg's piano, **Jack Embrow's** accordion and **Caleb Quayle's** electric guitar. Above all, though, it's Elton's vocals that make the track a success.

MADMAN ACROSS THE WATER—An interesting history here. 'Madman' was written some time ago and used as the act's finale before 'Burn Down The Mission' had been written. It would have appeared on a previous album, but nobody seemed pleased with the early studio arrangements. I must say that here Paul has really outdone himself: a superb arrangement for a song that is both the most magnetic and the most moving of the duo's songs; a true classic. The **Taupin** lyrics and the **John** melody at their respective pinnacles. Some beautiful acoustic work from **Davey Johnstone** echoed in backwards sequence to create the rhythm. **Buckmaster's** best string line moves gracefully in and out building tension until it becomes almost unbearable. Very astute use of **Diana Lewis's** ARP Synthesizer. A monumental track.

INDIAN SUNSET—Has been, quite inexplicably, the source of great controversy wherever it's been performed. After hearing it sung by Reg with just piano accompaniment on stage, I never thought I'd like the orchestrated version. But it's stupendous, beginning a capella after a brief, eerie Synthesizer opening. Very deep brass comes in mixed way back (thank goodness!) before the piano and the rest arrive. Piano and Terry Cox's amazing peripheral drums form the musical meat of the song. A very moving vocal from Reg—making the song sound as fresh as the first time I heard it. And again it's that great amalgam of lyric and melody. A major work.

HOLIDAY INN—An autobiographical song of Bernie, Reg and the band. A less complex song than most with a fine chorus-sung chorus that ends with some great piano lines mixed with the strings. Amazing mandolin and sitar work from **Davey Johnstone** that weaves in and out and takes over for the songs' end instrumental ride along with tasty strings from Paul.

ROTTEN PEACHES—A fascinating track, because in lyric content and structure it's similar to some of the 'Tumbleweed' material. Yet the final feeling is very far from that last album, and shows most distinctly how much Bernie, Reg and Paul have progressed. There's a very easy fluid funk to the track that makes it so believable. It really cooks, too and it's nice to hear Reg's piano so far out in front. A song about American prisons.

ALL THE NASTIES—Ah! Reg and Bernie have a go at those abominable critics. Despite the sting of the lyrics, there's no bitterness or nastiness—rather there's a gentleness that pervades Elton's vocals. Unfortunately, it's not one of **Buckmaster's** most successful arrangements. I think the backing chorus is superfluous. It doesn't help the track's mood either.

GOODBYE—A beautiful and simple song with just piano, strings, and Elton's superb vocals

For I am a mirror.
I can reflect the moon.
I will write songs for you.
I'll be your silver spoon.

eric van lustbader

UPCOMING AND OF ESPECIAL NOTE—**Mylon's** second album, the first for Columbia, titled "**Mylon And Holy Smoke**." This will be the one to break him wide open. Every cut is great but "**Sixteen Tons**," given a superbly sensual arrangement, "**Pool Shooter**," with its immediate hook, the highly atmospheric "**Railroad Angels**," and **Mountain's** "**Silver Paper**," are immediate standouts.

HOLLYWOOD (cont'd from page 34)

volume, weighing slightly over five pounds. "I found it hard to put down," said Leonard Feather in reviewing the book for the *L. A. Times*. "I also found it nearly impossible to pick up."

The publication is a first. On-the-spot reviews compiled from Simon's **Metronome** scribbles; band histories, interviews, reviews, photos, including current comments from many celebrated figures. When, for example, Simon says that **Charlie Barnet's** '39 band lacked "the clean attack and ensemble phrasing that you hear in other new bands," **Barnet** margins, "We drank a lot in those days."

It was Simon who, in 1935, hailed the first **Goodman** band with an "A" rating. Yet he admittedly missed **Basie's** potential with a "B," dismissing such giants as **Herschel Evans**, **Lester Young** and **Buck Clayton** with perfunctory porisms. A review on **Horace Heidt** the same year elicits a "B" and a more in-depth treatise. **George** explains, "Perhaps it was because I tried to determine first what the band or singer was trying to do—to criticize on that basis. My tastes were a little more catholic than most of my fellow critics. For a Jew, that's pretty good."

In '35 Simon reviewed **Chick Webb's** band, noting that "**Miss (Ella) Fitzgerald** should go places." A year after he reexamined and found her "extraordinary . . . one of the best of all fem warblers . . . and there's no reason why she shouldn't be the best in time to come."

Still, there are a batch of total misses. **King Guion** billed by Simon in '39 as "the outstanding hot man discovery of the year." And **Willie Hargreaves**, glorified the same year as "absolutely glorious . . . a real musician . . . about whom you're going to hear plenty often." Neither (and dozens more proclaimed by Simon) ever made the star trek.

But **George** was the kindest of the band critics. Enthusiastic, even when reviewing **Eddie Duchin**, **Guy Lombardo** and **Sammy Kaye**.

Hundreds of photos are included in the 492-page volume. Including **Frank Sinatra**, younger than springtime, seductively eyed by one-time **Jan Savitt** singer, **Gloria DeHaven**. And a maturing, pre-Melcher **Doris Day**, **Les Brown's** early 40's band songstress. Curled corn silk hair and eyes to wrap your troubles in dreams.

Simon tells us he's "pretty proud" of the book. Adds, "Still I wish I knew then what I know now." An unassuming valuation. Not to be confused with **George Frazier's** considered judgment of his first book, "The Man With the Mustache Is Costello." "Do you feel it's perfect?" we asked him. "Of course not," he said, "they could have improved on the binding."

Simon's next project: the life of **Glenn Miller** to be published by **Holt-Rinehart-Winston** sometime in '73. Which could give us just enough time to digest the 300,000-word near-definitive "Simon Says."

If big band nostalgia is your bag, Simon's **Sights and Sounds of the Swing Era** is a pack of Old Gold.

Another new book on our desk this week is "The Compleat Sinatra," authored by **Albert Lonstein** and **Vito Marino**, published by **Cameron Publications Ltd.** in **Ellenville, N. Y.** It includes a chronological listing of every one of **Sinatra's** commercial recordings (dates, matrix numbers, personnel, arrangers, conductors, alternate takes, unissued sides, etc.) complete dates on his films, studio credits, cast, synopsis, tunes, critiques, his television appearances, concert dates, stage appearances, V-Discs. It is billed as an authoritative listing of the professional career of **Sinatra**, carefully documented with dozens of previously unpublished photos. Thirty-six years of a man's life bound into 388 pages. "The Compleat Sinatra" is a lengthy love note to a legend. h.g.

OVERHEARD AT THE TROUBADOUR BAR—**Bud Prager**, **Windfall** prez, in town last week to do some local spade-work in behalf of **Mountain**, which he feels has yet to make its mark out West. The group will be making a tour out this way in December, after following the **Who** into the newly re-opened **Rainbow Theatre** in London this month, which gig is timed to coincide with release of their latest album, "The Flowers of Evil." (Seems **David Rea**, another **Windfall** artist who co-authored this title tune, has been dipping into **Baudelaire**.) The new album, distributed by **Bell**, is evenly divided between new material and live tracks recorded during the group's summer concert tour of England. They cross the seas again in January for a three-week swing through eight European cities.

EAST COAST GIRL OF THE WEEK—Who knows what superbly mischievous thoughts lurk, dancing, just behind **Linda Rice's** incipient grin? Only **Stan Monteiro** knows and you can just bet that he's not telling! "I went from advertising to working at **Metromedia Records**," recalls **Linda**. "The guy I was working for—the sales manager—was fired. But they told me to stay and be interviewed by the new man. That was Stan and we got along perfectly right from the beginning."

When **Stan** became **East Coast** marketing chief for **Jefferson Airplane's Grunt** label, he took **Linda** with him. "It seems that the things I've wanted the most, I've had to wait for, and work for," she says with that elusive streak of seriousness that laces her personality. "I'm the luckiest person to be working for Stan. He's the best. I wake up each morning and can't wait to get to the office. How many people can say that?"

Linda was born in **Potlicker Flats**, a mountain settlement of about fifty houses in **Pennsylvania** that, depending on your luck, you may or may not find. She was brought up on a dairy farm that her parents owned and lived on but was run by an **Amish** farmer. "My Dad loved that farm. Every chance he got, he was out there working; it relaxed him."

"When I first got to **New York** I had the typical reaction of a country person to the big city: I hated it. But now, I don't think I could move away, I love it." And she says it with such relish that there's no doubt at all. The **Grunts**, as they are wont to be known, delight in bestowing in-office appellations on themselves and on each other. **Linda's** known as 'The **Gruntessa**,' simply because "I wanted to have a more feminine name than 'Grunt.'"

She loves cats, antiques, and **Mount Tam**. And that, like herself, is just beautiful. e.v.l.



DGG, Bell Enter Global Deal 3 Year Pact

HAMBURG — The Deutsche Grammophon Gesellschaft mbH and Bell Records have signed a three-year agreement putting the entire repertoire of Bell "at the disposal" of the German firm. The arrangement becomes effective Jan. 1, the same day DGG's record activities will be taken over by Polydor International GmbH.

Under the deal, Polydor will manufacture and sell the Bell repertoire all over the world with the exception of the United States, Great Britain, Eire, Canada, Japan and Taiwan. All



Standing: (left to right) DGG exec Roland Kommerel and Ekkelard Schnabel with Bell legal counsel Monte Morris.
Seated: (left to right) DGG exec Horst Schmolzi and Werner Vogel-saug with Larry Uttal.

