

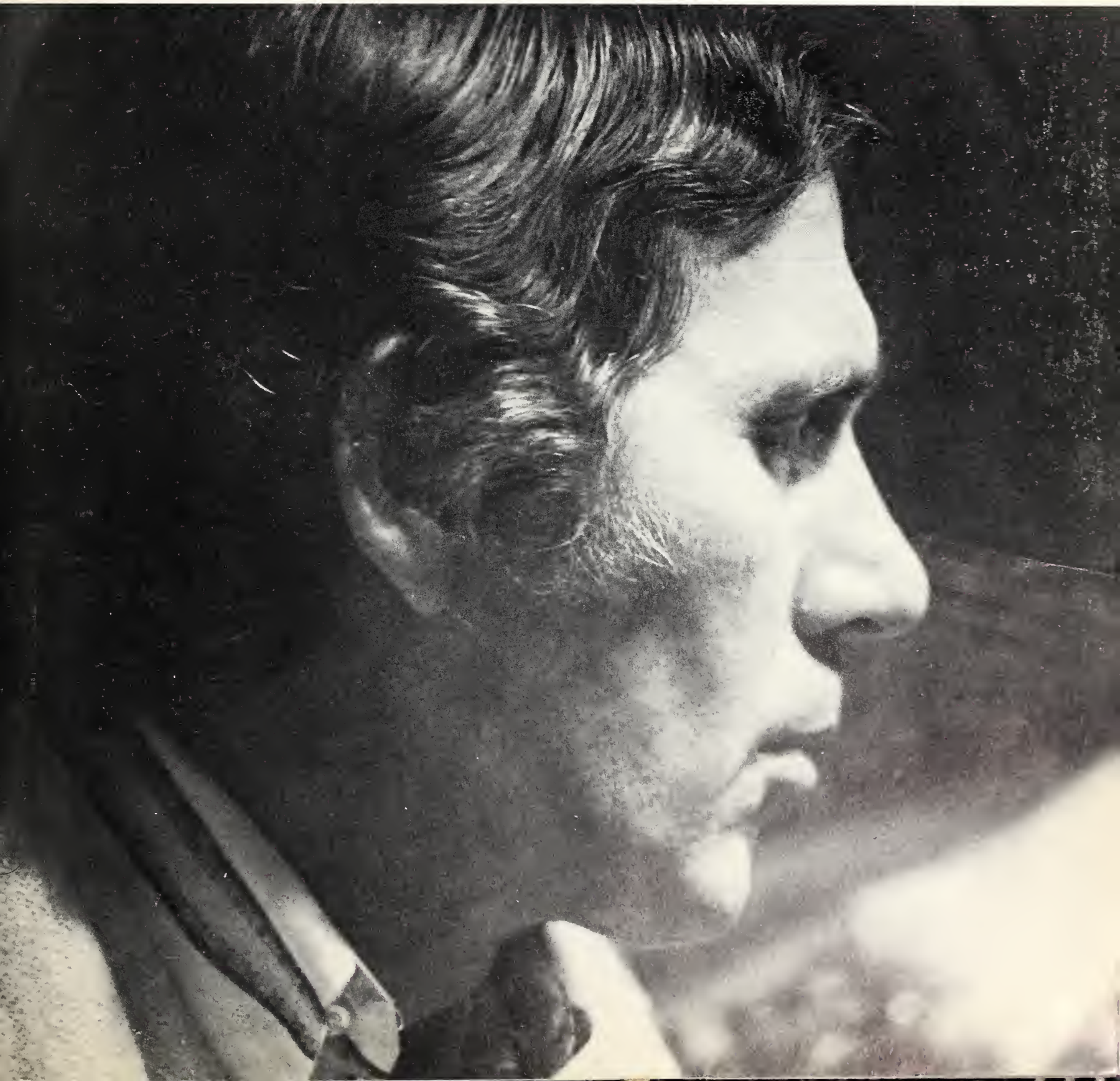
October 7, 1972

NEWSPAPER \$1.25

Cash Box

New Faces Of 1972 (Ed) . . . London Going Strictly Pop On Orphic Egg Classic Line; Label Bows New Fall-Winter Product . . . Elton John Launches Rocket Label In UK . . . Major Exec Shifts At Elektra . . . UA To Mkt Knight Label . . . Schein Heads Sony U.S.

CHET 25: A TRIBUTE TO CHET ATKINS BEGINS ON PG. CA 1



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New Faces Of 1972

Any business, of course, relies heavily on its new corporate faces. From the mail-room on up will emerge tomorrow's music business leaders. Many will develop and mature at a single company, especially those operations that like to promote from within. Others will get the nod from other firms which recognize their budding potential, while still others will take the ultimate gamble and strike out on their own, creating, perhaps, a major entity in the years to come.

We see a lot of new faces around today, the natural flow of fresh-faces that one may not realize the impact of until he sees a sea of them at an industry-wide gathering or at a national sales meeting of some label. Nothing is as freely given to these youngsters as advice. Coming from concerned and knowledgeable industry figures, much of it will guide them for the rest of their careers, hopefully establishing good business practices and opening up their imaginations to try fresh and exciting ideas.

We'd like to offer some advice, too. And this is in the area of being open to all kinds of ideas in the way of the industry's basic commodity—pre-recorded music. Too many young members of the music industry seem to be

locked into one particular approach to the sound of music. Yet, the world of recorded music, we feel, is opening up to a wider spectrum of sounds, a goodly portion of which, unfortunately, many of today's young music industry figures may not have been sufficiently exposed to. Interestingly, it may not be a question of taste; for how can one determine one's taste for a particular musical idiom—whether it be the classics, jazz, show music, etc.—when, for one reason or another, one barely is aware of the existence of this music in the first place?

We believe that tomorrow's leading exec talents must educate themselves for a more well-rounded picture of different approaches to music. We would hope that this would prove to be a personally rewarding experience—as well it might. But, the process of opening up one's ears to a great variety of music can also meet the ends of being well-rounded on what is taking place in music on a whole. Last week we wrote about the "little guy" and the passion he has for the music his company makes. For the industry newcomer, there should be, at least, a passion to try and get into a more diversified outlook on music. It can be a rewarding experience. We know it's good business practice.

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Cash Box TOP 100

1	BABY DON'T GET HOOKED ON ME	Mac Davis-Columbia 45618	2	4	35	POWER OF LOVE	Joe Simon-Spring 128	10	11	68	ELECTED	Alice Cooper-Warner Bros.	—	—
2	BLACK & WHITE	3 Dog Night-Dunhill 4317	1	2	36	WITCHY WOMAN	Eagles-Asylum 11008 (Dist: Atlantic)	42	55	69	EVIL WAYS	Carolee Santana & Buddy Miles-Columbia	67	70
3	EVERYBODY PLAYS THE FOOL	Main ingredient-RCA 0791	4	9	37	HONKY CAT	Elton John-Uni 55343	18	18	70	IF YOU DON'T KNOW ME BY NOW	Harold Melvin & Blue Notes-Phila. Int'l 3520	83	—
4	DING-A-LING	Chuck Berry-Chess 2131	6	14	38	A PIECE OF PAPER	Gladstone-ABC 11327	39	43	71	MONEY BACK GUARANTEE	Five Man Electrical Band-Lion 127 (Dist: MGM)	74	84
5	GO ALL THE WAY	Raspberries-Capitol 3348	7	13	39	IF YOU LEAVE ME TONIGHT I'LL CRY	Jerry Wallace-Decca 32989	40	42	72	BABY SITTER	Betty Wright-Alston 4614 (Dist: Atlantic)	82	—
6	SATURDAY IN THE PARK	Chicago-Columbia 45657	3	5	40	WOMAN DON'T GO ASTRAY	King Floyd-Chimneyville 443 (Dist: Atlantic)	45	53	73	A MAN SIZED JOB	Denise LaSalle-Westbound 206 (Dist: Janus)	87	—
7	BEN	Michael Jackson-Motown 1207	9	15	41	I'D LOVE YOU TO WANT ME	Lobo-Big Tree 147 (Dist: Bell)	48	68	74	CARRY ME, CARRIE	Dr. Hook & Medicine Show-Columbia 45667	78	83
8	BURNING LOVE	Elvis Presley-RCA 0769	13	24	42	MIDNIGHT RIDER	Joe Cocker-A&M 1370	47	58	75	STOP DOGGIN' ME	Johnnie Taylor-Stax 0142	81	73
9	USE ME	Bill Withers-Sussex 241 (Dist: Buddah)	15	29	43	SWEET CAROLINE	Bobby Womack & Peace-United Artists 50946	44	46	76	THEME FROM THE MAN	Isaac Hayes-Enterprise 9058 (Dist: Stax)	—	—
10	GOOD FOOT—PART 1	James Brown-Polydor 14139	12	16	44	SPACEMAN	Nilsson-RCA 0788	50	60	77	I'VE GOT TO HAVE YOU	Sammi Smith-Mega 0079	84	87
11	NIGHTS IN WHITE SATIN	Moody Blues-Deram 85023 (Dist: London)	20	28	45	FROM THE BEGINNING	Emerson, Lake & Palmer-Cotillion 44158	46	50	78	FUNNY FACE	Donna Fargo-Dot 17429 (Dist: Paramount)	95	—
12	POPCORN	Hot Butter-Musicor 1458	14	19	46	ALONE AGAIN (NATURALLY)	Gilbert O'Sullivan-Mam 3619 (Dist: London)	25	6	79	LADY ELEANOR	Lindisfarne-Elektra 45799	86	90
13	RUN TO ME	Bee Gees-Atco 6869	11	12	47	SLAUGHTER	Billy Preston-A&M 1380	51	61	80	A LONELY MAN	Chi-Lites-Brunswick 55483	93	—
14	BACK STABBERS	O'Jays-Phil. Int'l 3517 (Dist: Epic)	5	1	48	LOVING YOU JUST CROSSED MY MIND	Sam Neely-Capitol 3381	53	56	81	IF YOU LET ME	Eddie Kendricks-Tamla 54222	88	94
15	SPEAK TO THE SKY	Rick Springfield-Capitol 3340	19	22	49	THAT'S HOW LOVES GOES	Jermaine Jackson-Motown 1201	55	65	82	TOGETHER ALONE	Melanie-Neighborhood 4207 (Dist: Paramount)	—	—
16	PLAY ME	Neil Diamond-Uni 55346	17	20	50	DON'T HIDE YOUR LOVE	Cher-Kapp 2184	52	56	83	TAKE ME BAK 'OME	Slade-Polydor 15046	89	96
17	YOU WEAR IT WELL	Rod Stewart-Mercury 73330	23	27	51	MY MAN, A SWEET MAN	Millie Jackson-Spring 127 (Dist: Polydor)	43	34	84	COLORADO	Danny Hollen-Tumbleweed 1004 (Dist: Paramount)	90	95
18	WHY	Donny Osmond-MGM 14424	21	25	52	TOAST TO THE FOOL	Dramatics-Volt 4082	54	57	85	HEY YOU LOVE	Mouth & MacNeal-Philips 40717	—	—
19	STARTING ALL OVER AGAIN	Mel & Tim-Stay 127	22	26	53	DON'T DO IT	The Band-Capitol 3433	60	71	86	WE CAN MAKE IT TOGETHER	Steve & Eydie-MGM 14383	96	100
20	FREDDIE'S DEAD	Curtis Mayfield-Curtom 1975 (Dist: Buddah)	24	33	54	I AM WOMAN	Helen Reddy-Capitol 13350	64	78	87	POOR BOY	Casey Kelly-Elektra 45804	—	—
21	TIGHT ROPE	Leon Russell-Shelter 7825	32	40	55	THINK (ABOUT IT)	Lyn Collins-People 608	57	59	88	WITH PEN IN HAND	Bobby Goldsboro-United Artists 50938	91	97
22	GOOD TIME CHARLIE'S GOT THE BLUES	Danny O'Keefe-Signpost 70006 (Dist: Atlantic)	26	36	56	GERONIMO'S CADILLAC	Michael Murphey-A&M 1368	49	51	89	RUNNIN' BACK TO SASKATOON	Guess Who-RCA 0803	—	—
23	BEAUTIFUL SUNDAY	Daniel Boone-Mercury 73281	16	17	57	SUMMER BREEZE	Seals & Crofts-Warner Bros. 7606	71	92	90	ONE MORE CHANCE	Ocean-Kama Sutra 556 (Dist: Buddah)	92	—
24	GARDEN PARTY	Rick Nelson-Decca 32980	27	38	58	NATURE PLANNED IT	4 Tops-Motown 1210	61	66	91	WHY CAN'T WE BE LOVERS	Holland, Dozier featuring Lamont Holland-Invincible 9125 (Dist: Capitol)	97	98
25	I BELIEVE IN MUSIC	Gallery-Sussex 239 (Dist: Buddah)	28	30	59	AMERICAN CITY SUITE	Cashman & West-Dunhill 4342	70	79	92	ENDLESSLY	Mavis Staples-Volt 01052	—	—
26	CITY OF NEW ORLEANS	Arlo Guthrie-Reprise 1103	29	31	60	I'LL MAKE YOU MUSIC	Beverly Bremers-Scepter 12363	73	85	93	SOMETHING'S WRONG WITH ME	Austin Roberts-Chelsea 0101 (Dist: RCA)	—	—
27	DON'T EVER BE LONELY	Cornelius Brothers & Sister Rose (United Artists 50954)	30	39	61	LET IT RAIN	Eric Clapton-Polydor 15049	66	76	94	MISTY BLUE	Joe Simon-Soundstage 1508 (Dist: Epic)	—	—
28	LISTEN TO THE MUSIC	Doobie Brothers-Warner Bros. 7619	31	52	62	GUESS WHO	B. B. King-ABC 11330	69	74	95	IF YOU CAN BEAT ME ROCKIN'	Laura Lee-Hot Wax 7207 (Dist: Buddah)	—	—
29	I CAN SEE CLEARLY NOW	Johnny Nash-Epic 10902	33	54	63	GUILTY	Al Green-Bell 45258	75	81	96	SO LONG DIXIE	Blood, Sweat & Tears-Columbia 45661	100	—
30	IF I COULD REACH YOU	5th Dimension-Bell 261	34	45	64	ALL THE YOUNG DUDES	Mott The Hoople-Columbia 45673	77	88	97	WEDDING SONG	Petula Clark-MGM 14431	—	—
31	ROCK ME BABY	David Cassidy-Bell 260	35	41	65	I WILL NEVER PASS THIS WAY AGAIN	Glen Campbell-Capitol 6566	68	72	98	HONEY I STILL LOVE YOU	Mark IV-Mercury 73319	99	—
32	ROCK & ROLL PART 2	Gary Glitter-Bell 237	8	3	66	ROCK 'N ROLL SOUL	Grand Funk-Capitol 3363	79	89	99	SPECIAL SOMEONE	Heywoods-Family 0911 (Dist: Paramount)	—	—
33	I'LL BE AROUND	Spinners-Atlantic 2904	38	48	67	CAN'T YOU HEAR THE SONG?	Wayne Newton-Chelsea 0105 (Dist: RCA)	85	—	100	I GOT A THING ABOUT YOU BABY	Billy Lee Riley-Entrance 7508 (Dist: Epic)	—	—
34	THUNDER & LIGHTNING	Chi Coltrane-Columbia 45640	37	49										

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Lonely Man (Julio/Brian—BMI)	80	Garden Party (Matragun—BMI)	24	(It's The Way) (Jobete/Stone Agate—BMI)	58	Speak To The Sky (Porter/Binder—ASCAP)	15
A Man Size Job (Ordona/Bridgeport—BMI)	73	Geronimo's Cadillac (Mysterion—BMI)	56	I've Got To Have You (Buckhorn—BMI)	77	Special Someone (Home Grown/Heywoods—BMI)	99
A Piece Of Paper (Sunnybrook/4 Star—BMI)	38	Go All The Way (C.A.M.—U.S.A.—BMI)	5	Lady Eleanor (R&M—ASCAP)	79	Starting All Over (Muscle Shoals Sound—BMI)	19
All The Young Dudes (Moth—BMI)	64	Good Foot—Part I (Dynatone/Belinda/Unichappel)	10	Let It Rain (Cotillion/Delbon/Casserole—BMI)	61	Stop Doggin' Me (Groovesville/East Memphis—BMI)	75
Alone Again (M.A.M.—BMI)	46	Good Time Charley's (Cotillion Road Canan—BMI)	22	Listen To The Music (Warner/Tamerlane—BMI)	28	Summer Breeze (Dawnbreaker—BMI)	57
American City Suite (Blendingwell—ASCAP)	59	Guess Who (Michele—BMI)	62	Loving You Just Crossed (Seven Iron—BMI)	48	Sweet Caroline (Stonebridge—ASCAP)	43
Baby Don't Get (Screen Gems/Columbia—BMI)	1	Guilty (Toasted/Screen Gem/Columbia—BMI)	63	Midnight Rider (Tro Essex—BMI)	42	Take Me Back Home (January—BMI)	83
Baby Sitter (Sherlyn—BMI)	72	Hey You Love (Day Glow—ASCAP)	85	Misty Blue (Talmont—BMI)	94	That's How Love Goes (Jobete—ASCAP)	49
Back Stabbers (Assorted—BMI)	14	Honey I Still Love You (Alaga/Johnson-Hammon D—BMI)	98	Money Back Guarantee (Four Star—BMI)	71	Theme From The Man (East Memphis/Incesse—BMI)	76
Beautiful Sunday (Page Full of Hits—ASCAP)	23	Honky Cat (Dick James—BMI)	37	My Man, A Sweet Man (Gaucho/Belinda/Unichappel)	51	Think (Dynatone/Belinda/Unichappel—BMI)	55
Ben (Jobete—ASCAP)	7	I Am Woman (Buggerlugs—BMI)	54	Nights In White Satin (Tyler/Essex—ASCAP)	11	Thunder & Lightning (Chinick—ASCAP)	34
Black & White (Templeton—ASCAP)	2	I Believe In Music (Screen Gem/Col.—BMI)	25	One More Chance (Cookaway—BMI)	90	Tight Rope (Skyhill—BMI)	21
Burning Love (Combine—BMI)	8	I Can See Clearly Now (Caymen—ASCAP)	29	Play Me (Prophet—ASCAP)	16	Toast To The Fool (Conquistador—ASCAP & Groovesville—BMI)	52
Can't You Hear The Song (Dick James—BMI)	67	I Got A Thing About You Baby (Swamp Fox—ASCAP)	100	Poor Boy (Portofino/Avoyelles—ASCAP)	87	Together Alone (Neighborhood—ASCAP)	82
Carry Me, Carrie (Evil Eye—BMI)	74	I'll Make You Music (Dramatist—BMI)	60	Popcorn (Bourne—ASCAP)	12	Use Me (Interior—BMI)	9
City Of New Orleans (Kama Ripa/Flash Turnpike—ASCAP)	26	I Will Never Pass (Vegas—BMI)	65	Power Of Love (Belinda/Unichappel—BMI)	35	We Can Make It Together (Kolob—BMI)	86
Colorado (Fat Mama/Famous—ASCAP)	84	I'd Love You To Want Me (Kaiser/Famous—ASCAP)	41	Rock & Roll Part 2 (Dutchess—ASCAP)	32	Wedding Song (Public Domain—ASCAP)	17
Ding-A-Ling (Isalee—BMI)	4	If I Could Reach You (Hello There—ASCAP)	30	Rock Me Baby (Pocketful Of Tunes—BMI)	66	Why (Deb Moore—ASCAP)	98
Don't Do It (Jobete—BMI)	53	If You Can't Beat Me Rockin' (Gold Forever—BMI)	40	Run To Me (Casserole—BMI/W.B.—ASCAP)	13	Why Can't We Be Lovers (Gold Forever—BMI)	91
Don't Ever Be Lonely (Unart/Stagedoor—BMI)	27	If You Don't Know Me (Assorted—BMI)	95	Runnin' Back To Saskatoon (Dunbar/Cirrus/Sunspot/Expressions—BMI)	89	Witchy Woman (Kicking Bear/Benchmark—ASCAP)	36
Don't Hide Your Love (Don Kirschner—BMI)	50	If You Leave Me Tonight I'll Cry (Leeds—ASCAP)	70	Saturday In The Park (Big Elk—ASCAP)	8	With Pen In Hand (Detail—BMI)	88
Elected (Ezra—BMI)	62	If You Let Me (Stone Agate—BMI)	39	Slaughter (Irving/Wep/Dijon—BMI)	47	Woman Don't Go Astray (Malaco/Roffignac—BMI)	40
Endlessly (Vogue—BMI)	98	I'll Make You Music (Dramatist—BMI)	60	So Long Dixie (Screen Gems/Columbia—BMI)	96	YOU BABY	—
Everybody Plays The Fool (Giant—BMI)	3			Something's Wrong With Me (Pocket Full of Tunes—BMI)	93		
Evil Ways (Sob—BMI)	69			Spaceman (Blackwood—BMI)	44		
Freddie's Dead (Curtom—BMI)	20						
From The Beginning (Tro Toppa—BMI)	45						
Funny Face (Prima-Donna—BMI)	78						

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PD 5036

UA To Mkt Knight's Label

HOLLYWOOD — An agreement between Terry Knight for his newly-formed Brown Bag Records and United Artists was announced last week by Michael Stewart, president of U.A.

Brown Bag will be manufactured and distributed by United Artists Records worldwide. In the United States, distribution will be through UDC branches. Knight will be headquartered at United Artists Records offices in New York at 729 Seventh Ave. Additionally, Brown Bag will maintain offices at UA facilities in Los Angeles and Nashville.

Stewart stated, "I enthusiastically welcome Terry Knight and his label to United Artists. Aside from the obvious business benefits of having an association with a person of Terry Knight's ability and track record, I am very proud that he chose United Artists as the company with which he wanted to be affiliated."

Knight informs that he will neither manage nor produce any artists recording for Brown Bag Records, that his sole function as President of Brown Bag Records will be "to see that the artists receive the professional and dedicated support they deserve. I feel that after being on both sides of the fence for the past several years, I can relate to the needs and desires of both company and artist."

Initial Product

Initial Brown Bag product will be the debut album for Mom's Apple Pie, scheduled for Oct. 16 release. Other artists scheduled for release on Brown Bag include John Hambrick with his first album "Windmill in a Jet Filled Sky." The album was recorded in Nashville and includes performances by Charlie McCoy, 'Pig' Robbins, Dennis Linde, Laverna Moore and Jim Patterson among them. Hambrick's album is scheduled

FRONT COVER:



Chet Atkins is celebrating his 25th anniversary with RCA Records this year. A special tribute on this event begins on pg. 31.

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for an Oct. 23 release.

Brown Bag's logo and graphics, which will be used worldwide, were conceived and designed by Craig Braun and Tom Wilkes, whose cover and logo credits include the Rolling Stones "Sticky Fingers" and "Hot Licks" logo, Alice Cooper's "School's Out" and the "Big Bambu" package from Cheech and Chong.

All negotiations were handled directly between Stewart and Knight. Both UA and Knight refused to disclose financial details.

Amicus Briefs To High Court On Calif. Piracy Case

NEW YORK — Anticipating a U.S. Supreme Court review of the California anti-piracy statute, a number of states with similar laws and four industry organizations have filed amicus briefs (friends of the court) with the nation's highest tribunal.

The Court had previously granted a review of the case, Goldstein vs. Calif, in which a man convicted of pirating recordings had challenged the constitutionality of the Calif. state.

The attorneys of Pennsylvania, California, Florida, Texas, New York and Tenn. have filed amicus briefs, as well as the Recording Industry Association of America, American Federation of Musicians, American Federation of Television & Radio Artists and the Harry Fox Agency.

The Supreme Court may hear the case sometime between now and Dec.

Tumbleweed Renews Ties w/ Famous Music

NEW YORK — Tumbleweed Records, currently on the charts with "Colorado" by Danny Holien, has re-established after a year's association, its distribution agreement with Famous Music Corp., report Larry Ray, president of Tumbleweed, and Tony Martell, president of Famous.

The agreement, which goes into effect immediately, insures Tumbleweed of its autonomy, and all artistic and musical direction for the Denver-based label will come from Ray. "With the exception of a few things being cut in London and elsewhere," Ray declared, "Most of our recording, mixing, and mastering are done right in Denver."

The first music coming from Tumbleweed under the new distribution system will be in the form of an album by Rudy Romero, "To The World" and a single by the same artist, "If I Find The Time," both of which will be released immediately. This will be followed by Arthur Gee's second album on Tumbleweed, "City Cowboy," and the release of a single entitled "Sweet As Spring," from the album "Chief" by Dewey Terry. Another new album, "Rosewood Bitters," and a single, "Louisville A.D.," both by Michael Stanley, will also be issued.

Sex Ed. Series

At the same time, Tumbleweed will release a special sex education series on Cerapan Records, a subsidiary of Tumbleweed. The series of three albums, Sex Education for Children, Sex Education for Teens, and Sex Education for Adults, will be promoted by a campaign of mail orders and point of purchase materials.

London Gears Classics To Youth Via Orphic Egg Line

Major Project Opens w/ 8 LP's

NEW YORK—A totally pop-directed series of classical recordings, representing one of London Records' top outlays for a new project, is ready for the marketplace.

The announcement of the new line—called Orphic Egg—was made by Terry McEwen, manager of the classical division, as part of last week's three-day staff meeting in New York (see separate story).

The line, being introduced by eight albums, is a major attempt to reach the youth market, and is aimed basically at the college senior level. Its basic philosophical thrust is that serious music has made tremendous inroads on the youth-level in recent years.

Developed by John Davidson, the \$5.98 list series is designed to be mass-merchandised without appealing directly to traditional classical outlets. Liner-notes, in fact, have been written by a number of rock reviewers and critics.

London feels that Orphic Egg is the first attempt to program the classics to youths, citing the contention that the current crop of "Best Hits" product from other companies are geared to parents rather than the youngsters themselves.

Bob Small, ad manager, and Dick Bungay, classical promotion and radio subscription, have created a major ad campaign to be geared for rock print. Also, dealers have available to them a special pre-pak/display unit of 32 albums, four each of the first eight sets. The sets are: "Musical Head," a regularly-priced "sampler," "Mahler's Head," "Bach's Head," "Mozart's Head," "Beethoven's Head," "Ravel's Head," "Prokofiev's Head" and "Stravinsky's Head." Unlike London's long-standing classical catalog, Orphic Egg product will be pressed domestically. Cover art was created by a group of young illustrators, reflecting the present look in rock-market albums. Label logo shows a snake wrapped around an egg. The word "Orphic" is a spin-off of Orpheus, the god of music.

'It's All On London' Albums Introduced At NY Sales Meet

Predict Top Qtr In History

NEW YORK—London Records anticipates its highest sales volume ever in the fourth quarter (Oct.-Dec.), and playing a major role in this accomplishment will be the label's fall product release of 37 albums.

The company, celebrating its 25th year, is releasing the product under the merchandising slogan of "It's All on London." The label's staff, including branch personnel, got a preview of the new releases at a 3-day meeting in New York, Sunday, Sept. 24 through Tuesday, Sept. 26. In addition to the product presentations, the company held private rap sessions in the areas of product, promotion and sales.

Shaw Criticizes White Owners Of Black Radio

WILBERFORCE, OHIO—White ownership of black radio has been assailed as "contributing to the disenfranchisement of black broadcasters and an infringement of the constitutional rights of all people to freedoms of speech and press."

The speaker is Curtis Shaw, president of the National Association of Radio & Television Announcers (NATRA).

Shaw, speaking recently on the topic of "Communication & Education" at the "awareness series" at Wilberforce Univ., said he resigned from WABQ-Cleveland because, in part, he was looked upon as a "threat to the status quo."

Earlier, Shaw stated: "There is a question about the quality and credibility of information being given on black radio. If black broadcasters are not communicating a vitally needed message to this nation's black community they may as well go back to doing the hand jive and hip sayings that rhyme."

In closing, Shaw stressed the need to extend another kind of communication from person to person: "The constructive and positive communication that is not hampered by 'intangibles' such as pride, ego, etc. Learn to be a brother or a sister and you will have mastered one of the fundamentals of communication."

On Monday (25), the company offered its new pop and phase 4 product. Tuesday morning was largely given over to the introduction of the company's new line of Orphic Egg albums and regular classics. (see separate story on Orphic Egg).

According to Herb Goldfarb, vp of sales and marketing, the new release reflects "the tremendous growth and diversification of London."

At the Monday gathering, Walt Maguire, vp of pop A&R, introduced new pop albums and singles. In addition, Goldfarb debuted London's updating of its international catalog, now to be called "Passport Series." There are nine LP's in the re-packaged line, each cover-sleeve of which has a similar art-design. The company's new phase 4 sets were introduced by Tony D'Amato, A&R manager of the division.

Three new Bonus-Paks (2-LP's, \$7.98 list) were reported. They include sets by John Mayall, Ace Cannon and Benny Goodman.

Pop Albums

Other pop albums included packages by Al Green ("I'm Still In Love With You", Hi), Moody Blues (untitled, Threshold), Savoy Brown ("Lion's Share," Parrot), Erroll Garner ("Gemini," London) and Tutti Camaratta ("The Electronic Spirit of Erik Satie," Deram). Maguire also introduced new singles by Al Green, Gilbert O'Sullivan, Jonathan King, Otis Clay and Peter Skellern.

Immediately available on phase 4 are 60th Anniversary Concert by Leopold Stokowski & the London Symphony Orchestra (2-LP's), A Salute To Glenn Miller, Ted Heath Orch.; This Is My World, Edmundo Ros, "Christmas with the Children of" (Cont'd on p. 16)

Elton John Launches Rocket Label In UK

See
Int'l News

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Regan's 20th: An Indie Outlook

HOLLYWOOD — When 20th Century Fox decided to reactivate its record company, it began to look for someone who knew the business well enough to make their investment pay off. Russ Regan, the then successful head of Uni records, came up number one on the list of possible executives. What was his response?

"Any man with ambition thinks of someday being president of a company, but when you have to choose between staying with an already successful company that you've worked to build and starting all over again, it's a tough decision," said Regan. Since Neil Diamond, Elton John, UNI Records and Russ Regan's involvement with all three, is common knowledge, one can fully understand his dilemma. Three weeks later 20th Century Records was in business and Russ Regan was calling the shots.

Image Planned

What kind of a record company does Russ Regan plan to build? What kind of image will it have? How does he feel about his organization, and what about the parent film company? A tall order, but Regan thinks that a record company has to make its own image and that that image depends mainly on its chief executive. 20th Century Records is well on its way to building that image: Russ hopes to mold the company into an important medium-sized indie company, with a roster of contemporary pop and R&B artists, a label artists will seek out.

An indie in this day of subsidiaries? Regan has always believed in the indie record company and the indie distributor. And he feels that now is probably one of the best times to start an independent company. After all, as he puts it, "The future of the indie distributor really depends on his willingness to support and work for the independent record companies. If they don't help to build some new companies, the future will see more distributors closing their doors." Besides, Regan has done a lot of business for a lot of people, and a good track record never hurt anyone.

Although naturally interested in selling as many records as possible, Regan's main objective is going to be in building stars. "If artists know that building stars is our goal, and that we can do just that, they're going to be more interested in us

Dais At Davis Fete This Week

NEW YORK — A partial dais list has been announced for the testimonial dinner honoring Clive Davis, president of Columbia Records, which will be held in the Grand Ballroom of the Waldorf-Astoria this Friday (6).

Joseph D'Imperio, dinner chairman, has announced the following personalities to be seated on the dais: Stanley Adams, Mrs. Davis, Al Aronowitz, Michael Burke, Ornette Coleman, Ed Cramer, Ahmet Ertegun, Kenny Gamble & Leon Huff, Stan Gortikov, David Kapp, Marvin Cane, Don Kirshner, Allen Klein, Rocco Laginestra, Cy Leslie, Morris Levy, Goddard Lieberson, Paul Simon, Fred Springer, and Arthur Taylor, Paul Simon, Larry Uttall, Al Bell, Bill Gallagher, Allen Klein.

The principal tribute to Davis will be made by Cy Leslie, President of Pickwick International.

The presentation on the Ed Wynn Humanitarian Award, highlight of the evening, will be made by the international scientist and physician, Dr. George C. Cotzias.

The proceeds of the dinner benefit the American Parkinson Disease Association, sponsors of this annual event. Approximately 1,000 people are expected to attend.

Few remaining seats are available and may be purchased at \$100 each by calling the American Parkinson Disease Association at (212) 421-5890.

because they know they've got a little better shot with us." (He's already stopped looking for talent because he feels he has as much as he can handle for the next six months.)

Regan plans to release albums and singles according to the artist's artistic value and development at the time. "For some acts the release of an album before a successful single can be disastrous. However, an artist who is saying something that is really different and good might need the album, and then the single."

Label Management

As for his present organization, Regan says, "They're the best." His national sales director, Tom Rodden, and national promotion director, Paul Lovelace, are both recruits from MCA. Hosea Wilson, the national R&B promotion man, is an old friend who formerly worked with Russ at Uni.

With the parent film company, "We have an excellent relationship. I have a great deal of respect for them and, obviously, they do for me. We'll be doing sound tracks and movie scores with them, and when the need arises for a title tune or particular score, they'll look to a 20th Century artist. However, we have and will maintain autonomy."

Right now Regan's concern is pulling all the loose ends together and making everything work. He knows it will take awhile for things really to start moving, but he feels he has the material and personnel to do it with. His main concern for the future: "not to lose control and end up in an ivory tower."

'Voice' To Beam Diamond On B'way To Soviet Union

NEW YORK — Portions of Neil Diamond's first Saturday matinee performance at the Winter Garden Theatre will be beamed by the Voice of America to the Soviet Union and other Iron Curtain countries, according to Vladimir Mansvetov, Chief of Features Branch, USSR Division, Voice of America.

The Oct. 7 matinee will be recorded live in the theatre and then rebroadcast throughout the Soviet Union the following day. Commentary, in Russian, will be by Bill McGuire, a Voice of America pop music specialist. Arrangements for the special broadcast were worked out between Mansvetov & Ken Fritz, producer of Diamond's show, which is being presented by the Shubert Organization.

"Neil Diamond is a wonderful singer, very popular with the youth of the U.S.S.R.," said Mansvetov. "I think even the older generation will learn to appreciate his music, which could, perhaps, result in a greater understanding between the two peoples."

Near SRO

Bernard B. Jacobs, exec director in charge of theatre operations for the Shuberts, said, "Not since the 30's, when we presented Al Jolson on occasional Sunday nights at the Winter Garden, have we seen fit to put our imprimatur on a one-man show. It seems only fitting that our presentation of Neil Diamond should be so honored by the Voice of America." Jacobs added, "Our judgment is proven further by the fact that out of a total capacity of \$256,190, we have sold in advance, through Wednesday September 27, \$244,600, which leaves a balance to be sold of \$11,590.

Diamond's one-man show will run at the Winter Garden from October 5-21, with two previews on Oct. 3 & 4.

Frank's Road Show Label Goes Thru S-D; Roster One-Nighters

NEW YORK — Fred Frank has established Road Show Records through a world-wide distribution agreement with Stereo-Dimension Records, according to Loren Becker, president of S-D.

The name of the label, Frank states, is a literal expression of what the label intends to do in the area of exposure of its artists. Starting next summer, at least five of the label's acts in the pop, soul and gospel fields will begin a regular schedule of live appearances around the country. Travelling by a special Road Show bus, the package's appearance in each city will be preceded by heavy radio and print notices.

In addition to performances by each act, Frank plans to start off each of the one-niters with a local talent contest. A prize will be awarded the winner, as well as an audition for a Road Show recording contract.

Also on tap is the filming of each event for use as a promotional tool around the world. Frank is vet promo film producer, and is head of Record on Film, which has produced films by such acts as Sly & the Family Stone, Lighthouse, B. J. Thomas, Friends of Distinction, Bobby Sherman, among others.

Stump, Niederman Open TV Company

NEW YORK — Don Stump and Alan Niederman have formed a new television company, Genesis Enterprises, Inc. Their first show, a "new-concept" rock music hour, "Genesis . . . Just the Beginning", featuring guests Blood, Sweat and Tears, Seals and Crofts, and McKendree Spring, was taped last weekend at several locations in the Pennsylvania area, including the Bucks County Playhouse.

Carol Budrow produces for Genesis Enterprises, while Ruben Shapiro handles the directorial reins. Niederman, most recently personal manager for Elton John and other Dick James artists in the U.S., left that position to devote full time to this project. Stump also serves as general manager of Burton Sohigian's New York ad agency, which handles Motown, GSF Records, and Ampex of Canada.

"Most shows will be shot outside in exciting areas," said Stump, adding that the budget allows shooting virtually anywhere in North or Central America with any talent short of the Rolling Stones. Sound will be handled by the Claire Bros., recorded directly from the stage in 16 channels, then reduced to a monaural track. Videotaping will utilize five cameras with five machines and cinematic techniques.

Road Show's first act and singles artist is Don Downing, whose "Love Walked Out" is set for immediate release. A second act will debut in Dec. Frank also promises the signing of a major act in the near future.

Frank is presently auditioning talent at Stereo-Dimension, 888 Seventh Ave. in New York, at Record on Film, at 16 West 55th St.

Frank is a vet label promo figure. He has headed promo at Janus Records and spent seven years at Epic Records in a promo capacity.



Logo

Film, Book Hails Carole's 10th Year In Biz

HOLLYWOOD — Columbia Pictures has acquired all theatrical rights to a motion picture featurette made by Ode Visual in association with Chuck Braverman Productions dealing with the 10-year career of composer-turned-composer/performer Carole King.

Additionally, it was revealed by Ode Records president Lou Adler that Ode and Screen Gems Publications have entered into a co-venture to distribute a book — Carole King: 10 Years of Music — also dealing with the star's 10th anniversary in the music industry.

Adler has overseen the book project for the past six-months with a score of writers, editors and graphic artists. The King book is expected to be the first project in a new Ode publication division which Adler will put into full-time operation after the first of the year.

Braverman shot extensive footage on the performer during recording sessions for her fourth ODE album and also is using still photographs and periodical material in the featurette.

Both film and book are planned to be in general distribution by the third week in Oct.—approximately the time that the new Carol King/Ode album will be in release in every outlet in the country.



FAR OUT—Columbia Records president Clive Davis (left) has announced the signing of a new recording contract with Sly & The Family Stone to the Epic label. Pictured with Davis is Sly Stone, whose recordings have earned him six gold album awards as well as three gold records for singles.

Schein Named President Of Sony Of America

NEW YORK — Harvey Schein has left a 14-year association with CBS, much of it in the recording area, to become the president of Sony Corp. of America and a member of the board of directors. He succeeds Kabuo Iwama, who is now chairman of the board.

Schein, most recently president of the CBS/Columbia Group and a vp and director of CBS, joined the CBS organization as general attorney of Columbia Records in 1958. Three years later, he was appointed general manager of the label's international division. In 1963, he was appointed vp of the division, and in 1966 became a vp and then, in 1967, president. Part of his duties included the development of the CBS/Sony label in Japan.

Schein is a vice president and member of the board of directors of the International Federation of the Phonographic Industry. He is assistant secretary of the Franklin D. Roosevelt Foundation. He is also a member of the Partners of the Americas Advisory Council.

Schein received his Bachelor of Arts degree from New York University in 1949. He graduated from Harvard Law School in 1952. From 1952 to 1958 he was associated with the law firm of Rosenman Colin Kaye Petschek Freund & Emil.



Schein

MJA Forecasts Higher Fiscal Year Showing

NEW YORK — Marvin Josephson Associates, Inc., expects to show at least a 25% increase in its earnings for its fiscal year ending June 30, Marvin Josephson, president of the diversified entertainment and leisure-time oriented company, told a meeting of securities analysts here on Wed., Sept. 20.

"The way our picture shapes up now, we should do in excess of \$1.50 a share in our current fiscal year," Josephson said. In its fiscal year ended June 30, 1972, MJA reported earnings of \$1.21 a share compared with \$1.03 a share for fiscal 1971, which was based on a substantially lesser number of shares outstanding.

His optimism, Mr. Josephson explained, was based on the fact that "we have had an excellent selling season for the prime-time network television shows we represent, coupled with the fact that all of our other areas—variety, literary, motion pictures, theatre and commercials—are showing gains."

He added that "in addition to a better tone in these areas, we have also been able to increase our share of market."

MJA, through its International Famous Agency subsidiary, is a primary source of talent for the entertainment and related industries. Its list of some 2,000 clients includes many of the industry's leading actors, directors, authors, playwrights, music groups, singers and television personalities.

Major Shift In Elektra Mgmt

Harvey To Coast; Posner Exec VP, General Manager

HOLLYWOOD — Elektra Records has made a major realignment of its management. Bill Harvey will move from the company's New York office to Los Angeles, where he will also function as general manager of west coast operations. Harvey will head a new audio/visual dept.

Mel Posner, vice president in charge of marketing has been promoted to exec vice president and general manager. Working closely with Jac Holzman, president, and the company's exec committee, he will be responsible for the coordination and direction of Elektra's entire operation.

George T. Steele, III, has been appointed vice president in charge of marketing, to replace Posner. He will move from Los Angeles to New York. Steele joined Elektra in 1969 as a regional promo man and then moved to New York in 1970, where he worked as Posner's assistant when Posner was national sales manager. For the past year, Steele has been overall head of sales, promotion and

advertising for the West Coast.

Mickey Kapp, general manager of Elektra's west coast operation, is moving from this position to take charge of a newly formed premium and budget record unit which will market masters already owned by the Warner-Elektra-Atlantic companies.

In making the announcement, Holzman said: "These adjustments in our top management line-up are by way of fine tuning Elektra in all of its aspects so that we can better service our artists and at the same time, continue to maintain Elektra's unique strength which derives from being an active two-coast operation."

Chotin Named Pickwick VP

WOODBURY, N.Y.—The board of directors has named Alfred Chotin a vice president of Pickwick International, Inc. Chotin will remain president of Commercial Music and J. L. Marsh in St. Louis, both divisions of Pickwick International, Inc., in addition to assuming his new duties with the parent company.

Chotin, whose entire career has been spent in both entertainment and merchandising, was formerly president of Record Merchandisers in St. Louis, a firm he started 13 years ago, prior to that company's merger into Pickwick International, Inc.

Describing Pickwick International, Inc. as "an exciting company to be a part of," Chotin commented, "Our approach to merchandising records and tapes as a 'creative' function affords Pickwick's management team an opportunity to give full range to their knowledge of marketing. The result is a steady exchange of ideas and directions that permit us to constantly improve our performance. I look forward both to continuing that function on the local level and, through this appointment, extending my own thinking and programs nationally."

Steinmetz Is VP At Buddah

NEW YORK—Neil Bogart and Art Kass, co-presidents of The Buddah Group, report the appointment of Eric Steinmetz as vice president of general administration.

Steinmetz, who serves as executive assistant to Kass, will have direct supervision of all international record operations and domestic distributor accounts. In addition, he handles internal operations for the company.

Steinmetz joined Buddah three years ago, coming from the parent company, Viewlex, Inc. He was previously associated with MGM Records, in the capacity of international sales director.

Monteiro To Epic/Col Promo

NEW YORK—Ron Alexenburg, vice president of Epic/Columbia Custom Labels, has announced the appointment of Stan Monteiro to national promotion director for Epic/Columbia Custom Labels. Reporting to Monteiro will be all Epic/Columbia Custom national and regional promotion directors, and Monteiro will be responsible to Alexenburg for directing and instructing the national, regional and all field promotion managers with regard to activities involving the promotion of Epic and Columbia Custom Label album and single product. Monteiro will also work with the a&r, advertising, publicity, merchandising and artist relations departments to coordinate all field activities on Epic/Columbia Custom Label product.

Transamerica Share Net To Show Big Gains

SAN FRANCISCO — Transamerica, parent company of United Artists Corp., will show at least a 40% increase of per-share earnings in 1972, John Beckett, chairman and president, said to a group of investment bankers in London.

Last year, the company earned \$61.9 million, or 92¢ a share, after capital gains of \$3.4 million. The per-share figure has been adjusted for a 4% stock dividend declared earlier this year.

Among the rosy division showings, Beckett cited the record revenues of UA.

Beckett predicted further increases next year.

IFA Sees Big Year

HOLLYWOOD — Reporting to International Famous's variety department, meeting here last weekend (Sept. 22-24), the firm's senior executive vice president Ralph Mann forecast a banner year in the music field.

Fred Dale, IFA variety department head, chaired the meeting, which was attended by all IFA variety agents from Los Angeles and New York. Seminars were also held with the television and motion picture departments for coordinating the direction of variety clients in those key phases of the agency.

According to Dale, the past year has been a record-setting one for IFA, due in part to the added strength of former Chartwell Artists agents and acts added to the roster in September, 1971.

IFA's Los Angeles contingent included Dan Weiner, head of concerts; Allan Bregman, head of club lounges and cafes; Bob Willding, in charge of Special Music Promotions; Mike North, fairs topper; and concert agents Howard Rose, Fred Bohlander, and Rich Emler. The IFA New York group was led by Joe Higgins, head of clubs and fairs, and Herb Spar, head of concerts, and included Allen Frey, Shelly Schultz, Chip Rachlin, Chuck Ramsey and Artie Patsiner in concerts, and Tony Gregory and Milt Suchin in nightclubs and clubs.