Rock Groups Play w/ Symp. Orks

EDMONTON, ALBERTA — A&M's Procol Harum has been set as "guest artist" with the Edmonton Symphony to commemorate the orchestra's 20th anniversary on Nov. 18.

Procol member-arranger Gary Booker flies to the Canadian city two days in advance to rehearse the orchestra with conductor Lawrence Leonard. Musical arrangements will be those used last season when the group played with the Toronto Symphony in Stratford, Ont. The Edmonton concert will be recorded for possible future release.

Also reported: Blood, Sweat & Tears is scheduled to play with the New Orleans Symphony next weekend (Nov. 13).



A reception was held in London at the German Cultural Institute for James Last to mark his first ever concert tour of England. The opportunity was taken at the reception to present James Last with a gold disk to mark one million album sales in Great Britain. This is his seventeenth gold disk which cover over 14 million sales in Europe. Picture shows James Last with Polydor Records Managing Director John Fruin.

records will be marketed on the 'Bell' label.

Bell's best selling artists include The Partridge Family, The Fifth Dimension, Dawn and Dusk.

Bell, a division of Columbia Pictures Industries Inc., had previous agreements with EMI for the majority of the licensed territory as well as with Dischi Ricordi and CBS Schallplatten GmbH. The new agreement was concluded at Deutsche Grammophon GmbH headquarters in Hamburg. Signing the contract were Bell president Larry Uttal, Dr. Werner Vogel-saug, future president of Polydor International GmbH, and Polydor International's director of pop music, Horst F. Schmolzi.



Just back from a triumphant U.S. Tour, Tom Jones received another gold disk this time for International Artist selling most LP's in Finland. Decca's Marcell Stellman presents the disk to Tom.

Stevens Albums Canadian Gold

HOLLYWOOD — A&M Records recording artist Cat Stevens has received the Canadian equivalent of two gold records for his "Tea for the Tillerman," and just-released "Teaser and the Firecat" albums, reports Gerry Lacoursiere, Canadian director for A&M.

Award is called the Maple Leaf Award and is the equivalent of 50,000 albums sold.

Springfield To Capitol

AUSTRALIA — Rick Springfield, the Aussie writer/guitarist/singer recently voted Australia's number 1 guitar player, has been signed to a long term recording contract with Capitol Records in the U.S. First single will be his current Aussie success, "Speak To The Sky," and Capitol plans to record an album early in Jan. in England.

Down Under, the singer records for the Sparmac label, which achieved great success with the group Daddy Cool, recently signed to Warner Bros. U.S.

No less than three top performers here have issued singles this month written by Springfield: Johnny Farnham, Allison Durbin and Ronnie Burns.

Germany Wins Grand Prix At Tele-Luxembourg Festival

LUXEMBOURG — The third Radio Tele Luxembourg Grand Prix, held in the Grand Duchy on Oct. 21 judged solely on the production of a record, was won by producer Fred Weyrich of Germany with a song titled "Sonnenschein Und Regenbogen" performed by Spanish singer Miguel Rios, and written by Weyrich and R. Seigel Junior.

This internationally flavored win did not, however, meet with the approval of the international audience, who obviously expected the Bill Martin-Phil Coulter song/production "My Boy," expressively sung by Richard Harris, to claim first prize. However, the promoters decided to make a special presentation to him for being the "Outstanding Performer of the 1971 Grand Prix". John Goodison of England was second with "Ring A Ring A Roses" performed by Union Express, and third place went to D'Andre Popp of France with a song titled "Le Grand Bazaar" performed by Daniel Popp.

The entries from the various countries were as follows:

England

Tony Hiller — "California Sunday Morning" — Brotherhood of Man (Deram)

Bill Martin and Phil Coulter — "My Boy" — Richard Harris (Dunhill)

John Goodison — "Ring A Ring A Roses" — Union Express (Decca)

Germany

Fred Weyrich — "Sonnenschein Und Regenbogen" — Miguel Rios (Polydor)

Fred Sheinart — "Du Weisst Es" — Thomas Hock (Prom Music)

Peter Meisel — "Prost Onkel Albert" — Manuela (Teldec)

France

Patrice Fabien — "Dans Le Ciel" — Marie (Pathe Marconi)

Claude-Michel Schonberg — "Viens Avec Nous" — Triangle (Pathe Marconi)

D'Andre Popp — "Le Grand Bazaar" — Daniel Popp (Polydor)

Benelux

J. Roderes — "Sweet Mary Ann" — Fausti (Ariola)

Seroka — "Hope" — Seroka
Jap Eggermont — "Only Lies" — Greenfield & Cook (Belgium)

The most popular artist of each country nominated by the program directors of Radio Tele Luxembourg each received a trophy. Lulu collected a trophy for England, Michael Sardou for France, Focus for Netherlands, Michael Delpech for Luxembourg and Roy Black for Germany.

A total of 125 songs were submitted for the contest, 30 from England, 54 from Germany, 25 from France, and 16 from the Benelux countries, which were classified as all one country for the event. The contest was transmitted live on Radio Tele Luxembourg's five radio stations and Tele Luxembourg.

Fanny 3rd LP Date In London

NEW YORK — Fanny, all-female rock group, will cut their third LP for Warners-Reprise during their upcoming European concert tour (Nov. and Dec.) New album, titled "Fanny Hill," will be produced by Richard Perry at the new Apple Studios in London.

Rick Emerick, best known for his engineering on the Beatles' "Sergeant Pepper" and "Abbey Road" albums, will be the engineer for "Fanny Hill."

International Artist Of The Week: MIGUEL RIOS



Spanish singer Miguel Rios emerged as the winner of the 3rd Radio-Tele-Luxembourg Grand Prix with "Sonnenschein Und Regenbogen" (Sunshine and Rain) produced by Fred Weyrich of Germany. DeeJay Frank of Radio Luxembourg's German service presents the award to Rios. See story on this page.



Great Britain

The "house-full" sign has been hung out already as far as the UK allocation of office accommodation is concerned at Midem 1972. The final tally of British participants reveals that twenty-seven record companies and forty-four music publishers have booked office units for the meet which takes place from January 15th through 22nd, in its usual location at Cannes in the South of France. UK record company involvement has increased by four compared with the total attending in January of this year, but there is a drop of six as far as music publishing bookings are concerned. A discernible trend noticed by Midem UK representative Roger Watkins in the 1972 enquiries is the number emanating from British recording studios, which he ascribes to the desire of such enterprises to attract more recording business from the European mainland. Studios set to make their Midem debut are Pan, Apple, Feldon Audio, which is an Advision associate, Trident, and the Pye mobile unit. Other Midem newcomers from the UK will be Mike Batt's Belfry Productions, Terry King's Giant Music, Alan Bates Productions, Paul McCartney's Kidney Punch Music, Franklyn Boyd Music, Our Music, Bruce White's Creole Music, Chapter One, D'Art Records, Eurobeat, Motive Music, Big Secret Music, Ricochet Music, Essex International, Ben Findon, and Continental Record Distributors.

Former UK Screen Gems Columbia Music managing director Jack Magraw has set up a new indie disk producing and music publishing enterprise called Consortium productions in partnership with businessman Meir Gareh. The first disk production from Consortium is a John Lennon song "Jealous Guy" released on Columbia featuring Susan Shirley, who is managed by Gareh. Magraw is seeking new talent for recording, and running the publishing side of Consortium, for which he has acquired UK rights for several American catalogs during his recent visit to New York.

Island Music is launching its own label called Blue Mountain later this month under the direction of Island Music chief Lionel Conway. The label will specialize in pop records only in contrast to the progressive image of product released by Island Music's parent company, Island Records. No artist names have yet been disclosed for the Blue Mountain roster, but one of the first is expected to be Australian Ted Mulry, who is due in London to change his name and establish himself in British show business.

Mike Hurst has been named roving producer for Polydor in a deal negotiated between Roland Rennie of the London Deutsche Grammophon office and Hurst's associate Mel Collins of Active Management. Hurst's brief will be to travel through Europe listening to local Polydor acts in various countries and assessing their worth and potential as international propositions for the label. Those he judges to be suitable for wider promotion and exposure will be recorded by Hurst as the initial step in their development.

The new Walt Disney musical movie fantasy "Bedknobs And Broomsticks" is notching up several cover versions on its songs by Bob and Dick Sherman apart from the original cast album on Buena Vista. The whole score has been covered by the budget Contour label featuring Beryl Reid, TV personality Hughie Green has included "Beautiful Briny" in an LP for York Records, "The Age Of Not Believing" is in a movie themes LP cut by Sight and Sound, and there is a Decca single of "The Old Home Guard" played by the Royal Military School of Music Band conducted by Colonel Rodney Bashford.

The latest addition to Miki Dallon's Youngblood organisation is a new label provisionally tagged Birth. It will specialise in European and foreign material under the direction of Jan Olofsson, who represented the Scandinavian Green Light Music company in London until he sold his interest some months ago. Olofsson has formed his own publishing company called Jano Music within Dallon's group, and is setting up UK pressing and distribution details for Birth in addition to assuming responsibility generally for the international aspects of Dallon's operations.

EMI Records international department executive Derek Allen is currently in the States placing EMI product on a round tour taking him to New York, Washington, Nashville, San Francisco, Los Angeles and back home via Toronto. Allen is concentrating particularly on the unrivalled resources of nostalgia in EMI's catalog vaults. The Monmouth Evergreen label has already released two LPs entitled "A Nostalgic Trip To The Stars" featuring veterans such as Walter Pidgeon, Tullulah Bankhead and Sophie Tucker, and will also be handling an album of London recordings by Fred Astaire.

Quickies: CBS signed Jeff Beck to a five-year world pact . . . promotion department being set up for Probe label product following visit by ABC-Dunhill president Jay Lasker . . . Belwin-Mills Music general manger Dave Paramor will join Sunbury Music in the same role on December 1st . . . former Flamingo Music international co-ordinator Peter Morris has joined production staff of BMI Records . . . EMI's progressive label Harvest mounting promo campaign this month spearheaded by "Harvest Bag" sampler album . . . new Kingdom label formed by Terry King with distribution through B & C. Roy Pitt in charge of operations . . . Confirmation from DJM of Elton John tour dates 21st November thru 17th December . . . Tony Hazzard hosted Sunday lunch time rave up for his new Bronze album appropriately titled "Loudwater House" . . . A Neil Sedaka penned, Mitch Murray-Peter Callader production for next potential hit for Tony Christie "Is This The Way To) Amarillo" on MCA . . . Alice Cooper in London . . . Los Pop Tops whose version of "Mammy Blue" has scooped the British charts in London for TV . . . Nat Joseph of Transatlantic Records currently visiting States . . .

Belgium's Best Sellers

| TW | LW | |
|----|----|--|
| 1 | 1 | Mammy Blue (The Pop Tops—Carrere—Focus Music). |
| 2 | 2 | Soley Soley (Middle of the Road—RCA—Universal). |
| 3 | 3 | Help (Get Me Some Help) (Rony Ronald—Ariola—RKM). |
| 4 | 4 | Meisje Van Mijn Leven (Jimmy Frey—Philips—RKM). |
| 5 | 6 | Schon Ist Es Auf Der Welt Zu Sein (Roy Black & Anita—Polydor). |
| 6 | 14 | Spanish Harlem (Aretha Franklin—Atlantic—Progressive Music). |
| 7 | 13 | Maggie May (Rod Stewart—Mercury). |
| 8 | 5 | Here's To You (Joan Baez & Ennio Morricone—RCA—Universal). |
| 9 | 9 | High Time We Went (Joe Cocker—RCA—T.R.O. Andover). |
| 10 | 24 | Soldiers Who Want To Be Heroes (Rod McKuen—W.B.) |

Great Britain's Best Sellers

| TW | LW | |
|----|----|--|
| 1 | 1 | Maggie May/Reason To Believe—Rod Stewart—Mercury—MRO/Robbins |
| 2 | 9 | Witch Queen Of New Orleans—Redbone—Epic—April |
| 3 | 3 | Tweedle Dee Tweedle Dum—Middle of the Road—RCA—Sunbury |
| 4 | 4 | You've Got A Friend—James Taylor—Warner Bros.—Screen Gems |
| 5 | 13 | Simple Game—Four Tops—Tamla Motown—Sparta Music |
| 6 | 7 | For All We Know—Shirley Bassey—U A—Ampar |
| 7 | 5 | Did You Ever—Nancy & Lee—Reprise—London Tree |
| 8 | 10 | Freedom Come Freedom Go—Fortunes—Capitol—Cookaway |
| 9 | 12 | Sultana—Titanic—CBS—April |
| 10 | 6 | Tap Turns On The Water—CCS—Rak—CCS/Rak |
| 11 | 2 | Hey Girl Don't Bother Me—Tams—Probe—Lowery |
| 12 | 16 | Butterfly—Danyel Gerrard—CBS—April |
| 13 | 8 | Cousin Norman—Marmalade—Decca—Catrine |
| 14 | 11 | Life Is A Long Song—Jethro Tull—Chrysalis—Chrysalis |
| 15 | — | Spanish Harlem—Aretha Franklin—Atlantic—Carlin |
| 16 | — | The Night They Drove Old Dixie Down—Joan Baez—Vanguard—Feldman |
| 17 | 17 | Another Time Another Place—Engelbert Humperdinck—Decca—Leeds |
| 18 | 19 | Keep On Dancing—Bay City Rollers—Bell—Chappell |
| 19 | 14 | I Believe (In Love)—Hot Chocolate—Rak—Screen Gems |
| 20 | 18 | You Don't Have To Be In The Army—Mungo Jerry—Dawn—Our |

Top Twenty Albums

| | |
|----|--|
| 1 | Every Picture Tells A Story—Rod Stewart—Mercury |
| 2 | Tapestry—Carol King—A & M |
| 3 | Electric Warrior—T. Rex—Fly |
| 4 | Mud Slide Slim—James Taylor—Warner Bros. |
| 5 | Fireball—Deep Purple—Harvest |
| 6 | Teaser And Firecat—Cat Stevens—Island |
| 7 | Bridge Over Troubled Waters—Simon & Garfunkel—CBS |
| 8 | Who's Next—The Who—Track |
| 9 | Motown Chartbusters Vol 6—Various Artists—Tamla Motown |
| 10 | I'm Still Waiting—Diana Ross—Tamla Motown |
| 11 | Top Of The Pops Vol 19—Various Artists—Hallmark |
| 12 | Every Good Boy Deserves Favour—Moody Blues—Threshold |
| 13 | Sweet Baby James—James Taylor—Warner Bros. |
| 14 | Hot Hits No. 7—Various Artists—MFP |
| 15 | Pilgrimage—Wishbone Ash—MCA |
| 16 | World Of Your Best 100 Tunes Vol 2—Various Artists—Decca |
| 17 | Blue—Joni Mitchell—Reprise |
| 18 | Ram—Paul McCartney—Apple |
| 19 | The World Of Your Best 100 Tunes—Various Artists—Decca |
| 20 | Curved Air—Curved Air—Warner Bros. |

Japan's Best Sellers

| TW | LW | |
|----|----|--|
| 1 | 1 | Ame No Ballad—Masayuki Yuhara (Union/Teichiku) Pub: J.C.M.—Nichion |
| 2 | 2 | Watashi No Jookamachi—Rumiko Koyanagi (Warner Bros.—Pioneer) Pub: Watanabe |
| 3 | 3 | Nagasaki Kara Fune Ni Notsute—Hiroshi Itsuki (Minoruphone) Pub: Watanabe-Nichion |
| 4 | 4 | Polyshko Polye—Masami Naka (Victor) Pub:— |
| 5 | 5 | Tout, Tout Pour Ma Cherie—Michel Polnareff (Epic/CBS-Sony) Sub-Pub: April Music |
| 6 | 6 | Namida Kara Ashita E—Masaaki Sakai (Columbia) Pub: Nichion |
| 7 | 8 | Omatsuri No Yoru—Rumiko Koyanagi (Warner Bros.—Pioneer) Pub: Watanabe |
| 8 | 7 | Sayonara O Mooichido—Kiyohiko Ozaki (Philips/Phonogram) Pub: Nichion |
| 9 | 11 | Get It On—Chase (Epic/CBS-Sony) Sub-Pub: Toshiba Pub |
| 10 | 9 | Minato No Wakareuta—Hiroshi Uchiyamada To Cool 5 (RCA-Victor) Pub: Uchiyamada Pub |
| 11 | 10 | Melody Fair—The Bee Gees (Polydor/Nippon Grammophon) Sub-Pub:— |
| 12 | 18 | Ame No Midoosuji—Ooyan Fuifui (Toshiba) Pub: Taiyo/U-A |
| 13 | 12 | Ame No Hi No Blues—Yuuko Nagisa (Toshiba) Pub: Takarajima Pub |
| 14 | 15 | Hi No Onna—Shinichi Mori (Victor) Pub: Watanabe |
| 15 | 17 | Omoide No Nagasaki—Ayumi Ishida (Columbia) Pub: Geiei Pub-Takarajima Pub |
| 16 | 16 | Don't Pull Your Love—Hamilton, Joe Frank & Reynolds (Dunhill/Toshiba) Sub-Pub: Toshiba Pub |
| 17 | 19 | What's Happening—Edison Lighthouse (Bell/CBS-Sony) Sub-Pub:— |
| 18 | 13 | 17 Years Old—Saori Minami (CBS-Sony) Pub: Nichion |
| 19 | 14 | Manatsu No Dekigoto—Miki Hirayama (Columbia) Pub: Takarajima Pub |
| 20 | 20 | America—Simon & Garfunkel (CBS-Sony) Sub-Pub: Shinko Music |

Australia's Best Sellers

| TW | LW | |
|----|----|--|
| 1 | 6 | Come Back Again—Daddy Cool—Cool Music—Sparmac |
| 2 | 1 | Daddy Cool—Drummond—Paling—Fable |
| 3 | 3 | L.A. International Airport—Susan Raye—Castle—Capitol |
| 4 | — | Love Is A Beautiful Song—Dave Mills—Albert—Albert |
| 5 | 2 | He's Gonna Step On You—John Kongos—Essex—HMV |
| 6 | — | I Woke Up In Love This Morning—Partridge Family—Screen Gems—Bell |
| 7 | — | Signs—Five Man Electric Band—Palace—MGM |
| 8 | 8 | What The World Needs Now—Tom Clay—Belinda—Parlophone |
| 9 | 7 | Get It On—T. Rex—Essex—Parlophone |
| 10 | 5 | Never Ending Song Of Love—New Seekers—United Artists—Philips |

NYSCMA To Meet

ALBANY — Mrs. Millie McCarthy, president of the New York State Coin Machine Assn., has called for the annual meeting and election of officers of the association for Nov. 4th (Thursday) at the DeWitt Clinton Hotel. Luncheon begins promptly at 1:00 P.M. in the hotel's Canary Room, after which the election of officers and directors for the 1971-72 term will be held.