Chelsea Bowing 1st Multiple Album Release

HOLLYWOOD — "Chelsea Has Sales Power" is being demonstrated by the label via four new albums during Oct. as its first major multiple product release since the label was formed earlier this year. The announcement was jointly made by Wes Farrell, and Buz Wilburn, president and exec vice president of the company, respectively. RCA manufactures and distributes Chelsea products.

The Chelsea product releases will be headed by Wayne Newton's album titled "Can't You Hear The Song," following his current hit single of the same title.

Relative to the release of his new album, Newton will embark on a 12-city mid-west concert tour, beginning October 12 to run through October 23. He will also appear on Jerry Dunphy's CBS-TV interview show the first week in October as well as making a guest starring appearance on Owen Marshall on ABC-TV in November. Newton in addition, will appear at two Howard Hughes hotels in Las Vegas during Nov.-Dec., the Frontier, Nov. 9-Dec. 6; and the Sands, Dec. 10-24.

2nd Release

The second Chelsea album release will be "Cymbal & Clinger" by the new contemporary duo. Johnny Cymbal and Peggy Clinger will make their West Coast concert debut at the Forum in Los Angeles, Oct. 7, performing with Sly and The Family Stone. This date will be followed by a 15-city college concert tour which Chelsea is currently planning for the two artists. Cymbal and Clinger's new single, "God Bless You Rock n' Roll," written by the two artists, went into national release last week.

"Austin Roberts" by the same artist, is the title of the third Chelsea LP release. Roberts' current single is "Something's Wrong With Me."

To add emphasis to Chelsea's increasing sales power, the label is immediately rush-releasing "Marjoe." The noted and former evangelist was recently signed by Wes Farrell to the Chelsea label.

The autobiographical film "Marjoe," is currently breaking box-office records across the country and Marjoe has been the subject of major magazine and newspaper articles ranging from Time, Life, Newsweek, to the New York Times. The release of the album will coincide with the film going into major distribution this Fall.

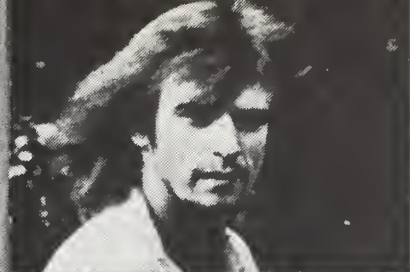
During a sales conference in Hollywood, Wilburn stated: "'Chelsea Has Sales Power' will be our theme this year and to back it up, we are following through at all levels of sales with total merchandising, marketing plans and aids."

Acceptance for Chelsea products is improved and enhanced by the immediate enthusiasm and response we received toward our new October release plans."

Bobby Fischer Album On Warners

NEW YORK — Chess champion Bobby Fischer has begun work on his album for Warner Bros. Records. Joe Smith, president of the company, said the LP is currently being recorded in New York from material written by Fischer during his triumph in Reykjavik, and will offer his fundamentals of the art of playing chess. Basic moves through to winning strategies will be discussed by Fischer, making the record beneficial for both the amateur chess player and the seasoned veteran.

The album will be distributed internationally by Warners and will be accompanied by a special packaging of a chess board and a supplementary book by Fischer.



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Chuck Berry Oct. Drive Is Chess/Janus' Top Program

NEW YORK — Chess/Janus Records has designated Oct. "Chuck Berry Month."

In the largest program ever undertaken by the label, 40 trips to London are being offered as part of an extensive promotional campaign on the 12 Chuck Berry albums "One Dozen Berrys" in the Chess Catalog. Distributor principals, sales managers, promo managers and distributor salesman in each of five national regions will be eligible for the incentive competition on the Berry albums. Prizes will be awarded for the highest sales performances in the northeast, south, midwest, southwest and west.

Chess/Janus, which has already mounted a major effort on the gold "Ding A Ling" single and hit "London Sessions" LP, will increase its promo, advertising and publicity activities during Chuck Berry Month. In-store displays, posters and coordinated publicity will be utilized for the campaign, which runs from October 1 to 30. Print and radio ads will reach into key markets. Feature articles on Chuck Berry have already begun appearing in national publications.

Not since the later 50's and early 60's, when he had 25 consecutive chart hits, including such classics as "Maybellene," "Roll Over Beethoven," "Rock & Roll Music," "Johnny B. Goode," "School Days" and "Sweet Little Sixteen," has Berry been as

Louis Dreyer Dead At 57

HUNTINGTON, NY — Louis Dreyer, former exec vp and general counsel for Hill & Range Music died last week (25) at his Long Island home after a long bout with kidney disease. Dreyer was 57.

popular as he is today. The decision by Marv Schlachter, Label president, to unite Berry with some of the British musicians he inspired has resulted in a new recording career for the legendary singer/composer/guitarist. In addition, he'll be seen in several rock movies in the very near future.

The four-day London weekend trips, scheduled from Nov. 22 to 26, for winners of the "One Dozen Berrys" incentive competition, will include accommodations at a first class hotel. Among the albums included in the promo are the perennially popular 2-record set "Chuck Berry's Golden Decade," which has just been repackaged; "Two Great Guitars," which features a rare session with Bo Diddley; "Back Home;" "St. Louis To Liverpool;" "On Stage" and many others.

Frankie '13' To Johnson

NEW YORK — Frankie "13," 19-year-old singer, has signed an exclusive recording pact with Johnson Records.

The contract calls for the youngster to record one album and an unlimited amount of singles through 1975. This is his first venture into records.

'FM & AM' Goes Gold

NEW YORK — "FM & AM," comedian George Carlin's first album on Little David Records, an Atlantic Custom Label, has been certified by the RIAA for sales of one million dollars.

His current, best-selling Little David album is "Class Clown."

12 Oct. LP's From Capitol

HOLLYWOOD—Twelve albums comprise the Capitol-Island-Sovereign-Invicus release for Oct., due in stores on the 9th, according to Allen Davis, creative services vp.

Headlining the release is Cannonball Adderly's 10th album for the label, "The Happy People" and "Mother/Bow To The King" by Bang.

Also featured are two debut groups, Minnesoda, with an LP by the same name and "Even A Broken Clock Is Right Twice A Day" by Tracks. "Songs for Old Ladys and Babys" by Marc McClure, formerly with Joyous Noise and now a solo performer, will also be released.

Country and Western releases for the month include "The Best of Charlie Louvin" by Charlie Louvin; Freddie Hart and the Heartbeat's "Got The All Overs for You"; and by various artists, "Best of Bakersfield."

In Oct., Island Records will present "Smokestack Lightening" by Mike Harrison; Sovereign offers "Pro-

logue" by Renaissance; and from Invictus, Harrison Kennedy's "Hypnotic Music" and "Thanks I Needed That" by the Glass House.

Extensive merchandising and advertising support programs are planned for these October releases, according to Davis.

Merc Readies 4 New Albums

CHICAGO — Mercury Records Oct. 3 release features new albums by the Chuck Mangione Quartet, Jade Warrior and a re-package of past Chuck Berry material, according to Lou Simon, senior vp/director of marketing.

The Chuck Mangione Quartet album is the second for the group and its live LP. Entitled "Alive," it features Mangione on flugelhorn and electric piano, Gerry Niewood on soprano saxophone and flute, Tony Levin on electric bass and Steve Gadd on drums.

The LP was recorded in Rochester, New York, the group's base. Featured on "Alive" is a stirring version of "Hi-Heeled Sneakers," plus Sonny Rollins' "St. Thomas" and two Mangione originals, "Legend Of The One-Eyed Sailor" and "Sixty-Miles-Young."

Jade Warrior's "Last Autumn's Dream" is the group's third for Vertigo Records, distributed by Mercury. They featured all original material written by the five-man British group. A late-fall tour of the United States is currently being mapped out by Jade Warrior's manager, Billy Gaff, and its booking agency, ATI.

The Berry double-LP, which carries a \$6.98 suggested list price, includes his Fillmore auditorium concert of 1967 with the Steve Miller Band. Also included in the set is "My Tambourine," which evolved into Berry's recent top 40 hit, "My Ding-a-Ling."

Grand Funk's Gold 'Phoenix'

HOLLYWOOD — "Phoenix," eighth album from Grand Funk Railroad, has been released by Capitol Records and qualified for a gold record the first day of shipment on the basis of pre-release orders, in excess of half a million LP's.

The album, recorded in Nashville, is presented on the honorary "Grand Funk" label designated by Capitol in recognition of the group's numerous achievements. It was produced by Grand Funk and features, in addition to members Mark Farner, Don Brewer and Mel Schacher, organist Craig Frost and Doug Kershaw on electric fiddle. All songs were written by Farner, including the single released from the LP, "Rock'n Roll Soul." Their seven prior LP's also are gold.

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#GT-8074	#GTC-9074	Hans Christian Andersen's Fairy Tales—Danny Kaye
#GT-8149	#GTC-9149	Puff The Magic Dragon
#GT-8153	#GTC-9153	Wonderful Wizard Of Oz—Art Carney
#GT-8194	#GTC-9194	Kindergarten Playtime Songs
#GT-8197	#GTC-9197	Songs That Tickle Your Funny Bone
#GT-8256	#GTC-9256	Songs From Sesame Street
#GT-8260	#GTC-9260	Fiddler On The Roof; Children's Version
#GT-8261	#GTC-9261	The Little White Duck
#GT-8262	#GTC-9262	A Child's Introduction To Patriotism
#GT-8263	#GTC-9263	The Marching Band From Animal Land
#GT-8265	#GTC-9265	Man Of La Mancha—Richard Kiley
#GT-8273	#GTC-9273	101 Golden Nursery Songs
#GT-8277	#GTC-9277	"Love Daddy"—Red Buttons

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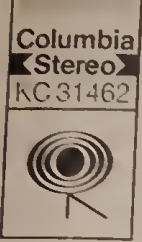
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ON COLUMBIA RECORDS AND TAPES

Sunshine State To Hold Second Radio Meet; Attendance Doubles

MIAMI — The Second Annual Florida Radio-Record Conference has been set for Oct. 6-8, 1972, at Daytona Beach. The three day conference has been organized and planned by a committee of key Florida radio and record industry personnel, including Eddie Lambert of Music Sales of Florida, Ken Van Durand of RCA Records, Tom Sgro of Columbia Records, David Newmark of Polydor Records, Gary Schaffer of Tone Distributors, Tom Kennington of WFUN Radio, and Sherry Smith of Professional Programming. Also assisting the planning committee are Daylon Rushing of WLCY Radio, George

McGovern of WPDQ, Bill Early of WONN, and Rick James of WWKE Radio.

Last year's conference in Cypress Gardens was attended by more than 80. Participation is expected to be doubled for this year's conference, based upon early registrations and statewide industry interest. The non-profit venture is presented in answer to increased industry concern over the growing need for communication between radio and record industries in the state, and as a step toward the solving of mutual problems.

Several nationally prominent guest speakers are planned to be presented, along with an aircheck critique seminar for broadcasters, hosted by Florida programming consultant Dick Starr and Tom Kennington, program director of Rounsaville's WFUN. The group will be entertained by various recording acts during the opening night session.

The event is open to all persons involved in or associated with the Florida radio or record industries. Out of state guests will include Abe Glaser of MGM Records, Jerry Love of A&M Records, and Bill Holley of KYA Radio.



THE MILLIONTH TIME — At a recent reception in her honor, Atlantic recording artist, Roberta Flack, presents gold records for the single "The First Time Ever I Saw Your Face" and the LP "First Take" to Bob Mitchell, program director of WTIJ in New Orleans.

Mitchell was responsible for making the original edit on "First Time Ever" which was approved by producer Joel Dorn and brought Roberta Flack to national prominence. "The First Time Ever I Saw Your Face" was the artist's first million selling gold single and "First Take" her third gold album.

Dallas Raises Funds For PBS TV Outlets

DALLAS — Dallas' public broadcast service, KERA-TV, in conjunction with radio station KRLD-FM in Dallas, held a six-hour simulcast to raise funds compensating for the Federal cut-back on public service broadcasting. Some of the top performers in the Dallas area contributed their time and talent to this unique show, which resulted in obtaining over 190 new subscribers for the public television station.

Among the artists who contributed their time and talent to this worthy cause were Patchwork, RCA recording group; Star, a new rock group; Willis Allen Ramsey, and Jon Dillon.

The show was "sponsored" by Recorder Center, SONY dealer in the Dallas area. In addition to picking up the costs of the simulcast, Mark Muntzel, owner of Recorder Center, offered to match a grant to the television station up to \$1500 of the contributions received. He also contributed to the simulcast all taping equipment and SONY microphones used for the show.

Cutlass' Sheppard Heads William Boy Brown Fund; NATRA Exec Is Paralyzed

NASHVILLE — Bunky Sheppard, exec. vp of Cutlass Records has announced the founding of the William (Boy) Brown Fund. A disk jockey for the past 15 years and affiliated with Beaumont's (Tex.) KJET Radio for the last ten, Brown was injured the week of Sept. 18 and is confined in Beaumont's Baptist Hospital where he's paralyzed from the neck down.

Exec. vp of the southern chapter of NATRA, Brown was beaten, and subsequently injured, enroute to the Beaumont Police Station following a complaint regarding a personal misunderstanding between Brown and another party. No charges were filed on behalf of the other individual, but the local officials arrested Brown on another minor charge. He was then taken directly from the Police Department to Baptist Hospital where surgery was performed. Doctors report that no further surgery is anticipated, but if Brown shows no response within the next five to six weeks, he can anticipate many months of physical therapy with no guarantee of complete recovery.

Sheppard said NATRA called a

special meeting of its national board Sept. 30 in Chicago to check into the matter and also to discuss plans for a benefit show to be staged for Brown in connection with a number of Houston's disk jockeys. Sheppard also said negotiations are also underway with well known attorney, Percy Foreman, concerning the matter.

The fund is being handled by Bill Edwards, vp of the First American National Bank, here. Contribution checks made out to the William (Boy) Brown Fund can be sent to Bunky Sheppard, Cutlass Records Inc., 813 16th Avenue, South, Nashville, Tennessee 37203 or to Edwards at First American National Bank, Fourth & Union Sts., Nashville, Tennessee 37201.

UA's Goldsboro Weekly Series

HOLLYWOOD — United Artists Records' Bobby Goldsboro, will star in his own weekly TV series starting in January. The programs will be syndicated to stations in the top 100 markets of the nation and will be solely owned by General Mills.

Taping on the thirty minute show will begin in late September at CBS Television City here. A name guest star will participate in each segment.

"The Bobby Goldsboro Show" is a first for both Goldsboro and General Mills. It will mark Goldsboro's initial series after numerous TV guest appearances. It is the first presentation other than children's programs that is owned outright by General Mills.

The latest Goldsboro single for UA is a new version of his own "With Pen In Hand," and his most recent lp is "California Wine."

STATION BREAKS:

What's more American than AM radio? Well, ice cream and high school athletics run a close second. WGAR is bringing them all together. Rocky River High needs a stadium complex and the station got Baskin-Robbins to co-operate in the fund-raising. All profits from the Detroit Road store on Sept. 30 were turned over to the stadium fund and many of the flavors were renamed for the jocks who helped make the drive such a success. (Would you believe Chick Watkins' Chocolate Cheesecake?) Scoops were manned by municipal officials, teachers, coaches and athletes as well as the GAR jocks . . . Two new air personalities at Albuquerque's KQEO — William Campbell Jones (Formerly KWKA in Clovis) and Don Nelson from Wheeling's WKWK . . . New national sales manager of WNBC radio is Jeff Dorf.

We'd like to hear from stations in all-sized markets who still take pride in breaking records. Let us know who you are and what you have broken lately. Maybe we can get this kind of thing to catch on . . . Tam Henry has returned to morning drive at Seattle's KYAC . . . WPAT-FM's new "beautiful music" policy calls for the New York outlet to play fifty minutes of it per hour with only three breaks. The music director is Ralph

Sanabria . . . KQV's local sales manager is Paul Kunkler, promoted from account exec.

LOOKING: Randy Robbins, formerly with KIMN—(213) 545-4432 . . . Dan Craston from KNBR in SF—(415) 267-6700. He's a writer, producer and engineer . . . Danny Dare who has left KMEN, San Bernardino—(714) 889-2651 . . . Andy Barber, formerly of KC's KUDL—(213) 241-3214 . . . Producer Johnny Michaels also of that station — (913) 649-3760.

Best wishes for a speedy recovery to WQDE's pd Ron Mani . . . KINT-FM in El Paso has gone quadrophonic . . . Curt Hanson is the new gm of San Diego's KPSE. He's promoted from general sales manager . . . William Babcock is the new station manager at Oneonta's WONT and David Maurer is the new pd . . . Carl Lanci and Gene Werman are both new vp's for Metro Radio Sales. Werman will serve as midwest sales manager; Lanci is the manager of the company's Detroit office.

With singles timings running the gamut from regular to superking again, we thought the following comment by a major market pd would strike you as a little more than idle wit: "There's nothing worse than a seven minute bomb!"



ROCK 'N ROLLIN' ON THE RIVER—Bo Diddley (left) and Ronnie Hawkins (right) join Kenny Rogers in a number on a segment of "Rollin' with Kenny Rogers and The First Edition" taped in Toronto for airing in the fall.

Bienvenu Aznavour

"Aznavour Sings
Aznavour, Vol. 3"
Latest LP -
Sung in English.
Orders now
being accepted.
Barclay #80472



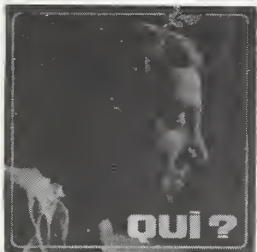
On tour in U.S.A. Oct. 13 - Nov. 6, 1972

DATE	CITY	PLACE
Oct. 13	New Orleans	Concert Hall
Oct. 14	Miami	Dade County Auditorium
Oct. 15	Washington D.C.	Concert Hall, J.F.K. Center
Oct. 17	Regina, Sask. (Can.)	Saskatchewan Center of the Arts
Oct. 18	Winnipeg, Man. (Can.)	Manitoba Centennial Auditorium
Oct. 19	Stratford, Ont. (Can.)	Festival Theater
Oct. 20	Boston	Jordan Hall
Oct. 21	Miami	Dade County Auditorium
Oct. 22	Chicago	Orchestra Hall
Oct. 26-29	New York	Carnegie Hall
Oct. 30	Princeton	McCarter Theater
Oct. 31	Los Angeles	Dorothy Chandler Pavilion, Music Center
Nov. 3	San Francisco	Masonic Auditorium
Nov. 4	Cupertino (Calif.)	Flint Center, Deanza College.

Records (France) and **Peters International** (U.S.A.) are proud to bring you a series of the great recordings of Charles Aznavour. In his inimitable style, he sings in English, French and Italian. Aznavour's autumn tour in the U.S.A. will certainly increase the demand for his records. Don't be caught short . . . order yours now!

CHARLES AZNAVOUR

Sung in French



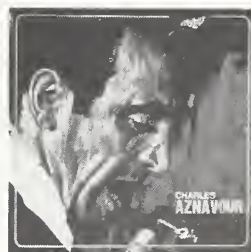
QUI #80191



LA MAMMA #80324



IL FAUT SAVOIR #80325



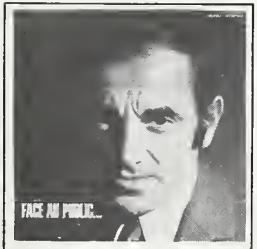
TU T'LAISSES #80326



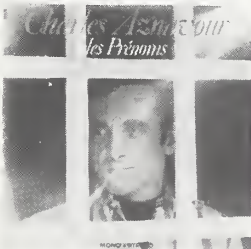
T'AVOIR AIMEE... #80335



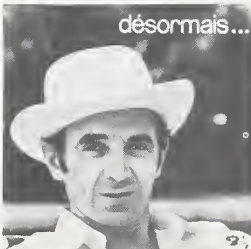
ENTRE DEUX REVES #80355



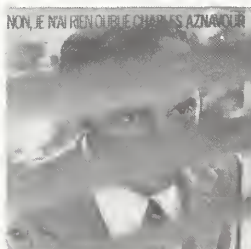
FACE AU PUBLIC #80361



LES PRENOMS #80375



DESORMAIS... #80398



NON, JE N'AI RIEN OUBLIE #80422



L'AMOUR C'EST COMME UN JOUR #80426



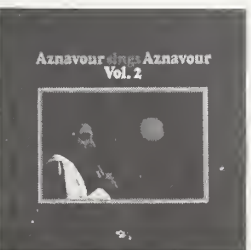
IDIOTE JE T'AIME #80458

QUE C'EST TRISTE VENISE #80241; CHARLES AZNAVOUR 1965 #80255; LA BOHEME #80296; CHANTE EN MULTIPHONIE STEREO, ALBUM 1 #BB-92; CHANTE EN MULTIPHONIE STEREO, ALBUM 2 #BB-102; CHANTE EN MULTIPHONIE STEREO, ALBUM 3 #BB-113.

Sung in English



AZNAVOUR SINGS AZNAVOUR Vol. 1 #80415



AZNAVOUR SINGS AZNAVOUR Vol. 2 #80418

Sung in Italian



AZNAVOUR CANTA ITALIANO #80466

All records listed are manufactured in France by Barclay Records, imported and distributed exclusively in the U.S.A. by Peters International, Inc. Available at all leading record departments.



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Avco Bows 'Soul Train' Product

NEW YORK—After a two week cross country tour during which time the new Avco Records Fall Album release program was presented to the label's distributors, the final presentations were made on Wed., Sept. 20, in New York.

Tagged, The Avco Records "Soul Train", the presentation was showcased at the Avco Embassy Pictures screening room to some twelve east coast distributors.

Lead by a new Stylistics album entitled "Round 2," the company's fall release also consists of a new album by the hot instrumental and vocal group from Belgium, Chakachas, their first for the label. "Soul Train" is the title of an album which includes a collection of original hits by the original artists such as, "You Are Everything" and "Betcha By Golly Wow"—The Stylistics, "Maybe" by The Three Degrees and Donnie Elbert's, "I Can't Help Myself."

Another new album is the re-packaging of a previous electronic, Moog recording of George Gershwin's "Rhapsody In Blue" and selections from Porgy & Bess. The album, "Switch On Gershwin", features Leonid Hambro on piano and programmed by Gershon Kingsley on the Moog Synthesizer.

Hugo & Luigi Helm

The meeting in New York was helmed by Hugo & Luigi vp's and chief operating officers for the company and Bud Katzel, the label's gen-

Avco Staff Expansion

NEW YORK—At the Avco Records meeting held in New York (see separate story), several new appointments were announced and introduced to the distributors in attendance.

Don Martin has been named to the Avco A&R staff and will report direct to Hugo & Luigi, the firm's vp's & chief operating officers. Martin has been both a free-lance studio engineer and producer as well as having worked as a staff engineer at several of the top recording studios in New York. Prior to his stint as a record producer and engineer, he was involved for some six years in film production of commercials and documentaries.

At Avco Records, Martin's primary duties will involve screening writers, independent producers and new artists. In this connection he will maintain a complete open-door policy in all areas. He will spend a great deal of time out in the field seeking out new talent for the label. His main concern will be in the area of R&B/Pop oriented product with which the label has had success in the past year. He will also supervise any engineering projects that the label becomes involved with and requires in completing recordings.

Also, introduced to the distributor's was Irv Derfler who will work as sales field rep for Avco Records on an indie basis. Derfler was formerly with David Rosen Inc., the Phila. based distributor where he served for some 20 years in various sales capacities and finally as sales manager for the firm. As explained by Bud Katzel, the label's general manager, Derfler will travel covering a number of markets and will implement the sales, promotion and merchandising campaigns that have been initiated to support the album product. He will report directly to Bud Katzel.

In the promotion department, the company has added additional muscle with the appointment of Otis Pollard to the staff. Otis Pollard is a vet promo rep who has worked both independently as well as for several record labels over the years. He will be working in association with Clarence Lawton in handling R&B promo and with the company's national promo director Steve Rudolf.

eral manager. After presenting the audio portion of the program in which the new stylists single taken from their new album, "I'm Stone In Love With You" was highlighted, Hugo & Luigi introduced the audience to a newly signed group Congress Alley. Congress Alley gave an in-person performance. The group will be recording their first single and a new album in the next few weeks.

New \$5.98 List

Katzel also presented the sales and marketing elements of the new program. He announced that effective with the new album releases all the label's product will now carry a \$5.98 suggested list price and, in keeping with a new industry trend all album jackets will be universally coded to indicate the suggested list price for the retail accounts. All four new albums will be released simultaneously on 8 track & cassette configurations. Avco controls the marketing of its tapes exclusively through its own network of record distributors. Katzel also unveiled all of the new album & tape product at the store level and announced a new ad budget to be channelled through the distributors in their markets via prepared 30 sec. and 60 sec./radio spots.

Screening

The meeting was concluded with the special screening of a new Avco Embassy film "The Ruling Class", starring Peter O'toole. Avco Records will be rushing the release of the soundtrack which it was explained, includes not only the music from the film, but original dialog and speeches. A new instrumental single "Theme from The Ruling Class" by the newly formed Hugo & Luigi Music Machine is also being released immediately.

According to Hugo and Luigi, the reaction from the distributors from both the field trips as well as the New York meeting, was marked by not only heavy initial orders on the new Stylistics album, but by substantial initial orders on all the new albums and tapes in the release. The new Stylistics album it was announced, will be shipping in three weeks, while the initial orders on the other three albums & tapes in the release is now being shipped to the distributors.

Monaco Joins ABC/Dunhill As Producer

HOLLYWOOD—Steve Barri, director of A&R for ABC/Dunhill Records, has appointed Bob Monaco as a staff producer for the company. In addition to in-house production and a&r, Monaco will be involved in the acquisition of new talent for the label. His most recent business affiliation prior to ABC/Dunhill was as a partner with Jerry Weintraub in Wooden Nickel Records.

Monaco has been instrumental in aiding the careers of the Buckinghams, Crow, Mason Proffit, American Breed, Rotary Connection, Flock, Megan McDonough and the Cryan Shames. His first production project as ABC/Dunhill is Rufus, a Chicago-based group.

Blaskey To ABC Music

HOLLYWOOD—Eddie Lambert, general manager of the ABC Music Publishing Group, has appointed Lindy Blaskey as professional manager of the music publishing division of ABC. In his new position, Blaskey will be involved with increasing the activity of copyrights through the acquisition of new recordings and writers, as well as working with writers already signed to the company.

Larry Page Names Munao

NEW YORK—Larry Page has announced the appointment of Fred Munao as general manager in the U.S. of the Larry Page Group of Companies. Munao will be based in New York and begins operations out of offices at 200 West 57th Street immediately.

Munao will act as liaison with Mercury Records for Page artists on that label including Barron Knights and Daniel Boone.

Munao will coordinate closely with Bell Records (who distribute London-based Penny Farthing Records here) and with Capitol Records of Canada (distributors of Penny Farthing in that country.) Penny Farthing's first U.S. single "Dreams Are Ten A Penny" by Kincade was released earlier this week.

Munao's responsibilities will encompass actively seeking American artists and producers for Penny Farthing Records to complement the label's English roster.

Cerami, House 10 Year Men At London

NEW YORK — Two London Records executives were presented with 10 year plaques at last week's London sales meet. They are Sam Cerami, midwest promo manager, and Cy House branch manager, London Records Southeast. D. H. Toller-Bond, president of London, made the presentations.

London Sales Meet

(Cont'd from p. 7)

France" and Pictures at an Exhibition & Prokofiev's Piano Concerto No. 3, with Lorin Maazel with the New Philharmonia Orch. Set for future months are packages by Ethel Merman, Ronnie Aldrich, Frank Chacksfield, Joseph Saginoff.

Leo Hofberg, Argo Sight & Sound and Imports Manager, also noted that the Imports line was appealing to youth. The catalog of 600 albums will be merchandised, he said, via ads and spots in college papers, FM guides, etc.

The regular London classics, pre-viewed on Tuesday by McCuen, included: "San Francisco Opera Gala," "The Royal Family of Opera Sings Ensembles,"; and recordings by Zubin Mehta, Alicia De Larrocha. Also available is a 16-LP set of Mahler's nine symphonies with Georg Solti conducting the Chicago Symphony, the London Symphony and Concertgebouwx of Amsterdam.

Promo Plans

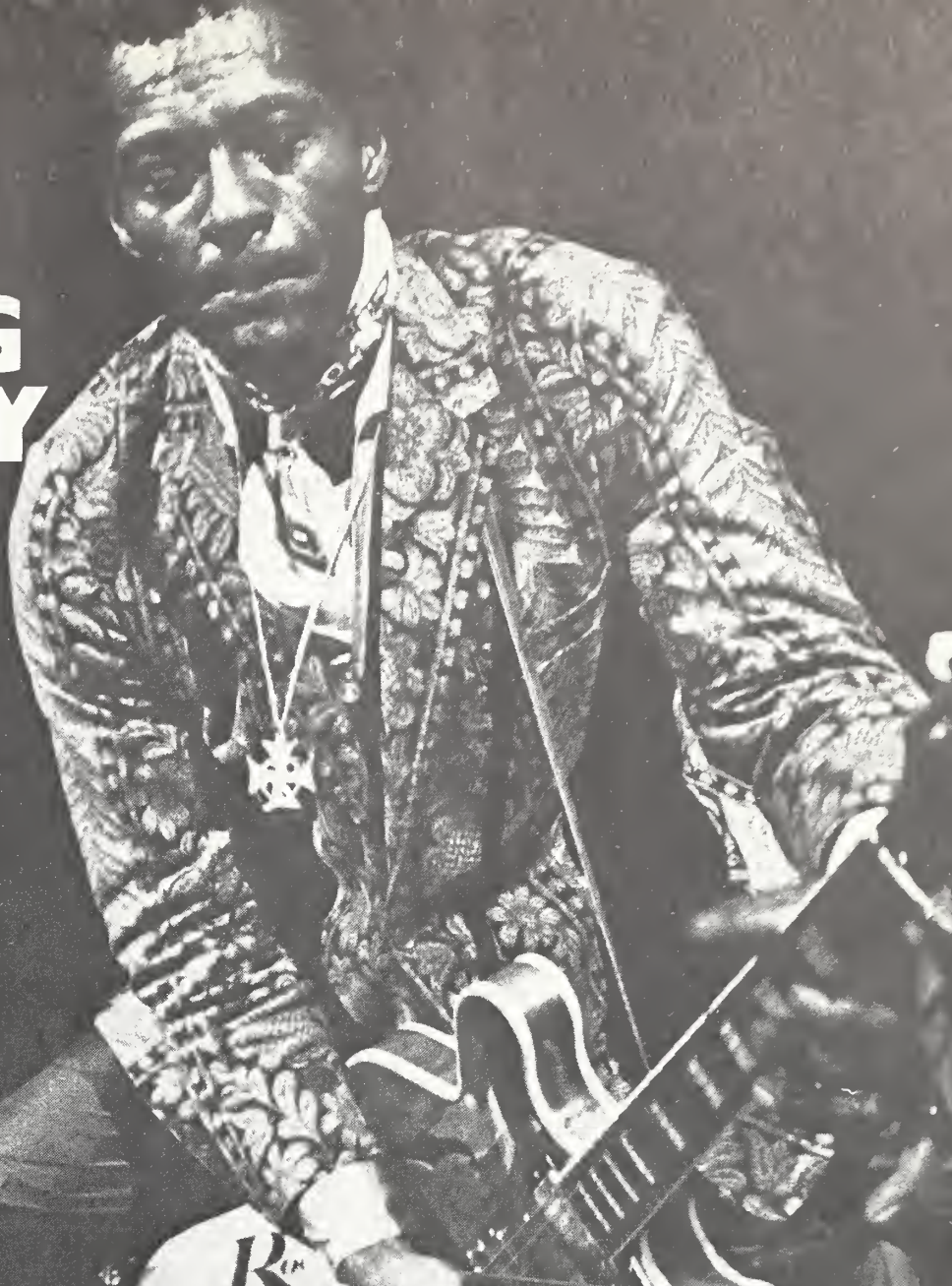
Heavy promotions are planned for the entire autumn-long London sales period, including extra heavy radio distribution of a number of the albums, plus bulk in-store display materials. Also brand new full-color 24 x 36 inch posters on Al Green, Gilbert O'Sullivan and Leopold Stokowski are available for dealer promotions.

Besides "Christmas with the Children of France," other Christmas LP's, now traditional holiday sellers in the London catalog, to be included in the Christmas push, are Renata Tebaldi's "Christmas Festival," "The Joy of Christmas" with Joan Sutherland; Mantovani's "Christmas Carols" and "Christmas Greetings," albums and finally, "Christmas Cheers from Ace Cannon."

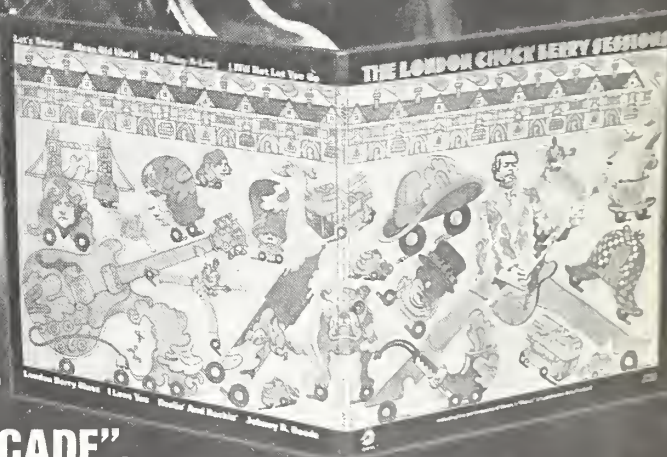


LOTS OF GREEN GOLD: Al Green's gold-studded recordings were highlighted during the luncheon break at last week's London sales meeting in New York. In the top photo, Green, second from left, is shown with (left to right): D. H. Toller-Bond, president of London; Walt Maguire, vp of pop A&R; Sy Warner, director of national promo, publicity, artist relations and single sales; Willie Mitchell, Al's producer; and Herb Goldfarb, vp of sales and marketing. Bottom photo, shows Al receiving a copy of the Cash Box Top 100 plaque from Marty Ostrow, exec vp of the magazine, symbolizing Al's four number 1 singles successes.

PEOPLE HAVE BEEN CELEBRATING CHUCK BERRY MONTH™ FOR 17 YEARS



Chuck Berry's Golden Decade
2CH 1514

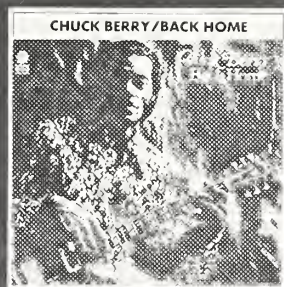


The London Chuck Berry Sessions
CH 60020

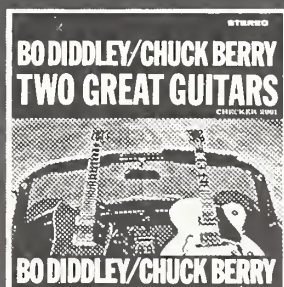
And with the advent of
**"THE LONDON
CHUCK BERRY SESSIONS"**
and **"CHUCK BERRY'S GOLDEN DECADE"**,
they might be celebrating it for another 17.
History has a way of repeating itself.



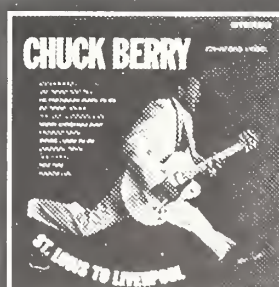
Chuck Berry/San Francisco
Dues/CH 50008



Chuck Berry/Back Home
CH 1550



Bo Diddley/Chuck Berry
Two Great Guitars/CK 2991



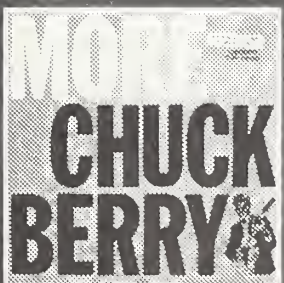
Chuck Berry/St. Louis To
Liverpool/CH 1488



Chuck Berry's Greatest Hits
CH 1485



Chuck Berry/On Stage
CH 1480



More Chuck Berry/CH 1465



Chuck Berry Is On Top
CH 1435



Chuck Berry/One Dozen
Berrys/CH 1432



After School Session with
Chuck Berry/CH 1426



CHESS T.M.

cashbox/talent on stage

Leon Russell Nitzinger

LONG ISLAND COLISEUM, NY—While Leon was preachin' love from the stage, some overzealous "security" people and a ticket mix-up with the press was causing some blood to flow and heads to ache in the arena. The sound in the place (even when all the speakers are on, which happens every ten minutes or so) is poor enough without having to add injury to insult. But despite Nazi tactics and tip-grubbing ushers, a good time was had by all.

Capitol's Nitzinger opened, proving that Texas is a rockers' as well as a singer/composer's haven. Their blues, especially the instrumental aspects, are their highpoint musically. Their woman drummer, Linda Waring sets them apart from other bands on a surface level. In tune with her group, she's much more the Ginger Baker than the Karen Carpenter. However, aside from "Louisiana Cock Fight," the audience did not seem to distinguish one tune from another in their reaction. With their material as it

now stands, the whole is easier to relate to than the sum of the singular parts.

Russell, the crowned king of triple time, triple threat boogie was foamin' this night. A comparison with Marjoe is not altogether unwarranted. Leon talks to the audience while singing his impromptu raps. While some of it was rendered inaudible by the hall itself, what did carry across the floor and over the seats caused a frenzy in a crowd that had earlier stood up in unison quite politely for Francis Scott Key's greatest hit—a la ball park Americana.

With a three-keyboard entourage, Leon's band is a carnival. The biggest reactions came for the Concert For Bangla Desh numbers. A few musical surprises, like opening with "I'll Take You There" and later, "The Mighty Quinn" made the almost two-hour set seem much shorter. The Shelter artist, perhaps an unlikely sex symbol for some, is a likeable musician/person for all. **r.a.**

Frank Zappa Tim Buckley

FELT FORUM, N.Y.C.—AROOOMMM... RUNCH... BATOOMM!!! Not to mention, ZAP! Frank Zappa is a complete musician; he knows how to turn everything and everyone into music. Music is his total environment.

Zappa knew that people would dig him no matter what he did, but he seemed genuinely interested in getting his audience involved in the execution of the show. And if anyone is capable of drawing a freaky audience with intellectual curiosity, it's Zappa. He explained to the audience that he and his orchestra would read sentences from comic books, and the audience would punctuate them upon given cues with "AROOOMMMM," "RUNCH" and "BATOOMM!" Zappa

coached the audience until the sounds were *really* together, and when the segment actually came up in the show, he got into conducting the audience as though they were an orchestra. It was the best audience participation-interaction with a musician I've ever seen. If that's the way Zappa handled the audience, you can imagine the response he got out of his magnificently skilled orchestra and heavy band section on an excursion into pure music.

Tim Buckley is back, with something old and something new. The west coast improvisational singer has returned to his funky roots but with a new and different fusion of jazz and voodoo on top. **m.p.**

John Denver

GREEK THEATRE, L.A. — John Denver opened at the Greek Theatre and left no doubt that he is a truly personable entertainer. The evening with Denver was like relaxing in his living room, or better yet, sitting around a small camp fire high in the Rockies.

Accompanied by Mike Taylor on guitar and Dick Kaniss on bass, the trio's good wholesome music and Denver's witty charm established a beautiful rapport with the audience that grew stronger with each song.

The John Denver show was complete with sing-along originals like "Follow Me," "Leaving On A Jet Plane," and "Take Me Home Country Road," renditions of other material like "In My Mind I'm Going to Carolina," and "Jimmy Newmann," and even some extra attractions. Megan McDonough joined Denver and added her pretty voice in harmony to "Goodbye Again," and Fat City made an appearance later in the set and gave the crowd something to clap and stomp about.

Dick Gregory, a Presidential candidate, opened the show. Gregory doubles as a comedian and did a good job of making people laugh and set a light-hearted mood. In all, the entire evening was pleasing and very relaxing, a show that should be seen. **m.a.**

Steel Pier Big Band

SHUBERT THEATRE, NYC—What is billed as the "World Famous Steel Pier Big Band", opened at the Shubert, Wednesday, September 27th, for an extended engagement. The band, directed by Frank Lester, is presenting a musical cavalcade of the 30's and 40's big band era. The Steel Pier, on Atlantic City's famed boardwalk, was the reigning fortress during those, now considered, swining years, when the likes of Benny Goodman, Artie Shaw, Charlie Barnet, Woody Herman, Charlie Spivak, the Dorseys, Lionel Hampton, Jimmy Lunsford and many, many more, provided the sounds and hits.

The George A. Hamid, Jr., presentation at the Shubert is designed to recapture the flavor, the sights and the sounds; and this "Big Band" faithfully renders the styles of that era. The first part of the program opens with Benny Goodman's "Let's Dance", riding high in 1942. The style of Harry James, "You Made Me Love You", Woody Herman's, "Woodchoppers Ball", or Bob Crosby's, "South Rampart Street Parade", will conjure up many a memory if you go back that far. A set also provides hits of the 60's and 70's as they might be played in Big Band style.

Barbara Stuart did vocals in the Helen O'Connell style; also vocals by Walt Stuart, Louis Davis and Lester recaptured the harmonic styles. Those were the days. **d.d.**

David Bowie

CARNEGIE HALL, NYC—Americans don't like coming in right in the middle of a movie, especially if it's a British cast and production. Whereas T Rex's current stage presence is just what Englanders expect from their country's #1 act, to our audiences, the mix of 99% showmanship and 1% music seemed to rub against the grain. But what of David Bowie? Could he start from scratch here as a live act and walk off the superstar all in one show? That he did and more.

The RCA artist performed with his band, The Spiders From Mars for an audience that gave him a standing ovation for morale's sake upon entering (amidst strobes and the music of ye olde Ludwig Van) and one for music's (and rock's) sake upon his exit. There was just the right touch of reservedness to start with from the

carrot-haired androgyny. Even with the let-looseness as the evening progressed, a sense of detachment throughout helped make the show all the more entertaining. None of this "I love you out there but I love me more" rubbish from David. Thank the Lord and the Queen!

Despite the possible culture shock of a first American tour and an admitted 48-hour virus, Bowie put across everything he did amazingly well. His hits ("Changes," "Starman" and one of his most impressive tunes, "Space Oddity"), the out and out rockers (two Velvet Underground numbers and his encore, Chuck Berry's "Round And Round" among them)—even a Jacques Brel song and a few other acoustic selections—all were as beautiful as the multi-colored hair and face-spangled audience.

David Bowie, they love ya here too! **r.a.**

Shirley Bassey

EMPIRE ROOM, NY — Shirley Bassey had a problem ending her opening night here last week. All performers should have the same problem. It's simply that an adoring audience wouldn't let her get off, and she responded with a few more songs and some innocent banter. Anytime you can get more songs out of the UA singing star is supposed to be considered a feat. It's also a treat. Resplendent in a black sequined gown with an embroidered silver butterfly gracing her back, the performer once more demonstrated why she is among the most commanding pop singers in the world. Honest emotion, projected with excitement, and inner meaning. Bad lyric writers shouldn't submit any material to her. For one thing, they won't get past a first reading, such is her good taste and phrasing. Her current act has lots of new things, including "Where Am I Going?" "Then I'll Be Happy," "I Capricorn." Holdovers include the strong ones, like "My Life," "I Who Have Nothing," "Johnny One-Note," "Something" and "Call Me." Memo to Tony Bennett: Frank Sinatra might well think she's the world's greatest female singer. I'm beginning to believe so. **i.i.**

Helen Reddy Paul Williams

TROUBADOUR, L.A. — An amazing amount of versatile talent was showcased by Helen Reddy and Paul Williams to a packed audience at the Troubadour.

Helen Reddy's rare gift for adapting her voice to any style of music is outstanding. She can take you down south with her country drawl, and a minute later fly you to L.A. with her hard rock. She'll soothe you with "I Don't Know How To Love Him," and sit your up with her new single "I am Woman." Her relaxed stage presence and innocent face accentuate her music beautifully, making her as pleasurable to watch as she is listenable.

Multi-talented Paul Williams opened the show and completely captured the crowds with his comically open rap. He then went on to display his remarkable ability as a singer/songwriter. Performing some of his greatest accomplishments as a composer, Williams sang "We've Only Just Begun," "Out in the Country," and "Old Fashioned Love Song," with a rich and affecting voice. The only question you can possibly ask about Williams' proficiency as a performer is: what is the greatest as—a singer, songwriter, or comedian? **c.c.**

Peter Allen

CONTINENTAL BATHS, NYC—Since there are more and more types of unusual relationships today, would you believe the marriage of an artist and a nightclub? I should actually say, the marriage of an artist to a fraternal-bath-house-social-club-turned-night club for the evening.

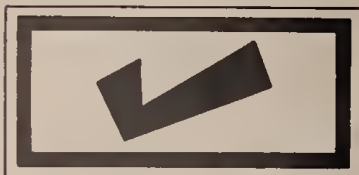
The Continental Baths has been a longtime New York hangout for the portion of incrowd males who like to swim and socialize. Recently, the Baths started an entertainment policy and have even opened doors to females for film screenings and sets by artists such as Peter Allen, Bette Midler and Freda Payne.