The meeting will also probe into several legislative issues currently facing the New York State industry, including an up-to-date summary of the Long Island pingame situation, a review of Federal, State and SLA inquiries into the trade, and the so-called "Hot Dog" tax which Mrs. McCarthy feels might be repealed if the jukebox industry joins other organizations in the effort to roll it back.

"State and local elections will be over, as will the MOA and NAMA conventions," Mrs. McCarthy said. "We can sit down and evaluate the impact these events had on us, reassess our position and determine our goals from the information we have gathered. There will be much to talk about and every NYSCMA member must come."

Wurlitzer's Tape Juke



Wurlitzer's CAROUSEL

At the recent Music Operators of America Show in Chicago The Wurlitzer Company introduced to the industry the first selective tape cassette playing jukebox, the Carousel. Wurlitzer believes that the Carousel is one answer to operators who have been looking for coin-operated music equipment suitable to establishments that have previously displayed little interest in full-complement phonographs. They point out beauty salons, ladies boutiques, specialty shops in department stores, automobile showrooms, and record stores as possible new locations because of the Carousel.

The Carousel is a totally different coin-operated, selective music system—inexpensively priced and conveniently serviceable. It stands 41 inches off the ground, 22 inches wide and 19 inches deep, making the Carousel easily movable from location to location.

The Carousel is set to accept quarters only, but up to four quarters or a dollar can be charged for a particular tape. For example, selections can be priced at 25c, 50c, 75c or \$1.00. The price of each tape is regulated by placing pegs in a keyboard-type pricing

platform inside the machine, very much in the same manner as placing pegs in a cribbage board.

Programming is accomplished by placing the tapes in a revolving magazine which is spun mechanically by depressing the cancel button when the machine is set on "load." The Carousel takes up to ten tapes and is capable of playing over fifteen hours of continuous music if enough credits are registered and if the tapes are long-playing recordings. The cases for the tape cassettes are placed in the glass-lined dome of the Carousel, advertising the tapes available for play.

The selective change mechanism has two playing heads. The Carousel can be set to play one side or two sides of the tape depending on the pricing structure determined by the operator. The mechanism is extremely robust, thoroughly tested and almost completely insensitive to vibrations and position changes. In fact, Wurlitzer has a demonstration which shows the Carousel playing flawlessly while spinning on a fast-moving turntable in an upside down, topsy-turvy position.

The Carousel has excellent music reproductive abilities, having a two channel transistor amplifier with a to-

EDITORIAL:

This article is primarily directed at our big city operators, but also at those in our business who have let a false sense of security lead to neglect of machines on location.

It's axiomatic in this business that the wider the radius of an operator's route, the better the condition of the machines on that route. Why? For the very human reason that all rural machines are kept in peak operating condition in order to preclude those "midnight service calls" which often can require traveling distances of thirty miles or more.

Many big city operators, because of their proximity to distributor shops and their reliance upon independent service companies to keep the machines going, have fallen away from the route to a great degree. These operators rely upon the distributor to truck all new equipment to their locations, install, and take back the previous machine in trade. Often, our metropolitan area operators don't own one single route truck, having no need to hump equipment from stop to stop or from distributor to stop.

Unfortunately, this leads to a condition verging on total neglect of the machines on the route. It's no big thing when a machine breaks down a mile away when your serviceman or an independent can be dispatched and get there with relative ease; so to hell with preventative maintenance. This situation, added to the fact that many of our city operators have their locations under contract, serves up a nasty picture of operators who couldn't care less about the condition of their machines so long as the coins roll in.

We must admit that dirty, greasy, run down machines really don't scare away that much business. If the box or game is there, the folks will usually play it, regardless of what it looks like. But what about that sense of pride in one's business . . . in the quality of service he offers his customers? If that doesn't mean anything to an operator, then he's milking his route to death and hurting the industry's image in the process.

There's nothing more pleasing to a tavern location than a sparkling, new jukebox rolling in the front door. There's nothing more disheartening to these people than to lean on an old juke and come up with an arm full of dust or even grease. Why this happens can only be attributed to the operator's "so what" attitude.

The day always comes when that "so what" turns to "so why are you bringing in XYZ Vending? Are you dissatisfied with us?" When it reaches that point, brother is your route in a sad state of affairs.

A little pride and a sense of urgency about clean machines is needed in many parts of this country. Make sure your collectors at least give a lick and a promise to the machines each time they visit your stops.

Gottlieb Solo-Pin 'Drop A Card' On Amusement Market



Gottlieb DROP A CARD 1 PI

CHICAGO — "We at D. Gottlieb & Co., are dealing a full house with the release of our new single player flipper, 'Drop-A-Card'. An exciting combination of drop targets and the universal appeal of playing cards—a big profit combination—should have everyone flipping over this new game," reports Alvin Gottlieb.

From the moment the player shoots the first ball, the playfield comes alive with the placement of 3 separate target banks. One bank is on the top of the playfield and one target bank is on each side. A full set of cards (all 13) are contained in the three banks. The player is offered numerous scoring possibilities in many various combinations.

The colorful cabinet reverberates with a score glass with the King, Queen and Jack keeping their eyes on the proceedings. Again, in the playfield the monarchs preside; but in this aspect they are in a more serious mood, while the jokers laugh it up from behind the target banks.

When the player's ball hits the side targets 2 thru 5 and on the opposite side 6 thru 9 lights pop bumpers and side rollovers for super high score. Hitting the top targets 10 thru the Ace changes the value of bottom rollovers to 500 points.

Knocking down all the targets, lights side rollovers for special scoring. Light bottom rollovers alternate for additional special scoring.

'Drop-A-Card' is equipped with adjustable play pricing and is colorfully portrayed in vivid red, white and blue.

Alvin Gottlieb reminds operators to stop in at their local Gottlieb distributor and see "how easily you can come up with 'a winning hand' by picking up 'Drop-A-Card.'"

tal of 70 Watts sinus output and two high performance speakers. It has a remote volume control as well. Although the Carousel is being manufactured by Deutsche Wurlitzer GmbH in Hullhorst, West Germany, it is being marketed by The Wurlitzer Company's North Tonawanda Division and comes to operators fully adapted for American coinage and standard line voltage.

Seeburg Firestar Launched World Wide

CHICAGO — Seeburg and its world wide network of distributors have completed their series of premiere introductions of the new Bandshell Firestar phonograph. Commenting last week on the overall reception to the machine, Bill Adair (executive vice president of marketing) said operators are universally pleased the company has maintained their "bandshell" arc concept, while incorporating, as he said: "a fascinating, completely different color treatment on front and side paneling. The panel design is three dimensional in structure and creates an everchanging illusion of color patterns in motion."

"Important too," Adair continued, "is the fact that even during a period of inflationary economics nationally, we've managed, through innovative engineering, to reduce the cost of our new Firestar phonograph. This is accomplished without the loss of quality . . . and I'm proud to say, brings us well in line with governmental program of keeping prices down. I adhere to this philosophy—it's the only measure to use in combating the erosive effects of spiraling high costs."

"I believe," Adair continued, "Firestar, with its dramatic bandshell arc styling, superb stereo sound system, new color and exclusive Microlog electronics, combine to create an important contribution to our coin music industry."

One of the major considerations given to the Seeburg Firestar is its orientation to the operator and his servicemen in all aspects of engineering, servicing requirements accessories and parts warranty, Adair advised. "Servicing can be administered easier, faster. Designing and engineering innovations allow quick accessibility to all interior components," he said. "We make available to the operator, a complete range of fine quality audio components which will allow him to gear his locations to the demanding sound requirements of today's music. "Our extended warranty policy is one of the most comprehensive available anywhere. It offers the operator extended protection on our Microlog circuitry and reduces duplication of component inventory."

Our Microlog pak is interchangeable with both our new phonograph console and Consolette . . . also with our Apollo (Model LS3) and Musical Bandshell (Model USC1). The same applies to the Seeburg Electronic Digital Selector.

"This is what I mean when I say the Seeburg product is oriented to the operator's needs . . . it's because we're operator-minded here. We make available all of the tools in both product and sound, that pave the way to greater increased earnings at less cost."

Behind the machine's arc are two matched exponential horns to provide wide angle dispersion of mid-range and high frequency sounds. These components are mounted at ear level behind the upper portion of the arc structure. Two 12-inch woofers are encased in an acoustically sealed, tuned chamber near the floor to assure a rich bass tone.

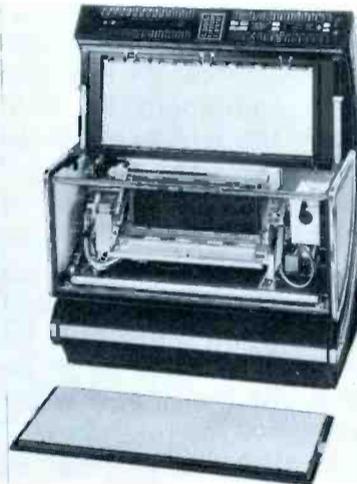
"Again, because of its flexibility of use and popularity, we've again in-

ago with great success, replaces a complicated electromechanical assortment of cumbersome relays, resistors and switches. One three year warranty Microlog pak controls pricing, the other controls the selection functions of the phonograph.

Microlog paks are interchangeable with the main Firestar console and the Seeburg Digital Consolette, a feature that has aided in the reduction of downtime of the phonograph console to an absolute minimum.

"Down time of a phonograph is one of the evils of our business. It's a situation which every operator has to deal with at one time or another," Blankenbecker continued.