And a set by Peter was the perfect way to kick the entertainment off. He is an old face at the Baths and knew how to break the ice amidst the unique and sometimes bizarre environment. The entire room rallied behind his set and cheered him on to new heights. Peter was more inspired than ever, performing both the serious and humorous songs from his "Tenterfield Saddler" album on Metromedia Records. Using a bassist and drummer behind his piano and voice, he was allowed more freedom to leave his keyboard for goodtime romps around the stage. **m.p.**

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HOLLYWOOD—CHI COLTRANE: EVERYTHING I WRITE ABOUT IS A PLACE I'VE BEEN

Chi Coltrane, a beautiful 23-year-old composer-musician, has recently come to widespread public attention due to her hit Columbia single, "Thunder and Lightning." She is a contemporary Cinderella in every sense of the word. Her early life was spent in the small mid-western city of Racine, Wisconsin (heretofore known only as the home of Johnson's Wax), and childhood was spent in an atmosphere of seclusion due to the influence of her parents. Therefore she has a quiet and withdrawn personality which is misunderstood by some people to mean she is unfriendly and snobbish. But this is not the case. Chi is a dedicated, serious artist whose entire life is wrapped up in her music.

In the early stages of his career, Chi was a member of a hard rock group called Chicago Coltrane, which she fronted as lead singer, working the circuit of small rock clubs in the Wisconsin and Illinois area. Chi remembers, "I found that what was inhibiting me was that the group would go off in their own direction on my arrangements, which was cool, but there was just so more to me than that. They were content in what they were doing, but I couldn't do some of the deeper quality things I felt within me. I had to express that which would border on the more sensitive."

After leaving the group, Chi began working clubs in the Chicago area. She performed mostly as a single although on occasion she worked with a band. At this time she did all the booking on her own. "I went through what they call 'paying dues.' I worked some of the dumps and some of the finer places. I kept at it and kept at it, every time I was knocked down I'd just get up again."

Chi's first break came when she booked herself into the Penthouse of the Executive House Hotel. "It was very elegant and somewhat disconcerting to me. The room was L-shaped, and I was at the peak of the L. What happened was that I started packing the room. Customers began standing seven deep around

NEW YORK—FIVE DOLLAR SHOES: THE BEAT FITS YOUR FEET

A night of image and imagination. Everything looks pretty much the same, but for the almost imperceptible aura that adds magic to all objects and events. Verbalization is impossible—I must simply watch as the night speaks to me. . .

Ah, the perfect frame of mind for a non-interview. Do interviews create stories, or do stories spring from the instinctive actions of all the participants? Although some may prefer stock answers to stock questions about how their interviewees "got started in show biz, etc.," I was on my way to see Five Dollar Shoes and I wanted action.

When I got there, action was the image. Five Dollar Shoes are on the move in more ways than one. They are experimenting with new tones and feelings, but not forgetting about the old feelings that originally started people rocking. Looking ahead without losing sight of what's gone down behind, they create a sound that's all their own, but without a doubt Rock & Roll:

Travelin' Shoes. North Carolina and Chicago last week, Detroit and Richmond this week. Spreading their sound, taking the New York City streets on the road with them.

Working Shoes. Rehearsing in between gigs at Baggie's Rehearsal Studios, N.Y.C. Not resting on their laurels, but breaking in new songs until the beat fits the feet. Polishing their show so that it shines, but with plenty of spit.

Dress Shoes. They have The Look. Each member has a feeling of what the whole group should look like and adds his own special portion. Flashy but funky, like their spit shine. They can flaunt new styles without suffocating the clothes' function of allowing action to happen. Pianist Tom Graves in rolled-up jeans, stomping his silver platforms in time to his boogie-woogie keyboard. Bassist Jim Gregory with his tinted wire-rimmed glasses and patented rock & roll smirk, wearing his left-handed Fender at exactly the right height and angle (so many bassists play Fenders, but so few know how to wear and play them). Guitarist



Chi Coltrane



Five Dollar Shoes

the piano and just staring at me. They said my style was different, and they didn't know whether I was crazy or if I was extremely talented."

By the time Chi began at another Chicago club called the Back Room, word had spread so that people were lined up outside before she went on. By then she knew: "There was no doubt that they had decided in their minds that they really liked me. I had to wait several minutes between songs for the applause to die down."

During this time Chi entered into a personal management contract and came to the west coast for the first time. She worked for two and one half weeks at the Bitter End West where she was invited by a production company to make a demo of six tunes, later submitted to Columbia Records.

Paul Barratta from the Columbia A & R department in Hollywood was among the first to hear the demos. He immediately phoned Clive Davis and arranged for Chi to go to New York for contract negotiations. Paul recalls that "even before you hear her she has 'IT'—a magnetism, a depth, a creative sensitivity. I put her tapes on, and there was immediate communication. You felt the songs you were hearing were being sung to you personally."

Her first Columbia sessions were in Nashville, but for some unknown reason it didn't come together. Chi then came back to Hollywood and began to work with Toxey French. "When I first came back to L.A. I was very disillusioned. It was my first album and everything was going wrong."

But things began to fall in line when she got in the studio with French. "He was laid back and nice," says Chi, "he was in sympathy with my own ideas. I felt the freedom to relax and do things my way, not in the sense of an egotistical thing but in the sense of an artist who has written her own songs and has definite ideas about how they should be done. I just felt more comfortable with Toxey." Chi spent about three weeks recording the album and about six weeks sweetening and mixing it.

(Cont'd. on page 73)

Scott Woody with subtle taste in his sound and look—you have to listen closely to hear the deep levels of his riffs and you have to look just as closely to appreciate the scope of his image. Drummer Gregg Diamond, resplendent in the center of this conglomeration; looking pretty as the spiked high heels of the Shoes, he nails down the beat. And Mike Millius upfront—with the total energy of the Shoes directed through his being, he's like a hypnotic lightbulb that throbs as it shines, pulsing with the beat. Millius' gravel vocals form the road for the other Shoes to follow.

Dancing Shoes. The essence of rock is to dance to the music. Five Dollar Shoes are on the move and they make you move your feet. If Chuck Willis hung up his rock & roll shoes, then they're back down off the wall again.

Walk A Mile In My Shoes. If you include manager Jerry Kellert, the group would be called Six Dollar Shoes. He's like a member of the group and then again, he isn't. By that I mean that he can subjectively feel what sound and image the group wants to achieve, but he can also remain a listener rather than a player and can objectively tell the boys how they affect an audience. Jerry laces up the Shoes and makes sure they're tied, so that they don't stumble in the middle of their boogie.

It's easy to see that my evening's image and imagination centered around the aura of Five Dollars Shoes. They have strong concept to work with, but the real strength is in the way they put it across. The obvious pun is that they have "soul," but let's take it a step (or an instep) further and say that they have inner soul. mark pines

Picks of the Week

VAN MORRISON (Warner Bros. 7638)

Redwood Tree (3:01) (Caledonia Soul/WB Music, ASCAP—Morrison)
Van slows down the pace just a bit as second single release from artists "Saint Dominic's Preview" album makes its way to the national charts, as usual. Flip: "Saint Dominic's Preview" (6:30) (same credits)

THE SUPREMES (Motown 1213)

I Guess I'll Miss The Man (2:40) (Jobete/Belwin-Mills, ASCAP—S. Schwartz)
From the Broadway musical, "Pippin", comes this magnificent change of pace from Motown's chartbusters. Soft, orchestrated ballad will open new doors for Supreme fans. Flip: No info. available.

JIM CROCE (ABC 11335)

Operator (3:45) (Blendingwell/Wingate, ASCAP—Croce)
In James Taylor fashion, Jim Croce tries to track down his long lost lover with the help of the operator. Win or lose, Croce will have himself a top 5 single. This is a working number. Flip: No info. available.

CANDI STATON (Fame 91005)

Lovin' You, Lovin' Me (3:00) (Fame, BMI—B. Wyrick)
Powerful performance of a record that has everything going for it to make solid gains across the boards. Looks like another winner for Candi. Flip: No info. available.

HARRY CHAPIN (Elektra 45811)

Sunday Morning Sunshine (3:28) (Story Songs, ASCAP—Chapin)
From Harry's forthcoming LP comes this realistic look at city life that should pick up right where "Taxi" left off. Certain top 40 material here. Flip: No info. available.

TYRONE DAVIS (Dakar 4513)

If You Had A Change In Mind (2:55) (Julio-Brian, BMI—Parker-Haley-C. Davis)
Dynamite r&b material with solid arrangement will put Davis back on both pop and soul charts in a few short weeks. This one will move rapidly to the top. Flip: No info. Available

TOWER OF POWER (Warner Bros. 7635)

Down To The Nightclub (2:37) (Kuptillo Music, ASCAP—Kupka-Castillo-Garibaldi)
Following their success with "You're Still A Young Man," Tower Of Power visit the nightclub with a song that will established them as consistent hit-makers and a major act. This track is top 20 material culled from their "Bump City" LP. Flip: No info. available.

JUDY COLLINS (Elektra 45813)

In My Life (2:56) (Maclen Music, BMI—Lennon-McCartney)
Single culled from one of Judy's earlier albums now stands excellent chances of becoming a huge hit that will instantly appeal to pop as well as MOR audiences. Brilliant rendition of Lennon-McCartney tune will soar to new chart heights. Flip: "Sunny Goodge Street" (2:56) (Southern Music, ASCAP—D. Leitch)

OLIVIA NEWTON JOHN (Uni 55348)

My Old Man's Got A Gun (2:50) (Blue Gum, ASCAP—Farrar)
It's only a matter of time before the masses discover one of the most talented female songstresses around today. Well, that time has come as Olivia Newton John delivers what is destined to become a solid chart item. This outing will please both pop and MOR formats. Flip: "Just A Little Too Much" (2:05) (Hilliard, BMI—J. Burnette)

OTIS CLAY (Hi 45-2226)

Trying To Live My Life Without You (2:50) (Happy Hooker, BMI—Williams)
Already breaking wide open in the Chicago area, it now looks as though this Willie Mitchell produced disk will be carried to the top of both pop and r&b charts. Excellent song with fine funky feeling and a certain smash. Flip: "Let Me Be The One" (2:30) (Jec, BMI—Randle-Bryant-Spann)

THE SANDPIPERS (A&M 1388)

The World Is A Circle (3:08) (Colgems/NewHidden Valley/J.C. Music, ASCAP—Bacharach-David)
Sandpipers will get plenty of commercial mileage out of this Bacharach-David composition culled from the "Lost Horizon" motion picture. Record sparkles with commercial appeal for both pop and MOR audiences. Flip: "So Good At Lovin' You" (2:35) (Hastings Music, BMI—B. Clifford)

LEE HOLDRIDGE (Paramount 0173)

Theme From The Burglars (3:09) (Colgems Music, ASCAP—Morricone)
From the motion picture of the same name comes this sparkling instrumental offering that is likely to catch on almost immediately in pop as well as MOR markets. Soothing number offers enjoyment from start to finish. Flip: "Days On My Mind" (3:16) (Rosetta Stone Music, ASCAP—Holdridge-Ferron)

DANYEL GERARD (MGM 10685)

Elie Lam Sabacthani (3:28) (Chrysalis S.A./Atmosphere Music, BMI—Gerard-Bernet-Barnes-Hemric)
Exciting arrangement of an hypnotic song as commercial as they come. Record must be heard several times to be fully appreciated, but a hit is a hit. Flip: No info. available.

STEVE GOODMAN (Buddah 326)

Election Year Rag (2:02) (Buddah/Turnpike Tom, ASCAP—Goodman)
Both Bob Dylan and David Bromberg add their unmistakable talents to this topical Goodman tune that carries an important message. On the verge of national success, Goodman will add to his following with this great effort geared for pop markets. Flip: No info. available.

Newcomer Picks

KINCADE (Penny Farthing 55000)

Dreams Are Ten A Penny (2:40) (Page Full Of Hits, ASCAP—Carter-Shakespeare)
There's no question about this one. Melody, rhythm, commercial appeal, and an incredible hook make for an instant hit record. This single could easily ride right to the number one slot on the national charts. In fact, it should at that! Flip: No info. available.

CAPABILITY BROWN (Charisma 101)

Liar (2:34) (R&M/Tiflis Tunes, ASCAP—Ballard)
Old favorite redone by British group, Capability Brown as single was culled from their debut American album, "Scratching The Surface." Group who has been getting lots of FM exposure via their LP, will now scratch the top 40 surface with this stunning outing. Flip: No info. available.

BLACKFOOT SUE (A&M 1386)

Standing In The Road (3:55) (Dick James, BMI—T&D Farmer-Golga-Jones)
Already topping the British charts, Blackfoot Sue bring their brand of rock to the States with the hope of achieving the same results. Will receive immediate FM exposure. Flip: "Celestial Plain" (3:18) (Same credits)

ORPHAN (London 45-185)

Lonely Day (3:19) (Castle Hill, ASCAP—Lilljequist-Appelby)
From their debut album comes this country flavored tune highlighted by some superb vocal harmonies. Single will pick up many top 40's in its bid for chart honors. Flip: "Easy Now" (3:14) (same credits)

ICE MAN'S BAND (Mercury 73332)

Only The Strong Survive (3:42) (Parabut/Downstairs, BMI—Butler-Gamble-Huff)
Tune penned by Jerry Butler along with the hitmaking team of Gamble & Huff serves to introduce the Ice Man's Band to both pop and r&b audiences. Oldie revisited is treated and arranged extra special and should score in both markets. Flip: "Ain't Understanding Mellow" (5:25) (Ice Man Music, BMI—Polk-Talbert)

Choice Programming

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

LLOYD PRICE (GSF 6882)

Sing A Song (3:14) (Lorijoy/Greenflower/Access, BMI—Price, Thomas) Mr. Personality delivers a mighty commercial tune that will have everyone singing. This catchy outing should score immediately. Flip: No info. available.

LIMMIE & FAMILY COOKIN' (Aveo 4602)

You Can Do Magic (2:50) (Kama Sutra/Five Arts, BMI—Linzer) Great newcomer act that won't go unnoticed for long, debut with a powerhouse record that should bring group instant recognition with top 40's. Flip: "Spider" (2:59) (Hexachord/Five Arts, BMI—Linzer)

FRIENDS OF DISTINCTION (RCA 45-384)

Now Is The Time (3:10) (Irving Music, BMI—E. Shelby) Churning dance item will turn into overnight success as the Friends of Distinction blend their many talents into one solid hit record in both pop and r&b markets. Flip: No info. available.

LOVE UNLIMITED (Uni 55349)

Are You Sure (2:30) (January/Sa Vette Music, BMI—James, Taylor, James) Pour the wine, turn down the lights, and get right into this soothing love ballad as Love Unlimited explore the boundaries of love. A certain hit in both pop and r&b markets. Flip: No info. available.

CHRIS KNIGHT (Paramount 0177)

Over And Over (Recordo Music, BMI—R. Byrd) Originally the flip side of Bobby Day's "Rockin Robin" classic, then redone by the Dave Clark Five, tune gets an extra commercial treatment by member of the Brady Bunch in his bid for first solo hit. Flip: No info. available.

THE MANHATTANS (DeLuxe 45-139)

One Live To Live (3:17) (Fort Knox/Nattahnam, BMI—Lovett) The message is love, and the song—beautifully delivered and certain to once again score many points on soul charts. Flip: No info. available.

LOS BLUES (United Artists 50968)

Life Is Just A Bowl Of Cherry Bombs (3:16) (Unart/Leesa/Sega Music, BMI—J. Lopez) Sweeping horn lines and tight drumming should spark this new entry on its way to many AM outlets. Unusual title only adds to overall interest. Flip: "The Squirrel" (3:58) (Unart/Leesa/Sega Music, BMI—J. Waller)

MEGAN MCDONOUGH (Wooden Nickel 73-0109)

Lady In Love (2:28) (Wooden Nickel Music, ASCAP—McDonough) Artists best effort to date will do more than just increase her evergrowing following. This one is destined to become a giant record. Flip: No info. available.

RON HAFFKINE (Polydor 14146)

Do You Want To Boogie Or Do You Don't Cause If You Do I Will With You But If You Don't I Won't (2:57) (Evil Eye, BMI—Silverstein) After a first listening, you'll wear that Shel Silverstein is doing the vocal chores though the label says it's Ron Haffkine. In any event, record is a Silverstein composition—and that always means good, clean music and fun. Flip: No info. available.

HIGH VOLTAGE (Columbia 45701)

Country Road (2:52) (Storybook Music, BMI—M. Farmer) High voltage are the exact words to sum up all of the excitement contained in the remake of this powerful Mark Farmer composition. Disk should electrify all top 40 stations. Flip: No info. available.

PETER FRAMPTON (A&M 1379)

Jumping Jack Flash (3:20) (Abkco, BMI—Jagger, Richard) Ex-Humble Pieman, Peter Frampton pulls this single from his debut "Wind Of Change" album, and record bursts forth with all the ingredients necessary to send Frampton on a successful solo career. Flip: "Oh For Another Day" (3:51) (Fram-Dee Music, ASCAP—Frampton)

THE ULTIMATE TRUTH (J City 275)

Hooked On Love (2:58) (Micro-Mini, BMI—Kyser, Vetri) New label with fine young group display their many talents on this pretty ballad that has plenty of pop and r&b potency. Flip: "Take A Little Time" (2:25) (Micro-Mini, BMI—Kyser)



WEEKLY SALES REPORT

Label: DeLuxe 139
 Artist: The Manhattans
 Title: "One Life to Live"
 Release Date: 8/18/72

ATLANTA	36,400
BOSTON-HARTFORD	2,750
BUFFALO	5,000
CHARLOTTE	35,750
CHICAGO	12,400
CINCINNATI	4,100
DALLAS	7,600
DENVER	100
DETROIT	7,725
HOUSTON	6,750
KANSAS CITY	450
LOS ANGELES	8,500
MADISON	4,100
MEMPHIS	26,100
MIAMI	8,650
MINNEAPOLIS	0
NASHVILLE	13,486
NEWARK	13,600
NEW ORLEANS	16,000
NEW YORK	29,550
PHOENIX	225
PITTSBURGH-CLEVE	10,225
SAN FRANCISCO	2,800
SEATTLE	400
SHREVEPORT	23,625
ST. LOUIS	8,850
WASHINGTON-PHILLY	29,000
MISCELLANEOUS	100

TOTAL SALES THRU 9/26/72

314,236

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Labels Show Wares, Reap Awards at MOA



Major labels showed off new product and catalog material to approximately 18,000 jukebox operators and their route people at the Sept. 14-16 MOA Exposition, held at Chicago's Hilton Hotel. Exhibits above (left to right) show: Columbia's Ron Braswell with Gold-Mor's Bernie Yudkofsky (the latter handles their little LP's); next finds MGM's Chuck Meyers and Expo vet Sol Handwerker; and at right we see operator Vic Scola, Bernie Y and RCA's Bernie Berman.



MOA's JB (record) Awards were presented at MOA's concluding banquet by its out-going president John Trucano. Left to right are Kapp's John Musso receiving award for Sonny & Cher from Trucano, Fred Hart getting his for best country disk, two awards to Enterprise for the Isaac Hayes 'Shaft' and the second Artist of the Year Award for Charlie Pride to an RCA exec.

ASCAP Signs, Creedence Newman

NEW YORK — ASCAP has announced the signing of artist/composer Randy Newman and Creedence Clearwater as writer members.

Creedence Clearwater, recording for Fantasy Records, is one of top contemporary groups. The signing of Randy Newman brings to ASCAP an artist and writer of proven talent. Newman is currently represented with a Reprise LP, "Sail Away."

The society also reported that Jerry Ragavoy, songwriter/producer and owner of the New York recording studio, The Hit Factory, was elected to membership last month.

Girl For Winters

HOLLYWOOD — To kick off the new Elton John tour in a grand manner, Mrs. Norm Winter gave birth to a baby girl, Jennifer Patrice, shortly after the group's arrival here from London, (27). Meanwhile Norm Winter, president of the Totem Pole public relations firm, reported "The excitement of a 10-week-45-city tour for some of our favorite people evidently proved too much for Joy. Consequently the child arrived a few weeks earlier to commemorate the event."

Black Oak's Public Heaven

HOLLYWOOD — Black Oak Arkansas, busy creating the community of Heaven, Art., within some 1,300 acres the rock music group now owns in the Ozarks, has announced plans to share a part of area with the public.

The group has purchased an additional acre in Heaven for this purpose. The acre presently is being subdivided into square-inch parcels and these parcels will be presented free, upon request, to everyone who applies, according to Black Oak Arkansas manager Butch Stone. Current plans call for formal dedication ceremonies at the site in late October.

Stone said every applicant will receive a special grant deed testifying to possession. While the public will share ownership, he said, Black Oak Arkansas will continue to assume responsibility for taxes, land improvements and other contingencies.

An acre divides into 6-million square-inch parcels, but the group is prepared to acquire and sub-divide an additional acre if requests exceed availability. Stone noted: "It's our way of saying thank you to all the people who buy our records and come to see us in concerts and, in fact, made it possible for Black Oak Arkansas to realize its dream of building our own Heaven in the Ozarks."



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Knight Files Trademark Suit; Action Names 4

NEW YORK — Terry Knight as president, director and chief operating officer of GFR Enterprises, Ltd., has filed a \$3 million damages suit in the United States Federal Court for the Southern District of New York against Creative Management Associates, Inc., (CMA); its vice-president Roy Silver; CMA employees Robert Salmaggi and Vincent Romeo; the public relations firm of Levinson and Ross; Robert Levinson; Al Ross and Andrew Cavaliere. Each have been charged with trademark infringement and unfair competition on five counts.

Knight's suit, on behalf of himself as a shareholder of GFR Enterprises, Ltd., and in the right of GFR Ltd., and on behalf of all other shareholders of the corporation similarly situated, demands eight counts of judgment, as follows:

Enjoining the defendants from promoting, advertising or using the service marks and trade names "Grand Funk" and "Grand Funk Railroad" in the musical entertainment field in connection with entertainment services rendered to the general public, or in connection with any other business enterprises, or causing or inducing same;

Enjoining the defendants from representing that Mark Farner, Donald Brewer and Melvin Schacher have any rights in connection with the service marks and trade names "Grand Funk" and "Grand Funk Railroad" other than for the exclusive benefit of GFR Enterprises, Ltd., or causing or inducing same;

Enjoining the defendants from causing or inducing Farner, Brewer and Schacher to enter, or entering in their behalf, into contracts and arrangements relating to entertainment services under the service marks and trade names "Grand Funk" and "Grand Funk Railroad," both in the United States and in foreign countries;

Enjoining the defendants from causing or inducing Farner, Brewer and Schacher to breach any agreement that they have with GFR Enterprises, Ltd.;

Granting GFR Enterprises, Ltd., an accounting to determine damages for the wrongful activities of defendants in an amount not less than \$3 million;

Requiring the defendants to forthwith turn over to the Clerk of the Court to be held in escrow all monies which they have in the past and will in the future receive or which may come under their control as a result of any performances by Farner, Brewer and Schacher carried out under the service marks and trade names "Grand Funk" and "Grand Funk Railroad," until a final determination of this action;

Awarding plaintiff Knight his reasonable attorneys' fees, together with interest, costs and disbursements, in view of his bringing of this action on behalf of himself and in the right of GFR Enterprises, Ltd.;

Granting such other and further relief which to the Court may appear just and proper.

Bremers Folio By Screen Gems

NEW YORK — Screen Gems, Inc. will publish a folio of songs by Scepter artist, Beverly Bremers. The folio will contain songs as contained in her current album, "I'll Make You Music", plus bio and photo material on the artist. Steve Metz and David Lipton of Victrix Productions, Inc. negotiated the deal with Screen Gems, Inc.

Jumpin' Jack Flash Peter Frampton



A new single (AM 1379) from Peter Frampton's first solo album (SP 4348) On A&M Records.

DG Sets 10 LP Release

NEW YORK — Polydor Inc. has announced a new release from yellow-label Deutsche Grammophon, highlighted by an all-new version of Wagner's "The Flying Dutchman" and works ranging from Bach to Henze.

On Wagner's "The Flying Dutchman", Karl Boehm directs the Bayreuth Festival Orchestra and Chorus and an international roster of soloists: Thomas Stewart, Gwyneth Jones, Karl Ridderbusch, Hermin Esser and Sieglinde Wagner. Romantic composer Robert Schumann is represented on the Deutsche Grammophon September release with a complete set of his Four Symphonies and his "Overture, Scherzo and Finale," which is actually a symphonette.

Mahler Release

A 2-record set of Gustav Mahler's gargantuan "Symphony No. 8 on E Flat Major," the "Symphony of a Thousand" features Martina Arroyo, Erna Spoorenberg, Edith Mathis, Julia Hamari, Norma Procter, Donald Grober and Franz Crass.

A Limited Edition, specially-priced set of Mozart's "10 Great String Quartets" spans much of Mozart's long compositional life. Herbert von Karajan and the Berlin Philharmonic turn to modern master Igor Stravinsky this month for a recording that includes the "Symphony in C," the "Concerto in D for String Orchestra" and the brief "Circus Polka."

Violinist Zino Francescatti makes his Deutsche Grammophon debut with a recording of Johann Sebastian Bach's two solo concertos for Violin and String Orchestra and the "Concerto in D Minor for 2 Violins and String Orchestra."

Schoenberg Concertos

Twelve-tone writer Arnold Schoenberg's two solo concertos, the "Violin Concerto, Op. 36" and the "Piano Concerto, Op. 42," are spotlighted on another of Deutsche Grammophon's albums.

Deutsche Grammophon offers the very first recording of Hans Werner Henze's latest Symphony, his "Sym-

phony No. 6". This new work is notable in that it reflects the composer's intense political activism in incorporating a poem by Miguel Barnet, quotations from a song used by the Vietnamese National Liberation Front, and selections from "The Song of Freedom," written in jail by Greek rebel Mikis Theodorakis, into the body of the work. The composer himself directs the London Symphony Orchestra in this work.

Beethoven-specialist Wilhelm Kempff this month turns to Beethoven's piano variations. Included are the "Eroica" Variations (15 Variations and Fugue in E Flat Major, Op. 35), 6 Variations in F Major, Op. 34 and 32 Variations in C Minor.

Rounding out the Deutsche Grammophon release is a recording of Beethoven's "Folk Song Arrangements", which are taken from the ballads of Bobby Burns and William Smythe and others. Edith Mathis, soprano; Julia Hamari, contralto; Alexander Young, tenor; and Dietrich Fischer-Dieskau, baritone sing on the disk. They are assisted by Karl Engel, piano; Andreas Roehn, violin; and Georg Donderer, cello.

Bacardi Issues 3 New Albums

NEW YORK, N.Y. — Bacardi Publications is preparing to produce albums with three artists this fall.

Sherman Ford, Jr., is preparing to record Enzo Stuarti and country singer Jake Payne. Ray Rivera has a date set for Philippine rock singer Rudy Strada. Stuarti and Strada will be released through Zanze Records and Payne will be on the Evergreen label. Angelo di Pippo has been set as arranger.



FREE TO BE—Getting together at the Bell offices for the signing of a new album entitled "Free To Be You And Me", an LP to "liberate little ears" of all ages by Marlo Thomas and friends, distributed on the Bell label and sponsored by the Ms. Foundation for Women, Inc. are (l. to r.) Pat Carbine of Ms.; Scott Shukat, who brought the LP to Bell; Letty Cottin Pogrebin of Ms.; Larry Uttal, president of Bell Records; Marlo Thomas; Gloria Steinem of Ms. and Carole Hart, producer of the LP.

Duane Allman Anthology LP

MACON, GA.—"Duane Allman: An Anthology" will be shipped the week of Nov. 1. The release follows several months of preparation by Capricorn Records in securing the selected masters and clearances for the album. The album is being coordinated by Phil Walden, president of Capricorn Records, and Johnny Sandlin, Capricorn's vice president of a&r. The album will include songs by Wilson Pickett, Aretha Franklin, Clarence Carter, John Hammond, Delaney and Bonnie, Boz Scaggs, Cowboy, Johnny Jenkins and Derek and the Dominos. Several tracks appearing on the album that have not been previously released in-

clude, "The B.B. King Medley" by the Hour Glass; "Goin Down Slow" by Duane Allman, Berry Oakley, Johnny Sandlin and Paul Hornsby; "Mean Old World" by Duane Allman and Eric Clapton; and a live version of the Allman Brothers Band's "Don't Keep Me Wondering". The remaining material on the two-record set includes four tracks by the Allman Brothers Band.

Upon release of the anthology album, a dialogue LP featuring interviews with various musicians and producers who have worked with Duane, will be available to FM stations and college radio stations. The album is designed to coincide with their programming of the anthology album, and will feature a guide to other selections on additional albums that Duane has played on that are not included on the anthology.

Also included with the anthology album will be a booklet containing various photos of Duane throughout his career and an article describing Duane's career written by Tony Glover.

Audio Show Previews LP's

HOLLYWOOD — Exclusive previews of new album releases by top contemporary artists were a highlight of Expo Electronex, the non-profit home entertainment and home electronics show, which opened at the Los Angeles Convention Center last Friday, Sept. 29. The previews were in advance of the albums' availability either on the air or in record shops, according to Don Larson, general manager of the show.

Artists and record companies participating in the album previews included Alan Parker (MCA), Skylark, Pink Floyd, Sam Neely and The Band (all Capitol), Casey Kelley and Arthur Brown (Elektra), Albert Collins (Tumbleweed) and the Watts 103rd St. Rhythm Band (Warner Bros.).

Expo Electronex closed, Sunday, Oct. 1.

Alan Leeds Forms Brother

PITTSBURGH — Brother Productions has been formed in Pittsburgh, Pa., by promoter-producer Alan M. Leeds, former booking manager for the James Brown Show.

Leeds, whose experience includes four years in radio, a year with Kool and the Gang and four years with Brown, plans to devote much of his time to Matrix, a five-piece jazz group. A debut album with the group performing mostly original material will be produced in October by Leeds.

As a promoter Leeds remains active with an October and November schedule of events including several dates on The Chi-Lites and Al Greene in Ohio, Virginia and the Carolinas. Leeds will also continue to promote Brown's appearances in selected cities.

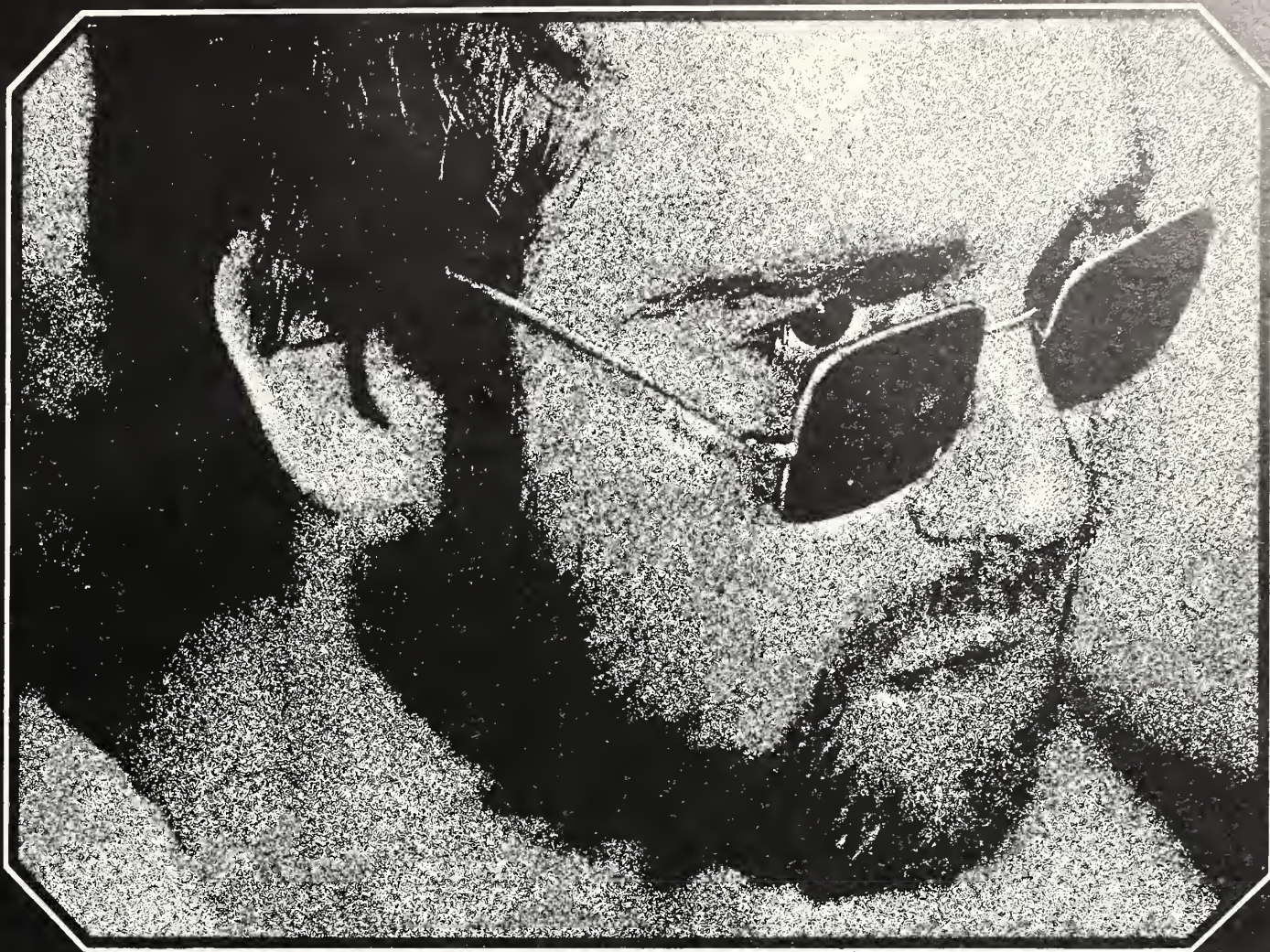


Tate-A-Tate — Chess/Janus Records and Warner Brothers Music will be launching a promotional effort for Grady Tate's debut LP on Janus, "She Is My Lady." Several tunes published by Warner's Music are featured in the album, including the title song, written by George Clinton, Alan Toussaint's "Who's Thrilling You Is Killing Me," "Freedom For The Stallion" and others. Barry Mann, Valerie Simpson and Bobby Scott also composed material being used in Grady's LP. "She Is My Lady" was produced by Bobby Martin a noted jazz drummer who's worked with many leading recording artists. Seated, left to right: Esmond Edwards, Chess Janus executive producer, Grady Tate, and Henry Marks, Warner Bros. Music professional manager.

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2nd Forum, Montreal, Canada
5th Maple Leaf Garden, Toronto, Canada
6th Cobo Hall, Detroit, Michigan
7th Memorial Auditorium, Buffalo, N.Y.
9th Nassau Coliseum, Long Island, N.Y.
11th Illinois State University, Normal, Ill.
12th Civic Center, Wichita, Kansas
13th University of Kansas, Lawrence, Kansas
14th Iowa State University, Ames, Iowa
15th Auditorium, Denver, Colorado
18th HIC Arena, Honolulu, Hawaii
20th Seattle Arena, Seattle, Washington
21st Berkeley Community Theatre, Berkeley, Calif.
22nd Anaheim Convention Center, Anaheim, Calif.
23rd The Forum, Los Angeles, California
25th Berkeley Community Theatre, Berkeley, Calif.

26th Civic Plaza, Tucson, Arizona
27th Sports Arena, San Diego, California

NOVEMBER

1st Oklahoma State University, Stillwater, Oklahoma
2nd Assembly Center, Tulsa, Oklahoma
3rd Fairgrounds Arena, Oklahoma City, Oklahoma
4th Municipal Auditorium, Kansas City, Missouri
5th Municipal Auditorium, Dallas, Texas
8th Texas A&M, College Station, Texas
9th Municipal Auditorium, San Antonio, Texas
10th Louisiana State University, Baton Rouge, Louisiana
11th Mid-South Coliseum, Memphis, Tennessee
12th Memorial Auditorium, Nashville, Tennessee
14th University of Alabama, Tuscaloosa, Alabama
15th Atlanta Coliseum, Atlanta, Georgia
16th Coliseum, Charlotte, North Carolina
17th Civic Center, Charleston, West Virginia
18th Hampton Roads Coliseum, Hampton Roads, Virginia
19th/20th Carnegie Hall, New York, New York
21st Civic Center, Baltimore, Maryland
22nd State Farm Arena, Harrisburg, Pennsylvania
24th Coliseum, Jacksonville, Florida
25th Jai Alai Arena, Miami, Florida
26th Bayfront Center, St. Petersburg, Florida



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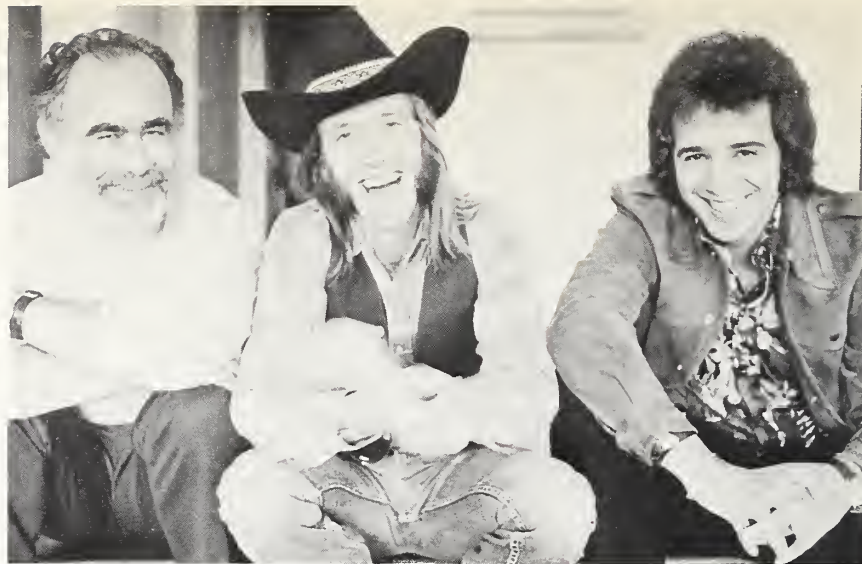
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NEW DEAL—Doug Sahn, recently signed to Atlantic Records as an artist, came to New York to discuss recording and publishing plans with Atlantic's executive vice president Jerry Wexler (left) and Tommy Mottola (right), of Chappell's contemporary division. The entire Doug Sahn catalogue is exclusively administered by Chappell on a worldwide basis.

Musical Isle In Denver: Sales Up 50%

NEW YORK — Musical Isle of America's Denver branch, which opened in the mile-high city two months ago, has chalked up sales increases of more than 50% in key locations taken over at that time, according to Bob Krug, general manager of the entire Denver Musical Isle rack jobber and one-stop complex.

A distributor wing is also expected to open on the same premises early next month, with Krug also in the role of general manager. The new firm is already negotiating for several prominent lines.

The distributing company along with a number of other major indie distributors, in addition to the seven Musical Isle of America branches, are all wholly owned units of the United Artists mass merchandising division.

In the four stores of the total of six serviced through Musical Isle which have already had their refurbishing, business has increased up to 50% over the previous level. Two other stores in the chain are now undergoing the same treatment. In addition to the six May Company outlets, the company has also acquired eight locations of the Bernstein-Applebee chain among more than 60 other outlets.

Sountek Makes Over MCA's NY Studios

NEW YORK — One of New York's longest functioning major label recording studios has been launched as an indie operation. An open house for the trade last week marked the new status of Soundtek, Inc., formed by Wallace Barneke, president, and Edward Remusat, vice president. Soundtek was organized following MCA's decision to discontinue company-owned recording operations in the East.

Barneke, director of engineering for Decca-MCA Records for many years and Remusat, long-time supervisor of eastern recording activities for the MCA family of labels have continued use of the extensive facilities without interruption during the transfer of ownership. Recent sessions at Soundtek have been completed with McKendree Spring, Jerry Jeff Walker, Burl Ives and others.

Fully equipped for complete recording services, Soundtek's facilities include 16 track capability, mastering, editing and mixing as well as tape duplication services for cartridge and cassette formats. Dolby units are available and the studio is outfitted for Quadraphonic mixing and encoding.

The former mid-Manhattan recording headquarters for MCA remains located at 50 West 57th St. Soundtek's new phone number is: (212) 489-0806.

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DOG'S BEST FRIENDS—At a press reception for Bulldog, Decca recording artists, are pictured with Johnny Rivers who stopped by to once again kick things off at the Whisky. Pictured from left to right are: Eric Thorngren, Bulldog's guitarist; Billy Hochoer, bass and lead vocals; Gene Cornish, guitarist; Johnny Rivers; Pat Pipolo, vice-president and director of promotion for MCA Records, Inc.; Rick Frio, vice president and director of marketing; Dino Danelli, Bulldog's drummer; and John Turi, keyboards. Bulldog's current single, "No", will be followed by their debut album for Decca simply titled "Bulldog".

"When you get Jim Gordon on drums, Joe Osborn on bass, Larry Knechtel on piano, Michael O'Martian on piano, Jim Webb on piano and organ, Larry Carlton and Dean Parks on guitars, Miss Bobbye Hall on congas, plus Johnny Rivers on guitar and vocal...you've got the greatest Reggae Band in the world."

JOHNNY RIVERS

L.A.
REGGAE



"L.A. Reggae," Johnny's latest LP, contains the hit single, "Rockin' Pneumonia" # 50960.

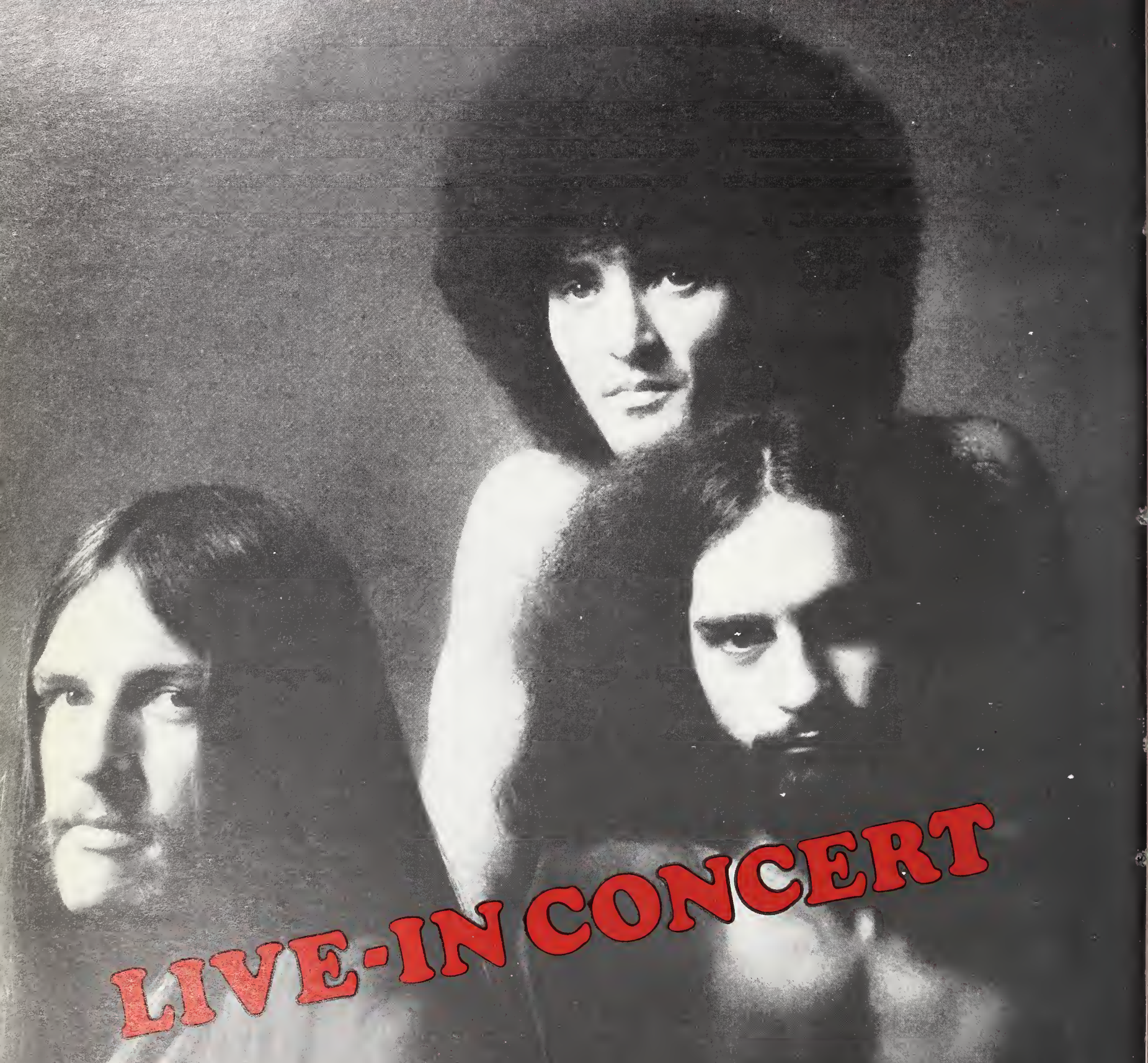
"L.A. Reggae", UAS-5650, 8 Track: U-8460, Cass: K-0460

See and hear Johnny Rivers and the L.A. Reggae Band at the Troubadour, October 17-22.