"Seeburg, with its instant repair facilities, not only reduces repair time, but saves the operator the expense on parts and labor. With the Seeburg Microlog circuitry pak, all the operator has to do is return the defective unit to his Seeburg distributor. A replacement is readily made to him at no cost during the 3 year warrantee



Seeburg's Firestar . . . Outside and In

corporated the Seeburg 10 Button Digital Selector in our new Firestar," said Ed Blankenbecker, vice president of coin phonograph sales.

A lighted three digit "now playing" panel flashes numbers as the mechanism scans. The numbers of the musical selection being played remain sighted, assisting the customer to readily identify for replay.

Seeburg's new Firestar incorporates their All Coin Accumulator innovation that lets the music customer deposit any combination of coins for music selections. This unit accepts coins in any combination of nickels, dimes, quarters and half dollars . . . up to one dollar's worth of music with bonus incentives.

"Only this unique Seeburg feature lets the customer deposit three nickels and a dime for a quarter's worth of music or two dimes and a nickel," said Blankenbecker. Should the customer want a half dollar's worth of music, he can buy it for five dimes or a quarter, two dimes and a nickel, as well as for a half dollar. This multi-coin capability may be supplemented with an optional Dollar Bill Acceptor.

Bandshell Firestar also provides a title display deck with a "no glare" feature. All music titles are arranged in individual "shadow boxes" at a readable level to make selection easier and quicker for the customer. "This no glare music title display area is ideally suited to those subdued locations who, in the past, have requested operators to dim the lighting in this particular area. The display lifts up easily to permit a quick change of all music titles and allows easy accessibility to the record mechanism" Blankenbecker observed.

Seeburg continues to place strong emphasis on their exclusive Microlog circuitry. This important concept has been incorporated into the operational electronics of the new Bandshell Firestar phonograph. Blankenbecker pointed out that the Microlog pak, introduced to the industry three years

MONEY Slates Annual Elections Meeting

NEW YORK—Al Denver, president of the Music Operators of New York, has scheduled the association's annual membership meeting and elections for Nov. 9th (Tuesday) at the Park Sheraton Hotel (56th and 7th Ave.). Meeting, starting at 8:00 P.M. sharp, will hold election of officers and directors for the 1971-72 term, and discuss other important business currently affecting city operators such as the Common Show License, new COAD general rules, new games rules, and a review of the group's new Location Contract.

MONEY members will also vote on several amendments to their constitution, including one which would permit associate membership for all firms having business with the music and games trade, at \$400 per year dues.

Denver advised that all members should be in attendance at the meeting which he predicts will be "educational and interesting."

Pierre to New York

NEW YORK — Charles Steindecker, of Charles Raymond & Co. who import the Football Competition 71 table soccer game from France into the States, advised last week that Rene Pierre, prominent French coin machine manufacturer of the piece, will be visiting New York in November. Any distributor wishing to meet with Pierre may contact him thru Raymond Co. at (212) MU 9-0547.

NOTICE

Anyone looking for
a Gottlieb 'Home Run' #04261
Contact:
(516) RO 6-3696
Active Automatic Sales Corp.
391 Coleridge Road
Rockville Centre, N.Y.

Four New Little LP's From UA thru Gold-Mor



ENGLEWOOD CLIFFS, NEW JERSEY—Four more stereo little LP's are currently being shipped from the Gold-Mor facility this city. The 4 Jr. Juke Box albums have been culled from United Artists albums and are shipped with the Gold-Mor 7" display jacket.

The currently released 4 album package contains a wide variety of product. Ike & Tina Turner selections include, "I've Been Loving You Too Long," and "Respect." The Buddy Rich Big Band has "Long Day's Journey", and "Groovin' Hard." Lou Donaldson grooves include "Donkey Walk," and "Minor Bash." Jimmy McGriff cuts include, "Satin Doll," and "Something To Listen To".

speaker system incorporates a cross-over network. Speaker units can be mounted in horizontal or vertical position. Solid wood enclosures insure full richness of audio reproduction. Size: 46" x 14" x 10 1/2".

The exclusive Dual Reporting Income Totalizer provides an accurate record in dollars and cents of all income deposited in the Seeburg music system. A dual reporting feature: a "Read Out" Meter displays the unit totals; a "Print Out" feature lists collections on a printed slip supplied in triplicate.

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EVERYWHERE

Rock-Ola Model 448 & 449 With Eye-Level Programming Offers Many Right-On Features In A Trim New Cabinet

CHICAGO — Rock-Ola Manufacturing Corporation has introduced a completely restyled model coin-operated phonograph which provides eye level program viewing, a simplified number selection system and an exclusive power-amplification device.

Displayed industry wide for the first time during the Music Operators of America, Inc., show, October 15-17, the new 1972 line phonograph—Rock-Ola Models 448 and 449—has a program deck positioned at the top of the machine. The deck, with "Sight-line Programming" design is slanted at precisely the optimum reading angle, very close to the average player's line of sight.

Program selection has been simplified in the new models, making it easier to use and to service. The system consists of 10 keys containing digits one through nine and zero, to allow the user to make a selection by simply pressing three numbers. Window lights indicate when a coin has been inserted, the progress of each individual selection, an error in selection or insufficient coins. The Computer Play Status Indicator shows at a glance which record is currently playing.

Rock-Ola's "Rock Power Amplification Switch"—a Rock-Ola exclusive—allows an operator to double the power to auxiliary and machine speakers, providing distortion-free sound at ultra-volume levels. Thus, at the flip of a switch, an operator can provide extra sound at noisy locations where the added volume is necessary.

Cabinets for the new models have been executed in the rich wood tones of French Rosewood Conolite and highlighted with chrome and color panels. A new top-louvered splash shield prevents spilled liquids from leaking into the machine.

In a move for complete top-to-bottom accessibility, the new phonograph counter-balance dome may be unlocked and lifted to expose all the internal components. The program holder assembly swings down or may be removed for title strip changes and to clean the dome glass.

Model 448 offers 160 selections, and Model 449, 100 selections. Otherwise, the units have identical features.

Rock-Ola also is continuing in its phonograph line, the unique Model 446, a console phonograph, designed with fine furniture styling which has opened new markets in premium locations for coin-operated phonographs.

ROCK-OLA's new Model 448, 160 selection phonograph, also has available many accessories, some major items are listed:

Optional Accessories

MICROPHONE KIT — Model 2130. Ideal paging system for all locations. Microphone and pre-amplifier attach easily to amplifier.

WALL, CEILING AND CORNER SPEAKERS — Model 1635. Flat 8" wall speaker. Size 9" H x 11" W x 6" D. Deluxe Model 1636 features acoustically corrected grill cloth and 8" speaker. Overall size: 9½" H x 17" W x 9" D. Model 1637 sloping 8" corner speaker is 14" H x 8" D. Each speaker has matching position switch and transformer. All available in walnut finish.

Ceiling speaker Model 1638 comes with pre-wired secondary.

Model 1639 is available with back box.

ALARM SYSTEM — Model 2116. Freon activated alarm is triggered any time cash box is opened without key.

MOTORIZED VOLUME CONTROL — Model 2115-1. Features on/off switch for phonograph power as well as volume and cancel. Illuminated dial.

MANUAL VOLUME CONTROL — Model 2122. Manual remote control features cancel button and 60' of cable.



Sandy Wolsfeld, Miss USA, a beauty queen taking a look at another beauty.

AUTOMATIC MONEY COUNTER — Model 1989-2. Totals exact machine receipts. Works with any ROCK-OLA wallbox.

COMMON RECEIVER SYSTEM — Model 1769. Compatible with other late model ROCK-OLA phonographs. Works with older, on-location ROCK-OLA wallboxes and phonographs.

AUXILIARY WALLBOX POWER SUPPLY — Model 2121. Allows addition of 8 more wall boxes to any location.

Specifications of the Model 448:
COIN EQUIPMENT — Single entry four coin—Nickels, Dimes, Quarters, and Halves—U.S. coins, 50¢ a standard feature. Dollar Bill Acceptor (optional). Album credit unit. "Two Plays—Two Bits" is a standard feature.

RECORD CHANGER MECHANISM Model 448 (160 selections) 80—7" records, 33-1/3 and 45 R.P.M. Mech-O-Matic Intermix standard.

AUTOMATIC VOLUME COMPENSATOR — Squelcher system assures uniform volume during record lead-in, until AVC assumes loudness control.

SPEAKER COMPLEMENT — Two (2) 12" woofers and two (2) 5" x 7" oval tweeters.

DIMENSIONS—

| Cabinet | Crated |
|----------------|-------------|
| 47½" Height | 52" Height |
| 40" Width | 45" Width |
| 26-15/16 Depth | 31" Depth |
| 345# Weight | 390# Weight |



Distributors and personnel in attendance at recently held Rock-Ola showing in Boca Raton, Florida. Rock-Ola 448 and 449 '72 models were unveiled. Those in attendance get pointers on the styling features.



The German operating trade got its first introduction to the new Rock-Ola 448 at a special show in Berlin hosted by Rock-Ola's distributor NOVA Apparate GmbH Sept. 7-9. Shown above at the NOVA 448 display are German traders with NOVA chief Alfred Adickes (center, behind the juke).

Sternberg/UJA Fete Winds Toward SRO



JODY MILLER

NEW YORK—The metropolitan New York operating industry will be celebrating its annual "night-of-nights" Nov. 13th at the New York Hilton Hotel with its gala victory dinner-dance climaxing the 1971 UJA fund raising campaign here. Al Denver, chairman emeritus of the coin machine division of UJA, together with Gil Sonin and this year's guest of honor Herb Sternberg, advised that the dinner will be a victory in every sense of the word.

"Donation pledges to date are surpassing most campaigns I can remember," Denver said at the committee's final meeting Wed. night Oct. 27th, "and sale of tickets to the dinner are almost sold out."