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October 22 / Syracuse, N.Y., War Memorial
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October 27 / San Antonio, Hemisphere Arena
October 28 / Dallas, Dallas Memorial Auditorium
October 29 / Houston, Hofeinz Pavilion

November 3 / Cleveland, Public Hall
November 4 / St. Louis, Mo., Kiel Auditorium
November 5 / Indianapolis, Fairgrounds Coliseum
November 10 / Miami, Jai Alai
November 11 / St. Petersburg, Bay Front Center
November 12 / Jacksonville, Veterans Memorial
Coliseum
November 17 / Tulsa, Okla., Tulsa Assembly Center
November 18 / Kansas City, Mo., Municipal
Auditorium
November 19 / Chicago, Amphitheatre
November 24 / Pittsburgh, Civic Arena
November 26 / Philadelphia, Spectrum
November 30 / Los Angeles, Forum

December 1 / San Diego, Sports Arena
December 2 / Tucson, Civic Center
December 3 / Oakland, Arena
December 8 / Hampton Roads, Coliseum
December 9 / Fayetteville, North Carolina,
Cumberland County Auditorium
December 10 / Baltimore, Md., Civic Center
December 14 / Nassau, N.Y., Coliseum
December 15 / Springfield, Mass., Civic Center
December 16 / Bangor, Maine, Municipal Auditorium
December 17 / Boston, Gardens
December 22 / Providence, Civic Center
December 23 / New York, Madison Square Garden

CashBox Top 100 Albums

1	NEVER A DULL MOMENT	ROD STEWART (Mercury SRM-1-646) (MC-8-646) (MCR-4-1-646)	2	34	DEMONS & WIZARDS	URIAH HEEP (Mercury SRM 1-630)	29	67	TAPESTRY	CAROLE KING (Ode 77009)	70
2	BIG BAMBU	CHEECH & CHONG (Ode SP 77014) (8T/CS 77014)	1	35	EXILE ON MAIN STREET	ROLLING STONES (Rolling Stone 2-2900) (TP/CS 2-2900)	36	68	LOOKING GLASS	(Epic KE 31320)	71
3	CHICAGO V	(Columbia KC 31102) (CT/CS 31102)	3	36	CORNELIUS BROTHERS & SISTER ROSE	(United Artists UAS 5568)	37	69	CLOSE TO THE EDGE	YES (Atlantic 7244) (TP/CS 7244)	—
4	SUPER FLY	CURTIS MAYFIELD—Original Motion Picture Soundtrack (Curton CR8 8014)	5	37	THE GUESS WHO LIVE AT THE PARAMOUNT	(RCA LSP 4779) (PX 2056) (P8S 2056)	38	70	IN TIME	ENGELBERT HUMPERDINCK (Parrot XPAS 71056) (Dist: London)	73
5	CARNEY	LEON RUSSELL (Shelter SW 8911) (8XW/4XW 8911) (Dist: Capitol)	4	38	BEN	MICHAEL JACKSON (Motown M 755)	40	71	LAYLA	DEREK & DOMINOS (Atco SD 2-704) (TP/CS 1-704)	76
6	HONKY CHATEAU	ELTON JOHN (UNI 93135)	7	39	DISTANT LIGHT	HOLLIES (Epic KE 30758)	31	72	TOULOUSE STREET	DOOBIE BROS. (Warner Bros. BS 2634)	84
7	SEVEN SEPARATE FOOLS	3 DOG NIGHT (Dunhill DSD 501-18) (8/5 50118)	9	40	BACK STABBERS	O'JAYS (Epic Phila. Int'l 31712)	47	73	HOW DO YOU DO?	MOUHT & MacNEAL (Phillips 700-000) (Dist: Mercury)	68
8	TRILOGY	EMERSON, LAKE & PALMER (Cotillion SD 9903) (TP/CS 9903)	6	41	LOOKIN' THROUGH THE WINDOWS	JACKSON 5 (Motown M 750 L) (M8 1750) (M75 750)	39	74	EAT A PEACH	ALLMAN BROS. BAND (Capricorn 2 CP 0102) (8/5 0102)	74
9	MOODS	NEIL DIAMOND (Uni 93136)	8	42	BABY DON'T GET HOOKED ON ME	MAC DAVIS (Columbia KC 31770) (CT/CS 31770)	61	75	BUMP CITY	TOWER OF POWER (Warner Bros. BS 2616)	51
10	HIMSELF	GILBERT O'SULLIVAN (Mam 4) (Dist: London)	10	43	AMAZING GRACE	ARETHA FRANKLIN (Atlantic SD 2-906) (TP/CS 2-906)	33	76	HARVEST	NEIL YOUNG (Reprise MS 2032) (8-2032) (5-2032)	72
11	SIMON & GARFUNKEL'S GREATEST HITS	(Columbia KC 31350) (CT/CS 31350)	11	44	HOT ROCKS 1964-1971	ROLLING STONES (London 2 PS 606/7)	46	77	AL GREEN	(Bell 6076) (8/S 6076)	81
12	CARLOS SANTANA & BUDDY MILES! LIVE!	(Columbia KC 30308) (CT/CS 31-308)	12	45	LET'S STAY TOGETHER	AL GREEN (Hi SHL 32070) (Dist: London)	41	78	SUMMER BREEZE	SEALS & CROFT (W.B. BS 2629) (M8/M5 2629)	88
13	ALL DIRECTIONS	TEMPTATIONS (Gordy G962)	14	46	THE 5th DIMENSION GREATEST HITS	(Bell 1106) (8/5 1106)	50	79	CHEECH & CHONG	(Ode 77010) (8XT 77010) (CS 77010)	91
14	THE LONDON CHUCK BERRY SESSIONS	(Chess CH 60020)	15	47	HOBO'S LULLABY	ARLO GUTHRIE (Reprise MS 2060)	48	80	I MISS YOU	HAROLD MELVIN & BLUE NOTES (Phil. Int'l KZ 31648)	96
15	STILL BILL	BILL WITHERS (Sussex SXBS 7014) (Dist: Buddah)	13	48	HAPPIEST GIRL IN THE WHOLE U.S.A.	DONNA FARGO (Dot DOS 26000) (Dist: Famous)	42	81	LOST & FOUND	HUMBLE PIE (A&M SP 3513)	116
16	LONG JOHN SILVER	JEFFERSON AIRPLANE (Grunt FTR 1007) (Dist: RCA)	17	49	BITTER SWEET	MAIN INGREDIENT (RCA LSP 4677)	56	82	BEALITUDE: RESPECT YOURSELF	STAPLE SINGERS (Stax STS 3002)	86
17	ELVIS AT MADISON SQUARE GARDEN	(RCA LSP 4776)	16	50	FOXY LADY	CHER (Kapp KRS 5514)	53	83	PORTRAIT OF DONNY	DONNY OSMOND (MGM SSE-4820)	85
18	SCHOOL'S OUT	ALICE COOPER (BS 2623) (L8/L5 2623)	18	51	UNDERSTANDING	BOBBY WOMACK (United Artists UAS 5577)	44	84	THE RISE & FALL OF ZIGGY STAR-DUST & THE SPIDERS FROM MARS	DAVID BOWIE (RCA LSP 4702) (P85/PK 1932)	87
19	A SONG FOR YOU	CARPENTERS (A&M SP 3511) (8T/CS 3511)	19	52	GODSPELL	ORIGINAL CAST (Bell 1102) (8/5 1102)	57	85	NATURE PLANNED IT	4 TOPS (Motown 748)	119
20	SAINT DOMINIC'S PREVIEW	VAN MORRISON (W.B. BS 2633) (M8/M5 2623)	20	53	HISTORY OF ERIC CLAPTON	(Atco 2-802) (TP 2-802) (CS 2-802)	54	86	PASSIN' THRU	JAMES GANG (ABC ABCX 760)	146
21	ROCK OF AGES	BAND (Capitol SABB 11045) (8XBB/4XBB 11045)	23	54	DADDY DON'T YOU WALK SO FAST	WAYNE NEWTON (Chelsea CHE 1001) (P8CE/PKCE 1001) (Dist: RCA)	45	87	GUESS WHO	B. B. KING (ABC ABCX 759)	109
22	DAYS OF FUTURE PASSED	MOODY BLUES (Deram DE 18102)	43	55	FULL CIRCLE	DOORS (Elektra EKS 75038) (ET 85038) (TC 55038)	52	88	PROCOL HARUM LIVE	WITH THE EDMONTON SYMP. ORCH. (A&M SP 4335) (8T/CS 4339)	69
23	TOO YOUNG	DONNY OSMOND (MGM SE 4584)	25	56	MOTORCYCLE MAMA	SAILCAT (Elektra EKS 75029)	55	89	SMOKIN'	HUMBLE PIE (A&M SP 4342) (8T/CT 4342)	82
24	YOU DON'T MESS AROUND WITH JIM	JIM CROCE (ABC X 756) (8/5 756)	24	57	A SUNSHINY DAY	CHARLEY PRIDE (RCA LSP 4772) (PX 1997) (P8S 1997)	49	90	EVERYBODY'S IN SHOW BIZ	KINKS (RCA 6065)	105
25	BROTHER, BROTHER, BROTHER	THE ISLEYS (T-Neck TNS 3009) (Dist: Buddah)	26	58	FLYING HIGH TOGETHER	SMOKEY ROBINSON & THE MIRACLES (Tamla T 318L) (Dist: Motown)	60	91	MARK, DON & MEL 1969-71	GRAND FUNK RAILROAD (Capitol SABB 11402) (P8S/PK 1932)	90
26	JERMAINE	JERMAINE JACKSON (Motown M 752 L)	30	59	ROBERTA FLACK & DONNY HATHAWAY	(Atlantic SD 7216) (TP 7216) (CS 7216)	58	92	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT	LUTHER INGRAM (Koko KDS 2202)	136
27	THE SLIDER	T. REX (Reprise 2095)	27	60	THERE IT IS	JAMES BROWN (Polydor PD 5028)	62	93	RADIO DINNER	NATIONAL LAMPOON (Banana BTS 38) (Dist: Blue Thumb)	98
28	ALL TOGETHER NOW	ARGENT (Epic KE 31556)	28	61	MUSIC OF MY MIND	STEVIE WONDER (Tamla 314)	59	94	THE GODFATHER	ORIGINAL SOUNDTRACK (Paramount PAS 1003) (P88/PAC 1003)	92
29	BEGINNINGS	RICK SPRINGFIELD (Capitol 11047) (8XT/4XT 1047)	32	62	EAGLES	(Asylum SD 5054) (TP/CS 5054)	63	95	A LONELY MAN	CHI-LITES (Brunswick 754179)	97
30	THE PARTRIDGE FAMILY AT HOME WITH THEIR GREATEST HITS	(Bell 1107) (8/5 1107)	34	63	UPENDO NI PAMOJA	THE RAMSEY LEWIS TRIO (Columbia KC 31096) (CT/CS 31096)	65	96	THE OSMONDS LIVE	(MGM 2SE-4826)	75
31	THICK AS A BRICK	JETHRO TULL (Reprise MS 2072)	21	64	FLASH	(Capitol SMAS 11040) (8XT/11040)	64	97	THE LAST DAYS OF THE FILMORE	VARIOUS ARTISTS (Epic 3X 31390) (W.B. C-5/C-8 2637)	79
32	SON OF SCHMILSSON	NILSSON (RCA 4717) (P8S/PK 1954)	22	65	NICE TO BE WITH YOU	GALLERY (Sussex XB 7017) (Dist: Buddah)	66	98	HOT LICKS, COLD STEEL & TRUCKERS FAVORITES	COMMANDER CODY (Paramount PAS 6031) (Dist: Famous)	101
33	RASPBERRIES	(Capitol SK 11036) (8XT/4XT 11036)	35	66	SOUL ZODIAC	NAT ADDERLEY SEXTET (Capitol SVBB 11025) (8XT/4XT 11025)	67	99	MANASSAS	STEPHEN STILLS (Atlantic SD 2-903-0996)	100
								100	FIRST TAKE	ROBERTA FLACK (Atlantic SD 8230) (TP, CS 7230)	83

- | | | | | | | |
|--|--|---|--|--|---|-----|
| 101 | FOGHAT
(Bearsville BR 2077) | 103 | TEASER AND THE FIRE CAT
CAT STEVENS (A&M SP 4313)
(8T 4313) (CS 4313) | 121 | GLADSTONE
(ABC 11327) | 115 |
| 102 | ROY BUCHANAN
(Polydor PD 5033) (8F 5033) (CF 5033) | 104 | 119 SLADE LIVE
SLADE (Polydor PD 5508) | 130 | 135 SPICE OF LIFE
JERRY BUTLER (Mercury SRM 2-7502) | 93 |
| 103 | BEST OF OTIS REDDING
(Atco SD 2-801) | 108 | 120 RORY GALLAGHER LIVE
(Polydor 5513) | 125 | 136 PASSAGE
BLOODROCK (Capitol SW 11109) | — |
| 104 ROCKY MOUNTAIN HIGH
JOHN DENVER (RCA LSP 4731) (P8S/PK 1972) | 111 | 121 I'LL PLAY THE BLUES FOR YOU
ALBERT KING (Stax STS 3009) | 147 | 137 I WROTE A SIMPLE SONG
BILLY PRESTON (A&M 3507) (8T 3607) (CS 3507) | 94 | |
| 105 DANNY O'KEEFE
(Signpost SP 8404) (Dist: Atlantic) | 114 | 122 LOVING YOU JUST CROSSED MY MIND
SAM NEELY (Capitol 11097) | 124 | 138 WIND OF CHANGE
PETER FRAMPTON (A&M 4348) (8T/CT 4348) | 143 | |
| 106 DONNY HATHAWAY LIVE
(Atco SD 33-386) (TP/OS 33-386) | 112 | 123 SHAFT'S BIG SCORE
Soundtrack (MGM ISE 36 ST) (8130-36) (5130-36) | 128 | 139 JAZZ BLUES FUSION
JOHN MAYALL (Polydor PD 5027) | 131 | |
| 107 LIZA WITH A 'Z'
LIZA MINELLI (Columbia KC 31762) (CT/CS 31762) | 132 | 124 PHOENIX
GRAND FUNK (Capitol SMAS 11099) | — | 140 A SONG OR TWO
CASHMAN & WEST (Dunhill) | 142 | |
| 108 CLOSE UP
TOM JONES (Parrot XPAS 71055) (Dist: London) | 106 | 125 CAPTAIN BEYOND
(Capricorn CP 0105) (M8/M5 0105) (Dist: W.B.) | 127 | 141 ALL DAY MUSIC
WAR (United Artists UAS 5546) | 95 | |
| 109 SOMETIME IN NEW YORK CITY
John & Yoko/Plastic Ono Band/Elephant's Memory
(Apple SUBB 3332) (8XT/4XT 3392) | 77 | 126 GERONIMO'S CADILLAC
MICHAEL MURPHEY (A&M 4358) (8T/CT 4358) | 129 | 142 KILLER
ALICE COOPER (Warner Bros. 2567)
(8-2567) (5-2567) | 134 | |
| 110 ON STAGE
RICHIE HAVENS (Stormy Forest 2BSFS 6012) | 148 | 127 CRUSADER I
(Blue Thumb BTS 6001) | 80 | 143 JEFF BECK GROUP
(Epic KE 31331) (EA/ET 31331) | 99 | |
| 111 VICKI CARR EN ESPANOL
(Columbia 31470) | 122 | 128 AMERICA
JOHNNY CASH (Columbia 31645) | 107 | 144 THE TWO OF US
SONNY & CHER (Atco SD 2-804) | 137 | |
| 112 CABARET
ORIGINAL SOUNDTRACK (ABC ABCD 752)
(085-1049) (OK 1049) | 113 | 129 COME FROM THE SHADOWS
JOAN BAEZ (A&M SP 4339) (8T/CS 4339) | 102 | 145 JOPLIN IN CONCERT
JANIS JOPLIN (Columbia C 2X31160) | 110 | |
| 113 SEALED WITH A KISS
BOBBY VINTON (Epic 31642) (EA/ET 31642) | 78 | 130 RAMATAM
(Atlantic SD 7236) | 133 | 146 ONLY FOR THE LONELY
MAVIS STAPLES (Volt 6010) | 150 | |
| 114 ALL THE KING'S HORSES
GROVER WASHINGTON JR. (Kudu KU 07) (Dist: CTI) | 138 | 131 OBSCURED BY CLOUDS
PINK FLOYD (Harvest ST 11078)
(8XT/4XT 11078) (Dist: Capitol) | 89 | 147 REAL McCOY
CHARLIE McCOY (Monument 31329) | 145 | |
| 115 MAR Y SOL
VARIOUS ARTISTS (Atco SD 2-705) | 120 | 132 I'LL MAKE YOU MUSIC
BEVERLY BREMERS (Scepter 5102) | 144 | 148 SAMMY DAVIS JR. NOW
(MGM SE 4832) | 140 | |
| 116 CHI COLTRANE
(Columbia KC 31275) (CT/CS 31275) | 126 | 133 ALL TIME GREATEST HITS
JOHNNY MATHIS (Columbia KG 31345)
(CS/CT 31345) | 123 | 149 WAKA-JAWAKA
FRANK ZAPPA (Reprise MS 2094) (M8/M5 2094) | 134 | |
| 117 RARE HENDRIX
JIMI HENDRIX (Trip TLP 9500) (8T/CAT 9500) | 118 | | | 150 HARD ATTACK
DUST (Kama Sutra KSBS 2059) | 139 | |



R & B TOP 60

- | | | | | | | | |
|---|----|--|----|--|----|--|----|
| 1 GOOD FOOT—PART 1
James Brown (Polydor 14139) | 1 | 17 WHY CAN'T WE BE LOVERS
Holland Dozier (Invictus 9125) | 24 | 32 STOP DOGGIN' ME
Johnny Taylor (Stax 0142) | 35 | 47 IF YOU LET ME
Eddie Kendricks (Tamla 54222) | 49 |
| 2 DING-A-LING
Chuck Berry (Chess 2131) | 2 | 18 (WIN, PLACE & SHOW) SHE'S A WINNER
Intruders (Gamble 672)
(Dist: Columbia) | 27 | 33 I'LL ALWAYS HAVE YOU
Doug Gibbs (Oak 108) | 44 | 48 PLAY IT BY EAR
Sam Russell (Playboy 5013) | 42 |
| 3 FREDDIE'S DEAD
Curtis Mayfield (Curtom 1975)
(Dist: Buddah) | 4 | 19 SLOW MOTION
Johnny Williams (Phila. Int'l 3518)
(Dist: Epic) | 20 | 34 ONE LIFE TO LIVE
The Manhattan (De Luxe 139) | 40 | 49 IF YOU CAN BEAT ME ROCKIN'
Laura Lee (Hot Wax 7207)
(Dist: Buddah) | 50 |
| 4 I'LL BE AROUND
Spinners (Atlantic 2904) | 5 | 20 TOAST TO THE FOOL
Dramatics (Volt 1206) | 23 | 35 A MAN SIZED JOB
Denise LaSalle (Westbound 206)
(Dist: Janus) | 47 | 50 S.T.O.P. (STOP)
Lorelei (Columbia 45629) | 51 |
| 5 BEN
Michael Jackson (Motown 1207) | 6 | 21 MY MIND KEEPS TELLING ME
Eddie Holman (GSF 6873) | 26 | 36 I JUST WANT TO BE THERE
Independents (Wand 11249)
(Dist: Scepter) | 39 | 51 FROM THE LOVE SIDE
Hank Ballard & Midnight Lighters
(People 14128) (Dist: Polydor) | 52 |
| 6 USE ME
Bill Withers (Sussex 241) (Dist: Buddah) | 8 | 22 OPEN HOUSE AT MY HOUSE
Little Johnny Taylor (Ronn 64) | 22 | 37 A JOYFUL PROCESS
Funkadelic (Westbound 205)
(Dist: Janus) | 45 | 52 I'M SO TIRED
Bobby Bland (Duke 477) | 55 |
| 7 EVERYBODY PLAYS THE FOOL
Main Ingredient (RCA 0731) | 3 | 23 I'M STILL IN LOVE WITH YOU
Al Green (Hi 2216) (Dist: London) | 15 | 38 GUESS WHO
B. B. King (ABC 11330) | 41 | 53 MAY THE BEST MAN WIN
Ollie Nightingale (Pride 1002)
(Dist: MGM) | — |
| 8 WOMAN DON'T GO ASTRAY
King Floyd (Chimneyville 443) | 10 | 24 A LONELY MAN
Chi-Lites (Brunswick 55483) | 25 | 39 SLAUGHTER
Billy Preston (A&M 1380) | 48 | 54 INNOCENT TIL PROVEN GUILTY
Honey Cone (Hot Wax 7208)
(Dist: Buddah) | — |
| 9 POWER OF LOVE
Joe Simon (Spring 128) (Dist: Polydor) | 7 | 25 BABY SITTER
Betty Wright (Alston 4614) | 31 | 40 THAT'S HOW LOVE GOES
Jermaine Jackson (Motown 1201) | 47 | 55 HOLD ME, THRILL ME, KISS ME
Lea Roberts (United Artists 50896) | 57 |
| 10 BACK STABBERS
O'Jays (Phila. International 3517)
(Dist: Epic) | 9 | 26 FOOL'S PARADISE
Sylvers (Pride 1001) (Dist: MGM) | 30 | 41 IF YOU DON'T KNOW ME BY NOW
Harold Melvin & Blue Notes (Phila. Int'l 3520) (Dist: Epic) | — | 56 I WISH IT WOULD RAIN
Johnny Adams (Atlantic 2905) | 59 |
| 11 HONEY I STILL LOVE YOU
Mark IV (Mercury 73319) | 16 | 27 THINK
Lyn Collins (People 608)
(Dist: Polydor) | 18 | 42 TROUBLE
Frederick Knight (Stax 0139) | 38 | 57 POP THAT THANG
Isley Bros. (T-Neck 935) (Dist: Buddah) | 21 |
| 12 SWEET CAROLINE
Bobby Womack & Peace (U.A. 50946) | 12 | 28 YOU'RE STILL A YOUNG MAN
Tower of Power (W.B. 7612) | 28 | 43 THEME FROM THE MAN
Isaac Hayes (Enterprise 9058)
(Dist: Stax) | — | 58 TIME
Jackie Moore (Atlantic 2830) | — |
| 13 STARTING ALL OVER AGAIN
Mel & Tim (Stax 127) | 11 | 29 THIS WORLD
Staple Singers (Stax 137) | 19 | 44 HOW CAN YOU MEND A BROKEN HEART
Spoonbread (Stang 5043) | 53 | 59 DON'T TAKE MY KINDNESS FOR WEAKNESS
Soul Children (Stax 132) | 36 |
| 14 CLOSE TO YOU
Jerry Butler & Brenda Lee Eager
(Mercury 73301) | 13 | 30 (IT'S THE WAY) NATURE PLANNED IT
4 Tops (Motown 1210) | 29 | 45 WHATEVER TURNS YOU ON
Travis Wammock (Fame 91001) | 33 | 60 IT AIN'T NO USE
Z. Z. Hill (Mankind 12015) | — |
| 15 MY MAN, A SWEET MAN
Millie Jackson (Spring 127)
(Dist: Polydor) | 14 | GUILTY
Al Green (Bell 45258) | 43 | 46 ENDLESSLY
Mavis Staples (Volt 01052) | — | | |



Chet Atkins is really three entities.

First, there is Chet Atkins, the artist. Chet grew up in the Clinch Mountains near Knoxville. His father taught piano and voice, and it was there that Chet absorbed the music which has become a part of America's heritage. It was there, too, that he learned to play the guitar. By the time he finished high school, he had acquired a proficiency on the instrument and was broadcasting from WNOX with a group called the Dixieland Swingers.

It was not long before he caught the attention of RCA Records and was signed as a guitar-playing artist. The ensuing years established Chet not as only a country guitarist but as one of the finest guitar performers of the world. He has performed and is at home not only with country musicians but also with symphony orchestras. Some forty albums attest to the growth of his stature as an artist in the music world.

Second, there is Chet Atkins, the Artist and Repertoire executive. From the very earliest days of his association in Nashville, other artists would come to him for advice about what music they should perform and record. He once told *The New York Times* that "I spent so much time looking around for material for other artists that I sort of neglected myself."

Today, more than three dozen artists around the world depend on Chet's taste, musical knowledge and executive ability to guide their careers. They know that Chet is a tireless worker on their behalf. It was rather natural that when RCA completed its giant recording complex in Nashville in 1957 Chet Atkins should be chosen to pilot the operation. He has had an enormous part in spreading the "Nashville Sound" to all parts of the world. No other person has played a more important role in establishing Nashville as one of the great recording centers of the world.

Finally, there is Chet Atkins, the human being. He is a warm man, a friend to all, and a gentleman. In his association with others, he is kind, more attentive to their needs than to his own. His wry sense of humor is known throughout the industry.

Chet Atkins is the complete individual, the artist, the executive, the man. I am extremely pleased to be associated with him as artist and executive; I am even more pleased to count Chet as a friend.

ROCCO LAGINESTR





TY
ARPER.



From Lean Days & Tough Weeks . . .

If single-mindedness is the way to get anywhere, and lots of people think it is, Chet Atkins must be living proof of the truth of that dictum.

From the time he was a kid, utterly fascinated by the sight of a blind man picking a guitar on a street corner and openly envious of him, the guitar has been his obsession and his pole star. Even now, nearly 40 years and countless world accolades later, he admits to feeling restless when he's been away from a guitar for any length of time.

The road up from the modest circumstances he was born into in Luttrell, Tennessee, a small Clinch Mountain town, wasn't all sunshine and roses. But a man with a stubborn conviction in his heart takes the lean days and the tough weeks in stride.

He bought his first guitar—a \$20 Silvertone from Sears Roebuck—after his family moved to Hamilton, Georgia. He was 11, and he'd had to save for it, but it was comfort and solace for a shy kid who didn't have good clothes or a whole lot of cronies.

He got his first job at 16, after his family had moved back to East Tennessee, playing the fiddle ("badly," he says, "but they didn't happen to need a guitar player") with a WNOX radio act headed by Archie Campbell and Bill Carlisle. That was the day of live radio programs and he was grateful for the jobs it brought him; happily but almost accidentally, it brought him the opportunity to get back to what he really loved—guitar picking.

The late Lowell Blanchard, program director at WNOX, heard him one Saturday night, lovingly picking on a guitar after a Saturday night personal appearance, and hired him as staff guitarist. He was on his way.

But between his early conviction and his present eminence, there was some rough times. He'd found it hard to hold jobs, got fired for one reason or another, and acquired a reputation as a fellow who couldn't hold onto a regular job.

There was compensation, though, because he met Leona Johnson, who became his June bride in 1946. She was singing with her twin sister Lois (now married to Kenneth Burns, the Jethro of the Homer and Jethro team) on WLW when Chet went to work there. But had he had less certainty about the guitar being his destiny, he'd have turned to some other less frustrating career. It was a test of his unschizophrenic good nature that he could be told, "You're not commercial enough," on one hand, and "You're too modern," on the other, and still know that what he was doing was right for him.

And right for music and Music City, too, as it turned out. Chet was hired by Steve Sholes for Victor, worked with the Grand Ole Opry (appearing with Mother Maybelle Carter and her daughters, June, Anita and Helen, in the early 1950's) and eventually became Shole's assistant. Before he became Sholes' successor there was another lean spell when he worked again at WNOX.

That's all in the past now, and unimportant except as sidelights on a fabulous career. He's vice-president in charge of RCA's Nashville operation, catalyst for the musical careers of other performers, a guitarist equally at home with country, pop, jazz and classical, object of admiration by those who fancy symphony music or the formal restrictions of Spanish classical techniques, recorder of 48 successful albums, and headliner of the Masters Festival of Music.

Chet Atkins has appeared, by invitation with Arthur Fiedler's famed Boston Pops, the Atlanta Symphony, the Nashville Symphony, The Memphis Symphony, and other prestigious symphony orchestras including New Orleans, St. Louis, Birmingham, Seattle, Houston, Pittsburgh and Minneapolis.

His concert tours have been taken to more than 100 cities in the United States, to Canada, Europe, Africa, and Japan where he had a tumultuous welcome.

Top TV shows, too, vie for his music and his warm, dry humor. He's added his special artistry to all these: The Ed Sullivan Show, The Perry Como Special, Johnny Carson's Tonight Show, the Jimmy Dean Show, the Roger Miller Show, the Mike Douglas Show, the 1968 Grammy Special, the Dick Cavett Show, the Johnny Cash Show and the Kraft Music Hall.

Chet Atkins has been honored in his field by those whose accolades mean a lot because they not only come from people with the musical knowledge to evaluate his work but also because they reflect the way the average listener feels about him, the music-loving guy "who may not be able to pick like that but knows what he likes."

Atkins was recipient of the 1968 Grammy Award, the Playboy Jazz Poll Award in 1966, 1967, 1968 and 1969. And for both years, 1969 and 1970 of the annual Guitar Player Poll, he was named Most Popular Guitarist in the Country Field.

Recognition and success have given him time to pursue another interest—golf, and to have a hand in Nashville civic and charitable programs. Both these activities, one for recreation which every man needs if he's to remain whole and the other for service to one's fellow man, are shared by his wife—and she's good at both of them.

Nor should it be overlooked that Chet Atkins remembers those earlier times when he was on the way up, and is kind to other hopefuls who also love the guitar and submit themselves to its discipline. To name one tangible evidence, he sponsors the Chet Atkins Guitar Festival, an international program designed to give talented young performers on both classical and electrical guitar an opportunity to be heard and heard about, with substantial scholarship prizes to enable them to work toward sharing the rewards of nurtured talent.

Why should he play the 40 or so Festival engagements around the country every year, in view of his top-of-the-ladder spot? "I enjoy them," he says simply, because that's what it's all about. He's a performer who loves the instrument he plays. "I'll be playing for the people until I am 70—if I live that long. And if they'll come to see and hear me."

**We're
right proud
of
our local boys.**

**Daniel Boone
Andrew Jackson
Chet Atkins**

All the RCA Folks in Nashville

I can look at a guitar and promise myself, 'I'm going to learn everything about you someday. Gee, 'I say,' if only I knew everything there is to know about that glorious instrument, that sacred instrument.' But nobody is ever going to learn everything about a guitar. That is what is so great about it. It will never be mastered.

When we were practically starving and I had difficulty holding jobs, my poor wife Leona would be worrying herself almost to death. I would tell her that everything happens for the best and that my guitar and I would move on to something better. I had confidence in the guitar, if not my ability.

I kinda play what I like myself. If people like it, fine. If they don't . . . well, I guess that's all right, too.

(The Austin, 9/27/66)

I've never played for other people. I play what I like. That's why I was fired so often when I started. But I think that people's tastes have improved and, of course, I've gotten a lot better. I'm really thankful that people like what I play. It isn't very easy living when you're playing what people don't want to hear!

(Trendsetters)

I'm proud of what I've done with my background but in working and trying to make stars of others I didn't apply the effort to myself. Life is too short to do everything and I spread myself thin.

(Framingham, Mass. News, 3/22/69)

Country and western songs touch the average listener. They're songs of real life, real happenings, real problems, written by songwriters in chords that are pleasing to the average ear.

(Record America, 11/22/66)

I always carry my guitar with me wherever I go. Just in case I think of something. Sometimes I get an idea and try to work it out before I forget it, like now—that's what I was doing when you barged in. Other times I just get restless. Then I either pick up my guitar to soothe my nerves, or I might not play at all. But I always have one with me. Heck, I own 10 of them. I'd be lost without one.

(Chattanooga Post, 3/18/69)

The first guitar we ever had that sounded fairly good was a Silvertone flat-top Sears Roebuck special. It belonged originally to my stepfather, and then my brother. Lowell traded him out of it. They traded back and forth and eventually I wound up with it.

(Guitar Player, 3/72)

I think the first big hit I ever made as an A&R man was with Don Gibson. I had worked with Don when he was on MGM and Columbia, and had just started to write. I had also worked with him in RCA Victor in 1950, but he didn't sell, so they dropped him. Don was the first guy I signed when I went on the payroll as a full-time RCA A&R man. (Steve) Sholes, at that time, disagreed with me because he had been unable to sell Don before. But I was around Don, saw that he could write well, and I felt like he could come up with something. I signed him, and our first release was a hit on both sides, "I Can't Stop Loving You" and "Oh, Lonesome Me." We were off, and made many a hit after that.

(Guitar Player, 2/72)

When I was a boy, I went to Knoxville one Saturday afternoon with my mother and saw a blind man playing a guitar for handouts. He was happy, all alone and just "digging time" and I loved him, but I'll never forget it, because it made me cry, not out of compassion, but out of envy. The most important thing in the world, it seemed to me then, was to be able to play a guitar for a living . . . even if it meant being blind. Mama spanked me when I got home and said I couldn't go to the city again, but I did all day long and every night in my dreams. You know, I've never played on a street corner for pennies, but the idea still appeals to me at times.

(Rogue, 2/67)

When I play Bach, it comes out a little country.



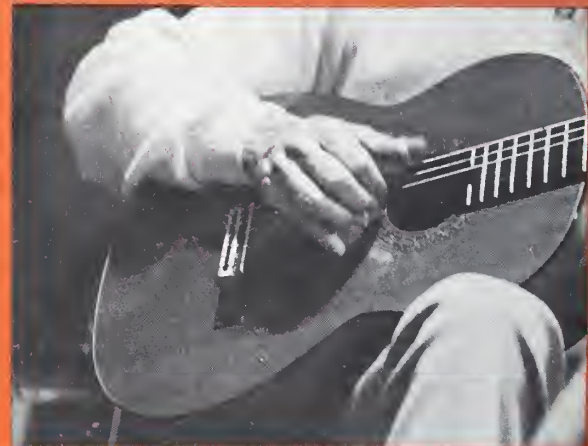


**These are the hands of the Music City architect 🎸 From
the blueprinting to the building, these are the hands that
made it work 🎸 These are the hands that sculpted a musical
heritage 🎸 The hands that created a style of guitar playing
so unique and identifiable that the sound they make is
recognized and revered the world over 🎸 These are the hands
that made the guitar a household word and possession 🎸 I
wouldn't be surprised if they bear the good housekeeping seal
of approval 🎸 These are helping hands that beneficently
touch all those who come sincerely seeking the assistance
that will better themselves and their careers 🎸 I know,
because I was one 🎸 Most important of all to me, these
are the hands of my friend, Chet Atkins 🎸**

Fred Foster

LSP-1236 (e)	Stringin' Along with Chet Atkins
LSP-1383 (e)	Finger-Style Guitar
LSP-1993	Chet Atkins in Hollywood
LSP-2175	The Other Chet Atkins
LSP-2423	Christmas with Chet Atkins
LSP-2450	Down Home
LSP-2549	Caribbean Guitar
LSP-2601	Chet Atkins Plays Back Home Hymns
LSP-2783	Guitar Country
LSP-2887 (e)	The Best of Chet Atkins
LSP-2952	Reminiscing (And Hank Snow)
LSP-3531	Chet Atkins Picks on the Beatles
LSP-3558	The Best of Chet Atkins, Vol. 2
LSP-3728	It's a Guitar World
LSP-3818	Chet Atkins Picks the Best
LSP-3885	Class Guitar
LSP-4061	Solid Gold '68
LSP-4135	Lover's Guitar
LSP-4244	Solid Gold '69
LSP-4254	C. B. Atkins and C. E. Snow by Special Request
LSP-4331	Yestergroovin'
LSP-4396	Me and Jerry (with Jerry Reed)

LSP-4464	"For the Good Times" & Other Country Moods
LSP-4585	Pickin' My Way
LSP-4707	Me and Chet (with Jerry Reed)
VPS-6030	This is Chet Atkins
Red Seal	
LSC-2870	The "Pops" Goes Country—Fiedler, Boston Pops
LSC-3104	Chet Picks on the Pops—Fiedler, Boston Pops
Singles	
74-0696	4/11/72 Red, White & Blue Medley: You're a Grand Old Flag; The Caissons Go Rolling Along; Anchors Aweigh; Marines Hymn; U.S. Air Force; America Kentucky
Gold Standards	
447-0454	Wildwood Flower/Gallop'n' Guitar
447-0455	Yakety Axe/Black Mountain Rag
447-0993	Jingle Bell Rock/Jingle Bells



Happy anniversary, Chet.

RCA
Records and Tapes



RCA

Global Telegram

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Sender's Name and Address _____ Account Number _____
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RCA RECORDS INTERNATIONAL

Via RCA SATELLITE
Insert "RCA"

To

CHET ATKINS
RCA
NASHVILLE, TENN.

YOU CAN'T TAKE THE COUNTRY OUT OF CHET STOP BUT WE'RE SURE
GLAD YOU CAN TAKE CHET OUT OF THE COUNTRY STOP CONGRATULATIONS
ON 25 YEARS OF WORLDWIDE SUCCESS DON'T STOP

RCA RECORDS INTERNATIONAL

RCA Celebrates *Chet25*

Chet's Music Is Fitting Silver Tribute From RCA

RCA Records is releasing a 2-record Chet Atkins silver anniversary album in October celebrating the performer's 25 years as an exclusive RCA recording artist.

The deluxe album, part of RCA's Silver Anniversary Series, is titled "Chet Atkins, Now and . . . Then," and contains 25 songs which span Atkins' entire career with RCA Records. One new song, "Knee Action," brings the album up to the present moment.

The package contains a 20-page booklet prolific with photographs of Atkins' career through the years and with a running text by Red O'Donnell, country columnist of the Nashville Banner.

RCA Records honored Chet's 25th anniversary with a dinner in Nashville on Friday, Sept. 22, for some 350 members of the Nashville music world. At the culmination of the dinner, Atkins was presented a 25-year plaque by Rocco Laginestra, president of RCA Records, who praised Atkins' contribution to the entire world of music as an artist and his contribution to RCA as the executive in charge of its Nashville operation.

Among the numbers selected for the anniversary album are "Canned Heat," "Galloping on the Guitar," "Main Street Breakdown," "Sweet Bunch of Daisies," "Chinatown, My Chinatown," "Oh, By Jingo, Oh, By Gee!," "Country Gentleman," "Trambone," "Walk, Don't Run," "Slinkey," "Boo Boo Stick Beat," "Blue Stee Blues," "Freight Train," "Yakety Axe," "The Bilbao Song," "Music to Watch Girls By," "Blue Angel," "Mrs. Robinson," "The Odd Folks of Okracoke," "Steeplechase Lane," "El Condor Pasa," "Snow Bird," "Black Mountain Rag," "Estudio Brillante" and "Knee Action."



An anniversary party—hailing Chet Atkins' 25th year as a member of the RCA Records organization—was hosted by the label in Nashville on Friday, Sept. 22. In the top photo, Chet, with Rocco Laginestra, president of RCA, looking on, cuts a 25th anniversary cake. In the middle photo, Laginestra presents a 25-year plaque to Chet. Bottom photo shows, left to right: Herb Helman, director of public affairs; Frank Mancini, director of promotion; Mort Hoffman, vp of commercial operations; Chet; Laginestra; Don Burkheimer, vp of A&R; Gene Stettler, vp of marketing; and Mel Ilberman, vp of talent and business affairs.



WU
western union

Telegram

NHC 064 (1334) (1-013515C262003) PD 09/18/72 1329

ICS IPMHEA NAS

ZCZC 011 NL PD NASHVILLE TENN 18

PMS CHET ATKINS

MUSIC ROW NASH

CHET, CONGRATULATIONS ON YOUR 25TH. ANNIVERSARY WITH RCA. SINCE IT IS IMPOSSIBLE FOR ME TO BE THERE, I JUST

WANTED TO SAY "THANK YOU" FOR THE MANY TIMES YOU'VE STOOD UP FOR ME WHEN I WAS RIGHT AND JUST AS IMPORTANT, THE

ENTIRE NASHVILLE OPERATION SHOULD, WHEN WE LOOK AT THE RCA LABEL, THINK THAT THE R STANDS FOR RECORDING AND THE C A STANDS FOR

CHESTER ATKINS.

P.S. GOD BLESS YOU, CHET. I'VE ENJOYED 20 OF THOSE YEARS WITH YOU PERSONALLY.

PORTER WAGONER



SF-1201 (RS-66)

Telegram

WU
western union

NHA063(1113)(1-009322C264003)PD 09/20/72 1108

ICS IPMHEA NAS

ZCZC 077 NL PDC NASHVILLE TENN 20

PMS CHET ATKINS

MUSIC ROW NASH

CHET,

BEING RAISED IN EAST TENNESSEE NOT FAR FROM WHERE YOU WERE BORN AND RAISED, I KNOW HOW PROUD YOU MUST BE OF

ALL YOUR ACHIEVEMENTS OVER 25 YEARS WITH R C A, I FEEL IT IS A GREAT HONOR TO BE ASSOCIATED WITH YOU AND ALL

THE PEOPLE AT R C A. I AM SORRY I COULDN'T BE THERE TONIGHT, BUT WE DIDN'T KNOW OF IT IN TIME TO CHANGE OUR SCHEDULE, MY 25TH ANNIVERSARY WITH R C A IS COMING UP IN OCTOBER 1992.

I AM INVITING YOU NOW SO YOU WILL BE SURE AND BE THERE. THANK YOU, CHET, FOR EVERYTHING.

LOVE

Dolly

SF-1201 (R5-89)

Telegram

WU
western union

NHC 058(1111)(1-009262C264003)PD 09/20/72 1107

ICS IPMHEA NAS

ZCZC 074 NL PDC NASHVILLE TENN 20

PMS CHET ATKINS

MUSIC ROW NASH

CHET,

CONGRATULATIONS ON YOUR 25TH ANNIVERSARY WITH RCA I KNOW YOUR HANDS AND HEART HAVE REACHED FOR YOUR

GUITAR MANY TIMES IN THOSE 25 YEARS AND THEY ALSO HAVE REACHED TO HELP MANY, MANY PEOPLE JUST LIKE ME. THANKS FOR ALL THE HELP YOU'VE GIVEN ME AND FOR TAKING TIME

FROM YOUR BUSY SCHEDULE TO WRITE THE LINER NOTES FOR MY ALBUM. THANKS.

BUCK TRENT

SF-1201 (R5-89)

**We'll always
love ya, Chet!**

**Famous
Music
Publishing
Companies**



**Congratulations
Chet . . .**

**WISH
YOU
75
MORE
YEARS.**

**Buddy Lee
Attractions**



**A
TRIBUTE
TO A
GOOD
FRIEND**

**BUNCH
CADILLAC
INC.
1503 BROADWAY
NASHVILLE/TENNESSEE**



**Congratulations
CHET**

★ ★ ★ ★
You know we love you.

Joe Johnson
Bob Jennings

**4-STAR
MUSIC**





Congratulations, Chet! Screen Gems - Columbia Music 

The Chet Atkins Discography

1947

8/11/47
Ain'tcha Tired of Makin' Me Blue
I'm Gonna Get Tight
Canned Heat
Standing Room Only
Don't Hand Me That Line
Bug Dance
(I Know My Baby Loves Me) In Her
Own Peculiar Way
The Nashville Jump

11/11/47
My Guitar Is My Sweetheart
I'm Pickin' The Blues
Gone Gone Gone
Barnyard Shuffle

11/19/47
Save Your Money
(I May Be Color Blind But) I Know
When I'm Blue
I've Been Working on the Guitar
Dizzy Strings

1949

2/3/49
Money, Marbels and Chalk
Wednesday Night Waltz
Guitar Waltz
Telling My Troubles to My Old Guitar
Dance of the Goldenrod
Galloping on the Guitar
Barber Shop Rag
Centipede Boogie

10/12/49
Under the Hickory Nut Tree
I Was Bitten By the Same Bug Twice
One More Chance
The Old Buck Dance

10/13/49
Boogie Man Boogie
Main Street Breakdown

1950

8/22/50
Confusin'
Music in My Heart

8/23/50
Indian Love Call
Birth Of The Blues

1951

1/31/51
Mountain Melody
You're Always Brand New
Crazy Heart
Hybrid Corn

4/23/51
The Jitterbug Waltz

4/26/51
One Man Boogie
Crazy Rhythm

6/15/51
Crazy Rhythm

9/25/51
Country Dance
Rainbow

9/27/51
In The Mood
Spanish Fandango

10/11/51
Midnight
Good-Bye Blues
Mean Little Heart
Sweet Bunch of Daisies

1952

5/16/52
Bluè Gypsy
3rd Man Theme
St. Louis Blues
Lover Come Back To Me

7/29/52
Stephen Foster Medley
Hangover Blues
Imagination
Black Mountain Rag

7/30/52
Guitar Polk (Old Monterey)
Dream Train
Meet Mister Callaghan
Chinatown, My Chinatown

10/16/52
High Rockin' Swing
Fig Leaf Rag

1953

3/18/53
Oh By Jingo!
Hello Ma Baby
The Bells of St. Mary's

3/20/53
Country Gentleman
Memphis Blues
Alice Blue Gown
12th Street Rag

9/17/53
Peeping Tom
Three O'Clock in the Morning
Georgia Camp Meeting
City Slicker

11/20/53
Rubber Doll Rag
Dill Pickles Rag
Beautiful Ohio

12/24/53
Kentucky Derby
Wildwood Flower
Guitars on Parade
Simple Simon

1954

3/8/54
Get Up and Go
Pagan Love Song

3/9/54
Downhill Drag
Avalon
Sunrise Serenade
Beautiful Ohio

6/20/54
San Antonio Rose
Set A Spell
Mister Misery
Get Up and Go

9/26/54
South
Alabama Jubilee
Indiana
Corrine, Corrina

9/27/54
Ballin' The Jack
Red Wing
Frankie and Johnnie
A Gay Ranchero
Honeysuckle Rose

11/16/54
The Birth of the Blues
Have You Ever Been Lonely?
(Have You Ever Been Blue?)
Caravan
Old Man River

11/17/54
Hearts of Stone
You Clobbered Me
Mister Sandman
New Spanish Two-Step

1955

3/7/55
Cherry Pink and Apple Blossom White
(The Wallflower) Dance With Me, Henry
Darling, Je Vous Aime Beaucoup
Tweedle Dee

4/7/55
Hey, Mr. Guitar (Hey, Mr. Banjo)
Lovely Lips
Give Me Love
Whose Baby Are You?
Borrowed Diamonds

4/8/55
Unchained Melody
Tennessee Polka
Blues In The Night
Black Mountain Rag

6/29/55
Somebody Stole My Gal
Shine On Harvest Moon
Show Me The Way To Go Home
The Blue Danube

10/16/55
Christmas Carols
Jingle Bells
Cecilia
New Spanish Two Step

10/26/55
Intermezzo
Tenderly
Minute Waltz

Con't. on page CA 18



Chet

Blessings, Salutations, and Congratulations

*May your golden horseshoe remain forever
in place.*



Boudleaux / Felice / Dane / Del

HOUSE OF BRYANT PUBLICATIONS

Cont'd. from page CA 16

1955

10/27/55
 Minuet—From French Harpsichord Suite
 Prelude—From Six Short Preludes
 Schön Rosmarin
 Tip-Toe Through the Tulips with Me
 Arkansaw Traveller

10/28/55
 Little Rock Getaway
 Ochi Chornya (Dark Eyes)
 Londonderry Air
 La Golondrina (The Swallow)

11/22/55
 The Poor People of Paris (Jean's Song)
 Honey

1956

3/20/56
 The Lady Loves

6/20/56
 Memphis Blues
 Oh! By Jingo
 Hello Ma Baby
 Indian Love Call
 Alice Blue Gown
 The Third Man Theme
 Blue Gypsy
 St. Louis Blues

10/22/56
 Waltz In A Flat
 Adelita
 Petite Waltz
 Liza
 Glow Worm
 In the Mood
 Heartaches
 Swedish Rhapsody
 Lance of the Golden Rod
 Unchained Melody
 Gavotte in D
 Malaguena

10/29/56
 Trambone
 Peanut Vendor
 Blue Echo

1957

6/22/57
 El Cumbanchero
 Anna
 Tiger Rag
 Jitterbug Waltz

7/14/57
 Portuguese Washerwoman
 You Do Something to Me
 Shadow Waltz
 Walk, Don't Run
 Tara's Theme
 Lullaby of the Leaves

8/12/57
 Johnson Rag
 Ain't Misbehavin'
 Avorada
 Bouree
 Yesterdays

8/27/57
 Hidden Charm

12/31/57
 You're Just in Love
 Don't Bame Me
 Jungle Drums
 Czardas

1958

1/9/58
 Sophisticated Lady
 Muskrat Ramble
 Martha
 April in Portugal
 Nagasaki

1/30/58
 Say "Si Si"
 Ay, Ay, Ay
 Yankee Doodle Dixie
 In the Chapel in the Moonlight

2/6/58
 Vidia
 Yankee Doodle Dixie
 Siesta
 Bopra

5/3/58
 Jessie
 Slinky

5/24/58
 Asleep In the Deep
 Out of Nowhere
 Even Tho'
 When Day Is Done
 I'll Be With You In Apple Blossom Time
 Swanee River

8/29/58
 My Funny Valentine
 I Know That You Know
 Zing Went the Strings of My Heart
 I'm Forever Blowing Bubbles
 Country Style

10/23/58
 Estrellita
 Little Old Lady
 Scarlet Ribbons
 Let It Be Me
 Theme From a Dream
 Jitterbug Waltz
 Meet Mister Callaghan
 Santa Lucia
 Armen's Theme
 Theme From Picnic
 The Three Bells
 The Terry Theme From Limelight
 Greensleeves

1959

1/2/59
 Peek A Boo Moon
 Backwoods
 Walkin' On Strings

2/1/59
 Beautiful Brown Eyes
 Tennessee Waltz
 Birmingham Jail

2/3/59
 The Prisoner's Song
 In the Good Old Summertime
 Titanic
 Cold Cold Heart
 John Henry
 Goodnight Irene
 Music! Music! Music!

2/5/59
 Bill Bailey
 Sweet Bunch of Daisies

6/10/59
 Hello Bluebird
 Rainbow
 Country Gentleman
 Piano Concerto in B-Flat Minor
 Show Me the Way To Go Home

7/1/59
 Django's Castle
 Sweet Talk

7/21/59
 Blackjack
 Stormy Weather
 Boo Boo Stick Beat

7/25/59
 Boo Boo Stick Beat
 Tricky
 Peanut Vendor
 El Cumbanchero

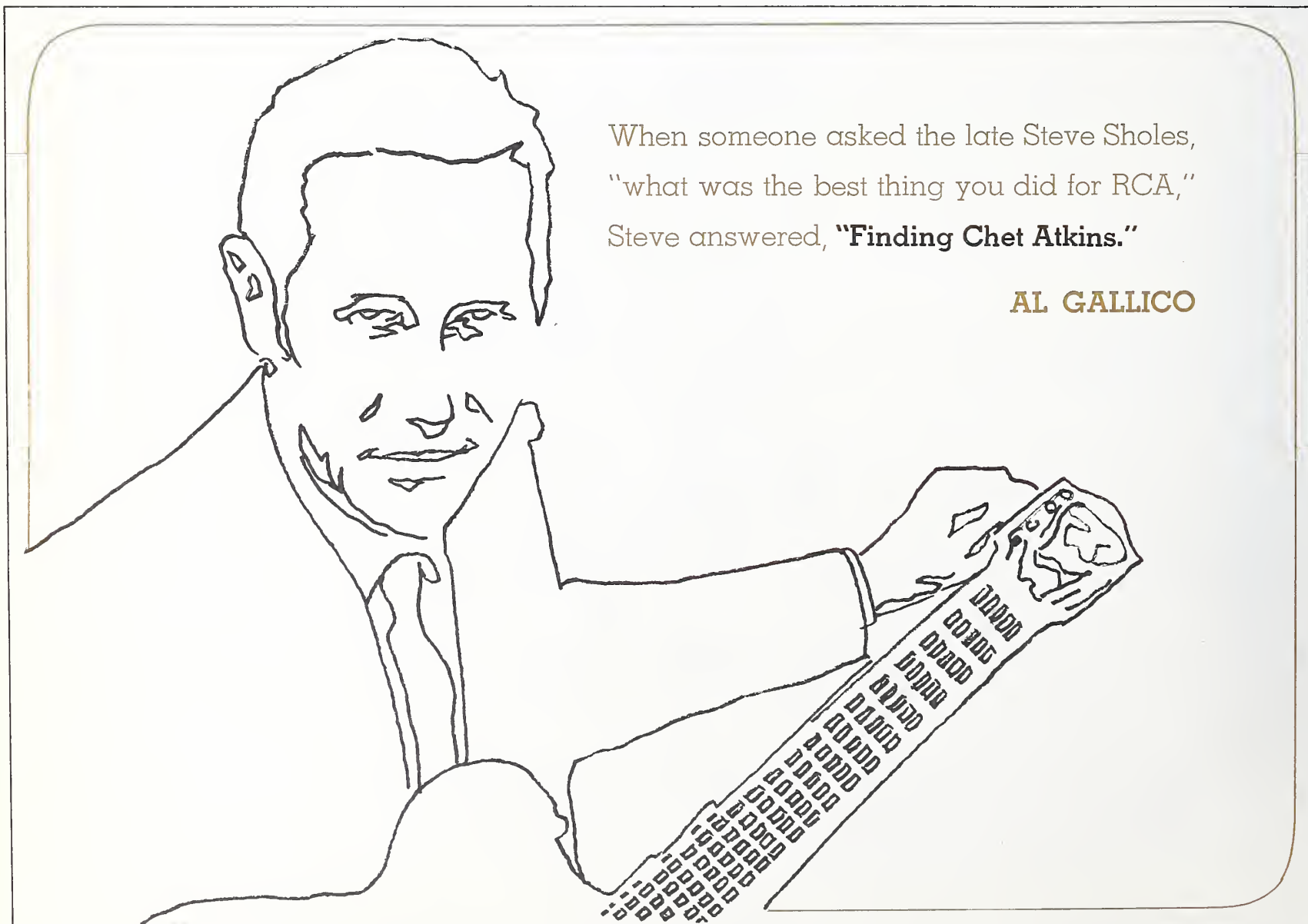
10/7/59
 Blue Rhapsody
 'Till There Was You
 High Noon
 Take A Message To Mary

10/9/59
 Sleep Walk
 Night Train
 One Mint Julep
 Come Softly To Me
 White Silver Sands
 Hot Toddy

10/13/59
 Till There Was You
 Teensville
 Oh, Lonesome Me

12/8/59
 Delicado
 Sabrosa
 Maria Elena
 Peanut Vendor

Cont'd. on page CA 28





*Tree
International*

708 17th Ave., So. Nashville, Tenn.

JACK STAPP, pres. BUDDY KILLEN, exec. V.P. JOYCE BUSH, exec. sec. -treas.

Chester:

"How lucky I am to be able to say it all in a song!"—CY

***CHET'S TUNE — PART II**

"Ten golden fingers playing six silver strings
That's Chet . . . yes, Chet.

On an electric guitar or class or acoustic he's a gas
That's Chet . . . our pal Chet.

He's humble and he's shy, he's a self-effacing guy
you'd never know that he's a star

Tell him that he plays great and he'll quickly enumerate
All the better pickers than him there are!

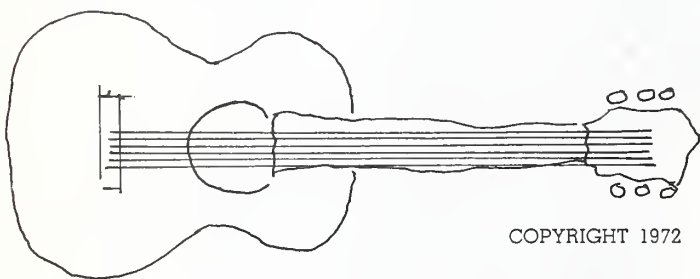
Lucky are the strings that are caressed by the fingers of
Chet . . . yes, Chet.

All the guitars in the land have voted him the man
Whose business they'd like to get.

His shelves are filled with great awards,
but he just sits and learns new chords

That's all he really wants to do; play guitar
his whole life thru.

And so we say to him: 'Play on, please do! . . .
Chester Atkins, we love you!'



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RCA Record #74-0799

CHET

Just the mention of your name
is worth more than a complete
dissertation of honor, integrity,
capability, and, most of all, the
things that constitute a
fantastic human being.

JOE TALBOT & ASSOCIATES

UNITED
RECORD PRESSING, INC.

PRECISION
RECORD PRESSING, INC.

M.F.P., INC.



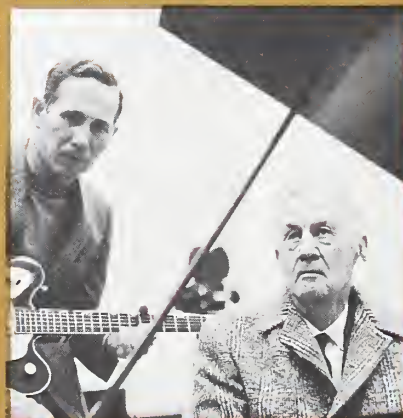
Young Chet and his brother Lowell. Lowell, like other members of the Atkins family, is a musician, but did not pursue a professional career.



This is Chet's birthplace in Luttrell, Tenn. Site was a 50-acre farm that had belonged to his grandfather, a champion fiddler. Chet was born on June 20, 1924.



Chet's mother, Ida.



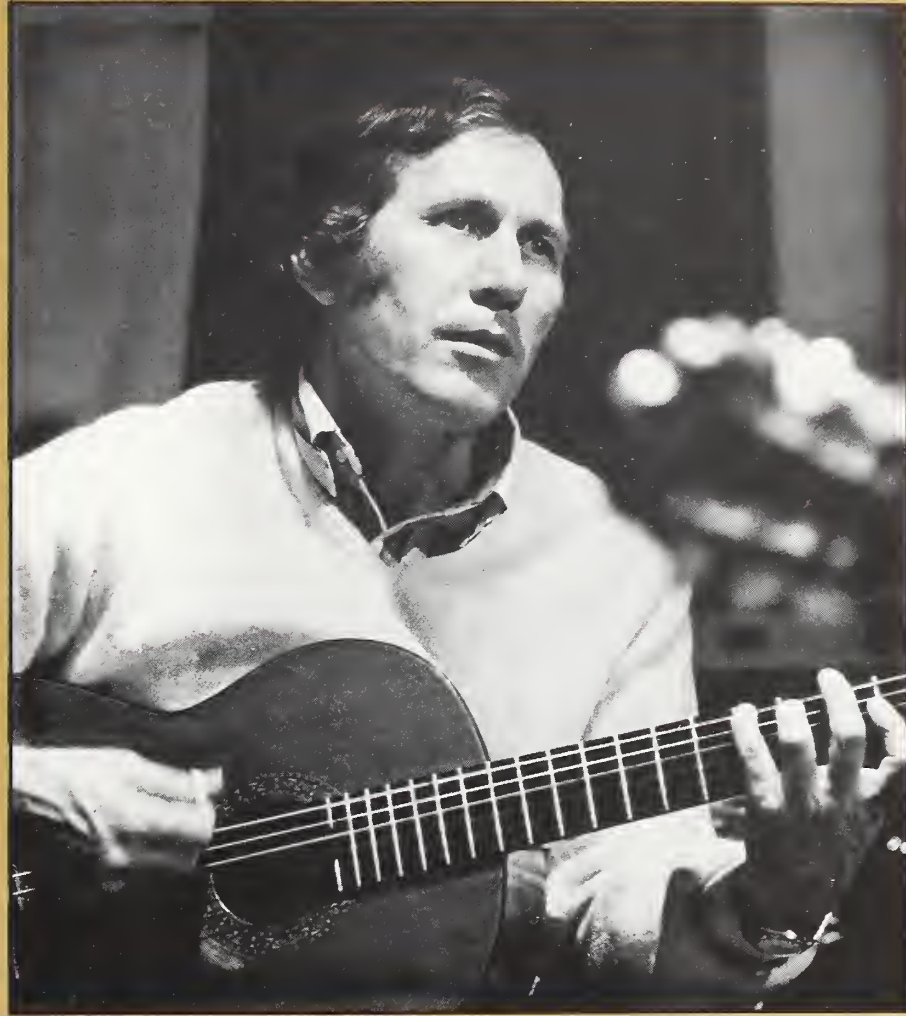
Chet and his dad, J. J., who taught classical violin.



A picture-card kiss by Chet and his wife, Lois. They were married in 1947. Their daughter Merle was named for Merle Travis and Lois' grandmother, Merle Johnson.

Chet25

Dear Chet,



Congratulations from one member
of the family to another.

Sunbury/Dunbar

CHET ATKINS—Humanitarian

Presents The Chet Atkins Guitar Festival each year in which monetary awards are given to guitar players seeking to further their musical education and career

His figure appears in the Country Music Wax Museum

He is featured performer of the Masters Festival of Music

Presents a golf tournament each year in Knoxville, Tennessee with all proceeds going to a charitable cause

Formed FAME (Famous American Musicians & Educators), a company teaching guitar by audio visual means through public school systems. Mr. Atkins serves as Chairman of the Board of Directors

Tribute to Chet Atkins—May 28, 1967 (all proceeds from this event were given to the Florence Crittenton Home)

Chet Atkins Day proclaimed in Georgia—February 24, 1972

Past Member of the Board of Governors The Nashville Chamber of Commerce

Member of the Middle Tennessee Council Executive Board of the Boy Scouts of America

Serves on the Board of Directors, The Nashville Symphony Association

Served as Tennessee's Honorary Chairman of Cystic Fibrosis, 1969 and 1970

Serves on the nominating committee of the Country Music Hall of Fame

Serves on the Board of Directors for the Music City Pro-Celebrity Golf Tournament

Serves on the Board of Directors, The Hawaiian Music Association

Served as Honorary Chairman to solicit funds for the National Jewish Hospital 1971

Serves as Honorary Fund Raising Chairman for the Kidney Foundation 1972

CHET ATKINS Awards

(1968)	Best Instrumental Performance	NARAS
(1969)	Instrumentalist of the year	CMA
	Instrumentalist of the year	Playboy Magazine
	Reader Poll Award (Instrumental)	Tape
(1970)	Outstanding Contribution to Country Music	SESAC
	Humanitarian Service Award	Cerebral Palsy of Middle Tennessee Guitar Player
	Most Outstanding Guitarist	
	Best Instrumental Performance (Chet Atkins/Jerry Reed)	NARAS
(1971)	Best Instrumental Performance	NARAS
	Most Outstanding Guitarist	Guitar Player
(Since 1953) *	Best Instrumentalist of the year	Cash Box
	* 18 consecutive years	
(1966, 1967, 1968, 1969)	Jazz Poll Award	Playboy

CHET ATKINS—Membership

American Federation of Musicians	Boy Scouts of America
American Federation of TV & Radio Artists	Nashville Chamber of Commerce
National Academy of Recording Arts & Sciences	Nashville Symphony Association
Country Music Association	The Hawaiian Music Association
	Hillwood Country Club
	Deane Hill Country Club, Knoxville

Late one night he said
"Go ahead, record it."
 We did.
 Now we're
The Nashville Brass
 Thanks to Chet.

*Gratefully
 Jerry Davis
 Danny*



If I wasn't a hillbilly girl singer and could be something else, I'd be the guitar that Chester likes best . . . I love him.

SKEETER

Congratulations
CHET,
 on your
 25th year as a star

Congratulations
CHET

The
wes farrell
 ORGANIZATION

The
ABERBACH
 Group of Companies



Chet on Violin? That's right. He originally played the violin before switching to the guitar as his main instrument. His father was a teacher of classical violin. Shown left to right in this vintage photo are Johnny Wright, Kitty Wells, Eddie Hill, a promoter who became a well-known radio personality and is now an invalid. The young boys are not identified.



Chet with his friend, the late Jim Reeves.



Chet's world of music is wide. Here he's shown with Arthur Fiedler, conductor of the Boston Pops Orchestra, with which Chet has appeared in concert. There are also two RCA albums featuring Chet with the Pops.



Chet has that look of deep respect, if not awe, as he listens to the sounds of the great classical guitarist Andre Segovia. In an example of master acknowledging a master, Segovia is one of Chet's admirers.



Chet has that wistful look, perhaps taking himself back to some moment recalled by the late Steve Sholes.

Chet25

25th.

*Congratulations
to a great guy, It's been
a real pleasure to work with
a real pro and a true friend.*

*Wesley Rose and all
your friends at Acuff Rose*

Fred Rose

MUSIC.
INCORPORATED

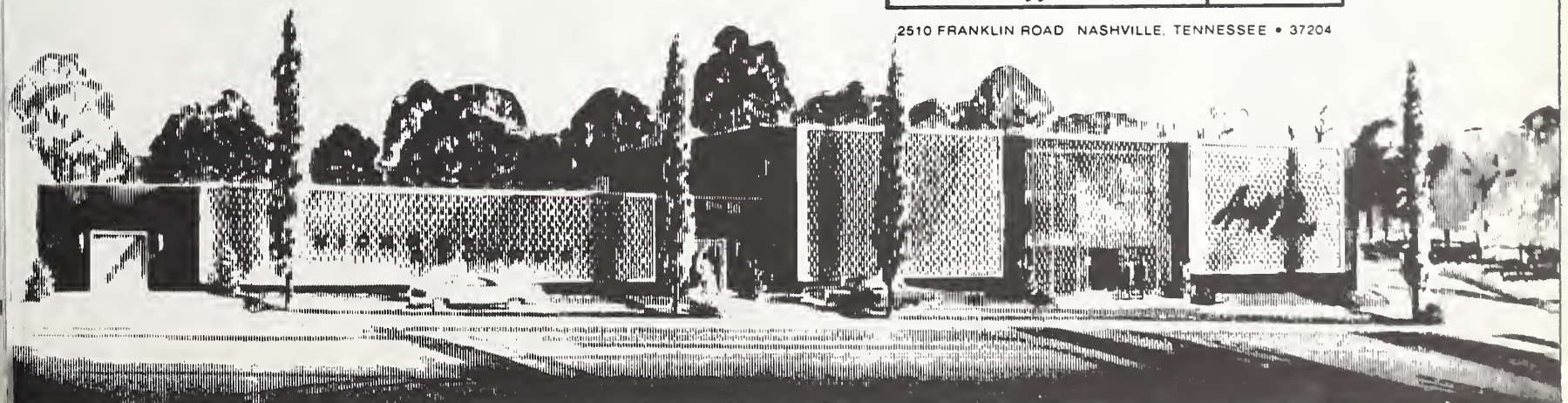
Milene Music,

INCORPORATED

Acuff Rose

PUBLICATIONS.
INCORPORATED

2510 FRANKLIN ROAD NASHVILLE, TENNESSEE • 37204



Happy 25th, Chet... you're the greatest.
Your friend, Sonny James



Thank you, Chet
for the
Grammy
Award-winning
rendition
of
"SNOWBIRD"

**Beechwood
Music
Corp.**
1750 N. Vine Street
Hollywood, Calif. 90028



Chet receives a Certificate of Appreciation for entertaining the people of Greater Miami from Dade County Mayor Stephen P. Clark (right). He appeared with the Miami Philharmonic Orchestra in concert. The performer often makes guest appearances, frequently performing for various charitable causes.



A Golden Metro-nome Award is presented to Chet by Ott Devine, former manager of the Grand Ole Opry, and Beverly Briley, Mayor of Nashville.



Chet Atkins is honored by the Georgia State Legislature in Atlanta as being "one of the most outstanding musical talents of the 20th century and for bringing great pleasure to millions of music lovers all over the world." Chet, a former resident of Georgia, performed briefly in both the State Senate and State House of Representatives.



The National Human Relations Award from the National Conference of Christian & Jews is presented to Chet by Johnny Cash, former recipient, as Ed Nelson, president of the Commerce Union Bank of Nashville, looks on. As indicated opposite this page, Chet's endeavors on behalf of charity and human understanding have been frequently cited over the years.



In 1957 Chet celebrated his 10th anniversary at RCA Records. The occasion was noted by the label with the presentation of a plaque by the late Steve Sholes, RCA executive whose contributions to the sound of Nashville has enshrined him in the Country Music Hall of Fame. The plaque also notes Chet's contributions to country music and his development of many stars.

Chet 25



Where else can a boy
grow up and become
Chet Atkins?

— jack clement



Chet Atkins Discography

(Cont'd from CA-18)

1959

12/16/59
Marcheta
Begin The Beguine
Poinciana (Song of The Tree)
Yours (Quiereme Mucho)

1960

1/5/60
Siboney
El Relicario
Tzena Tzena Tzena
The Street of Laredo

2/23/60
Lambeth Walk
In A Little Spanish Town ('Twas On A
Night Like This)
Lullaby of Birdland
Hot Mocking Bird
Tammy

2/24/60
Goofus
Theme From "A Summer Place"
Whispering
Marie

3/31/60
Boo Boo Rhapsody

4/14/60
Bonita
What Ever Will Be, Will Be (Que Sera,
Sera)
Sleep

4/28/60
Rainbow's End

9/6/60
Theme From "The Dark At the Top of
the Stairs"

9/8/60
Hocus Pocus

11/8/60
Blue Moon of Kentucky
Heartbreak Hotel
It's Now or Never

1961

1/12/61
Rendezvous
The Slop

3/7/61
My Dear Little Sweetheart
Rock-A-Bye Bay
Monte Carlo Melody
Hi-Lili, Hi-Lo

3/16/61
Vanessa
My Prayer
Intermezzo
Goin' Home
Stay As Sweet As You Are
When Day Is Done
East of the Sun (West of the Moon)
It Ain't Necessarily So

4/5/61
Windy and Warm
Man of Mystery
Always on Saturday

5/23/61
Little Drummer Boy
Silent Night
The First Noel
White Christmas
Jolly Old St. Nicholas
Winter Wonderland
Blue Christmas

5/24/61
Medley: The Coventry Carol—God Rest
Ye Merry, Gentlemen
Hark! The Herald Angels Sing
O Come, All Ye Faithful
Deck The Halls
Silver Bells
Jingle-Bell Rock
Jingle Bells

8/28/61
I Ain't Gonna Work Tomorrow
Tuxedo Junction
Blue Steel Blues

10/3/61
I'm A Pilgrim
Give the World A Smile
Steel Guitar Rag
Little Feet
Never On Sunday
The Girl Friend of the Whirling Dervish
Salty Dog Drag
Trambone

10/5/61
Windy and Warm

1962

2/14/62
Down Home
Yellow Bird
Wild Orchids
Without You

2/15/62
The Enchanted Sea
Moon Over Miami
Jungle Dream
The Bandit

2/16/62
Theme From "Come September"
Temptation
Come To the Mardi Gras
The Banana Boat Song

2/21/62
Mayan Dance
Scare Crow

3/8/62
Montego Bay
Melissa
Down Home

5/23/62
Amazing Grace
Farther Along
Lonesome Valley
In the Garden
When They Ring the Golden Bells
Just a Closer Walk With Thee

6/5/62
I Heard the Bells on Christmas Day
Will the Circle Be Unbroken

Take My Hand Precious Lord
God Be With You
Just As I Am
The Old Rugged Cross
Were You There

7/5/62
A House In New Orleans
Alexander's Ragtime Band
Goodnight Irene

7/16/62
Weste Windjie
A Young Man With a Dream
Mossie Se Moses
Marie

8/3/62
Love Offering
Down In My Own Tears
Lonesome Road

8/13/62
Spanish Harlem
A Little Bitty Tear
Streamlined Cannon Ball
The Old Double Shuffle

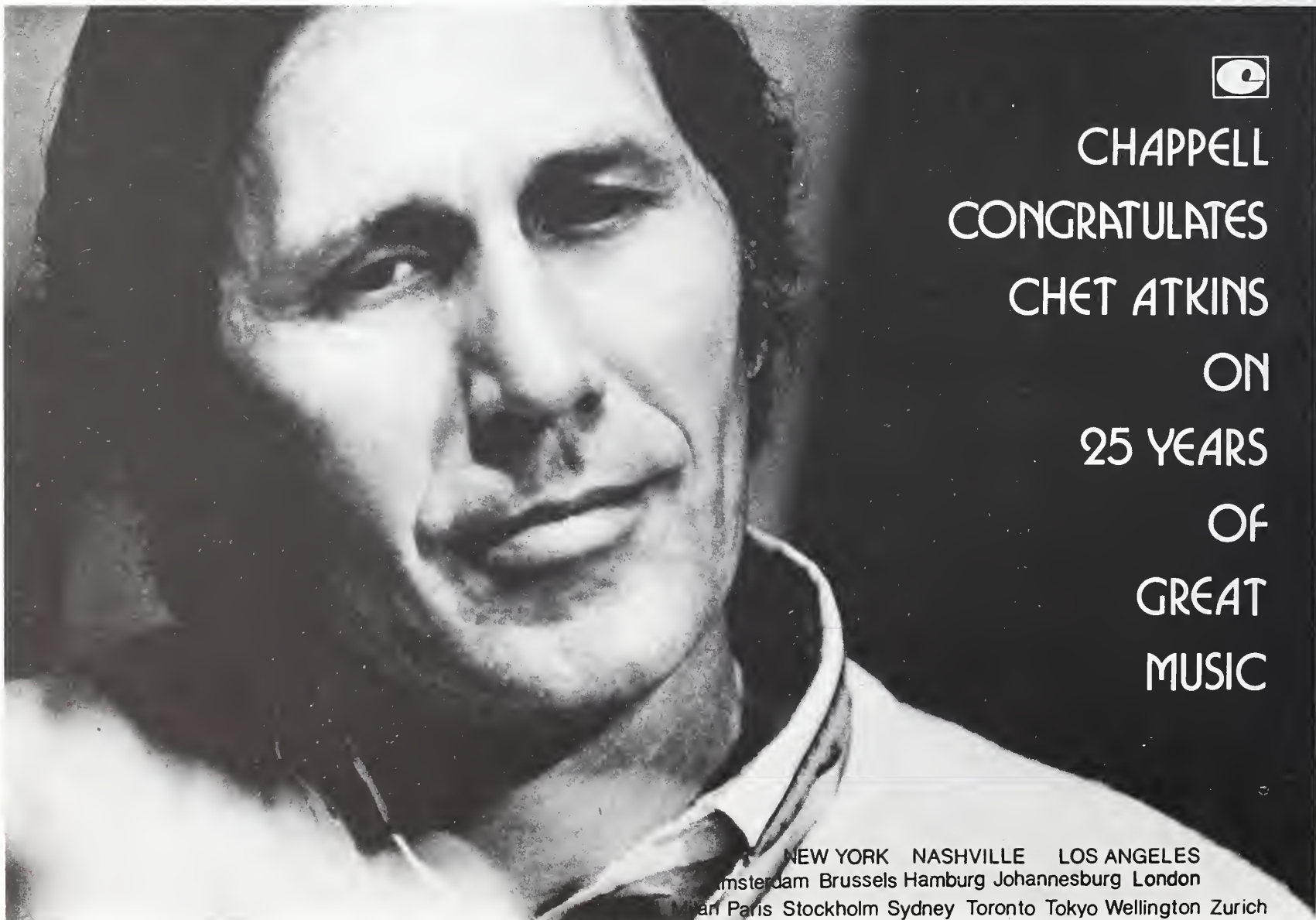
10/12/62
Tamatiesous En Kerriekos
Naboonsprint Polka
Baar's 'n Wind Wat Waay
Warm Patat

12/10/62
Wheels
Exodus
Muskrat Ramble
Volare

12/14/62
Baubles, Bangles and Beads
La Dolce Vita
Winter Walkin'
Sweetness

12/31/62
Baubles, Bangles and Beads
Calcutta
The World Is Waiting for the Sunrise
"Original"

(Cont'd on CA-30)



CHAPPELL
CONGRATULATES
CHET ATKINS
ON
25 YEARS
OF
GREAT
MUSIC

NEW YORK NASHVILLE LOS ANGELES
Amsterdam Brussels Hamburg Johannesburg London
Paris Stockholm Sydney Toronto Tokyo Wellington Zurich



Happy 25th
"Mr. Guitar"

BOOTS

"MR. SAX"

RANDOLPH

FLOYD

"MR. PIANO"

CRAMER

X

"MR. MANAGER"

COSSE'

AND THE ENTIRE ARCCO PERSONNEL

Atkins-Randolph-Cramer Co. Enterprises / 1516 16th Ave., So. / Nashville, Tenn.

Congratulations
to you Chet
on your
Silver Anniversary
with R.C.A.

You are appreciated
more than
you'll ever know.

Signed,

Monique J. Peer

President, Peer-Southern Organization



DON'T WANT TO SCARE YOU, CHET...

but I've taken up guitar. I took inspiration from your 25th Anniversary with RCA for which all of us at the bank send our heartiest congratulations.

You are the greatest. But there's always room for one more guitar-picker, right?

Just one question. How do you make your fingers do that?

Ed.

Ed Nelson

**Commerce
Union Bank**

FEDERAL DEPOSIT INSURANCE CORPORATION



Chet Atkins Discography

(Cont'd from CA-28)

1963

2/28/63
Sweetie Baby
I Will
Walk Right In
A Little Evil

3/1/63
Susie-Q
I Got A Woman
Rumpus
Back Home Again In Indiana
Alley Cat
I Love How You Love Me
Bye, Bye Birdie
Teen Scene

9/10/63
Guitar Country

10/1/63
Freight Train
Yes Ma'am
A Little Bit of Blues

10/2/63
Kentucky
Nine Pound Hammer
Vaya Con Dios
Gone
Copper Kettle
Sugarfoot Rag
Dobro

10/3/63
Rose Ann

11/26/63
George's Theme
Summer Sunday
Sidewalks of Nashville

1964

2/11/64
So Rare
Gravy Waltz

2/12/64
Around the World (from the film
"Around the World in 80 Days")
Satan's Doll
Love Letters

2/17/64
I Remember You
Blusette
Early Times
Jordu

2/19/64
Wimoweh
Leave Walking
Drina

7/29/64
I Love Paris
Al-Di-La
Why Don't They Understand
Stranger on the Shore

7/31/64
Danke Schoen
English Leather
Soul Journey

8/26/64
The Song from Moulin Rouge
(Where Is Your Heart)
As Long As He Needs Me

9/6/64
It Don't Mean a Thing
(If It Ain't Got That Swing)
Josephine
Travelin'
Moon of Manakooba

11/11/64
Say It With Soul
Sukiyaki
One Note Samba
Cloudy and Cool
El Vanquero
Chopin Waltz No. 10 in B Minor

1965

4/21/65
Letter Edged in Black
The Last Letter
Understand Your Man
Catch the Wind

4/23/65
Alone and Forsaken
Yakety Axe
Old Joe Clark
Back Up and Push

4/26/65
Blowin' in the Wind
How's The World Treating You
My Town

6/10/65
Country Gentleman
Tennessee Waltz
Alabama Jubilee
Faded Love
Medley: In the Pines; Wildwood
Flower; On Top of Old Smokey
Windy and Warm

6/11/65
I'll Fly Away
Adios Amigo
Medley: John Henry; Listen to the
Mockingbird
Cold, Cold Heart
I'm Thinking Tonight of My Blue Eyes
Orange Blossom Special

9/17/65
Things We Said Today
I Feel Fine

10/28/65
Yesterday
Can't Buy Me Love
I'll Follow the Sun
I'll Cry Instead

10/29/65
She's a Woman
From Me to You
She Loves You
And I Love Her

11/1/65
If I Fell
A Hard Day's Night
Things We Said Today
I Feel Fine

12/29/65
From Nashville With Love
Michelle

1966

3/23/66
What'd I Say
A Taste of Honey
The Bilbao Song
Yours

3/25/66
Solo Soul
Pickin' Nashville
Ain't We Got Fun
Prancin' Filly

5/31/66
Something Tender
La Fiesta
Romance
After the Tears

7/22/66
Prissy
Colonel Bogey
Sempre

8/11/66
Ranjana
January In Bombay

9/6/66
Et Maintenant (What Now My Love)
Ramona
"Na Voce, 'Na Chitarra, E'o Poco
'E Luna

11/3/66
Lara's Theme
Cast Your Fate To The Wind
Here Come The Cossacks
Star-Time

11/10/66
Perhaps, Perhaps, Perhaps
For No One
March

12/21/66
If You Should Leave Me (E Se Domani)
Tell Me That You Love Me
La Vie En Rose

1967

2/6/67
You'll Never Walk Alone
Battle Hymn of the Republic
Colonel Bogey
El Paso

2/24/67
Nuages
Insensatez
Anna (El Negro Zumbon)
Ay Ay Ay (Cont'd on next page)

Chet Atkins Discography

(Cont'd from preceding page)

1967

2/27/67
All (Theme from the motion picture,
"Run For Your Wife")
Lovely Weather
Tears
I Wish I Knew

4/6/67
Chet's Tune

5/15/67
Gentle Blues
El Humahuqueno (Carnavalito)

7/14/67
Manha de Carnaval
Acutely Cute
Little Music Box (La Alborada)
Cancion Triste (Sad Song)
Scherzino Mexicano
Morenita Do Brazil

7/17/67
Malaguenas
To Be In Love
Waltz From Venezuela No. 2
Romance
El Humahuqueno (Carnavalito)

7/18/67
I Feel Pretty
Yellow Bird
Lagrima
Testament of Amelia (El Testamento
De Amelia)
Ave Maria

8/31/67
Foggy Mountain Top
Just Out of Reach
Goin' Down the Road (Feelin' Bad)
Wabash Cannon Ball
Make the World Go Away

9/14/67
Truck Drivers Blues
Release Me (And Let Me Love Again)
Oklahoma Hills
Oh Baby Mine (I Get So Lonely)
Bandera

11/28/67
Mercy, Mercy, Mercy
Autumn Leaves

1968

1/2/68
Three Little Words
Cheek to Cheek
Chet's Tune
Gonna Get Along Without You Now
When You Wish Upon A Star
Georgy Girl
Cindy, Oh Cindy
Choro Da Saudade
Music To Watch Girls By

4/11/68
Pickin' Pot Pie
Sittin' On Top of the World
Big Daddy

4/24/68
Blue Guitar
Huntin' Boots
Sweet Georgia Brown

5/10/68
Back To Old Smoky Mountain
Cattle Call
The Last Thing on My Mind

5/24/68
Get On With It
Reed's Ramble
Blue Angel

6/10/68
Huntin' Boots

8/14/68
Slick

Prayer Meetin'
Lady Madonna
Grazing in the Grass

8/23/68
Mrs. Robinson
Sleep Safe and Warm (Lullaby from
Rosemary's Baby)
Sealed With a Kiss
Stoned Soul Picnic

9/9/68
The Sound Of Silence
Light My Fire
Harper Valley PTA
It Never Hurts to Ask

9/9/68
April In Portugal
In the Chapel in the Moonlight
Czardas
Nagasaki

10/1/68
Villa
Martha
Blues for Dr. Joe
Say "Si Si"
Sophisticated Lady
Yesterday

11/19/68
Estudio Brillante
La Madrugada (The Early Dawn)
The Look of Love
Hawaiian Wedding Song

11/20/68
Theme From "Zorba the Greek"
Recuerdos De La Alhambra
There Were the Days
If I Should Lose You

12/24/68
Cajita De Musica (Little Music Box)
Cancion Del Viento (Song of the Wind)
The Odd Folks of Okracoke
Until It's Time for You to Go

1969

5/28/69
Love Beads

8/20/69
Aquarius
Jean (From the motion picture "The
Prime of Miss Jean Brodie")
I'll Never Fall in Love Again

8/22/69
Love Theme from "Romeo and Juliet"
Both Sides Now
Son of a Preacher Man
Folsom Prison Blues

8/25/69
My Way
So What's New?
Hey Jude
Blackbird

10/29/69
Passion Flower
Sugarbowl Waltz
Country Champagne

12/2/69
Yestergroovin'
Liberty
Rock Top

1970

1/22/70
Cherokee
How High the Moon
Inka Dinka Doo

1/23/70
Makin' Up
Steeplechase Lane
Gotta Travel On

1/26/70
Tennessee Pride
Bring Me Sunshine

(Cont'd on next page)

Sincere Thanks
for our many years
of work together

Don Gibson

Congratulations to Chet Atkins for the part he has played in making Nashville the music center it is.

We are proud to be of service to that industry.



**Congratulations Chet . . .
For 25 years of contribution
to the music industry.**

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Reminiscing About Chet

'... Through The Medium Of His Guitar He Could Out-Talk A Brush Peddler On Uppers'—Boudleux Bryant

It was 1944, I was holed up in a two room apartment in Covington, Kentucky, doing a four hour nightly gig across the river in Cincinnati at the Gibson Hotel. I was playing fiddle with a white-shirt bunch while the proper folks ate their snails and "Steak Florentine."

My big kicks in those days were jamming with the hip pickers from WLW, digging Django Reinhardt records and guzzling coconut milk and apricot juice at the health bar in between hangovers.

One day Homer Haynes and Dudie Burns, (Homer & Jethro), showed up at my apartment with a skinny young dude in tow. He didn't have much to say at that time, (and never has since), but after we had played a few bars, I saw that through the medium of his guitar he could out-talk a brush peddler on uppers. His name was Chester Atkins.

Six years and several bourbon barrels later, I arrived in Nashville a bit apprehensively with Felice, (my beautiful, young wife), two baby sons, a beat-up, old house trailer, a sorry case of metal fatigue that we fondly called an automobile, and the beautiful notion that Felice and I could make it writing songs. When I learned that the skinny dude from the Cincinnati days was in town, I looked him up immediately, and it was like finding a brother in a strange foreign land. He was already in solid at the Opry, had a recording contract, was helping Steve Sholes with occasional RCA record dates, and generally beginning to melt the wax in the ears of the music world.

Chet made sure that I met the singers and pickers around town. He helped us make demos, he bragged on our songs, he lied to people about what a wonderful, sober person I was and just made an all-around hero of himself as far as I was concerned.

In 1951, he lent me a Woods Rhyming Dictionary which has been a source of much inspiration to me, and which I have every intention of returning as soon as I'm through with it. Until then, it will occupy an honored place on my desk along with my "Treasury of Khalil Gibran" and a capo I stole from Grandpa Jones, who has never since been able to play in E flat.

Anyone who has ever heard Chet play admires and wonders at his performing ability. Those of us who have watched him turn hopeful singers and pickers into absolutely glittering stars for RCA, can't help but marvel at his talent as an A & R man. A relatively unknown facet of his personality is his interest in ESP and the occult in general. We've had some interesting raps concerning such mysteries as the mind of Edgar Cayce, world religions, Hindu Philosophy, and how did Hank Cochran find his way home after the Convention. He's deep, that Chet. What I want to know is how he and Owen Bradley knew to buy up half of Music Row before the dirt turned to diamonds. As Jerry says, "When Your Hot Your Hot", and Chet, bless his heart, has been out-witting the January snows for many moons.

He is talented, he is down right gifted, he is loved, he is famous, he is rich—but I like him anyway.

'... His Style Of Guitar Playing Stood Out ...'—Don Davis

Well, I'm sure most everyone both in and out of the business knows his history because much has been written and said about him all over the world.

I can attest to his hard work because I can well remember when he worked out of Knoxville, Springfield, Missouri and other places where the school houses he played with the Carter Family (and many other people that are now famous) were too small to have an auditorium, so he went home many a night with chalk from the black board on the seat of his pants. Even then, he was a star, because his style of guitar playing stood out above most everything else and he didn't do it with a big amplifier or volume—just his fingers. When he moved to Nashville, he entertained the musicians in the dressing room at the Opry when he was not working on stage because we would ask him.

Well, you all know the rest. Thanks Chet for being one of the first musician-producers in the business and for giving other pickers a chance to express their artistry therefore making things bigger and better for all of us.

Chet Atkins Discography

(Cont'd. from preceding page)

1970

11/23/70
El Condor Pasa
Just One Time
Chaplin in New Shoes

12/9/70
Together Alone
Tuck Me to Sleep in My Old
Kentucky Home
Walk Rightback
Vesti La Guibba (From "I Pagliacci")

12/11/70
For the Good Times
Snowbird
Theme from "Love Story"

1971

6/1/71
One Side of Love
Floatin' Down to Cotton Town
I Never Knew

6/9/71
Pickin' My Way
Wouldn't It Be Loverly
Lover Come Back to Me

7/14/71
Thumb Pickin'
Black Mountain Rag
When You Wish Upon a Star
Wabash Blues

7/15/71
Junk
The Boxes
Hellacious

11/24/71
Medley: Red, White and Blue Medley:
You're A Grand Old Flag; The Cais-
sons Go Rolling Along; Anchors
Aweigh; Marines Hymn; U.S. Air
Force; America

12/7/71
Kentucky
Mystery Train
Amos Moses

1972

4/27/72
Together Alone
I'd Just Be Fool Enough

5/10/72
The Summer Knows (From the Warner
Brothers film "Summer of '42")
Vincent
Love Theme From The Godfather

Reminiscing About Chet

'You Almost Listen For A Voice To Emanate From The Elongated Tips Of His Fingers'—Betty Hofer

Listening to the lyrical lingo expressed via today's grandiose guitar performances of Mr. Chet Atkins must be one of the most shared experiences in the world.

Listening to the lyrical lingo expressed via today's grandiose guitar performance as a result, an entire universe has obviously become more than faintly familiar with Atkins' artistically astounding approach to the guitar.

Once the slim-n-slender hands of Chet Atkins simply strum the strings, his own style of guitar picking seemingly becomes synonymous to the whisper of wind. It's something you never forget.

Sitting on his stool, casually crouched in serious toil of his trade—like a laboring blacksmith or carpenter—the skillful hands of Chester B. Atkins actively and astutely assemble his product.

You almost listen for a voice to emanate from the elongated tips of his fingers. And you wonder if, maybe, there isn't an individual master-mind living some legendary life 'neath every nail!

"I owe my hands to everything I have accomplished," recently remarked the popular picker, while sitting in his finely-furnished office, where he also presides as vice president for the Nashville division of RCA.

However, even before putting his hands to work for RCA, Chet has always been one to kindly utilize the talent of his own ten fingers.

He did so first as an East Tennessee young'un who helped many hungry men along the way by using his hands to pick big red apples, and then throw them towards the hobos on every train that passed by their farm.