Denver advised that over 500 traders and their wives are expected to attend the Sternberg testimonial (victory dinner). His entertainment committee, chaired by Runyon Sales' Lou Wolberg and Tarrytown, N.Y. operator Seymour Pollak, have prepared a tasty show for the night's entertainment, headlined by Epic Records star recording artist Jody Miller, comedian Larry Best and noted dance team Norton & Patricia.

Denver attributed much of the success of the 1971 campaign to Sternberg who has not only been a tireless worker on the committee but has enabled the organization to secure pledges from friends and business associates not ordinarily on the New York trade list.

Denver has asked Cash Box to urge all last minute ticket buyers to call the MONY office or UJA this week before the supply runs out.

Trucano Announces Dates For Regional Seminars

CHICAGO — Johnny Trucano, MOA president, has advised the trade that dates have now been set for all four of the regional operator seminars which MOA and Notre Dame's Center for Continuing Education will hold in early 1972. The first seminar will take place Feb. 4-5 at Notre Dame University itself. Dates for the remaining three are 99% firm, as of this date, Trucano advised. They are:

March 3-4 at the Regency Hotel in Atlanta, Georgia.

March 24-25 at the Sands Hotel in Las Vegas, Nevada.

April 21-22 at the Hilton Hotel in New York City.

Application blanks were available for operators at the recent MOA Exposition in Chicago. Those unable to secure them can obtain same by writing to the MOA offices in Chicago.

Registration fee is \$45 per operator (more than one from each firm may register at an additional \$45 per). However, the extensive educational program is limited to only 100 operators. Therefore, Trucano said it is absolutely crucial that all planning on being there should register as rapidly as possible.

The advanced program will cover such subjects as location security, employee relations and motivation, modern bookkeeping techniques.

EASTERN FLASHES

ADDITIONAL OPERATOR NOTES ON THE MOA EXPO SEVENTY-ONE. We had an opportunity to chat with many operators who stopped by the Cash Box exhibit booth and also all those we had occasion to say hello to at the various hospitality suites. **James Stevens** (J. Stevens Amusement Co.) of Clarksburgh, West Virginia, with offices in Grafton, W. Va., says that the land-sea-air-Novelty games are continuing in popularity at route locations. Pool tables are also gaining in location popularity. Jim and his charming wife **Carol** both stated that they were happy to be a part of the MOA, feeling that the industry show was certainly an important event for the operator. Not only for seeing the latest offerings from the manufacturers, but the great opportunity of having face to face exchange of information from operators in other areas of the country. Jim also reminded us to make a note about the **West Virginia Music & Vending Association** which will hold its state meeting November 4, 5 and 6, and the site is the 'Heart of Town Motor Inn' in Charleston, West Virginia. . . . **Cal Clifford** (Cal's Coin College in Nicoma Park, Okla.) stopped by the CB booth to say hello and thanked us for the editorial word that appeared in CB regarding the mechanic school that Cal established. Cal says that several students have completed the short course and according to operator reports Cal's method of instruction has proved rewarding to the operator and the mechanic. We had an opportunity to chat with **Gerald D. Goudeau**, (Gerald's Amusement Machines located in Lafayette, Louisiana) who says that he is in the process of opening new headquarters with a show room that is a credit to the community and also says that he is going to concentrate on the home pool table market. The show room will be equipped with the latest gaming equipment and music plus the display of tables for the homeowner. . . . Had a pleasant chat with **Elwood McGuire** (Juke Record Co.) Woody says that their is definitely renewed operator interest in little LP material for the Juke Box and there is a determined effort on the part of many operators to give more attention to the programming aspects. And, as Woody says the record companies are more aware of the singles market in the music operator field.

ADDITIONAL DISTRIBUTOR & MANUFACTURING NOTES FROM THE MOA—William "Art" Wood says that he is really thrilled about the new Seeburg 'Firestar', Art with World Wide distributors in Chicago reports that the operator reaction has justified his enthusiasm. **Andy DuCay** director of field service for Midway Manufacturing took time out from the schedule of service seminars to partake of the MOA show. We also had the chance to say hello to **Morris B. Horwitz** secretary & treasurer of Eli Ross Distributors, Inc., Miami, Florida. Eli Ross is a major distributor of Rock-Ola, Midway, Fischer and United product in the Miami area. **Ron W. Wood**, president of Southern Music Distributing Co. in Orlando, Florida, looked fit and chipper at the MOA, a Wurlitzer distributor, started in the music biz around 1934. Ron says he thinks the first model he remembers handling is the Wurlitzer B12. Goes back a long way. Ron is truly a

great veteran in the music business. By some small calculation, we estimate that Ron is or is fast nearing the 40 year mark in the industry.

Of course, new product was of major importance at the MOA. **Nolan Bushnell**, chief engineer of Nutting Associates of Mountain View, California, was on hand at the NA booth to answer lots of questions on the 'Computer Space' that was designed by Nolan. The cabinet is a free-flow design in fiber glass departing from the usual straight line of the novelty upright games. Nolan says 'Computer Space' contains some of the latest in digital engineering techniques, and further, the space flight simulation is heightened as both the saucer and starship, displayed on the screen, are equipped with missiles, and Nolan says, the player attempts to hit the saucer before his own ship is hit. A computer guides a flying saucer which tracks and attacks the player's ship. All is accomplished, computer wise, employing electronic calculations and is displayed on a cathode-ray tube, computer calculations register some 25 million calculations per second, according to the laws of physics, says Bushnell, who feels the game could open a whole new generation in amusement games. . . . Also, enjoying the MOA exhibit was **Chaim R. Erlich**, of Caracas Venezuela. **Robelca C.A.** is the name of his firm. The company is a major distributor of Williams Electronics, Inc., Bally Mfg. Co., and Midway in Venezuela.

Len Schneller, sales manager of U. S. Billiards, Inc., says that their new electric 'Pro Soccer' had an exciting debut at the MOA. Len says it's a fast paced game with 2 periods per game. 2 or 4 can play and the electric score board is an exciting feature for 2 team scoring. The decorative score board can be seen by the spectators as well as the players, says Len. Another attractive advantage, says Len, is the usage of aluminum manikins that are securely attached to the shining chrome rods. Lenny also reminds that the cabinet is brightly polished hardwood and Formica® laminate finish and is equipped with a tempered glass top. Another big crowd gathering occasion was the highly successful 8-ball tourney that was sponsored by U.S. Billiards. And, the event was aptly handled by Len Schneller and his able assistant Sy Lipp. **Bob Shackelford** of Muncie, Ind., was as cool as a cucumber in shooting his way to the top prize which was a Home Model Pool table by U. S. Billiards.

AROUND TOWN—Last meeting of the UJA committee was well attended by our members and the spirit of a grand campaign was in the air. Guys were very vocal about success to-date and were really pitching in to polish up the last minute details. Among those present were: guest of honor **Herb Sternberg**, **Al Denver**, **Gil Sonin**, **Louis Wolberg**, **Seymour Pollak**, **Harold Kaufman**, **Max Weiss**, **Lou Levy**, **Ben Chicofsky**, **Sam Morrison** and **Marty Herbtzman**. Onward to the Nov. 13th gala. . . . Interstate United has filed an application to list the company's stock on the New York Stock Exchange. **Prexy Wagner Van Vlack** reported that the listing application seeks listing of the company's current 2,942,231 common shares outstanding. Firm's stock has been traded over the American exchange since Feb. 1968.