And later, it was a young Chester who put a pair of much stronger hands to work in his family's own field of corn and tobacco.

Soon thereafter, in an effort to protect his hands, highschool days saw Chet shying away from sports 'cause he knew even then his hands were going to be a special source of his success. He dare not hurt them.

"I never did play baseball, unless I could play right field," he confesses with his very own countrified logic, "because nothing much ever happened out there! And I used to get out of alot of milking, too," he adds with a wry grin, "because my fingers always hurt the cows."

"But, the best thing of all," the now-famous guitar master muses, "is that the girls usually liked the looks of my hands when I was younger, and all they had to do was make a nice comment about them and they were in!"

Today, as the hands of Chet Atkins (which are not insured) begin to apply themselves to their 26th year at RCA, you know darn well they didn't deserve the privilege of sticking around that long with only the twiddle of a thumb now and then.

Yet, the manner in which this calm, low-keyed personality presents himself at all times, it makes one think the guy never worked up much sweat on his palms for anything, or anybody. He doesn't even appear to be aware he has hands!

In fact, he'll tell you he's still trying to become a great guitar player. He's still trying to win himself a place at the top.

Totally unaffected and unaware of the tasteful, timeless elegance his music represents, Chet Atkins comes across in shades of Will Rogers who used to say, "I'm just an old country boy in a big town, tryin' to get along." That's Chester B. Atkins.

And for this same man, whose success has obviously gone to his hands—not his head—Johnny Cash said it all in succinct beauty when he wrote the following liner notes:

THE HANDS OF THE BAKER AND CANDLESTICK MAKER
ARE THOSE OF A SKILLFUL MAN
THE THREADS OF THE TAILOR, THE ROPES OF THE SAILOR
ARE TIED BY KNOWING HANDS

THE WATCHMAKERS EYE AND A LIGHT TO SEE BY
AND HANDS THAT ARE CALM AND SURE
MAKE THE TINIEST SPRINGS DO THE TINIEST THINGS
AND LONG HAS THE SKILL ENDURED

IT MATTERS NOT THE JOB YOU'VE GOT
AS LONG AS YOU DO IT WELL
THE THINGS THAT ARE MADE BY PLANS WELL LAID
THE TEST OF TIME WILL TELL

BUT, HOW CAN YOU COUNT, OR KNOW THE AMOUNT
OF THE VALUE OF THE MAN
BY THE MELODIES PLAYED AND THE BEAUTY MADE
BY THE TOUCH OF CHET ATKINS HANDS

An "R" by itself doesn't look like much. . . .

It takes a "C. A." with it to make it complete. . . .

The same "C. A." that gave so many of us his time attention, friendship, and our first opportunities.



Thanks **CHET**
Ted Harris
CONTENTION MUSIC

CHET:

*Congratulations and thanks
for your kindness
to us.*

Johnny Mercer/Marshall Robbins
COMMANDER PUBLICATIONS

Right On, Chet

•
Bob Tubert
EXCELLOREC MUSIC

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**Thanks
For
The
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CHET,**

**Bill Porter
United Recording
& Vegas Music
International
Las Vegas, Nevada**




 CONGRATULATIONS
CHET,
 EVERYONE AT
 THE
Glasers'


 Congratulations
CHET
and Best Wishes
PERCY COHEN


 Congratulations CHET
BLACKWOOD BROTHERS

Congratulations
CHET
 •
**Local 257
Nashville
Association
of
Musicians**

Reminiscing About Chet

**'... We Both Had The Honor To Work Under The Great Steve Sholes'
—Brad McCuen**

You remember vividly exactly where you were and the circumstances surrounding you when you first heard of President Kennedy's assassination. For me it is equally easy to recall the very first time I heard Chet Atkins. It was the fall of 1947 and I was with Majestic Records (may it rest in peace!) I was driving from Montreal to New York and somewhere near Troy, N.Y., radio station WTRY played a record by the Colorado Mountain Boys that got my undivided attention. It was a guitar instrumental titled "Canned Heat" and was unlike anything I'd heard before. Later, during my 22 years with RCA Victor, I was to learn that this record (Catalog #20-2472) was Chet's first released RCA disk having been cut in Chicago on August 11, 1947 by the man who had the foresight to sign Chet to the label—the late Steve Sholes. Ironically, this instrumental was actually the "B" side, as the featured side, "(I Know My Baby Loves Me) In Her Own Peculiar Way", featured a vocal by the leader of the Colorado Mountain Boys—who else but Chet Atkins!

I first met Chet in 1949 during my tenure as a Southern Fieldman with RCA and later we both had the honor to work under the great Steve Sholes. In fact in 1969 Chester was responsible for getting me back South and a year later encouraged me to leave Mother RCA and take on the awesome responsibility of starting and leading a new record company. I am just another of the many, many very grateful to this very good guy.

people on both sides of the mikes that Chet has materially helped and I am so

'... the Man of the Future Must Be Both Modern and Square'—John D. Loudermilk

You think the present is made out of nothing more than a throwaway this instant that, a few disposable thoses and temporary whatcha-ma-callits, and an occasional what's-it that just drifts through? Well, the future's just gonna be worse!

Future Shock is the name of a book recently on the best seller lists in which the author talks about the effect that sudden change has on the human being, and about the ways in which we adapt (or fail to adapt) to the future. The trouble, as Toffler sees it, lies in two directions people take in trying to cope with these "crazy new-fangled ideas" that keep modifying our daily lives: either they stubbornly refuse to listen to any new ideas at all and just arbitrarily reject anything that isn't "the way it's always been"; or else they jump whole hog into the swing of things and spend all their time trying to keep up with trends and fads and fun-new-things with no thought at all to whether a thing makes sense or not.

One extreme's as bad as the other, and the author feels that only a man who's learned from the past and made use of the present has any hope at all for the future. His ideal is a person who keeps his heart and mind and eyes open for any new idea or bit of information or technique that can help him to grow and be better than he ever was before. He's a person, too, who never forgets what he's done or been or seen or felt; and he searches through his values all the time and examines them for moth-holes and rust and worn old ruts where once there were shiny new grooves. He studies them carefully and then keeps what's good, throwing out all that's obsolete. In other words, the man of the future must be both modern and square. Oh, it's not hard to be modern (just look at all the 35 year old "kids" in our business) and it's simple to be square (all you do is sit up there, unchanging, till you rot), but only the man for the future has the strength and the concern and the downright careful craftsmanship to be . . . well, just a little bit of both. The music business is not a business where a stick-in-the-mud can survive for long, and yet once you've made it to the top of the heap . . . where do you go from there?

Well, anyone in the music business or the shoe business or the sphizenjoint business (or whatever) should read this book if he's concerned about making it in the future . . . either that or get to know Chet Atkins.

'He Has The Rare Ability To Decline Or Disagree, Without Arousing Resentment Or Humiliation'—Jo Walker

Anyone who has had the good fortune to know Chet Atkins thinks of him first in terms of the warmth and sense of quiet strength his friendship imports. It is difficult for me to adequately express what these qualities in Chet have meant to me personally as well as professionally, quite aside from his sensitive musicianship and towering public image in the music world.

I cannot remember a time, in the many years of our association and friendship, when Chet did not stand willingly ready to offer help, encouragement, and well-reasoned advice when it was most needed. He has the added rare ability to decline or disagree, without arousing resentment or humiliation; and his logic for such reactions is invariably valid.

His deep interest in helping young musicians is well known, and his assistance to others in the music industry is equally extensive, but usually known only to the grateful recipients of his acute business judgment.

In the endeavors to which my personal working interests and energies are directed, Chet has stood as a pillar of the Country Music Association, having been a founding member, a former Board Member, and a member of the Golf Tournament Board of Directors since its inception. He has contributed to the stature and growth of CMA in so many ways that it would be difficult to itemize them; and this year it is gratifying to learn that he is again one of the nominees for the Country Music Hall of Fame, as well as one of the youngest persons ever to be honored by a nomination.

This, then, is an all-too-brief appreciation of a "quiet giant"—approachable, unassuming, and one of a kind—my friend, yours, and the whole wide wonderful world of Country Music.

'His Modesty Is Paramount' — Irving Waugh, WSM

When we think of the Chester that came over to WSM from Knoxville with the Carter Family more than a score of years ago—we think first of talent and then the reserve, the quiet shyness of the artist still seeking to find himself.

Now, with more acclaim than most men ever dream of, the shyness is not all gone and only in part superseded by the knowledge of accomplishment.

But, the contributions to friends, business associates and the world of music are not fully appreciated by the man himself. His modesty is paramount and is all the more pronounced when we realize that in knowing Chet, we have a unique experience, for here is truly a living legend.

The Man Behind The Man

by X. Cosse

A personal manager has to be in the right place at the right time and make the right choice and X. Cosse' obviously has been in the right place at the right time and made the right decision working as personal manager of Chet Atkins.

Originally coming to Nashville to go into the motion picture business with Dub Albritton, Cosse' brought a wealth of experience and know-how in the production, booking and management fields.

While operating as civilian head of Armed Forces Entertainment based in Atlanta, X. Cosse' made an indepth study of the music scene in Nashville, taking the Grand Ole Opry as a starting point for Music City.

As a man with ideas for promotion, Cosse' admits he doesn't sleep much trying to make the right decision for "his people". A quiet man who stands in the background, X, as he is known, expertly keeps the wheels well oiled and rolling, acting as lawyer, counselor, physician and business manager . . . a man who enjoys his association with his acts, calling them friends rather than mere business associates.

The duties of a personal manager are performed with the same delicate indepth perception of an A&R man. Making an appearance, according to Cosse', is a selective thing . . . a thing of quality, a thing of over or under exposure, a study and investigation of a city's habits and tastes before a commitment.

Without the insight and experience of a qualified personal manager, an act can get into immediate trouble with disastrous consequences to an artist's career.

Constantly beseched by requests for appearances by Chet Atkins, Floyd Cramer and Boots Randolph, X. Cosse' is proof of the ideal manager, having brought The Masters Festival to a show that covers a basic 150 cities a year. Terming the Festival as "simplified to showcase the talent of the men" behind whom he works, X. Cosse' has brought his acts to the point they are reported to be the finest talent from Nashville on the concert stage today.

Looking forward to a future with Chet Atkins as a much more serious artist in the symphonic field where he has been enjoying evergrowing success, and with Boots Randolph and Floyd Cramer as television and concert artists, X. Cosse' says, "Everyday is like New Year's Day" and good personal "management is like a good marriage".

Songs In Words About Chet From His Friends

Skeeter Davis—When I auditioned for Steve Sholes of RCA it was with Betty Jack Davis at the Andrew Jackson Hotel in 1953. We had already been to New York and Steve didn't listen then, but told us to come to Nashville and he would like to hear us and have a couple of other people listen. The other two people were Chet Atkins and Eddy Arnold. To this day I've never seen Chet get any more excited over anything than he did when he heard us. Honestly, I remember, he said "Steve, you've got to record them. They've got the punch!" Chet was the cause of Steve recording us and later having the hit "I Forgot More Than You'll Ever Know." Later after Betty Jack's death in a car accident, Steve tried to record me as a soloist. I never had any faith in myself, 'cause I'd always just been a harmony singer. After a couple of years, I decided to try it if Steve was still willing to record me. I called him and he said he was glad I was ready to sing again and that he would have Chet record me. I think I was the first or one of the first that he worked with. I made a couple of records with Chet but he never said much and since I knew how much he liked the Davis sisters' sound I really felt like he had a justified artist on his hands who would never have a record. One day he was taking me to his house to eat dinner with him and Leona and Merle and I told him I was going to give it up—that I thought I'd never make it and I felt like they were just keeping me on RCA 'cause they felt sorry for me. He laughed and said, "Are you kidding? One day I'm going to have a big smash with you." Well, I didn't really believe it, but he must have believed it 'cause we had our smash. He told me I could sing when I thought I couldn't, he gave me a hit record that has taken me all around the world. But more than anything I think I'm happier because he played me a tune on the guitar in his office and gave me a little of his time when I needed it. I love you.

Danny Davis—Chet's "quiet enthusiasm" has always had the most influence with me. When you get to know him you realize a "nod" of approval with him is like anyone else doing hand-stands. Whether he was giving me the approval to go ahead with the "Nashville Brass" (which he did) or just loaning me his ear and talent for an opinion or an A&R decision I always went away confident I was on the right track if I had his "nod."

Floyd Cramer—Roses are red, violets are blue, where would I have been if it hadn't been for you. Thanks Chet.

James Blackwood & the Blackwood Bros.—As we celebrate our 21st anniversary on RCA Records, it is with a great deal of pleasure that we extend our congratulations to Chet Atkins on his 25th anniversary on this great record label. Chet was our A&R director and also played guitar on many of our sessions in the early 50s & 60s. A number of our records with Chet performing are still available today. We consider that his guidance and assistance during our early years with RCA Records had a lasting influence on our group. Chet, we hope you have another great 25 years with RCA Records.

from the desk of
Bill Lowery

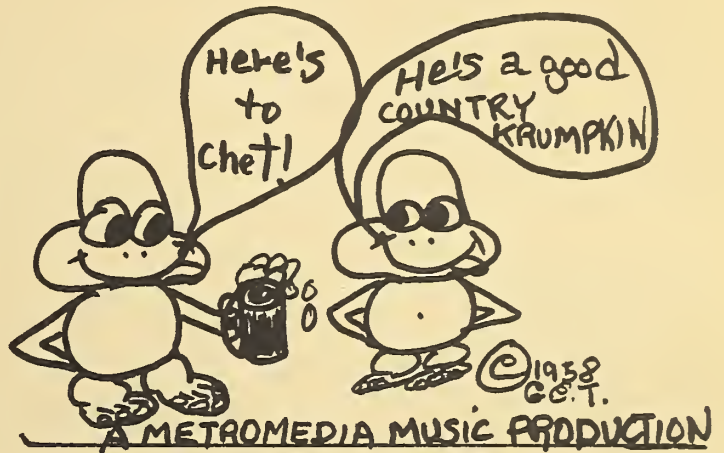
Dear Chet,

Just a note to thank you for all of the help you've given Atlanta artists and songwriters through the years.

Bill



The
Lowery
Group



Thanks to folks
like Chet Atkins...

"the grass is greener"

Curly Putman and the staff of
GREEN GRASS MUSIC

WE LOVE YOU CHESTER



Jim Reeves Enterprises

**Thanks,
Chet...
For doing
so much
to make it
happen in
Nashville.**

**THIRD
NATIONAL
BANK**
IN NASHVILLE

**Together
we can make
it happen.**

*Chet-
you started "it" all-
Congrats
and Thanks
for your help-
Buzgason*

Chester

Congratulations

Ivan Mogull



The Sportsman in Chet—It's not all country music. Chet also likes to spend time out on the links.

**Chet
FANTASTIC!**

•
**The
Gang at
Wilderness**



•
Congratulations

CHET

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Ray and Dallas

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**Congratulations . . .
To A Great Man**



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SEPTEMBER MUSIC
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Reminiscing About Chet

'As A Person, I Know He's A Man Who Can't Be Bought'—Bob Jennings

The name Chet Atkins on a record always meant something special to me in my twenty years at WLAC Radio here in Nashville. Whether it designated him as the artist or producer, it was like the Good Housekeeping Seal. Just seeing Chet's name on the label made you feel like it deserved your support. Of course there was never any question in regard to the quality or taste.

As a song plugger now for almost ten years, I echo the sentiment of so many others, "Chet is a publisher's dream." How many times have I heard the question, "Why can't all A&R men be as fair and considerate as Chet?"

As a person, I know he's a man that can't be bought. A man who will condemn wrong in friend or foe, in themselves as well as in others. A man who is honest and sound and true to the heart's core, who knows his duty and does it. A man whose warmth and wisdom are equalled only by his talent, a talent that's so great it frightens other great talents. A man that's not too proud to admit that he was once poor, but who is now, not too spoiled to be rich, not too lazy to work, and not too ambitious to enjoy life. A man that has, in some way, helped almost everyone I know in our business. As someone said, he's a man that's so doggone nice, you really don't feel defeated if he beats you in a friendly game of golf!

Songs In Words About Chet From His Friends

Jim Ed Brown—Chet Atkins the man that says so little, but does so much is directly responsible for the Browns' recording career and after their retirement, my continuing career in the C&W music field. When Chet touches his guitar it talks. When he talks everyone listens. Chet, thank goodness you talked 16 years ago or there would not have been a Maxine, a Bonnie or a Jim Ed Brown.

Elroy Kahane—Although I've only really known Chet for a year and a half I've grown very fond of him and can see why he has been such a tremendous influence in the lives of many other great artists. He is by all means the "chief" here in Nashville and will always remain that in the hearts of his fans and friends.

Wally Cochran—I have been with RCA Records for many years and all great years, but the greatest years of my life have been since 1965 when Chet Atkins brought me to Nashville where a new life and much happiness was discovered by me.

Bob Ferguson—The confidence Chet has shown in me has made it possible for me to produce records and to become intimately involved in the personally rewarding world of recorded music, his example has been one of great leadership ability of innovations of dedications. Most of all, perhaps, I appreciate our open end conversations which extend over many years. These are previous things.

Mary Reeves

Chet Atkins is human, Chet Atkins is humble . . . Chet Atkins is gracious . . . Chet Atkins is kind . . . Chet Atkins is talented . . . Chet Atkins is handsome . . . Chet Atkins is industrious . . . Chet Atkins is understanding . . . Chet Atkins is believable . . . Chet Atkins is approachable . . . Chet Atkins is shy . . . Chet Atkins is honest . . . Chet Atkins is amicable . . . Chet Atkins is an ambassador . . . Chet Atkins is my friend . . . To me this is Chet Atkins.

Waylon Jennings—When Chet first signed me to RCA this was the confidence and inspiration I needed in the recording studios and my career. Thanks Chet.

Jerry Reed—I hope the whole world reads this 'cause I want the whole world to know, that I am what I am because there was a Chet Atkins in my lifetime and he was my friend. Love you chief.

Charley Pride—What does Chet Atkins mean to me? Well, he was primarily responsible for my being accepted by RCA Records. I really can't say anything other than I just love him and he's a jewel. He's never picked on one of my sessions, but if he keeps practicing I'll ask the cowboy to consider him.

Eddy Arnold—The greatest influence Chet Atkins has had on me would have to be on a personal basis. He has always impressed me with his honesty and fairness. He is a man's kind of man. I think RCA is duly recognizing a great man.

Dickie Lee—Chet Atkins is the reason I came to RCA in the first place. And I'm sure glad I did. When a person that you idolized all your life is suddenly in your corner encouraging and helping you, it's the greatest feeling ever. He's done much for me but he doesn't even know it. That's the kind of man he is.

Hank Locklin—In 1959 Chet was producing me on RCA. We were looking through songs and, out of two songs we were about to decide on, I asked Chet to give me the one he thought was the strongest. He did and I recorded it in December 1959, and it was released in February 1960. The song was entitled, "Please Help Me I'm Falling." That has been my climax in the life of Chet Atkins. Personal regards.

Jerry Bradley—Chet, the biggest thing that ever happened to me in my life was when Chet Atkins offered me a job.

Reminiscing About Chet

'To The Aid Of a Friend When He Is Down . . . '—Elkin L. Rippy, MD
Chet Atkins is true blue; a man's man
And everything he tries, he does the best he can
In music he is known near and far
For his big heart and the way he plays his guitar.

But there is a side of Chet that you don't know
What makes him tick and ready to go
To the aid of a friend when he is down
For he remembers when he was broke; a stranger in town.

With a beat up suit case, a guitar and an old fiddle
A lot of determination, courage and confidence, but not a nickel
And he hasn't forgotten the people that showed him the way
To climb the ladder of success with humility and thankfulness every day.

Songs In Words About Chet From His Friends

Hank Snow—Mr. A. H. Joseph started my recording career in Montreal, Canada on October 11, 1936 and guided me along and into the hands of the late Steve Sholes who recorded me in Chicago in the spring of 1949, my first recording session in the United States. After the untimely death of our beloved Steve I was personally quite concerned as to who my next producer and guide would be, and felt there would never be another human who could take the place of the two great men mentioned above. When I learned that my good friend Chet Atkins was to take over the so-important helm, I was immediately at ease. I had not only followed Chet's fabulous career but had got to know him and become a close friend, this in itself was an honor to me.

I truly feel that Chet has been a great inspiration to me and his quiet, understanding and kind manner during my sessions has been a constant help to me through the years. I truly feel he has set a great example to the American way of life, and has every qualification to be placed beside the two greats I mentioned in the beginning of this message. I want to join the millions of others world-wide in congratulating him on his fabulous career and his 25 years with RCA. Chet, may you have many more wonderful years not only as a recording artist for the company, but in health, happiness and prosperity. Your true and grateful friend,

Charlie Walker—They say you can tell more by a man's character from 18 holes of golf than you can by knowing him for many years. In Chet Atkins' case, both these apply. I have not only had the pleasure of playing many happy rounds of golf with Chet but I have known him for many years. The first time I ever appeared on the Grand Ole Opry Chet was featured guitarist . . . that's been a long time ago, but I am proud to say with all his success he is still the same guy I knew then.

When I got married last year, my wife's father could not be there for the wedding, I asked Chet if he would give the bride away. He did and it made the both of us very proud. I am happy to call Chet friend and to be associated with the record company he represents.

Connie Smith—Chet signed me to RCA in 1964. The first time he walked into one of my record sessions I blew the next 3 takes 'cause I was scared to be around such a great man, although mighty proud to be associated with him. After eight years I'm still a little scared but I love him now.

Red Lane—Outside of being my long time hero, the greatest thing Chet did to better my career was to manage to be on the golf course when I needed a good guitar player which forced me to play guitar myself on my sessions. I love him.

Archie Campbell—It is so easy to say what Chet Atkins has meant to me over the past thirty years. In my personal life and career, he has meant everything. I firmly believe that above all you get out of life is what you do for others. The measure of a great human being is a man who does things for others and expects nothing in return. This is Chet Atkins.

Norro Wilson—Respect has everything to do with the influence that a person like Chet Atkins has on another person's life. I obviously have that respect for Chet and love him like a hound dog.

Johnny Russell—In reference to Chet Atkins' influence on my career: Without Chet Atkins, what career?

Ronny Light—It takes more than a few words to say what Chet Atkins has done for me, but it only takes 3 words to say how I feel about him. Chet Atkins "I love you."

Bud Brewer—I personally haven't known Chet Atkins for any length of time. I can remember hearing and admiring his guitar playing for years. I think he's one of the all time greats and a legend in his time. I am very honored and proud to be able to say that the guitar picker is my boss, and hopefully in the future, I will get to know Mr. Atkins in such a way that I will be able to say more. I think he's great.

Lorene Mann—Chet, to know you is to love you—and I do.

Chet, Congratulations for 25 great years

I will always remember
Our 30 years of friendship
Mel Foree

Thanks Chet

Felton and Mary Jarvis

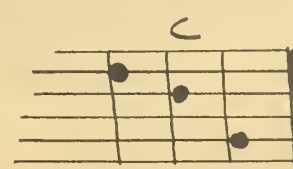
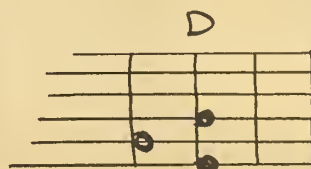
CONGRATULATIONS, CHET!!!

Renfro Valley, INC.

J. Hal Smith, president

Renfro Valley, KENTUCKY

CHET — CONGRATULATIONS
AND IN RETURN FOR ALL YOU'VE
DONE FOR ME — HERE ARE
THOSE TWO CHORDS YOU ASKED
ME ABOUT — DICKIE LEE



Chet 25



cash box/album reviews

POP PICKS

PHOENIX—Grand Funk—Capitol SMAS 11099

The country's (and the world's) most popular active hard rock band is now four, with the addition of keyboardman Craig Frost. This Nashville session's only hint of the country sound is the guesting of Doug Kershaw's electric fiddle, but whether it is the new recording situation, the fact that they have a new member or their complete control of the production work this time around, Funk seems to have really opened up to many sources of inspiration. We think even their former critics will have to give this one a serious listen—it is clearly their best to date. Includes their breaking single "Rock 'N Roll Soul" and a dynamite instrumental "Flight Of The Phoenix."

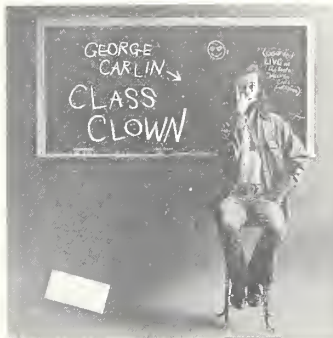


VOLUME 4—Black Sabbath—Warner Bros. BS 2602

There should be more "Black" gold here for the quartet. Their driving, satantic majesty rock churns on to ever-increasing glory. Some of the better of the harder cuts are "Cornucopia" and "Wheels Of Confusion." But for those who wait for their occasional sweet but as equally compelling moments, there are two here for you—a Moody Blues-ish "Changes" and an acoustic guitar/string section instrumental, "Laguna Sunrise." Also check out a short excursion into electronic music, "FX" Hellfire on the rocks!

ROCK & ROLL MUSIC TO THE WORLD—Ten Years After—Columbia KC 31779

By now, no one has to ask the question "Ten Years After what?" Anyone with even a cursory introduction to solid rock knows what they're into. This, their second LP for the label and their first in over a year is more of the same fine stuff they are praised for. Some fresh feeling in back of it all (and a sparse but fine use of moog) helps put across the super-chug of "Choo Choo Mama," the boogie of "You Can't Win Them All" and others. The title track and "Convention Prevention" are two more standouts bound to make this another Top 10 winner for the group.



CLASS CLOWN—George Carlin—Little David LD 1004

The long-awaited second LP from the "new" George Carlin—a guy who can get laughs just swallowing—is based on his childhood life and times. The material is bound to strike a familiar chord with just about everyone who's been through the trials and tribulations of growing up in "the neighborhood" and making the best of the 9 to 3 trip in school. This is a comedy disk that sounds better and better with each listening and it's one that should advance this crazyman's career by at least two semester's worth.

NEW BLOOD—Blood, Sweat & Tears—Columbia KC 31780

New group, new music, same great solid feeling. Jerry Fisher now handles the vocals, and the horn section is better than ever. From the same source as "Hi De Ho" (Carole King's "City" LP), the group revives her "Snow Queen" and segues into their interpretation of Herbie Hancock's "Maiden Voyage." Their chart single, "So Long Dixie" is here as is Bob Dylan's "Down In The Flood" and Michael Gately & Robert John's "I Can't Move No Mountains." The album should have little trouble re-establishing the group's enviable position in the hornrock hierarchy.



FULL HOUSE—J. Geils Band—Atlantic SD 7241

You think you've heard live albums before? Well mama, get a load of J. Geils' latest. Whether you want to call them a rock 'n roll band or the most solid white r&b group to come along in years, the word exciting must precede either. Live set at the Cinderella Ballroom in Detroit has a tremendously upfront mix going for it. You won't want to hear this with your shoes on or your head anywhere else but in rockin' heaven. Eight of their dynamo performances in one Top 10-destined LP. Come on and shake it!

PURPLE PASSAGES—Deep Purple—Warner Bros. 2LS 2644

Deep Purple. More than a color. A British quintet who made their mark in America because they knew "heavy" and "progressive" were more than words implying a volume level that causes VU meters to pin and those who aren't boogieing to writhe in pain. Three albums on the now defunct Tetragrammaton are the basis for this two record set, making these tracks available again here after an all too long a period of hard-to-getness. Here is everything from their Top 5 hit "Hush" to the complex regalness of "April." Should be painting the charts in royal colors.

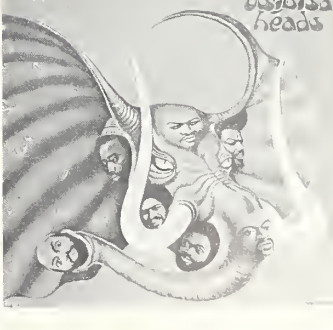


CHUCK BERRY'S GOLDEN DECADE—Chess 2CH-1514

Berry's best have been catalog staples for some time. Now, with his "Ding A Ling" single and "London Sessions" LP going so strong, the label has repackaged his two greatest hits LPs in one specially-priced two-disk set. So here we have the right idea at the right price and the right time and it's bound to become a top seller. The songs of course speak for themselves: "Johnny B. Goode," "Sweet Little Sixteen," "Roll Over Beethoven," "Rock And Roll Music"—the list, like Berry's genius, goes on and on. A new generation is attesting to that.

AT HIS BEST—Eric Clapton—Polydor PD 3503

A specially-priced two-record set gleaming the best from the legendary guitarist's solo LP, the Derek & the Dominoes album and the Blind Faith offering, as part of the new arrangement between the Stigwood organization and the label. The complete version of "Layla" is included as is Eric's latest single, "Let It Rain." Gigging with Eric are Delaney & Bonnie, Rita Coolidge, Leon Russell, Stephen Stills, Ginger Baker, Steve Winwood and Duane Allman among others.



HEADS—Osibisa—Decca DL 7-5368

This English-based African septet has made a hardy reputation for themselves with their first two LP's both artistically in the grooves and pictorially on their striking covers. Their third release is the first self-produced effort from the guys, and the African flavor seems a bit stronger now. Package includes their current single "Wango Wango" and a heavy extended number in "Che Che Kule." Some of the most entertaining "root music" around.

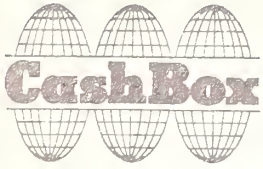
HEAVY CREAM—Cream—Polydor PD 3502

Cream's legend is still more than academic. This specially-priced double-LP offering should do well thanks to both the revitalized interest in Derek & The Dominoes as well as for the strength of the music itself. Included are "I Feel Free," "I'm So Glad," "Sunshine Of Your Love" and "White Room" among others. Kind of the cream of Cream rising to the top once again.



PORTRAIT OF SAMMY DAVIS, JR.—MGM SE 4852

Leslie Bricusse and Anthony Newley who provided the sweetening in Sammy's recording career via "Candy Man" have contributed four new tunes for Davis' latest LP venture, including his most recent single release, "The People Tree." And in much the same caloric vein, the master puts across the definitive version of "Sweet Gingerbread Man," bound to be heavily programmed by MOR stations. Also here, the first recording of the Mary Tyler Moore TV theme, "Love Is All Around" and lengthy but pithy renditions of Roy Hamilton's hit "You Can Have Her" and Jerry Jeff Walker's "Mr. Bojangles."



Radio Active

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

TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1. Elected—Alice Cooper—W.B.			34%	59%
2. Something's Wrong With Me—Austin Roberts—Chelsea			32%	51%
3. I'll Be Around—Spinners—Atlantic			30%	73%
4. Freddie's Dead—Curtis Mayfield—Curton			29%	92%
5. Spaceman—Nilsson—RCA			26%	53%
6. I'm Stone In Love With You—Stylistics—Avco			24%	24%
7. I Am Woman—Helen Reddy—Capitol			24%	58%
8. Witchy Woman—Eagles—Asylum			16%	99%
9. Operator—Jim Croce—ABC			15%	15%
10. Good Foot Part I—James Brown—Polydor			15%	23%
11. Midnight Rider—Joe Cocker—A&M			13%	71%
12. Papa Was A Rolling Stone—Temptations—Motown			10%	17%
13. From The Beginning—Emerson, Lake & Palmer—Cotillion			10%	58%
14. If You Don't Know Me By Now—Harold Melvin & The Blue Notes—Phila. Int'l			9%	9%
15. Tightrope—Leon Russell—Shelter			8%	99%
16. Ventura Highway—America—W.B.			8%	8%
17. American City Suite—Cashman & West—			7%	19%
18. It Never Rains in Sunny California—Albert Hammond—Mums			7%	7%
19. Don't Do It—Band—Capitol			6%	20%
20. Song Seller—Raiders—Columbia			6%	6%

WHEN YOUR MUSIC HAS TO BE SEEN!

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LOOKING AHEAD

- | | |
|---|--|
| <p>101 ANYWAY THE WIND BLOWS
(Trousdale/Soldier—BMI)
The Grass Roots (Dunhill 4325)</p> <p>102 MEAN LITTLE WOMAN,
ROSALIE
(Low—Twi—BMI)
Tommy Roe (MGM South 7001)</p> <p>103 THE MOSQUITO
(Alchemical—ASCAP)
The Doors (Elektra 45807)</p> <p>104 (WIN, PLACE & SHOW)
SHE'S A WINNER
(Assorted—BMI)
The Intruders (Gamble 4019)</p> <p>105 OPERATOR
(Wingate—BMI)
Jim Croce (Dunhill 11335)</p> <p>106 I AIN'T NEVER SEEN A
WHITE MAN
(Four Star—BMI)
Wolfman Jack (RCA 0108)</p> <p>107 SINCERELY
(Arc Music—BMI)
Moonglows (RCA 0759)</p> <p>108 DANCE, DANCE, DANCE
(Mackay—ASCAP)
New Seekers (Elektra 45805)</p> <p>109 HEY LITTLE GIRL
(Sicum—ASCAP)
Buckwheat (London 184)</p> <p>110 SONG SELLER
(Canopy Music—ASCAP)
Raiders (Columbia 45688)</p> <p>111 WHAT AM I CRYING FOR
(Low Sal—BMI)
Dennis Yost & Classics IV
(MGM South 7002)</p> <p>112 THE SLIDER
(Wizard—Artists Ltd.)
T. Rex (Warner Bros. 1122)</p> <p>113 SUNNY DAYS
(C.A.M. U.S.A.—BMI)
Lighthouse (Evolution 1069)</p> <p>114 S.T.O.P. (STOP)
Lorelei (Columbia 45629)</p> <p>115 SEA SIDE SHUFFLE
Terry Dactyl & The Dinosaurs (UK 49003)</p> <p>116 GOOD TIMES
(Delightful/Gang—BMI)
Kool & The Gang (Delight 552)</p> | <p>117 THERE'S GONNA BE A
SHOWDOWN
Rance Allen Group (Gospel Truth 1204)
(Dist: Stax)</p> <p>118 SO FAR AWAY
(Screen Gems/Columbia—BMI)
The Crusaders (Blue Thumb 217)</p> <p>119 I JUST WANT TO BE THERE
(Butler—ASCAP)
Independents (Wand 11249)
(Dist: Scepter)</p> <p>120 DINAH FLO
(Blue Street Music—ASCAP)
Boz Scaggs (Columbia 45670)</p> <p>121 TROUBLE
(East/Memphis—BMI)
Frederick Knight (Stax 0139)</p> <p>122 ROCKIN' PNEUMONIA-
BOOGIE WOOGIE FLU
(Ace—BMI)
Johnny Rivers (United Artists 50960)</p> <p>123 LITTLE WILLIE
(Chinnichap/Rak—ASCAP)
The Sweet (Bell 45257)</p> <p>124 (BUT I COULD) REACH FOR
THE WISDOM OF SOLOMAN
(Double Trouble—BMI)
Mancini & Fox (Event 210)</p> <p>125 DETERIORATA
(Coney Island/Whitefish—ASCAP)
National Lampoon (Blue Thumb 218)</p> <p>126 WHEN THE SNOW IS ON
THE ROSES
(Miller/Amra—ASCAP)
Sonny James (Columbia 45644)</p> <p>127 GET IT ALL
(Mandrill/Intersong—USA/Chappel—
ASCAP) Mandrill (Polydor 14142)</p> <p>128 I KNOW
(Irving—BMI)
Wright's Wonder Wheel (A&M 1344)</p> <p>129 HARD LIFE, HARD TIMES
(PRISONERS)
(Cherry Lane—ASCAP)
John Denver (RCA 0801)</p> <p>130 BROWN GIRL
(Buddah Music/Inagua—ASCAP)
Exuma (Kama Sutra 557)</p> |
|---|--|

Vital Statistics

- #68
Elected (3:40)
Alice Cooper—Warner Bros.
4000 Warner Blvd., Burbank, Calif.
PROD: Bob Ezrin
c/o Warner Bros.
PUB: Ezra Music—BMI
c/o Shep Gordon
155 W. 13th St., NYC
WRITERS: A. Cooper, M. Brown, D. Dunaway,
G. Buxton, & N. Smith
FLIP: Luney Tune
- #76
Theme From The Men (4:00)
Isaac Hayes—Enterprise 905B (Dist. Stax)
98 N. Avalon, Memphis, Tenn.
PROD: Isaac Hayes
c/o Stax
PUB: East Memphis Music/Incase Music—BMI
98 N. Avalon, Memphis, Tenn.
WRITER: Isaac Hayes
ARR: Isaac Hayes & Onzie Horne
FLIP: Type Thang
- #82
Together Alone (4:24)
Melanie-Neighborhood 4207 (Dist. Paramount)
1 Gulf & Western Plaza, NYC
PROD: Peter Schekeryk
c/o Neighborhood
PUB: Neighborhood Music—ASCAP
c/o Paramount
WRITER: Melanie Safka
FLIP: Center Of The Circle
- #85
Hey You Love (3:35)
Mouth & MacNeal—Philips 40717
c/o Mercury
35 E. Wacker Dr., Chicago, Ill.
PROD: Hans van Hemert
c/o Mercury
PUB: Day Glow Music, Inc.—ASCAP
WRITERS: H. van Hemert & H. van Hoof
ARR: & Conducted by Harry van Hoof
FLIP: Why Did You, Why?
- #87
Poor Boy
Casey Kelly—Elektra 45804
15 Columbus Circle, NYC
PROD: & Engineered By Richard Sanford Orshoff
c/o Elektra
PUB: Portofino/Avoyelles Music—ASCAP
c/o Elektra
WRITER: Casey Kelly
FLIP: You'll Never Leave My Mind
- #89
Runnin' Back To Saskatoon (3:37)
Guess Who—RCA 0803
1133 Ave. of Americas, NYC
PROD: Jack Richardson For Nimbus 9
c/o RCA
PUB: Dunbar Music, Inc./Cirrus Music/Sunspot
Music & Expressions Music—BMI
1133 Ave. of Americas, NYC
WRITERS: B. Cummings & K. Winter
FLIP: New Mother Nature
- #92
Endlessly (3:08)
Mavis Staples—Volt 01052
c/o Stax, 98 N. Avalon, Memphis
PROD: Don Davis

c/o Volt
PUB: Vogue Music—BMI
WRITERS: Brook Benton & Clyde Otis
ARR: Strings arranged by Horace Ott
FLIP: Don't Change Me Now

#93
Something's Wrong With Me
Austin Roberts—Chelsea 78-0101 (Dist. RCA)
1133 Ave. of Americas, NYC
PROD: Danny Janssen, Bobby Hart & Austin
Roberts
A product of Janssen Productions Inc.
PUB: Pocket Full Of Tunes, Inc.—BMI
3 East 54th St., NYC
WRITERS: Danny Janssen & Bobby Hart
ARR: Jimmie Haskell
FLIP: My Song

#94
Misty Blue (3:02)
Joe Simon—Soundstage 1508 (Dist. Epic)
51 W. 52nd St., NYC
PROD: John Richbourg
c/o Soundstage
PUB: Talmont Music, Inc.—BMI
WRITER: B. Montgomery
ARR: Strings arranged by D. Bergen White
FLIP: That's The Way I Want Our Love

#95
If You Can Beat Me Rockin' (You Can Have My
Chair) (2:52)
Laura Lee—Hot Wax 7207 (Dist. Buddah)
810 7th Ave., NYC
PROD: Ronald Dunbar
c/o Hot Wax
PUB: Gold Forever Music—BMI
2601 Cadillac Towers, Detroit, Mich. 48200
WRITERS: Holland—Dozier & Dunbar
FLIP: If I'm Good Enough To Love (I'm Good
Enough To Marry)

#97
Wedding Song (3:12)
Petula Clark—MGM 14431
7165 Sunset Blvd., L.A., Calif.
PROD: Mike Curb & Don Costa
c/o MGM
PUB: Public Domain Foundation—ASCAP
c/o Albert B. Grossman
75 E. 55th St., NYC
FLIP: Song Without End

#99
Special Someone (2:38)
Heywoods—Family 0911 (Dist. Paramount)
1 Gulf & Western Plaza, NYC
PROD: John Madara
c/o Paramount
PUB: Home Grown Music, & Heywoods Music
—BMI
WRITER: Harold Jones
ARR: Tom Sellers
FLIP: I Wish I Could

#100
I Got A Thing About You Baby (2:30)
Billy Lee Riley—Entrance 750B (Dist. Epic)
51 W. 52nd St., NYC
PROD: Chips Moman
c/o Entrance
PUB: Swamp Fox Music, Inc.—ASCAP
WRITER: T. J. White
FLIP: You Don't Love Me

POP PICKS

MUSIC FROM THE TV SERIES "THE MANCINI GENERATION" — Henry Mancini — RCA LSP-4689

As Mancini takes on a new media through his nationally syndicated TV series, he takes on a new musical direction as well. Wonderful use is made here of the arp synthesizer, and it adds an entirely new dimension to his artistry. The package features many instrumental hits old and new ("Joy," "The Masterpiece," theme from PBS "Masterpiece Theatre," "Swingin' Sheperd Blues" along with "Amazing Grace" and Herbie Mann's "Memphis Underground." There's no generation gap where Henry works.



WATERFALL—If—Metromedia KMD 1057

The group and the label's finest moment. The combination of J. W. Hodkinson's mellow-but-warmer vocals and the band's medium decibel horn/flute/guitar/drum punch should bring them the commercial acclaim they have been seeking to go along with their fine press. There is not a bad cut here, and the music has all the potential appeal of the things. Traffic has been doing lately. The single, "Waterfall" leads off the set in which each tune asserts its own identity while laying down a foundation of the group's own sound. No doubt about it, It will happen big with this one.

Newcomer Picks

GARY GLITTER—Bell 1108

Great balls of glitter, Gary's first album is bcss. Like from the word go. Gold lame music olé! "Rock And Roll Part 2" is but one of the glisteners. The follow-up-single-to-be is "I Didn't Know I Loved You (Til I Saw You Rock And Roll)." True oldies include "Donna," "School Day," "The Wanderer" and a fine version of Shirley Ellis' "The Clapping Song." "Rock On" is a great original. Everthing that's Glitter is bound to go gold.



The Joey Heatherton Album



THE JOEY HEATHERTON ALBUM—MGM SE 4858

There's a lot of excitement here on Joey Heatherton's debut LP. Aside from her hit version of "Gone" there are other strong oldies that fit her perfectly: The Patsy Cline hit, "Crazy," Wanda Jackson's "Right Or Wrong" (a hit for Ronnie Dove) and most impressively, Brenda Lee's "I'm Sorry." The Beachboys' "God Only Knows," the Barbara Keith-penned Freda Payne hit "The Road I Took To You" and the Gershwin's "Someone To Watch Over Me" help round out the album. Beauty is as beauty does.

JAZZ PICKS

PNEUMA—Michael White—Impulse AS 9221

Perhaps the finest innovator to emerge on the jazz scene in some time, Michael White's second LP should be greeted by an even wider acceptance than was his first, which many underground FMs picked up on. There are two quartets at work here; Michael's instrumental ensemble consists of the leader on violin, piano by Edwin Kelly, Ray Drummond's bass and the percussion of Kenneth Nash; they are aided by the vocal talents of four foxes of soulful jazz harmony. White can evoke the charm of the old world or the excitement of those yet unexplored except in his music. Brilliant work carefully conceived and executed.



ASTRUD GILBERTO TODAY—Perception PLP 29

The girl from Ipanema—sensual woman Brazilian style—returns to the recording scene with her first for the label. Album she co-produced with David Jordan boasts such sidemen as Ron Carter and Airto Moreira. The material is a combination of English and Portugese ballads and rhythm blazers, many of which were self-penned by the lovely lady of the whispers. MOR's will of course be interested in this one as well as jazz programmers and buyers, and they will probably be most taken with "Day-break" and "Make Love To Me." She hasn't lost her touch and has in fact improved on her witchery.

POP BEST BETS

TEQUILA SUNRISE—David Clayton-Thomas—Columbia KC 31700

The second solo LP from the former voice of BS&T should put him on solid ground sales and reputation-wise as his own man. He composed most of the tunes here together with musical director William Smith and is also showcasing his guitar extensively for the first time. The title implies a Latin influence which is simply not here, but it is a sunny and happy way to greet the morning or night, nevertheless. Highlights include Chuck Berry's "Down Bound Train" and originals "The Face Of Man" and "Last Time That She Cried."

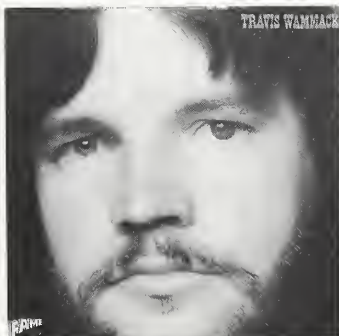


RAW VELVET—Bobby Whitlock—Dunhill DSX 50131

Whitlock's second LP for the label is a two-sided conception. The "raw" half relies on gospel and boogie rock to bring the singer/composer home, and highlights include his latest single ("Hello L. A., Bye Bye Birmingham") and the more than noteworthy "Write You A Letter." "Velvet" half sets Whitlock on a softer cushion of sound, climaxing in the beautiful "Start All Over." His first album was charted and there's every indication that this one will go the same route.

TRAVIS WAMMACK—Fame FAS-1801

Travis Wammack walks the usually precarious line separating Top 40, soul and progressive music with much aplomb and artistry. His first single for the label, one of the few "white" sides to succeed r&b in recent years ("Whatever Turns You On") is here. The program ranges from Clarence Carter's hit "Slip Away" to a Ray Charles-ish version of "You Are My Sunshine" and a powerful re-reading of The James Gang's "Funk No. 49." "So Good" sounds like the strongest bid for a follow-up hit single, but Arthur Alexander's "You Better Move On" will also garner much attention.

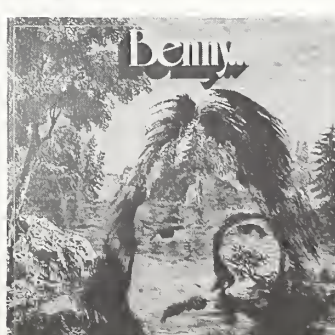


YOU MUST REMEMBER THESE, VOLUMES I & II—Various Artists—Bell 6077-8

How do you make all of the oldies freaks happy all of the time? By releasing two LPs like these, the first spanning the doo-wop and earlier r&b hits while the second relies on the sixties sound. Volume I should have a place in everyone's collection if only for its containing the two greatest r&r ballads of all-time ("In The Still Of The Night" and "Tonight Tonight")—and 14 more where they came from by such notables as The Nutmegs, The Turbans and The Silhouettes. Volume II boasts Bell's own hits of the last decade, highlighted by "Angel Of The Morning," the Delfonics and Box Tops biggies and even "Little Girl" by Syndicate of Sound.

BARNSTORM—Joe Walsh—Dunhill DSX-50130

Former James Gang member Joe Walsh shows why he might have had his musical differences with his one-time cohorts. The music Walsh is into is of a completely mellow sort. The excitement is found in the genius of the arrangements and Bill Szymczyk's production. One instrumental in particular, "Giant Behemoth" is worth the price alone. His new group features Joe Vitale on percussion, keyboards and flute and Kenny Passarelli on bass and guitar. Everybody sings and the harmonies are frequently stunning. Walsh himself plays a mean arp synthesizer along with handling the lead vocal honors, keyboard, guitar and (?) telegraph key.



BENNY—Benny Hester—VMI VM172001

Benny writes tunes that will please the CSN&Y fan, and is produced by Brent Maher much like Bread is—full and commercially. His voice is all his own and the combination should make for an interesting debut with bright promise for success on all fronts. "Give your Love Forever" and "We All Know He's Comin'" are just two of the sides that drive this point across.

Additions To Radio Playlists

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

WABC—NEW YORK
Nights In White Satin—Moody Blues—Deram
I'll Be Around—Spinners—Atlantic
Tight Rope—Leon Russell—Shelter
Speak To The Sky—Rick Springfield—Capitol

WTIX—NEW ORLEANS
Freddie's Dead—Curtis Mayfield—Curton
Popcorn—Hot Butter—Musicor
Papa Was A Rolling Stone—Temptations—Gordy
Loving You, Loving Me—Candy Staton—Fame
Elected—Alice Cooper—W.B.
Garden Party—Rick Nelson—Decca

WKLO—LOUISVILLE
I Can See Clearly Now—Johnny Nash—Epic
You Wear It Well—Rod Stewart—Mercury
Speak To The Sky—Rick Springfield—Capitol
Witchy Woman—Eagles—Asylum
Ding-A-Ling—Chuck Berry—Chess

WBAM—MONTGOMERY
I'm Stone In Love With You—Stylistics—Avco
I Know—Wright's Wonderwheel—A&M
Song Seller—The Raiders—Columbia
Poor Boy—Casey Kelly—Elektra
Annabell—Daniel Boone—Mercury

WDGY—MINN.
Starting All Over Again—Mel & Tim—Stax
From The Beginning—Emerson, Lake & Palmer—Cotillion
Rock Me Baby—David Cassidy—Bell
Spaceman—Nilsson—RCA
Don't Do It—The Band—Capitol
American City Suite—Cashman & West—Dunhill

WLOF—ORLANDO
Let Me Touch Your Mind—Ike & Tina Turner—U.A.
Roberta—Bones—Signpost
Roll With The Flow—Michael Nesmith—RCA
Fais Do—Red Bones—Epic
Listen To The Music—Doobie Brothers—W.B.
Hard Times—John Denver—RCA

WMEX—BOSTON
It Never Rains In Sunny California—Albert Hammond—Mums
Operator—Jim Croce—ABC

WGLI—BABYLON
Spaceman—Nilsson—RCA
Midnight Rider—Joe Cocker—A&M
If I Could Reach You—5th Dimension—Bell
I'll Be Around—Spinners—Atlantic

WSAI—CINCINNATI
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U.A.
Tight Rope—Leon Russell—Shelter

KILT—HOUSTON
Papa Was A Rolling Stone—Temptations—Gordy
If I Could Reach You—5th Dimension—Bell
Song Seller—The Radios—Columbia
If You Don't Know Me By Now—Harold Melvin & The Blue Notes—Phila. Int'l.

WFIL—PHILADELPHIA
Stairway To Heaven—Led Zeppelin—Atlantic
Good Foot—James Brown—Polydor
Operator—Jim Croce—ABC
I Can See Clearly Now—Johnny Nash—Epic
Freddie's Dead—Curtis Mayfield—Curton
Tight Rope—Leon Russell—Shelter
If I Could Reach You—5th Dimension—Bell
I'll Be Around—Spinners—Atlantic
Convention '72—The Delegates—Main Stream

WKWK—WHEELING
I'll Be Around—Spinners—Atlantic
Rock Me Baby—David Cassidy—Bell
Spaceman—Nilsson—RCA
Tight Rope—Leon Russell—Shelter
Misty Blue—Joe Simon—Sound Stage

KIOA—DES MOINES
Something's Wrong With Me—Austin Roberts—Chelsea
I'll Be Around—Spinners—Atlantic

WOKY—MILWAUKEE
Tight Rope—Leon Russell—Shelter
Thunder & Lightning—Chi Coltrane—Columbia
Witchy Woman—Eagles—Asylum
Elected—Alice Cooper—W.B.
Poor Boy—Casey Kelly—Elektra
Don't Hide Your Love—Cher—Kapp
Paradise—Jackie DeShannon—Atlantic

WSGN—BIRMINGHAM
Trouble—Frederick Knight—Stax
Midnight Rider—Joe Cocker—A&M
Summer Breeze—Seals & Crofts—W.B.
Thunder & Lightning—Chi Coltrane—Columbia
Witchy Woman—Eagles—Asylum
I'll Be Around—Spinners—Atlantic
I Am Woman—Helen Reddy—Capitol
Elected—Alice Cooper—W.B.

WLAV—GRAND RAPIDS
Witchy Woman—Eagles—Asylum
Freddie's Dead—Curtis Mayfield—Curton
I've Got A Thing About You Baby—Billy Lee Riley—Entrance
Good Foot—James Brown—Polydor

WLS—CHICAGO
Good Foot—James Brown—Polydor
Starting All Over Again—Mel & Tim—Stax
Good Time Charlie's Got The Blues—Danny O'Keefe—Signpost

CKLW—DETROIT
Man Sized Job—Denise LaSalle—Westbound
I'm Stone In Love With You—Stylistics—Avco
I'd Love You To Want Me—Lobo—Big Tree
Papa Was A Rolling Stone—Temptations—Gordy

WPOP—HARTFORD
Slaughter—Billy Preston—A&M
Good Foot—James Brown—Polydor
If I Could Reach You—5th Dimension—Bell
It Never Rains In Sunny California—Albert Hammond—Mums
Something's Wrong With Me—Austin Roberts—Chelsea
I Can See Clearly Now—Johnny Nash—Epic
Summer Breeze—Seals & Crofts—W.B.

KNDE—SACRAMENTO
Down To The Night Club—Tower of Power—Warner Bros.
Operator—Jim Croce—ABC
Saint Dominics Preview—Van Morrison—Warner Bros.
Don't Do It—The Band—Capitol
I Know—Wright's Wonderwheel—A&M
Ventura Highway—America—Warner Bros.

KISN—PORTLAND
Operator—Jim Croce—ABC
Something's Wrong With Me—Austin Roberts—Chelsea
American City Suite—Cashman & West—Dunhill
Whatever Turns You On—Travis Wammock—U.A.
Sunny Day's—Lighthouse—Evolution

WCAO—BALTIMORE
Can't You Hear The Song—Wayne Newton—Chelsea
I Am Woman—Helen Reddy—Capitol
Loving You Just Crossed My Mind—Sam Neely—Capitol

KQV—PITTSBURGH
City Of New Orleans—Arlo Guthrie—Reprise
Listen To The Music—Doobie Brothers—W.B.
Ventura Highway—America—W.B.
I Can See Clearly Now—Johnny Nash—Epic

WAYS—CHARLOTTE
Freddie's Dead—Curtis Mayfield—Curton
I'll Be Around—Spinners—Atlantic

KLIF—DALLAS
I Believe In Music—Gallery—Sussex
Something's Wrong With Me—Austin Roberts—Chelsea
I'm Stone In Love With You—Stylistics—Avco
Ventura Highway—America—W.B.

WIRL—PEORIA
Freddie's Dead—Curtis Mayfield—Curton
I Can See Clearly Now—Johnny Nash—Epic
Elected—Alice Cooper—W.B.
Don't Do It—The Band—Capitol
If I Could Reach You—5th Dimension—Bell
Don't Hide Your Love—Cher—Kapp

WHLO—AKRON
Witchy Woman—Eagles—Asylum
I Am Woman—Helen Reddy—Capitol
Freddie's Dead—Curtis Mayfield—Curton
From The Beginning—Emerson, Lake & Palmer—Cotillion
Giving Up On Giving You Up—Robert John Ballack
I Guess I'll Miss The Man—Supremes—Motown

THE BIG THREE

1. Elected—Alice Cooper—W.B.
2. Something's Wrong With Me—Austin Roberts—Chelsea
3. I'll Be Around—Spinners—Atlantic

WMPS—MEMPHIS
Summer Breeze—Seals & Crofts—W.B.
Slaughter—Billy Preston—A&M
I'll Be Around—Spinners—Atlantic
Why—Donny Osmond—MGM

KLEO—WICHITA
Freddie's Dead—Curtis Mayfield—Curton
I Believe In Music—Gallery—Sussex
And I'm Leaving—White Witch—Capricorn
Summer Breeze—Seals & Crofts—W.B.

WING—DAYTON
Nights In White Satin—Moody Blues—Deram
Listen To The Music—Doobie Brothers—W.B.
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U.A.
If I Could Reach You—5th Dimension—Bell
Tight Rope—Leon Russell—Shelter
Witchy Woman—Eagles—Asylum

WLEE—RICHMOND
Can't You Hear The Song?—Wayne Newton—Chelsea
Summer Breeze—Seals & Crofts—W.B.
Sweet Caroline—Bobby Womack & Peace—U.A.
Something's Wrong With Me—Austin Roberts—Chelsea

WIXY—CLEVELAND
Midnight Rider—Joe Cocker—A&M
Elected—Alice Cooper—W.B.
Spaceman—Nilsson—RCA
Woman Don't Go Astray—King Floyd—Chimneyville

WHB—KANSAS
From The Beginning—Emerson, Lake & Palmer—Cotillion
Freddie's Dead—Curtis Mayfield—Curton
Elected—Alice Cooper—W.B.
Spaceman—Nilsson—RCA

KXOK—ST. LOUIS
I Am Woman—Helen Reddy—Capitol
Woman Don't Go Astray—King Floyd—Chimneyville
Let It Rain—Eric Clapton—Polydor

WMAK—NASHVILLE
Something's Wrong With Me—Austin Roberts—Chelsea
I Got A Thing About You Baby—Billy Lee Riley—Entrance
What Am I Crying For—Dennis Yost & Classics IV—MGM South
Summer Breeze—Seals & Crofts—W.B.

WKBW—BUFFALO
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U.A.
If I Could Reach You—5th Dimension—Bell
Elected—Alice Cooper—W.B.
Let It Rain—Eric Clapton—Polydor
Summer Breeze—Seals & Crofts—W.B.
I Just Wanted To Make Love To You—Foghat—Bearsville

WJET—ERIE
Keep On Running—Stevie Wonder—Tamla
Elected—Alice Cooper—W.B.
Spaceman—Nilsson—RCA
Popcorn—Hot Butter—Musicor
Summer Breeze—Seals & Crofts—W.B.
I'll Be Around—Spinners—Atlantic

WDRG—HARTFORD
Something's Wrong With Me—Austin Roberts—Chelsea
Freddie's Dead—Curtis Mayfield—Curton
Elected—Alice Cooper—W.B.
Starting All Over Again—Mel & Tim—Stax

KCBQ—SAN DIEGO
Rock Me On The Water—Jackson Brown—Asylum
Popcorn—Hot Butter—Musicor
Witchy Woman—The Eagles—Asylum
Listen To The Music—Doobie Bros.—Warner Bros.
Nights In White Satin—Moody Blues—Deram

KYA—SAN FRANCISCO
Good Time Charlie's Got The Blues—Danny O'Keefe—Signpost
Midnight Rider—Joe Cocker—A&M

KJR—SEATTLE
Sentimental Lisa—Larry Merideth
You Poured Sugar On Me—Robinson Family
I Love You More—Donny Hathaway—Atco
It's A Tall Order For A Short Guy—Jonathan King—U.K.
Dedicated To The One I Love—Tempress—We Produce
Paradise—Jackie DeShannon—Atlantic
Smoke Gets In Your Eyes—Blue Haze—A&M
It Never Rains In So, Calif.—Al Hammond—Mums

KHJ—LOS ANGELES
Crazy Horses—Osmond's—MGM
Something's Wrong With Me—Austin Roberts—Chelsea

WFEC—HARRISBURG
If You Don't Know Me By Now—Harold Melvin—Phil. Int'l.
Elected—Alice Cooper—W.B.
Runnin' Back To Saskatoon—The Guess Who—RCA
If I Could Reach You—The 5th Dimension—Bell
Song Seller—Raiders—Columbia
Theme From The Men—Issac Hayes—Enterprise
Something's Wrong With Me—Austin Roberts—Chelsea
Had Enough—The James Gang—ABC

WPRO—PROVIDENCE
American City Suite—Cashman & West—Dunhill
If You Leave Me Tonight I'll Cry—Jerry Wallace—Decca
I Believe In Music—Gallery—Sussex
Starting All Over Again—Mel & Tim—Stax
S.T.O.P.—Lorelei—Columbia

WQAM—MIAMI
I Can See Clearly Now—Johnny Nash—Epic
Burning Love—Elvis Presley—RCA

KAKC—TULSA
Special Someone—The Heywoods—Family
I'm Stone In Love With You—Stylistics—Avco
If You Don't Know Me By Now—Harold Melvin & The Blue Notes—Phila. Int'l.
I'd Love You To Want Me—Lobo—Big Tree
Runnin' Back To Saskatoon—Guess Who—RCA
Dialogue Part 1 & 2—Chicago—Columbia
All The Young Dudes—Mott The Hoople—Columbia
Something's Wrong With Me—Austin Roberts—Chelsea
Elected—Alice Cooper—W.B.
Spaceman—Nilsson—RCA

WIBG—PHILADELPHIA
I'm Stone In Love With You—Stylistics—Avco
Operator—Jim Croce—ABC
I Am Woman—Helen Reddy—Capitol
Ventura Highway—America—W.B.
Sunny Goodie Street—Judy Collins—Elektra

R&B Additions

WWRL—NEW YORK
I'm So Tired—Bobby Bland—Duke
Sixty Minute Man—Tramps—Buddah
Stone In Love With You—Stylistics—Avco
If You Had A Change In Mind—Tyrone Davis—Dakar
Now Is The Time—Friends Of Distinction—RCA
That's If You Love Me—Donnie Elbert—All Platinum

WJMO—CLEVELAND
On & Off—Anacostia—Columbia
Born To Wander—Margie Joseph—Atlantic
Good Times—Kool & The Gang—Delite
We Ain't As Tight As We Used To Be—Freddie Lowe—Polydor
Baby Sitter—Betty Wright—Alston
If You Don't Know Me By Now—Harold Melvin & The Blue Notes—Phila. Int'l.

KGfJ—LOS ANGELES
Guilty—Al Green—Bell
How Can You Mend A Broken Heart—Spoonbread—Stang
Your Love Puzzles Me—California Girls

WVON—CHICAGO
You're Still A Young Man—Tower Of Power—W.B.
Beggin' Is Hard To Do—The Montclairs—Paula
On & Off—Anacostia—Columbia
Guess Who—B. B. King—ABC
Now Is The Time—Friends Of Distinction—RCA
I Hear A Song—Linda Carr—Romar

KATZ—ST. LOUIS
From The Love Side—Hank Ballard—People
You Made Me A Brand New World—We The People—Lion
Me & Mrs. Jones—Billy Paul—Phila. Int'l.
On & Off—Anacostia—Columbia
Why Can't We Be Lovers—Holland Dozier—Invictus
Love Is Here—The Futures—Gamble
I'm Stone In Love With You—Stylistics—Avco
You Ought To Be With Me—Al Green—Hi

David Frost Uttal Fete MC

NEW YORK — David Frost, TV and stage personality, will emcee the UJA "Man of the Year" dinner-dance honoring Larry Uttal, president of Bell Records, on Sat., Oct. 28. Event, taking place at the New York Hilton, will also feature David Cassidy and Shirley Jones, stars of TV's "Partridge Family."

HOLLYWOOD: Chi Coltrane—(Cont'd. from page 20)

Chi believes that her album is a beautiful one. She feels that her entire life up to that point went into its composition. For this reason she does not want to rush out another album. "I believe, that it is not just a simple album. And when the people start getting into it and enjoying it they will find that it is complex in many ways. It needs to be shown to the public right now. And after I'm satisfied that it has been exposed to a good degree to the general public, then at that time I'll sit down and think about the next album."

Chi writes only about what she has felt. She is careful in what she says and what she gets behind. Concerning her writing she says, "Everything I talk about is a place where I've been. I can tell you the date, what city it was in, the room and who the person was. I don't just write things for the sake of rhythm or poetry or something I just don't believe in. It's nice for others to write abstract poetry, but for me, all of my songs are very, very deep and have a lot of meaning behind them."

On the lighter side, Chi has written one fictitious song called "Harry the Undertaker." She admits that it is a silly song, but she has always thought of undertakers as looking morose and forboding.

Chi is a true hard working professional. She has worked in L.A. recently at the Troubadour with David Ackles. During that show she felt she had to take into consideration David's crowd. Therefore she had to cut out of her act some of her more up tempo tunes such as "Go Like Elijah." She has also worked the Bitter End in New York, the Brown Shoe in Chicago, the Boarding House in Chicago, and the Stonehenge outside Boston.

She believes that there is a whole deepening of the music scene today, that the public demands more of music than they used to because there are so many more modes of music available to them. She feels that "people today are more conscious of lyric content, the arrangement, the melody, and even the production and musicians used on a record. This shows the true perspective of where the artist is at and his ability has to come forth and be developed."

"Every six months I can really see that I've changed. The rate of growth in the past three years is such that I don't know where my head will be at six months from now." **con merten**

NEW YORK—MARSHALL EFRON: THE NUTRINO NEWS NETWORK

Most comedians began rather early in life by writing short comedy routines that they practiced in school plays or in the privacy of their homes. According to his bio, Marshall Efron during his earlier years, began a lifelong romance with the automobile. Since 1954, Efron has gone through some 25 or 30 cars. He now owns only 5. And what has all this to do with comedy? Nothing!

The Nutrino News Network is the title of Efron's comedy album for Polydor Records, and the concept is quite unusual. The LP deals with two major characters, Brad Barlow and Alan Sweeny, both of whom are radio broadcasters broadcasting from a shabby radio shack located somewhere in unknown New Jersey. What's unusual is that the team airs fascist material from 5:30 AM until they sign off at 9 P.M. The programming contains episodes of "Captain Privilege & Peter Patriot," which is sponsored by Stars 'N Stripes Fudgy Bars, as well as soap operas, messages from the Mayor, a musical matinee and some local news.

In any event, Marshall Efron's Polydor album is just a small sampling of his many talents. Shown below are Peter Siegel and Efron who came up with the concept album. As shown in the photo, the duo are preparing to go on the air. Good luck, fellas!



PASSING REMARKS—Rumor has it that a super show is being planned for Madison Square Garden for sometime in late October or November, and that the show will headline Paul McCartney & Wings, John Lennon and Friends, and a new group featuring George Harrison & Ringo. Needless to say that if the rumor becomes a fact, lots of problems will occur regarding ticket sales. Perhaps the biggest question of all is—if in fact the show goes on, will John, Paul, George & Ringo get together at the close of the show for a jam session? We'll have to wait and see.

Second rumor of the week is that Sly Stone will be producing the next Etta James album for Chess Records. As of press time, there was no confirmation and nobody was willing to venture a guess as to the projected release date of the LP.

Watch for a great new single on Penny Farthing by a group called Kincade. Record is called "Dreams Are Ten A Penny," and it could easily go gold. It's just what top 40 is looking for.

Open Reel 4-Channel Quad Tapes From Stereotype Div. of Magtec

NORTH HOLLYWOOD — The Stereotype Division of Magtec is issuing its first release of 4-channel quadrasonic music tapes, including titles from RCA and Warner Bros.-Reprise Records.

The initial release covers 10 albums in open reel configuration; list prices are \$9.95 for popular titles and \$10.95 for classical music.

All titles released in 4-channel or standard stereo will be in the 7 1/2 i.p.s. mode.

Magtec has exclusive open reel licensing agreements with United Artists, Decca, Uni, Kapp, Elektra, Warner Bros.-Reprise and RCA Records.

Markim S/T Pres. Testifies In D.C.

WASHINGTON, D.C. — Testifying recently before the United States House of Representatives Select Subcommittee on Education in connection with the Educational Technology Act pending before the Subcommittee, Alfred Markim, president of S/T Videocassette Duplicating Corporation, Leonia, N.J., told the Subcommittee members of the important applications of the new videocassette medium in all areas of education and instruction and the vital new need for perfect interchangeability of videocassettes within their own format.

Rep. John Brademas (D. Ind.), Chairman of the Subcommittee, has taken the position that, "Video tape is potentially one of the most significant educational technologies to be developed in recent years. Because this year promises to mark the first breakthrough of video tape into the educational marketplace, the Subcommittee wants to learn of both the benefits and problems associated with this technology." Two bills are pending before the Subcommittee which would affect the use of video tape in education, one of which is the Educational Technology Act, introduced by Rep. Brademas in 1971. A second bill introduced by Rep. Orval Hansen (R. Idaho) this month to establish a Council on Education Technology would help educators use educational technology and provide a point of communication between users and manufacturers on educational requirements for various technologies.

Markim pointed out the ease of operation of videocassettes by school-children of all ages and by teachers. "This new learning tool has been designed to be operated by anyone who can drop in an audiocassette or turn on a television receiver. That degree of 'ease of handling' is imperative for any video equipment to be used in the educational system," he testified.

The importance of interchangeability, meaning a cassette recorded in one format will play properly on every player of the same format anywhere in the country, was stressed by Markim. He told the Subcommittee, "it is vital in this beginning stage of the videocassette industry that interchangeability be strictly maintained." He told of Sony's guarantee of interchangeability as a result of the professional duplicating network operated in this country. "It is the only guarantee the user has that a pre-recorded cassette will work properly on his player," he said.

"Some Federal departments which already have networks of videocassette players have been soliciting competitive bids from authorized duplicators and from 'copiers,' (companies using non-professional copiers), as though they were the same product. Apparently there is no awareness that the bids they are getting are for 'apples and oranges.'" Markim informed the Subcommittee. In closing his speech Markim emphasized,

"We view the 4-channel market as an additional sales avenue for music," said Sasch Rubinstein, general manager of the Stereotype Division, "rather than taking the place of standard stereo product. Each system has its own consumer application."

"We've felt a continually increasing interest in 4-channel," he said, "and we see reels as the ideal tape configuration for it because of its appeal to audiophile oriented consumers," stated Rubinstein.

Garner Intro's Hi-Speed Model 1056 Tape Copier

LINCOLN, NEBRASKA — Garner Electronics has introduced the Model 1056 High Speed Professional Tape Copier, a heavy-duty reel-to-reel tape duplicating unit which makes five high quality copies from the master reel. This precision machine is designed for mass production of professional quality audio tapes by commercial, institutional, educational, or industrial organizations.

The 1056 features a single capstan which drives the master and all five copies, and a synchronous motor which drives a large balanced inertia wheel. The unique forward tilt of the transport mechanism allows greater access to the capstan area and simplified tape threading. Solid state electronics and special heads provide outstanding frequency response and low noise. A conveniently located control panel features push button operations.

Extra-fast rewind of the master tape speeds production of large quantities of copies.

The 1056 High Speed Professional Tape Copier operates on desk or table top. Overall size is 42 1/2" wide by 21" high by 17" deep.

Superscope Has New Sony Cassette-Corder

SUN VALLEY, CALIFORNIA — SONY TC-66, a new economy, high performance, AC/DC Cassette-Corder, has been introduced by Superscope, Inc. Portable and easy to operate, it is ideal for on the go use by businessmen, professional people, students, as well as by the casual recordists.

Primary among the convenience features is a highly sensitive built-in condenser microphone. It keeps the unit ready to record at a second's notice, without the necessity of plugging in an external mic.

Hands-off operation is made practical by Automatic Shut-off, which functions in record and playback to prolong battery life and minimize machine wear. Other important features for attention-free operation include Synomatic Recording Control and locking fast forward and rewind.

The piano-key function controls are "braille"-coded to facilitate use in the dark or while driving, and a high impact plastic case furnishes protection during rough-and-tumble service.

Priced at \$59.95, the TC-66 includes an AC power cord, carrying case with strap, F-10S stop-go microphone, earphone, C-30 cassette, and four size C batteries. Also supplied is an SP-100 shorting plug which allows a cassette to be erased by cutting out the recording capability of the built-in microphone.

phased, "The effective application of the videocassette technology to education demands total interchangeability. This can only be provided by the mass duplicating system, and this requirement should become a standard specification in all government contracts."



KEYS TO SUCCESS — Eddy Arnold, right, listens attentively to the classical piano team of Arthur White-more left, and Jack Lowe center, in a private run-through of some of the tunes they will record later this month for the Country Music Hall of Fame. The recording session will take place in Columbia Studios in Nashville under the direction of Frank Jones and will feature twelve country music "standards" supplied to the artists by SESAC, ASCAP and BMI.

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RECORDS**



Country Roundup

Chet Atkins says, "I'll be playing for the people until I am 70—if I live that long and if they'll come to see and hear me" . . . Country Music's congenial black singer, Welton Lane, changed his nightly headquarters Sept. 12 when he moved to The Thoroughbred Club in Louisville, Kentucky. The Epic artist has been entertaining for the past three years at The Churchill Inn in that same city . . . A new singing talent produced by Buck Owens, has a new Capitol Records single which features an old Cedarwood Publishing Company evergreen, penned by the late Johnny Horton. Larry Garner is the artist and the song is "I'm A One Woman Man" . . . Carl Perkins, the country-rockin' sidekick of Johnny Cash, has a new Columbia single release featuring a song that he wrote called "The Trip" . . . It appears that hit-maker Donna Fargo has another chart topper for Dot Records in her self-penned and sung "Funny Face," taken from her album, "The Happiest Girl In the Whole U.S.A." As the latest female country artist who has topped both the country and pop charts with the same song, Donna Fargo is likely to garner some awards from several sources this fall when country music organizations and press make their annual presentations.

There really doesn't seem to be anything that could keep Roni Stoneman from singing because that's what she has done all her life and thoroughly enjoyed it. Now, her latest Dot release has for the A side, "You Make Me Feel Like Singing," a tune written for her by Norro Wilson and D. Walls . . . A new talent on Dot Records is out on a single. B. B. Jasper makes the most of "(If Loving

You Is Wrong) I Don't Want To Be Right." It's a country cover of the giant pop hit by Luther Ingram. John Denny produced the session . . . Nashville West Records has released "Guitar Picker's Blues" by Dennis Payne and the Country Mile. Dennis worked for several years with Gary S. Paxton ("Woman, Sensuous Woman," "Try It, You'll Like It," "Travelin' Light," etc.). Dennis has had songs recorded by Red Simpson for Capitol. He is now working as engineer at Bakersfield Sound Studios and is producing some of his own material. Dennis and the band are now appearing at the Holiday Inn in California City, where they have played to standing room only crowds.

Donna Fargo taped the syndicated Mike Douglas Show on Sept. 13 . . . Liz Anderson, Penny DeHaven and The Four Guys, of Buddy Lee Attractions, are among the entertainers scheduled for the annual American Business Women's Assoc. benefit in Nashville on Oct. 24 at McGavock High School Auditorium . . . Diana Trask and her band, The VIPs, began a European tour Sept. 21 which includes Germany, France, Italy, and Spain.

Mel Tillis taped the syndicated Mike Douglas Show Sept. 27 . . . Hank Williams, Jr. is scheduled to perform at MGM's party on Friday, Oct. 20 during the Grand Ole Opry Celebration and Deejay Convention, then heads for Edinburg, Texas for an engagement the following night . . . Herman Harper, general manager of the Don Light Agency, has announced the signing of the Sammy Hall Singers to an exclusive booking contract.

Little Richie Johnson will be handling national promotion for Capitol recording artist Kenny Vernon. Little Richie and Kenny worked together a few years ago and now Johnson will be handling Kenny's national promotion. Kenny's new record is "I Bought The Shoes That Just Walked Out On Me" . . . MGM's Billy Walker is off on a handshaking safari to Omaha, where he's getting acquainted with the entire staff at Physicians Mutual Insurance, sponsors of his re-activated "Country Carnival" television show . . . Danny Davis, who hasn't worked a show in three years without being asked to come back, claims his booking are really stacking up these days. He says, "Buddy Lee even has us tentatively booked for the entire month of December at Harrah's in Lake Tahoe," and, the brassy band-leader emphasizes, "that's for 1973" . . . George Jones, Tammy Wynette, Patsy Sledge, Harold Morrison, and The Jones Boys will return to their adopted Florida home in Lake and for an Oct. 8 appearance at The Old Plantation Music Park.

One more recording session should be all that's needed for Mac Wiseman to complete his next RCA album. Enthusiastic over Wiseman's present single, "On Susan's Floor," RCA has requested an early completion date for the album, according to Wiseman's producers, Allen Reynolds and Bob McDill . . . With the signing of Wilma Burgess, MGB records added another hit artist. No stranger to the music scene, Wilma's recording career includes "Baby" and "Don't Touch Me." The newly formed M.G.B. label is a branch of Ricci Mareno Enterprises.

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RECORDS

HERE TODAY & HERE TO STAY



Top Country Albums

- | | | | | | |
|----|---|----|----|--|----|
| 1 | A SUNSHINY DAY WITH CHARLEY PRIDE
(RCA LSP 4742) | 1 | 16 | BLESS YOUR HEART
Freddie Hart (Capitol ST 11073) | 14 |
| 2 | LISTEN TO A COUNTRY SONG
Lynn Anderson (Columbia KC 31647) | 3 | 17 | ALL TIME GREATEST
Marty Robbins (Columbia KG 31361) | 19 |
| 3 | THE HAPPIEST GIRL IN THE WHOLE U.S.A.
Donna Fargo (Dot DOS 26000) | 2 | 18 | THE BEST OF THE BEST OF MERLE HAGGARD
(Capitol ST 11082) | 29 |
| 4 | AMERICA
Johnny Cash (Columbia KC 31645) | 6 | 19 | BEST OF CHARLEY PRIDE, VOL. 2
(RCA LSP 4682) | 16 |
| 5 | LONESOMEST LONESOME
Ray Price (Columbia KC 31546) | 4 | 20 | ALL TIME GREATEST HITS
Ray Price (Columbia 31364) | — |
| 6 | ELEVEN ROSES
Hank Williams Jr. (MGM SE 4843) | 5 | 21 | WOMAN (SENSUOUS WOMAN)
Don Gibson (Hickory LPS 166) | 15 |
| 7 | WHEN THE SNOW IS ON THE ROSES
Sonny James (Columbia KC 31646) | 11 | 22 | COUNTRY MUSIC THEN AND NOW
Statler Bros. (Mercury SR 61367) | 22 |
| 8 | ME AND THE FIRST LADY
George Jones & Tammy Wynette (Epic 31554) | 9 | 23 | I CAN'T STOP LOVING YOU/ (LOST HER LOVE) ON OUR LAST DATE
Conway Twitty (Decca DL 7-5361) (MCA) 28 | 28 |
| 9 | ROY CLARK COUNTRY
(Dot DOS 25996) | 8 | 24 | JERRY REED
(RCA Victor LSP 4750) | 30 |
| 10 | MISSING YOU
Jim Reeves (RCA LPM/LSP 3987) | 15 | 25 | ELVIS AT MADISON SQUARE GARDEN
Elvis Presley (RCA LSP 4776) | 18 |
| 11 | TO GET TO YOU
Jerry Wallace (Decca 5349) | 10 | 26 | ASHES OF LOVE
Dickie Lee (RCA LSP 4715) | 27 |
| 12 | THERE'S A PARTY GOIN' ON
Jody Miller (Epic KE 31706) | 20 | 27 | WHEEL OF FORTUNE
Susan Raye (Capitol ST 11106) | — |
| 13 | BEST OF JERRY REED
(RCA LSP 4729) | 12 | 28 | TOGETHER ALWAYS
Porter Wagoner & Dolly Parton (RCA LSP 4761) | — |
| 14 | THE STORYTELLER
Tom T. Hall (Mercury SR 61368) | 24 | 29 | IF THIS IS GOODBYE
Carl Smith (Columbia KC 311606) | — |
| 15 | BEST OF BUCK & SUSAN
Buck Owens & Susan Raye (Capitol ST 11084) | 7 | 30 | FLOYD '72
Floyd Cramer (RCA LSP 4773) | — |

Hall Of Fame Acquires Rare Jimmie Rodgers Picture Disk

NASHVILLE — The Country Music Hall of Fame and Museum has received the donation of one of the rarest country music recordings ever released, it was reported here today. The famous "Jimmie Rodgers Picture Record," released as a memorial after the pioneering singer's death, was given to the Country Music Hall of Fame and Museum by Leroy Martin, of Galliano, Louisiana. Martin, who is affiliated with KTIB Radio and Bruce, Douglas, Martin Associates—received the disc as a gift from Mrs. Jimmie Rodgers in 1947, while Martin was still a high-school student.

The 78-rpm disc, RCA 18-6000, was a special release. Side A contained a performance of "Cowhand's Last Ride," and side B held "Blue Yodel No. 12." The most striking feature of the disc is visual, however, for the A side bears a photograph of Rodgers,

and the B side pictures of discs with the titles of all twelve "Blue Yodels" listed. Visual data fills each side of the disc, for the hard, grooved surface of the record is actually laminated to a paper inner core containing print and pictures. "This was an early attempt at the 'picture record' technique of lamination which was to become common in the 1940's," reported Bill Ivey, Country Music Foundation executive director. "This particular try didn't work out too well, though. The heavy tone arms used in acoustical record players wore through the outside coating of the disc, and other technical problems developed. Only a few copies of the Rodgers picture disc ever reached consumers, and this accounts for the extreme rarity of the issue," Ivey added.

"We're most grateful to Mr. Martin for this generous gift, and also appreciate the efforts of Bill Dudley-Peer-Southern Organization—in arranging contact between Mr. Martin and the Hall of Fame," said Ivey.

Don Gant To Acuff-Rose

NASHVILLE — Wesley Rose, president of Acuff-Rose Publications, Inc. and affiliated companies, has announced the appointment of Don Gant as assistant to the president, effective immediately.

Don, a ten-year employee of the company, has been active in virtually every field of the music industry. He is known as a producer of records for Hickory Records, Inc., having produced hits for the Newbeats, Gene & Debbie, Mickey Newbury, John D. Loudermilk, Roy Orbison, Glenn Barber and Bobby Bond. He was also a co-producer and the voice of the Neon Philharmonic on Warner Bros. He has worked with Acuff-Rose staff writers and many of the a&r staffs of the record industry. He has recently been elected an alternate trustee for the Nashville chapter of NARAS.

CMA Announces Top Five Songs

NASHVILLE — Tallying has been completed to determine the top five songs of the year by the Country Music Assoc. The following songs were selected as the "best of the year" by the membership of CMA: "Easy Loving", Freddie Hart; "Kiss An Angel Good Morning", Ben Peters; "She's All I Got", Jerry Williams, Jr. and Gary Bond; "The Happiest Girl in the Whole USA", Donna Fargo; "To Get To You", Jean Chapel.

These songs, along with the top five in nine other categories were mailed to the over 3,000 members of the CMA for them to select one in each category. Announcement of the winners will be made on Monday night, Oct. 16, when the 6th Annual Country Music Assoc. Awards Show airs live and in color from the Grand Ole Opry House in Nashville. Glen Campbell will host the 9:00 p.m. central time CBS Special.

National Quartet Convention Dates

NASHVILLE — The 1972 National Quartet Convention will be held at the Municipal Auditorium in Nashville, Oct. 3-8. Centered around the gospel music idiom, the convention will feature a variety of events and performers. Listed below is the convention agenda:

Tuesday, Oct. 3: 7 P.M.: Convention Convenes: Spotting "Old Timers' Night". Featuring: the Homeland Harmony Quartet with Conner Hall; the LeFevre Trio; the Speer Family; the Statesmen Quartet; the Blackwood Brothers and the Stamps. Each group will be composed of as many original members as possible.

Wednesday, Oct. 4: 8 A.M.: Gospel Music Hall of Fame board of directors meeting.

9 A.M.: Gospel Music Assoc. committee meeting.

1 P.M.: Gospel Music Assoc. board of directors meeting.

3 P.M.: Alan Abis fashion show in the Municipal Auditorium.

7 P.M.: Convention Re-Convenes: Featuring Naomi and the Segos; the Keystones; the Couriers; the Prophets; the Downings; the Cathedrals; the Blackwood Singers; the Thrasher Brothers; and many others.

Thursday, Oct. 5: 9 A.M.: Disc Jockey Appreciation Breakfast in the Johnny Cash Suite at the Ramada Inn on James Robertson Parkway.

12 noon: The SESAC Luncheon at Woodmont Country Club. Invitation only.

3 P.M.: Blackwood Family Banquet at the Sheraton Motor Inn.

7 P.M.: Convention Resumes with: the Lewis Family; Rosie Rozell and

the Searchers; Wendy Bagwell and the Sunliters; the Blackwood Brothers, Jerry and the Singing Goffs; the Statesmen; and the LeFebres, London Parris and the Apostles.

Friday, Oct. 6: 1 P.M.: Heart Warming Luncheon. Invitation only.

1 P.M.: Word Luncheon. Invitation only.

5:30 P.M.: The Gospel Music Assoc.'s 1972 Dove Awards Presentation in the War Memorial Auditorium.

7 P.M.: Convention Resumes with: the Orrells; the Florida Boys; the Oak Ridge Boys; the Rambos; the Blue Ridge; Andrea Crouch and The Disciples; the Speer Family and J. D. Sumner and The Stamps.

Saturday, Oct. 7: 10 A.M.: The annual talent show with Cecil Blackwood as host.

10 A.M.: The general membership meeting of the Gospel Music Assoc. in the Van Ness Auditorium, 127 Ninth Avenue North.

1 P.M.: Semi-professional parade of gospel talent in the Municipal Auditorium.

7 P.M.: Convention Resumes with the annual Parade of Stars featuring all the talent who appeared during the week.

Sunday, Oct. 8: 10 A.M.: The Sunday Morning Worship Service with the Rev. Hovie Lister bringing the sermon. He will be assisted by the Rev. Don Butler and Chaplain Carl Hatch. Immediately following the Worship Service, the convention will re-convene with the parade of quartets.

Master of Ceremonies for the 1972 convention will be Don Butler.

Country Artist of the Week:

CHET ATKINS



MR. GUITAR—Chet Atkins has been an RCA artist for 25 years and a musician for all of his life. A native of Tennessee, Chet Atkins has created more clamor and noise in the music industry world-wide than almost any other figure on the recording scene today.

He's a vice-president in charge of RCA's Nashville operation, catalyst for the musical careers of other performers, a guitarist equally at home with country, pop, jazz, and classical, object of admiration by those who fancy symphony music or the formal restrictions of Spanish classical techniques, recorded 48 successful albums, and is headliner of the Masters Festival of Music.

Chet Atkins has appeared, by invitation, with Arthur Fiedler's famed Boston Pops, plus a heavy schedule of symphonic appearances.

His concert tours have been taken to more than 100 cities in the United States, to Canada, Europe, Africa, and Japan, where he had a tumultuous welcome.

Top TV shows vie for his music and his warm, dry humor. Chet Atkins has been honored in his field by those whose accolades mean a lot because they not only come from people with the musical knowledge to evaluate his work, but also because they reflect the way the average listener feels about him.

He is associated with the Gretsch Guitar Co. in a consultant capacity, a designer and endorser of the firm's product; is a co-headliner in the Masters Festival of Music, a musical-variety act which plays approximately 50 shows away from Music City, U.S.A. annually, and which has been a consistent, if not fantastic, box office success, and is founder of the Chet Atkins Guitar Festival and Fame, Inc. (an educational guitar training course).

Winner of too many awards to enumerate, his most recent honor was the Humanitarian Award in May, 1972.

He records for RCA Victor and what he records is a profitable product for his employers. Sales of Atkins' albums and singles total in the millions of dollars. To commemorate his 25th anniversary, RCA has released a special double pocket tribute album which contains the most popular single from each year, spanning the years 1947-1972. This joins his current chart climbing LP, "Chet Picks the Hits".

Personal management is by X. Cosse'.

Dot Signs Dave Kirby

NASHVILLE — Paul Tannen, general manager of Pete Drake Productions has announced that Dave Kirby has been signed to Dot Records.

Kirby is best known as a writer for such hits as "Is Anybody Going To San Antonio," by Charley Pride; "Sidewalks of Chicago," by Merle Haggard; "You Wouldn't Know Love," by Ray Price; and "Wish I Didn't Have To Miss You," by Jack Greene and Jeannie Seely.

Kirby is being produced by Pete

JED International Inks Bill Sterling

NASHVILLE — Bill Sterling, a Nashville writer-artist, has signed a tape-record contract with JED International. Bills' first release on the JED label, "Mental Revenge" and "If I'm A Fool For Leaving," coincides with his initial appearance on the Grand Ole Opry. Bill leaves this week for a seven-week tour of Canada.

Drake and his first release on Dot is entitled "Lila Is My Kind Of Woman".