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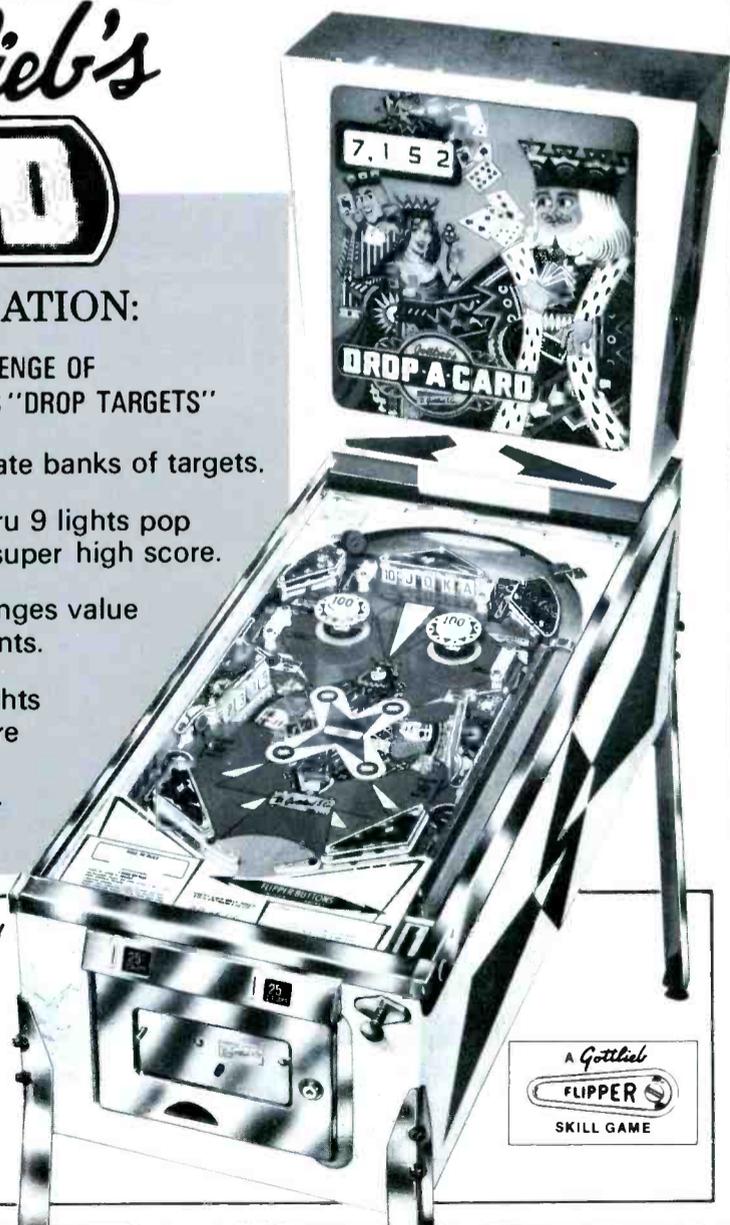
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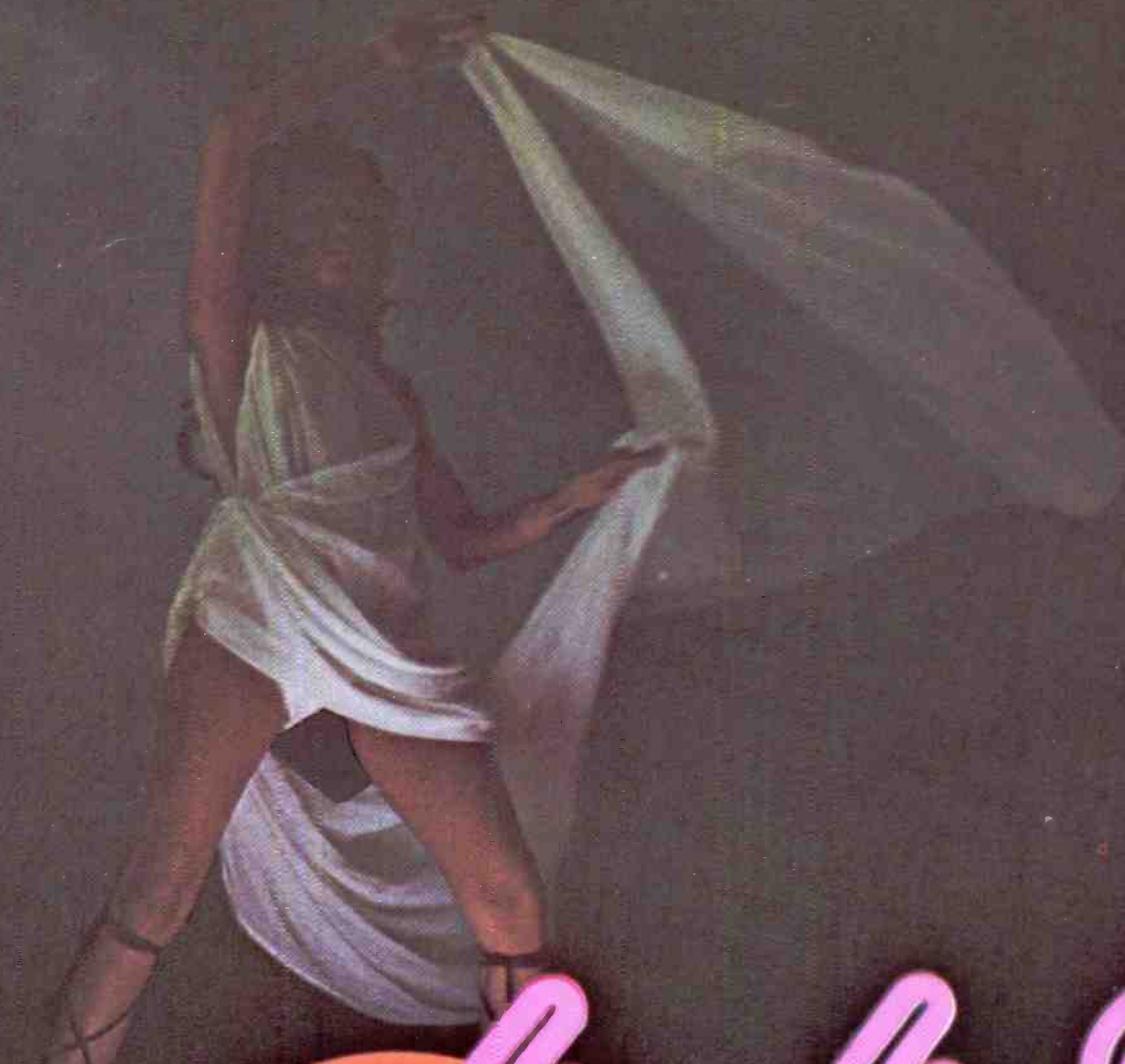
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CHICAGO CHATTER

Rock-Ola's open house week gets off the ground this morning (1)! From November 1 thru 6, Rock-Ola distributors across the country will be hosting showings of the new model 448 phonograph which was so very enthusiastically received at the recent MOA convention here. In conjunction with the week-long event, various members of the firm's executive and sales staffs have taken to the road in all directions to be personally on hand at the showings . . . The Rock-Ola factory, meanwhile, is producing at full speed, George Hincker tells us, and quantity shipments are currently in progress!

WORLD WIDE DIST. sales personnel Art Wood, Bob Parker and John Neville are covering their respective territories this week in behalf of the new Seeburg "Firestar" phonograph and the distrib's smash lineup of amusement machines. The fellas are carrying the Seeburg "tester" with them so that they can explain its workings to operators and service people. The tester, which was introduced by Seeburg this year, hooks into the control center of the phonograph to detect any problems which may exist. When time is at a premium a device such as this is certainly a godsend! . . . World Wide will very shortly schedule a series of territorial showings of the new model.

TALKED TO BILL DE SELM OF WILLIAMS ELECTRONICS INC.—where the action is hot and heavy on such in demand items as the "Liberty Bell" shuffle alley and "Zodiac" novelty game! Great! "Stardust", the new 4-player flipper which was one of the hits of the MOA show, is being sample shipped this week—so, watch for it!

DURING THE RECENT NAMA CONVENTION here in Chicago, Pat O'Malley, president of Canteen Corp., was elected chairman of the board of the association. Robert H. Breither of The Seeburg Corp., was re-elected to the Board of Directors. Among new Board members elected for 3-year terms is Harry H. Martin of Rowe International, Inc.

AMONG THE TOP PRIORITY ITEMS on the current delivery schedule at Bally Mfg. Corp. are Road Runner and Sea Ray—two very strong sellers . . . Got the word from Herb Jones that the factory is preparing to go into production on "Stock Market", a new 6 coin, 6 card, bingo type pinball game!

Enjoyed chatting with Notre Dame's Jerry Sequin and Sal Bella via conference line last Wed. all about MOA upcoming series of regional operator seminars. The staff of Notre Dame's continuing education center are putting the rather sophisticated curriculum together now, with the aid of MOA president Johnny Trucano, executive veep Fred Granger and other association heavies. First one's slated for Feb. 4-5 at Notre Dame. Should be full house with only 100 openings. Registration costs \$45 and operators are signing up already. Those operators interested in attending this historic first seminar better contact the MOA office immediately . . . Really enjoyed visiting the Gottlieb people at the beautiful new North Lake complex last week. The production line, the engineering and drafting rooms and the executive offices are, shall we say, breathtaking! Nate advised us of new executive lineup which makes Judd new president (see separate Gottlieb feature this issue).

MILWAUKEE MENTIONS

Jack Hastings and Wally Bohrer of Hastings Dist. Inc. got their first glimpse of the new Rock-Ola model 448 phonograph at the recent MOA convention in Chicago and are still raving about it. "It's a real beauty", said Jack, "we haven't as yet received our first shipment but expect it very shortly." Hastings will be hosting a showing of the new model for area operators. Announcement will be made just as soon as a date is confirmed.

WHILE WE'RE ON THE SUBJECT, we might also mention that the Empire Dist. hosted showing of the Rock-Ola 448 will be held on Tuesday, November 2 at the distrib's Green Bay showrooms. Invitations have just been issued. Bob Rondeau tells us Empire has several other functions on the planning board for this season, including another games service school, as well as service schools on the Automatic Products line and the new Rock-Ola line . . . Bob's also very enthusiastic about the new Gottlieb add-a-ball "Astro", the first shipment of which is scheduled to arrive momentarily!

ON THE SINGLES SCENE: John Jankowski of Radio Doctors says local operators are programming the following: "All I Ever Need Is You" by Sonny & Cher (Kapp), "Street Fair" by The Magic Organ (Papa Joe), "Family Affair" by Sly & The Family Stone (Epic), "White Lies, Blue Eyes" by Bullet (Big Tree) and "The Rangers Waltz" by The Mom And Dads (GNP). Latter item, according to John, has been in release for quite a while and is actually enjoying a revival of sorts.

UPPER MID-WEST

Doc. Keintz, in the cities for the day making the rounds. Reports he had a very good summer resort business and not bad this fall . . . Curly Krams, Regina, Canada, stopping off in Minneapolis for the day enroute home from attending the M.O.A. show in Chicago . . . Al Kirtz and Roy Fox in the cities doing some equipment buying . . . Norm Hubbard, Colfax, in town with his family, giving Mrs. Hubbard a chance to do some shopping for herself . . . Dick Hawkins, Rochester, in Montana elk hunting . . . The John Galep's of Menomonie, Wisc., had quite an experience a few weeks ago. They started out driving to Providence, Rhode Island to attend a wedding and got a hundred miles from home when the Cadillac John was driving started to act up and the motor started to pound and knock. By the time he got to the next town he had burned out the motor and right there he traded the Cadillac off for an L.T.D. and continued on with his driving . . . Bob Leonard back from a two week trip to Quebec visiting relatives. Drove his new Caddy and enjoyed the trip very much . . . Noel Hefte, Grand Forks, is in the Deaconess hospital with a slight heart attack. Heard that he is getting along just fine and will be out soon . . . Largest delegation ever from the upper midwest attending the M.O.A. and N.A.M.A. show in Chicago . . . Mr. & Mrs. Roger Messer and their children in the cities for the day doing some shopping . . . Bob Carlson and his boys spending the day in town . . . Mr. & Mrs. Allen Kennedy, Sheyenne, N. D. in town for a couple of days. Mrs. Kennedy getting in some shopping . . . Arndt Peterson, New Ulm, had some good luck duck hunting . . . Ayal Gelineau, Two Harbors, in the cities for the day buying records and parts . . . Martin Kallsen in town for the day on a hurry up buying trip.

D. Gottlieb & Co.— New Factory Complex And New Exec Lineup

CHICAGO—The new D. Gottlieb & Co. factory in Northlake, Illinois is really quite a sight to behold, all 130,000 square feet of it! "We're an old, established company with very young ideas," says Alvin Gottlieb and Judd Weinberg, and this is evidenced in the entire concept of the factory from the elegant decor in the executive offices, the modern efficient engineering and factory facilities and the product display area with its contemporary design and very nostalgic atmosphere; nostalgic, in that to the right of the room are displayed some of the very earliest manufactured Gottlieb games dating back to the '20's and '30's. A 1927 gripper counter piece is on display along with a pair of antique pin-ball games, one of 1932 vintage.

During a period of time in its history D. Gottlieb & Co. was operating



The Gottlieb display room; new games and old.



Giant new punchpress department.

out of four different sites in the city, one of which was the Kostner Avenue building where the firm was in production for more than thirty years. The building has since been sold.

The Northlake structure as it stands today was completed in March of 1971

—and '71 marked D. Gottlieb & Co.'s 44th year in business.

The accompanying photos showcase various sections of the massive facilities.

This past week Mr. Nate Gottlieb announced a new lineup of company

officers. Judd A. Weinberg is the firm's new president; Alvin Gottlieb is vice president and secretary; vice president of operations is Robert T. Smith; and Wayne E. Neyens is director of engineering and product development.



General sub-assembly area.



The light box insert assembly Dept.



Small unit sub-assembly.



Bottom panel assembly.



Step-switch assembly.



Pin playboard assembly.

NAMA Elects O'Malley Chairman

CHICAGO — Patrick L. O'Malley, president, Canteen Corp., Chicago, was elected chairman of the board of N A M A, during the association's national convention in Chicago, Oct. 15, 16, 17 and 18.

O'Malley, who had been senior vice chairman, will serve for a one-year term beginning January 1, 1972. He succeeds Ted R. Nicolay, vice president and western divisional coordi-

nator, Servomation Corp., San Bernardino, Calif.

Others elected to top association positions are senior vice chairman Benjamin M. Montee, president, Carter-Vend, Division of Autoviable Services, Inc., Jacksonville, Ill.; vice chairman Alvin M. Corry, president, National Vendors, Division of UMC Industries, Inc., St. Louis, Mo., and treasurer Wagner Van Vlack, president, Interstate Corp., Chicago.

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Flotilla (Sea-Noveltly) 795.

CHICAGO COIN

Big Flipper (2 PL) ..\$ 495.
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ALLIED LEISURE

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Sonic Fighter (New) \$ 775.
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Selecto Matic

Unscramble 295.

MIDWAY

Sea Devil\$ 595.
Invader 495.
Sea Raider 295.

NUTTING ASSOC.

Computer Quiz\$ 395.

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Road RunnerWrite
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WANTED—Seeburg Consolettes, Phonographs, new and used, Phono Vue 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.

WANTED TO BUY: Machines that can be easily moved and require little maintenance for Firemen's Bazaars. L. & L. Party Favors, Tener Street, Luzerne, Penna. 18709. Phone (717) 822-0000.

WANTED TO BUY AMI J-200, K-200, CONTINENTAL 2-200 Tropicana and Diplomat. We need Keeny uprights for export. Submit offers to Cross-Dunham & Co., 225 Wright Ave., "F", Gretna, Louisiana 70053.

WANTED FOR EXPORT TOP PRICES PAID—All late model 20-Hole and OK Bingo, All 6-card Bingo, Uprights and Sloas. Late Model 4-Player Bally & Williams. All Late Model Phono's and Wallboxes, Arcade, etc. Write or call Bob Jones for best prices. ROBERT JONES INTERNATIONAL, 19 Brook Road, P.O. Box 181, Needham Hts., Mass. 92194. 617-449-3330.

WANTED!—For Export Late Model BINGOS, BIKINI, CANCAN, LIDO, ROLLER DERBY, CIRCUS QUEEN, BIG WHEEL, EVANS WINTER BOOK, BALLY SLOTS & KEENEY MOUNTAIN CLIMBER. Contact us immediately! MARMATIC SALES CO., INC., 1140 E. Cold Spring Lane, Baltimore, Maryland 21239. (301) 435-1477.

WANTED—German Football game, new only, in original crate, quote for resale. Budge Wright's Western Distributors, 1226 SW 16th, Portland, Oregon 97208-7565.

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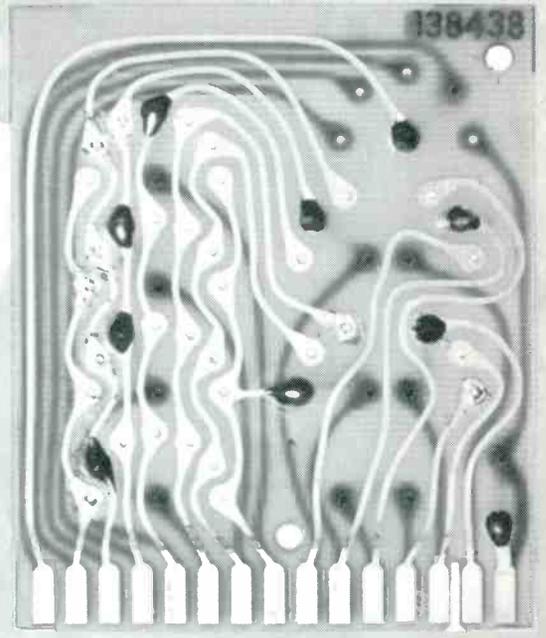
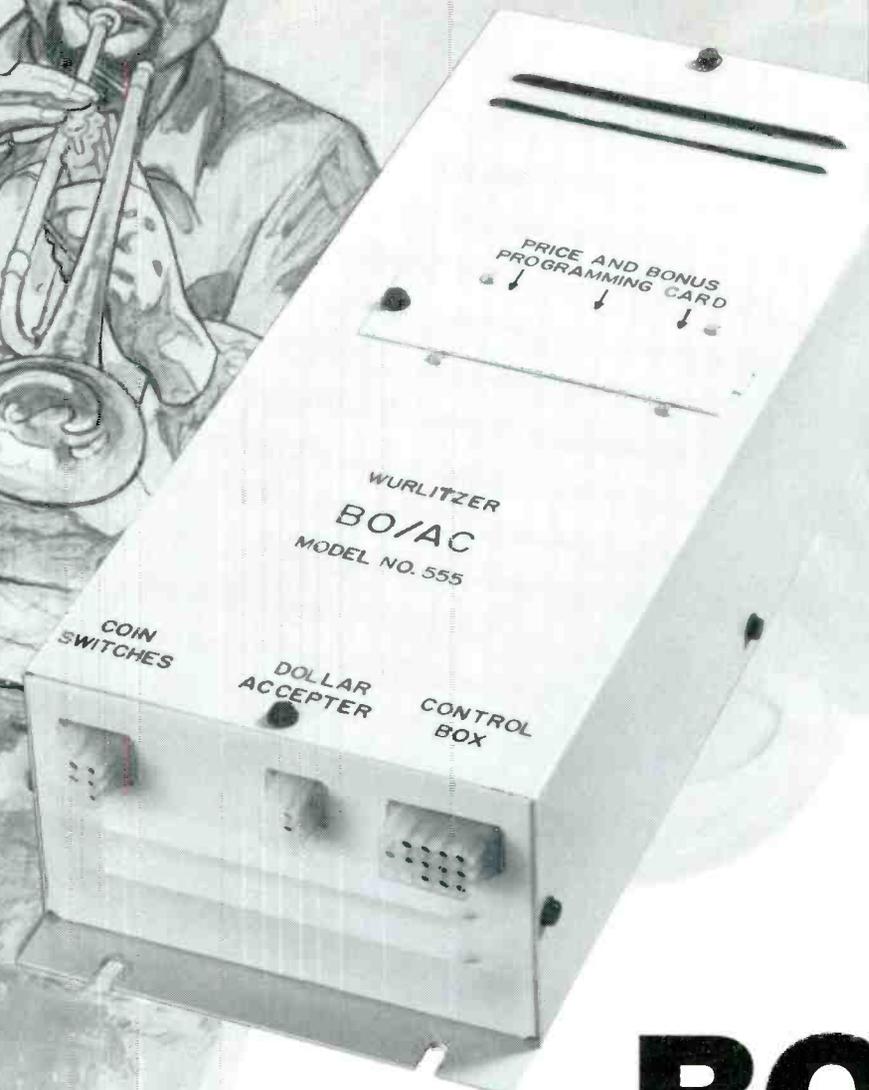
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