Cal Smith

'For My Baby'

DECCA 33003



1	THIS LITTLE GIRL OF MINE Faron Young (Mercury 73308) (Dixie Jane/Court of Kings—BMI)	2	38	I JUST COULDN'T LET HER WALK AWAY Dorsey Burnette (Capitol 3404) (Central Songs—BMI)	46
2	I AIN'T NEVER Mel Tillis (MGM 14418) (Cedarwood—BMI)	6	39	SEA OF HEARTBREAK Kenny Price (RCA 74-0781) (Shapiro-Bernstein—ASCAP)	47
3	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) Connie Smith (RCA 0752) (Blue Crest—BMI)	4	40	I THINK THEY CALL IT LOVE Don Gibson & Sue Thompson (Hickory 1646) (Acuff-Rose—BMI)	40
4	I CAN'T STOP LOVING YOU Conway Twitty (Decca 32988) (Acuff-Rose—BMI)	1	41	I'VE GOT A WOMAN'S LOVE Marty Robbins (Columbia 45668) (Fred Rose Music—BMI)	52
5	ONEY Johnny Cash (Columbia 45660) (Passkey—BMI)	9	42	I'M GONNA KNOCK ON YOUR DOOR Billy "Crash" Craddock (Cartwheel 216) 24 (Ann-Rachel—ASCAP)	—
6	WHISKEY RIVER Johnny Bush (RCA 74-0745) (Nelson—BMI)	7	43	NORTH CAROLINA Dallas Frazier (RCA 0748) (Blue Crest/Hill & Range—BMI)	36
7	MISSING YOU Jim Reeves (RCA 0744) (Valley—BMI)	8	44	YOU AIN'T GONNA Buck Owens (Capitol 3429) (Blue Book—BMI)	58
8	FUNNY FACE Donna Fargo (Dot 17429) (Prima-Donna—BMI)	13	45	THIS MUCH A MAN Marty Robbins (Decca 3306) (Mariposa—BMI)	54
9	CLASS OF '57 Stattler Bros. (Mercury 73315) (House Of Cash—BMI)	12	46	SHE'S TOO GOOD TO BE TRUE Charley Pride (RCA 0802) (Pi-Gem—BMI)	61
10	IT'S NOT LOVE (BUT IT'S NOT BAD) Merle Haggard (Capitol 3419) (Tree—BMI)	19	47	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet (Dot 17428) (Famous Music—ASCAP)	56
11	WHEN THE SNOW IS ON THE ROSES Sonny James (Columbia 45644) (Miller/Amra—ASCAP)	3	48	RINGS FOR SALE Roger Miller (Mercury 73321) (Tree—BMI)	51
12	BABY DON'T GET HOOKED ON ME Mac Davis (Columbia 45618) (Bridgeport—BMI)	17	49	LONESOME Tony Booth (Capitol 3441) (Cedarwood—BMI)	59
13	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace (Decca 32989) (Leeds—ASCAP)	5	50	CLAUDETTE Compton Bros. (Dot 17427) (Acuff-Rose—BMI)	49
14	IF YOU TOUCH ME Joe Stampley (Dot 17421) (Algee/Al Galico—BMI)	10	51	GARDEN PARTY Rick Nelson (Decca 32980) (Matagun Music—BMI)	60
15	TOGETHER ALWAYS Porter Wagoner & Dolly Parton (RCA 0773) (Owepar—BMI)	22	52	WOMAN (SENSUOUS WOMAN) Don Gibson (Hickory 1638) (Acoustic—BMI)	25
16	WASHDAY BLUES Dolly Parton (RCA 0757) (Owepar—BMI)	11	53	FOR MY BABY Cal Smith (Decca 33003) (MCA) (Eden—BMI)	63
17	YOU'VE GOTTA CRY GIRL Dave Dudley (Mercury 73309) (Six Days—BMI)	18	54	WHEEL OF FORTUNE Susan Raye (Capitol 3438) (Volando—ASCAP)	66
18	DON'T PAY THE RANSOM Nat Stuckey (RCA 0761) (Cedarwood—BMI)	20	55	FOOL ME Lynn Anderson (Columbia 4592) (Lowery Music—BMI)	64
19	WHAT IN WORLD HAS GONE WRONG WITH OUR LOVE Jack Green & Jeannie Seely (Decca 32991) (Tree—BMI)	21	56	AIN'T IT ALL WORTH LIVING FOR Tompall & Glaser Bros. (MGM 14390) (Milene—ASCAP)	27
20	LAST TIME I CALL SOMEBODY DARLIN' Roy Drusky (Mercury 73314) (Blue Crest/Hill & Range—BMI)	26	57	TRAVELIN' LIGHT George Hamilton IV (RCA 74-0776) (Acoustic—BMI)	62
21	A WORLD WITHOUT MUSIC Porter Wagoner (RCA 0753) (Owepar—BMI)	14	58	JUST LIKE WALKING IN THE SUNSHINE Jean Shepard (Capitol 3395) (Central Songs—BMI)	44
22	MY MAN Tammy Wynette (Epic 10909) (Algee—BMI)	30	59	NEVER BEEN TO SPAIN Ronnie Sessions (MGM 14394) (Lady Jane—BMI)	45
23	HERE I AM AGAIN Loretta Lynn (Decca 32974) (Evil Eye—BMI)	15	60	HOW COULD YOU BE ANYTHING MY LOVE Ferlin Husky (Capitol 3415) (Blue Crest/Hill & Range—BMI)	67
24	THE LAWRENCE WELK—HEE HAW COUNTRY-REVOLUTION POLKA Roy Clark (Dot 17426) (Happy-Go-Lucky—ASCAP)	31	61	THINGS Buddy Alan (Capitol 3427) (Alley Street/Venture—ASCAP)	65
25	I TAKE IT ON HOME Charlie Rich (Epic 5-10867) (House of Gold Music—BMI)	32	62	YOU DON'T MESS AROUND WITH JIM Bobby Bond (Hickory 1649) (Blendingwell/Wingate—BMI)	69
26	BURNING LOVE/IT'S JUST A MATTER OF TIME Elvis Presley (RCA 0769) (Combine Music—BMI) (Gladys Music—ASCAP)	33	63	PRETEND I NEVER HAPPENED Waylon Jennings (RCA 74-0808) (Willie Nelson—BMI)	—
27	SYLVIA'S MOTHER Bobby Bare (Mercury 73317) (Evil Eye—BMI)	29	64	SOMEBODY LOVES ME Johnny Paycheck (Epic 10912) (Jack & Bill Music—ASCAP)	74
28	UNEXPECTED GOODBYE Glen Barber (Hickory 1645) (Acuff-Rose—BMI)	28	65	THE WORLD NEEDS MELODY Carter Family with Johnny Cash (Columbia 45679) (Tree Music—BMI)	71
29	THE CEREMONY Tammy Wynette & George Jones (Epic 10081) (Algee—BMI)	16	66	GLOW WORM Hank Thompson (Dot DOA 17430) (Edward/Be Marks—BMI)	—
30	DON'T SHE LOOK GOOD Bill Anderson (Decca 33002) (Passkey Music—BMI)	41	67	TAKE IT EASY Bill Mize (United Artists 50945) (Benchmark—ASCAP)	70
31	SMILE, SOMEBODY LOVES YOU Linda Gail Lewis (Mercury 73316) (Full Swing—ASCAP)	34	68	SING ME A LOVE SONG FOR BABY Billy Walker (MGM K 14422) (Venomous Music—ASCAP)	—
32	LONELY WOMEN MAKE GOOD LOVERS Bob Luman (Epic 10905) (Young World—BMI)	42	69	NOTHIN CAN STOP MY LOVING YOU Patsy Sledge (Mega 0085) (Fort Knox—BMI)	72
33	LOOKING BACK TO SEE Buck Owens & Susan Raye (Capitol 3368) (Dandelion—BMI)	23	70	MISS PAULINE Billy Bob Bowmen (United Artists 50957) (Spiral Staircase—BMI)	73
34	TRACES Sonny James (Capitol 3398) (Low-Sal—BMI)	43	71	IF THIS IS GOODBYE Carl Smith (Columbia 45648) (Seaview—BMI)	—
35	I WILL NEVER PASS THIS WAY AGAIN Glen Campbell (Capitol 3411) (Vegas—BMI)	37	72	HERE WE GO AGAIN Johnny Duncan (Columbia 445674) (Dirk—BMI)	—
36	A PERFECT MATCH David Houston & Barbara Mandrell (Epic 10908) (Flagship—BMI)	53	73	I BOUGHT THE SHOES Kenny Vernon (Capitol 3430) (Central Songs—BMI)	—
37	PRIDE'S NOT HARD TO SWALLOW Hank Williams, Jr. (MGM K-14421) (Passkey Music—BMI)	50	74	ALL I HAD TO DO Jim Ed Brown (RCA 0785) (Chiplin—ASCAP)	—
			75	WRAPPED AROUND HER FINGER George Jones (RCA 740792) (Glade Music—BMI)	—



Picks of the Week

SOME OF CHET'S FRIENDS (RCA 74-0799)

Chet's Tune, Parts 1 & 2 (2:45, 2:40) (Delmore, ASCAP—Cy Cober)

The wide-ranged roster of RCA's Nashville artists have assembled to pay tribute to Chet Atkins on his twenty-fifth year in showbiz. Led by Jerry Reed and Porter Wagoner, approximately 40 artists alternate on lines of this clever Cy Cober tune, arranged by Billy Walker. Part 1 was recorded on Chet's 20th anniversary in 1967, Part 2 was recorded this year. A perfect gift to Chet from all his "children."

BARBARA MANDRELL (Columbia 45702)

Holdin' On (To The Love I Got) (2:14) (Algee/Altam, BMI—C. Taylor, N. Wilson, T. Wynette)

Barbara Mandrell is holdin' on to a whole lot of talent. This uptempo ballad surrounds her firm and soulful voice with catchy production by Billy Sherrill. Sure to be big. Flip: no info available.

SANDY POSEY (Columbia 45703)

Happy, Happy Birthday Baby (2:17) (Arc, BMI—M. Sylvia, G. Lopez)

Here we have one of the few songs that is timeless and universal. Whether it's a 1957 pop version by the Tune Weavers or a 1972 c&w version by Sandy Posey, this tune gets its message across and should be on top very shortly. Flip: no info available.

CLAUDE KING (Columbia 45704)

He Ain't Country (2:38) (Belldale/Armstead, BMI—R. Stamps, J. Mullins)

Starting off with a Sly & the Family Stone r&b riff, this record turns around in a flash to become a pure country hoedown. Not only is the turnaround a surefire attention-getter, but the lyrics add fuel to the fire, having a lot to say about traditionalists accepting young upstarts. Totally entertaining. Flip: no info available.

TEX RITTER (Capitol P-3457)

Comin' After Jinny (3:25) (Evil Eye, BMI—S. Silverstein)

Shel Silverstein has the knack of writing songs with unexpected twists of fate at the end. Tex Ritter has the knack of interpreting Silverstein's writing talents into a topnotch performance with exactly the right touch of melodrama. Flip: "You Will Have To Pay For Your Yesterday" (2:30) (Criterion, ASCAP—B. Dodd, S. Cooper, T. Ritter).

NORMA JEAN (RCA 74-0814)

I Know An Ending (2:36) (Tree, BMI—H. Cochran)

In order to have an ending, there must be a beginning, and Norma Jean should get her new single off to a firm start with her moving, downhome vocals. Flip: "I Guess That Comes From Being Poor" (2:26) (same credits).

JEANNE PRUETT (Decca 33013)

I Forgot More Than You'll Ever Know (About Her) (2:28) (Travis, BMI—C. Nuff)

Jeanne Pruett launches into a torchy ballad with heavy impact in both the vocals and lyrics. Should win her considerably airplay in c&w markets across the country. Flip: "Don't Hold Your Breath" (2:08) (Mariposa, BMI—J. Pruett).

CONNY VAN DYKE (Barnby 5003)

Peanut Butter Angel (2:36) (Berwill, C. Van Dyke)

Using this unusual song title as a sentimental childhood image, Conny Van Dyke should command considerable attention with this up and comer, which will also help establish Barnaby as a country label. Flip: no info available.

JACK CLEMENT (JMI 10)

The One On The Right Is On The Left (2:12) (Jack, BMI—J. Clement)

Jack Clement has a talent monopoly here! Singing a song that he wrote, he has recorded it on his own label. A hit for Johnny Cash a few years back, this clever ballad teaches a timely political lesson that should be a hit all over again for Jack. Flip: no info available.

Best Bets

DICK O'LEARY (Country Showcase America 127)

Godmother (2:57) (C.S.A., BMI—F. Gosman, D. O'Leary) Dick O'Leary has an offer you can't refuse — a catchy record that plays on the "Godfather" theme with a clever c&w catch. Should easily attract plenty of attention from country radio programmers. Flip: "I Kiss Your Hand" (2:23) (C.S.A., BMI—Z. Dawson).

JAKE PAYNE (GP 524)

Your Letter Of Regret (2:30) (Rest-A-While, ASCAP—S. Ford, Jr.) GP Records has a strong country and western chart contender in this Jake Payne song. An easy-listening ballad. Flip: no info available.

CHUBBY WISE (Stoneway 1073)

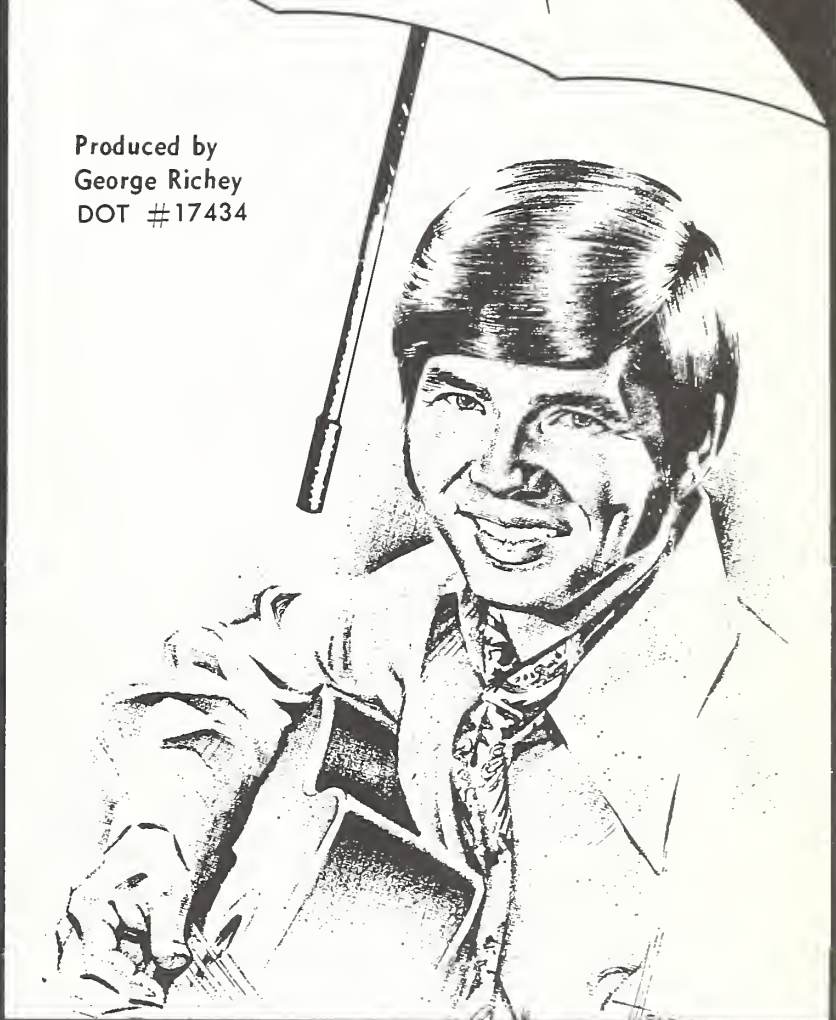
Westphalitz Waltz (2:47) (Century, BMI—C. Collins) Ever hear a fiddler play a waltz? If anyone can it's Chubby Wise, Hank Snow's ex-fiddler who took this single from his album, "Chubby At His Best." Flip: "Gotta See Your Mama Every Night" (2:21) (Stoneway, BMI—Stone-Wise).

DAVE KIRBY (Dot 17437)

Lila Is My Kind Of Woman (2:58) (Tree, BMI—D. Kirby) Dave Kirby kicks off his recent pact with Dot with an original ballad which shows his writing talent and singing sensitivity. This song mixes new and old sounds with interesting results. Flip: "So Long Train Whistle" (3:07) (Tree, BMI—D. Kirby, L. Quadling).

PAT ROBERTS

RHYTHM OF THE RAIN



Produced by
George Richey
DOT #17434

MEMO

Fellow Programmers:

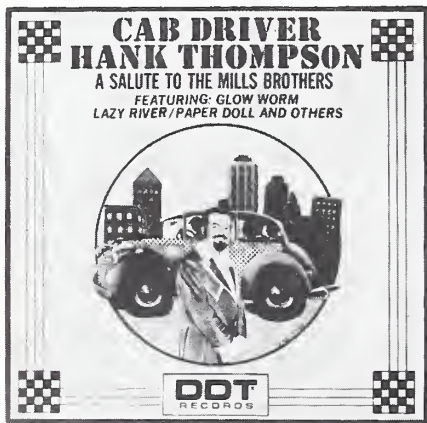
"Busting out of the blue like Donna Fargo did with her "Happiest Girl" single, I think Pat Roberts may have a real winner with his first record, "Rhythm of the Rain." Discovered by Roy Clark for Dot Records, Pat is a very talented, personable 24 year old artist from Seattle who seems to have the potential of a future C&W superstar!"

Bill Robinson, Program Director
WIRE—Indianapolis, Indiana

Personal Management:

Jack Roberts
1022 NE First St.
Bellevue, Wa. 98004
(206) 455-2600

A world-famous worm just popped out of Hank's hit album.



"Glow Worm" is the song that sold millions for the Mills Brothers in the 50's. After a nice snooze, the worm has reappeared, shining brighter than ever. "Glow Worm" is Hank Thompson's latest single, from the smash hit album, "Cab Driver. A Salute To The Mills Brothers". It's a combination that's shot "Cab Driver" right to the top of the country charts. And "Glow Worm" can only mean that Hank Thompson is spinning another hit.

THE SINGLE
"Glow Worm"
 DOA-17430
 b/w "You're Nobody 'til Somebody Loves You"

THE ALBUM
"Cab Driver"
 DOA-25996



Distributed by Famous Music Corporation
 A Gulf + Western Company

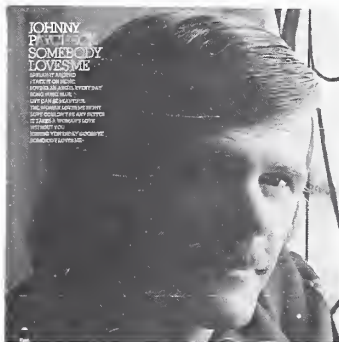


Country LP Reviews



DOLLY PARTON SINGS 'MY FAVORITE SONGWRITER, PORTER WAGONER'—RCA 4752

Dolly Parton—which is more beautiful, her voice or her looks? Whatever the answer, the combination of the two is simply devastating! Dolly radiates her inner soul through both her looks and her voice, and has shown time and time again that purity of feeling wins out over flashy singing tricks—her talent stands the test of time. In her liner notes, Dolly emphatically states that Porter Wagoner is her favorite songwriter, and for that reason she has recorded an album of his songs exclusively. The team of Dolly's performance and Porter's writing is another "perfect combination." A superlative album.



SOMEBODY LOVES ME—Johnny Paycheck—Epic KE 31707

Although "She's All I Got" was Johnny Paycheck's big comeback hit last year, he has since pleasantly disproved the title of that tune by showing that he certainly has got more than one hit up his sleeve. Following through with "Someone To Give My Love To" and an album similarly entitled, Johnny has firmly established himself as one of today's enduring country stars. His new album set, which will satisfy many anxiously awaiting ears, includes "Spread It Around," "Kissing Yesterday Goodbye," "Song Sung Blue" and the title tune.



A PERFECT MATCH—Barbara Mandrell & David Houston—Epic KE 31705

Everybody knows what happens when you put a man and woman together, and that's one of the reasons why country duets have been so popular. But what happens when you mix raw soul with smooth finesse? You'll come up with the perfect match of David Houston and Barbara Mandrell. David has been known for his smooth and sophisticated approach to singing, while Barbara has always gone in for the funky and soulful side of country. Together, the two combine the best of two worlds and should open new listening markets for each other. Includes "We Go Together," "Almost Persuaded" and the title tune.



DOWN TO EARTH—Jeannie C. Riley—MGM SE 4849

Jeannie C. Riley kicked off her career as the saucy little miss in the mini-skirt that sang "Harper Valley P.T.A." with all the guts necessary to make it a superhit. Now that she has been established for a while, she's mellowing out, getting more "down to earth," as she would say. Not that she has lost any of the guts she started with, she has just channelled them into a more organic and natural trip with tunes such as "Good Morning Country Rain," "Small Country Towns," "Thou Shall Not Kill" and "Breathing Room."



MUSIC ON THE COUNTRYSIDE—The Hagers—Barnaby 15002

Barnaby is breaking through as a country label, and with acts like the Hagers, they should have no problem in attracting the traditional c&w fans as well as the young newcomers to the idiom. The sound the Hagers put across is both authoritative in its roots and fresh as today in its enthusiasm and concept. "I Just Don't Feel At Home (In Your Arms Anymore)" might well become a country classic, and smooth Hager harmonies highlight "I'm Just A Country Boy," "Sweet Georgia Sunshine" and "Mystery Train."



LOVE ME—Jeanne Pruett—Decca DL7—5360

A triumphant moment for Jeanne Pruett—her first album, and one of lasting value to boot. Producer Walter Haynes and Jeanne carefully selected all the songs to establish a smooth, harmonious flow. Using top Nashville musicians including the Jordanaires and Grady Martin, the performance equally matches the fine quality of the material. Includes her recent single, "I Forgot More Than You'll Ever Know (About Her)," as well as "To Get To You" and "Darlin'."

John Launches Rocket Label

LONDON — Elton John is to form his own Rocket Records label in association with partner Bernie Taupin, Gus Dudgeon, Steve Brown and John Reid and plans to seek out new and progressive talent. This extension to John's activities in the artistic, production and recording field does not in any way interfere with his recording and publishing contract with the Dick James Organisation, which holds strong until 1975. It was Dick James who, in 1967 realized John's potential and signed him and Bernie Taupin to a songwriting contract. "Lady Samantha" issued on the Philips label was well received and when the DJM label was formed in 1969 Elton John was the first to record on it. All initial recordings were produced by Steve Brown and "Border Song" really started him on the road to international success in 1970 since when he has never looked back. His latest DJM single "Rocket Man" has now sold over one million copies thus earning him a gold disk. He already has six gold albums plus one platinum album.

Japan \$ Report:

Toshiba-Onko

TOKYO — Toshiba Onko Co., held its branch managers conference at its office in Tokyo on Sept. 19, 20 to settle accounts for the first half of 1972 and to establish the sales policy for the second half of the year.

Mr. Suga, president of the company said, "this term did not show more than the previous term, in spite of the efforts of all members of the company."

The gross sales for this term were 6,100,000,000 yen (\$20,333,333) for the target of 6,600,000,000 yen. This sum was almost same as the previous term. The percentage of disk-records vs. music-tapes were 81.8% to 18.2%.

The sales target for the 2nd half of 1972 was projected at 7,200,000,000 yen (\$24,000,000) in which disk-records are estimated 81.5% and music-tapes 18.5%, respectively.

K.K. Seikodo

TOKYO — K. K. Seikodo (the largest record-wholesale dealer in Japan, president: Masanobu Iihara) announced that the gross sales for the 27th term (July 1, 1971 to June 30, 1972) was 7,280,000,000 Yen (\$24,266,666).

This was less than the target of 8,000,000,000 Yen, while it was 18% more than the previous term. The percentage of records vs. tapes was 90 to 10. The sales target for the next 28th term has been set at 9,000,000,000 Yen.

Polydor Japan 'Summer Sales' Is A Success

TOKYO — Polydor Record Co. (Japan) has announced the result of its "Summer Sale," from May 21 to Sept. 20.

The total sales in this period were 250,000,000 yen (\$833,333) 23.3% more than the target of 200,000,000 yen, with the low price goods occupying the greater part.

The company presented trophies to the top three branches.

The best three records in this sales period were "Soul Inspiration Series", "British Rock Series," and "Double Piece Deluxe Series of Japan."

Tara Sets More Mega Int'l Ties; GWP In Australia

NEW YORK — With contract signing by Mervyn Conn for Carnaby Records in England, Nashville-based contemporary label Mega Records president Brad McCuen pointed out that MEGA had almost completed its international distribution structure.

Mega's international rep, Tara International, has now concluded license deals for the label in England (Carnaby), South Africa (Teal Records), Scandinavia (Grammofon AB Electra), Benelux (CNR), Venezuela (SAMI), Australia (RCA), New Zealand (Allied International), Japan (Victor Musical Industries) and negotiations are in progress for representation in Germany, France, Italy, Spain, Mexico and Brazil.

Emphasis in England and Europe will be on the current hit, "I've Got To Have You," by Sammi Smith and she will be going to England for a tour later this fall.

TARA president, Dick Broderick said that all licenses were for an extended term and that the overseas companies plan an extensive build-up in their local market for the Mega repertoire.

A license agreement also has been completed between M7 Records in Australia and the GWP label. Three year deal was made with M7 general manager Ron Hurst and marked this label's active Australian distribution of American product.

Chapter One Sets Int'l Drive

LONDON — Les Reed's Chapter One Records international policy is off to a good start with the world wide release of Rocky Roberts "Girl of Mine" single with promo appearances in Britain, Germany, France, and Italy.

Trepel, Deane Return From London Meets

NEW YORK — A two week visit to London to exchange mutual ideas and consolidate concepts relative to the exploitation of Burlington, Ltd. music throughout the world was concluded last week between Mimi Trepel and Eddie Deane of the U.S. Burlington-Felsted Music Company and John Merritt, new manager of the worldwide Burlington, Ltd. publishing company and his staff.

Conferences were held regarding numerous catalogs available to Burlington and the development of several writers contracted to Burlington-Felsted in the U.S.

Deane and Ms. Trepel also met with Les Reed, whose copyrights, including titles such as "Daughter of Darkness", "Love is All", and "Winter World of Love", they represent in America. The possibility of recording Delsey McKay in the U.S. was explored since she records for Reed's Chapter One label in England and is a songwriter for Burlington-Felsted. Her current Chapter One release, "I've Been There", has just come out in the states, distributed by London Records.

While there the two met with many colleagues in the huge British Decca organization which is the corporate parent of the publishing interests and of Burlington-Felsted's U.S. Affiliate, London Records.

A&M Canada LP Meets Tell Distributions: 'We'll Take You Higher'

TORONTO—A&M Records of Canada announced its Fall merchandising program and new releases to its distributors in a week-end (Sept. 15-17) meeting.

Gerry Lacoursiere, managing director, called the first national sales and promotion meeting "an outstanding success." He stated "The opportunity to discuss individual marketing practices with each of the sales and promotion personnel has generated a new enthusiasm in each person connected with the company." Lacoursiere continued, "We are now closing our fiscal year with a phenomenal percentage increase from last year and based upon our distributors response to this program, our future growth is assured."

In a series of meetings that began on the 16, Joe Summers, national sales manager, announced the new album release under the theme, "A&M Will Take You Higher."

The product for Oct. consisted of, "Hurtwood Edge" by Tim Weisberg, his second all instrumental release; "Good and Cheap" by Eggs Over Easy, a new rock group that has established themselves in England; female vocalist Renee Armand with her first release for the label, "The Rain Book"; "Groucho Marx", in a two record set recorded live by the legendary comedian; "The Lady's Not For Sale" by Rita Coolidge, her third album release; "Faces" by Shawn Phillips; "Catch Bull At Four" by the best selling, Cat Stevens and "Lorence Hud" a new Canadian artist that is

the center of the labels promotion campaign.

Lacoursiere announced a "Total Commitment Campaign" for Canada's own Lorence Hud. "We believe Hud has the potential of an international star and have backed up our belief with the biggest promotional campaign in our history," said Lacoursiere. The label will launch Hud with a unique cocktail party at Lacoursiere's farm and a full advertising, posters, television, displays and marketing campaign.

Pete Beauchamp, national promo director, conducted meetings with his staff and announced the new singles that will be forthcoming. Now scheduled is an instrumental by Sounds 80, produced by Bob Burns; "Fly Jonathon Fly" by Randy Pearson, a song based on the current best seller "Jonathon Livingston Seagull"; and a full production number of Keith Hampshire's first A&M release, "Daytime, Nighttime". Beauchamp said, "Our promotion team is geared for a full coverage campaign and have demonstrated their ability in helping to establish two new records—Smoke Gets In Your Eyes, by Blue Haze and "Play Me A Rock and Roll Song" by Vally on the Haida label.

Haida Records' president Keith Lawrence conducted a product seminar with the distributors. Haida's future product will consist of Stallion Thumrock, featuring former members of the Electric Prunes; Spring, a Vancouver based rock group; Kathy Stack, a song stylist and Claire Lawrence, former lead of Chilliwack.

The three day fest concluded with A&M announcing a window display contest, a national three month television advertising campaign and a Fall restocking program. The distributors were then hosted at a day-long A&M "Family" picnic.

Merc Hot In England

CHICAGO — Mercury Records is in the midst of a hot spurt of activity in England, with two singles in the top five and the number one album. In addition, several of the label's acts have enjoyed successful appearances in England recently.

"You Wear It Well" by Rod Stewart and "It's Four In The Morning" by Faron Young were both top five, with Stewart's record a former number one single. Stewart's "Maggie May" hit of last year is also enjoying a sales comeback now. Stewart's "Never A Dull Moment" LP was a recent number one, with "Every Picture Tells A Story" from 1971 also re-emerging in the top ten album lists.

Recently Mercury artists Stewart, Jerry Lee Lewis, and Chuck Mangione have appeared extensively in England. The Statler Bros. are currently touring England.

EMI Gets Signpost For England Mkt.

LONDON — The first Signpost product slated for distribution by EMI in England is Danny O'Keefe's album "Good Time Charlie's Got the Blues," according to label chief Artie Mogull.

While in London, Mogull also signed the British group Uncle Dogg, through a deal with Lionel Conway of Island Music.

Presley TV'er To Air In Japan

TOKYO — The performances of Elvis Presley in Hawaii on Jan. 14, 15, 16 1973 will be relayed by TV to Japan on Jan. 15. At the same time, this performance is expected to be programmed to Australia, Korea, Thailand and South Vietnam, too, while the performances on Jan. 16 to all countries of Europe.

RCA of Japan will release 2 LP's of Presley immediately after the event.



International Best Sellers

Great Britain's Best Sellers

TW	LW	
1	1	Mama Weer All Crazee Now—Slade—Polydor—Barn/Schroeder
2	2	You Wear It Well—Rod Stewart—Mercury—Cop. Con.
3	17	Children Of The Revolution—T. Rex—T. Rex—Wizard
4	4	It's Four In The Morning—Faron Young—Mercury—Burlington
5	5	Sugar Me—Lynsey De Paul—MAM—ATV-Kirshner
6	18	How Can I Be Sure—David Cassidy—Bell—Sparta Florida
7	7	Virginia Plain—Roxy Music—Island—R. G. Music
8	9	Ain't No Sunshine—Michael Jackson—Tamla Motown—Jobete/Carlin
9	3	Standing In The Road—Blackfoot Sue—Jam—Beano
10	—	Too Young—Donny Osmond—MGM—Sun
11	16	Living In Harmony—Cliff Richard—Columbia—Mervyn
12	10	I Get The Sweetest Feeling—Jackie Wilson—MCA—TM Music
13	6	All The Young Dudes—Mott The Hoople—CBS—Titanic Chrysalis
14	—	Come On Over To My Place—Drifters—Atlantic—Screen Gems/Col.
15	8	Layla—Derek & The Dominoes—Polydor—Throat
16	—	Wig-Wam Bam—Sweet—RCA—Chinnichap Rak
17	20	Walk In The Night—Jnr. Walker & The All Stars—Tamla Motown—Jobete/Carlin
18	14	Lean On Me—Bill Withers—Sussex—UA
19	11	Silver Machine—Hawkwind—UA—Cop. Con.
20	—	Big Six—Judge Dread—Big Shot—Bush

TOP TWENTY LP'S

1	Greatest Hits—Simon & Garfunkel—CBS
2	Never A Dull Moment—Rod Stewart—Mercury
3	Slade Alive—Slade—Polydor
4	Slider—T. Rex—T. Rex
5	School's Out—Alice Cooper—Warner Bros.
6	Roxy Music—Roxy Music—Island
7	Twenty Fantastic Hits—Various Artists—Arcade
8	Ziggy Stardust—Dave Bowie—RCA
9	American Pie—Don McLean—UA
10	Moods—Neil Diamond—Uni
11	Cherish—David Cassidy—Bell
12	Trilogy—Emerson Lake & Palmer—Island
13	Bridge Over Troubled Water—Simon & Garfunkel—CBS
14	In Search Of Space—Hawkwind—UA
15	Love Theme From The Godfather—Andy Williams—CBS
16	Close To The Edge—Yes—Atlantic
17	Greats Of The Fifties—Various Artists—K-Tel
18	Honky Chateau—Elton John—DJM
19	Killer—Alice Cooper—Warner Bros.
20	Edward Woodward Album—Edward Woodward—DJM

Belgium's Best Sellers

TW	LW	
1	1	Popcorn (Various Artists—Various Labels).
2	2	My Reason (Demis Roussos—Philips—Apollo).
3	3	I'm On My Way (George Baker Selection—Cardinal—Cardinal).
4	6	Unchained Melody (Blue Haze—A & M).
5	5	Rock In The Sea (Shocking Blue—Pink Elephant—Hans Kusters Music).
6	4	Un Canto A Galicia (Julio Iglesias—Decca—Apollo).
7	10	Vaya Con Dios (The Cats—Imperial—Chappell).
8	9	I Like It That Way (The Tremeloes—CBS—Eurovox).
9	8	Trop Belle Pour Rester Seule (Ringo Willy Cat—Carrere—Apollo).
10	7	Michaela (Bata Illic—Polydor—RKM).

Australia's Best Sellers

TW	LW	
1	2	Long Cool Woman In A Black Dress. Hollies. Dick James. Parlophone.
2	3	Conquistador. Procol Harum. Essex. A & M.
3	5	Run To Me. Bee Gees. Penjane. Spin.
4	1	Daddy Don't You Walk So Fast. Wayne Newton. Albert. RCA.
5	7	Rock 'N Roll. Gary Glitter. Leeds. Bell.
6	4	Redback On The Toilet Seat. Slim Newton. Yeldah. Hadley.
7	—	Boppin' The Blues. Blackfeather. Belinda. Infinity.
8	6	Puppy Love. Donny Osmond. Leeds. MGM.
9	—	Breaking Up Is Hard To Do. Partridge Family. Screen Gems. Bell.
10	8	Long Haired Lover From Liverpool. Little Jimmy Osmond. Leeds. MGM.

Japan's Best Sellers

TW	LW	
1	1	Kyo No Niwaka Ame—Rumiko Koyanagi (Reprise/Warner-Pioneer) Pub: Watanabe
2	2	Niji Wo Watatte—Mari Amachi (CBS-Sony) Pub: Watanabe
3	3	Tabi No Yado—Takuro Yoshida (Odyssey/CBS-Sony) Pub: Pacific Music
4	9	Sensei—Masako Mori (Minoruphone/Tokuma) Pub: Tokyo Music
5	5	Love Theme From The God Father—Andy Williams (CBS-Sony) Pub: Nichion
6	6	Yogisha—Fuifui Ooyan (Toshiba) Pub: Takarajima Music
7	4	Himawari No Komichi—Cherish (Victor) Pub: Victor Music
8	7	Mebae—Megumi Agata (GAM/Victor) Pub: J & K
9	13	Ame—Eiji Miyoshi (Victor) Pub: Shinko Music
10	17	Otoko No Ko Onna No Ko—Hiromi Goh (CBS-Sony) Pub: Nichion
11	10	Kokoro No Honoho Moyashita Dakede—God Father—Kiyohiko Ozaki (Philips/Phonogram) Pub: Nichion
12	8	Doonimo Tomaranai—Rinda Yamamoto (Canyon) Pub: Fuji Music
13	11	Sayonara Wo Surutameni—Billy Banban (Kit/Columbia) Pub: NTV Music
14	18	Mimiwo Sumashite Goran—Rotsuko Honda (CBS-Sony) Pub: NHK Music
15	15	Meguriau Seishun—Goro Noguchi (Polydor) Pub: NP Production
16	12	Sekishoku Elegy—Morio Agata (Bell Wood/King) Pub: SCM
17	20	Alone Again—Gilbert O'Sullivan (London/King) Pub: Review Japan
18	14	God Father—Sound Track (World/Victor) Pub: Nichion
19	16	Koi Uta—Cool Five (RCA/Victor) Pub: Uchiyamada Music
20	—	Kuruwase Taino—Rinda Yamamoto (Canyon) Pub: Fuji Music

TOP FIVE LP'S

TW	LW	
1	1	Genkidesu/Takuro Yoshida (CBS-Sony)
2	3	Kyo No Niwaka Ame/Rumiko Koyanagi (Warner-Pioneer)
3	—	Simon & Garfunkel Greatest Hits (CBS-Sony)
4	5	Billy Banban (Columbia)
5	—	The Slider/T. Rex (Toshiba)

Argentina's Best Sellers

TW	LW	
1	3	Te Quiero, Nos Queremos (Relay) Juan Marcelo (RCA)
2	1	La Aventura (Milrom) Pablo Miro, Stone & Erich (Music Hall); Jose Maria y Helena (RCA)
3	2	Amar Amando (Korn) Ginamaria Hidalgo (Microfon); Horacio Guarany (Philips); Elio Roca (Polydor); Irene Tapia (CBS)
4	4	Pochoclo (Fermata) Anarchis System (CBS)
5	5	Amor Juvenil Donny Osmond (Phonogram)
6	7	Las Vegas Tony Christie (RCA)
7	11	Detalles (Melograf) Roberto Carlos (CBS)
8	12	Estrechandome Rabito (EMI-Odeon)
9	6	Dios Del Olvido (Korn) Cuatro Soles (EMI-Odeon); Pablo Danielo (RCA)
10	10	Si Supieras . . . Por Si Acaso (Melograf) Fedra (CBS)
11	8	Balderrama (Lagos) Mercedes Sosa (Phonogram)
12	—	Es Tu Dia Feliz Robert Livi (RCA)
13	9	Palabras Palabras (Clandilo) Silvana Di Lorenzo (RCA); Mina (PDU)
14	14	Concierto Para Una Sola Voz (Edifon) Ginamaria Hidalgo (Microfon)
15	15	The Godfather (Korn) Andy Williams (CBS); Nino Rota (Music Hall); Al Martino (EMI-Odeon); Mathias (Polydor); R. Gonzalez (Trova); Alain Debray (RCA)
16	18	Long Cool Woman Hollies (Ariel)
17	13	Algo De Mi (Odeon) Camilo Sesto (RCA)
18	17	Palmeras (Pamsco) Daniel Toro (Music Hall)
19	16	Si Supieras Julieta (CBS); Maria Ester Lovero (RCA)
20	19	Memorias De Una Vieja Cancion (Korn) Ginamaria Hidalgo (Microfon); Horacio Guarany (Philips)

TOP TEN LP'S

TW	LW	
1	1	En Primavera Selection (RCA)
2	2	Musica En Libertad Vol V Selection (Music Hall)
3	3	Catorce Voltops Selection (CBS)
4	4	Argentinisima Selection (Microfon)
5	5	Concierto Ginamaria Hidalgo (Microfon)
6	9	Memorias Ginamaria Hidalgo (Microfon)
7	7	Coplas De Mi Pais Piero (CBS)
8	6	El Potro Horacio Guarany (Philips)
9	—	Los Mas Grandes Exitos Roberto Carlos (CBS)
10	10	Argentina Canta Asi Selection (Philips)
10	—	Pappo's Blues Pappo (Music Hall)



Great Britain

Precision Tapes have realigned their prices with some reductions on cartridges and increases on cassettes. The low priced series which previously retailed at £1.35 cassette and £1.59 cartridge will now sell at £1.49. The middle priced series will be £1.99 as against £1.79 for cassette and £1.95 cartridge. Full price goes up to £2.50 and higher price category to £3.50. These new prices represent an overall increase of just under five percent. The reason for the rise is blamed on increased labor costs and the new Musicians Union agreement. Precision Tapes managing director **Walter Woyda** also announced that they have launched a special marketing campaign with J. G. Meakes Ltd. (boat builders) and Lear Jet (stereo equipment manufacturers) and Marine Stereo (packaging) for in-boat entertainment. This tie-up enables boat owners to have entertainment in the form of cassettes and cartridges in their boats. Software will be available in shops chandler's shops but will be available in cartridge form only.

EMI will be launching the new Mowest label in this country on October 5th with a party at **Ronnie Scott's** club with cabaret supplied by **Thelma Houston**. Mowest is the offshoot of Tamla/Motown in America for product originating from their west coast office. Initial releases will be "The Night" by **Frankie Valli** and the **Four Seasons** and **Thelma Houston's** "No-one's Gonna Be Fool Forever" and two albums "Chamelion" by **Frank Valli** and the **Four Seasons** and "Syreeta" by **Syreeta Wright** (Stevie Wonder's wife).

The Motif Gallery of London is to

sell a limited edition of 200 prints of the new Osibisa album "Heads" on MCA. The cover is a painting by New York artist **Mati** who was responsible for **Miles Davis** "Bitches Brew" and **Santana's** "Abraxas" sleeves. The signed prints retail at £5 and MCA are promoting the album with 3000 posters of the cover painting together with other dealer displays. **Satril Records** has signed a licensing/distribution deal with EMI for release of all **Satril** product in the Middle East and Africa under their own logo. EMI will also release **Satril** in numerous smaller territories around the world. **John Rush**, sales and promotion manager said that British group **Bollard** were doing very well in Canada with "Sunshine in the Morning" on **Boot** and that the band would make personal appearances in Canada and United States in October.

Quickies: **Dick James** happy to have **Wayne Newton's** new single through his association with writers **Arnold, Martin** and **Morrow**. "Can't You Hear The Song" is now climbing up the American Top 100 and set for release here on **RCA** in November... On **Chapter One Records** album entitled **Bryan Chalker's** **New Frontier**... **Fanny** to tour Britain and the continent... **Jackie Trent** and **Tony Hatch** to represent Britain at the International Festival **Augustin Lara** in Mexico... **Montreaux International Award** to **Argo** for their recording of **Cavelli's** opera "La Calliato"... **Greenaway** and **Cook** to produce **Drifters** for **Bell**... **B.B. King** on two-week tour of continent and U.K. opening **Rotterdam** October 13th ending **London** October 28th... **Melanie's** new album "Gather Me" issued by **EMI** on **Neighbourhood**...



Canada

A&M Canada launched their new "superstar" **Lorence Hud** with the largest VIP attended presentations of the year. Programmers (program directors, music directors and jocks), members of the press and key dealers were introduced to **Hud** at a wine and cheese reception at **Gerry Lacoursier's** new home situated about 40 miles out of Toronto. The programmers were flown in from every major center in the country and went back home with one of the finest promotion pieces ever designed for a Canadian artist. Noted one observer: "A&M is certainly putting a lot of bucks behind their new Canadian find and they are actually creating a 'star system' with **Hud** as a strong start."

Yorkville's "Put Your Hand In The Hand" **Ocean** have been slow to happen but their "One More Chance" deck is now shaping up to be a national breakout. Much of the action came from MOR stations in Canada and finally the easy listening giants in the U.S. which must have influenced Canada's MOT stations.

April Wine are back on the chart climb once again. This time it's with "Drop Your Guns" on the **Aquarius** label. Their manager **Terry Flood**, working with **Donald Tarlton** of **Donald K Donald Productions**, showcased the group throughout the Atlantic Provinces and Quebec and finally into Ontario with excellent results. Much of the breakout action on their single came from the areas in which they appeared.

Kanata have a "quiet superstar" on the threshold of breaking. **Ray Materick's** initial single release has caught the favour of Campus radio as well as several MOR stations. Of course, their on opposite sides. The College folk dig "Season Of Plenty" while the MOR stations have play listed "Goodbye." The label's **Bill Kearns** and **Dave Bird** have launched a national

campaign through their distributors, **London**, to get **Materick** into the chart race.

Charlebois came to Toronto (23) and packed **Massey Hall**, **Barclay** and their distributing label **Polydor** have done little to push this artist into English Canada although that is where **Charlebois** wants to make a noise. His most recent single release "Conception" received fair play on English radio which paved the way for his **Manta** produced English single, "Halloween In Hollywood."

Barry Greenfield, still selling well with his **Laurie** release of "New York Is Closed Tonight," has been released in Canada on the **Axe** label with "Sweet America" which he penned. **Grep Hambleton**, bossman of **Axe**, hopes to gain favour in the market over the **Cascades'** version on the **Can-base** label.

John Small has been appointed to the post of National Promotion Manager for **Capitol Canada**. **Small** replaces **Bill Bannon** who has been moved up to the newly created post of Artist Development and Marketing Coordinator. **Small** is well known in U.S. radio circles, having fathered the birth of **Detroit** "underground" radio during his tenure as manager of **WABX**. Shortly thereafter he moved over to **WKNR** and brought a progressive music format to its FM outlet and retained a good portion of the top 40 market with its AM outlet.

New management face at **A&M** belongs to **Joe Summers** who takes over as national sales manager. **Summers** comes to Canada from **Motown** where he held the position of National Sales Manager. He is a fifteen year veteran of the U.S. disc scene which includes positions as salesman, branch manager, and sales director of independent division for **Motown** with complete sales responsibility for **Rare Earth**, **V.I.P.** and **Chisa** labels.

JASRAC Execs Make U.S. Visit

NEW YORK — **JASRAC** (The Japanese Society of Rights of Authors and Composers of Japan) exec **Yoshihiro Yasuda**, manager, international division; **Yasuo Toita**, manager, mechanical rights division; and **Masao Sugiura**, international division, arrived in New York recently for a short stay, visiting various members of the music industry; namely, **Al Berman**, managing director, **The Harry Fox Agency, Inc.**; **Dr. Rudolf Nissim**, foreign manager, **ASCAP**; **Arnold Gurwitsch**, international representative, **ASCAP**; **Leo Cherniavsky**, vice president, foreign performing rights administration, **BMI**; **Mrs. Miller** of the **A.M.R.A.**; as well as with music publisher and record executive **Ivan Mogull** and attorneys **Noel Silverman** and **Allen Arrow** of **Orenstein, Arrow, Silverman** and **Parcher**. Extensive meetings were held.

After their stay in New York, they flew to California, visiting **San Francisco** and **Los Angeles**, and then returned to their homes in **Tokyo**.

Mogull Reprints 2 Catalogs

NEW YORK — **Ivan Mogull Music Ltd.** has acquired instrumental star **Ramsey Lewis'** catalogs, **Ramsel Publishing Co.**, (**BMI**) and **Pamoja Music (ASCAP)** for sub-publishing in South and Central American and Mexico.

Mogull's associates in these territories have started promotion on this material. The deal was concluded with **Steven Rand** on behalf of **Ramsey Lewis**, and **Ivan Mogull**.

Ivan Mogull Music Associates has also acquired the foreign rights to **Jan ("Misirlou") August's** publishing company, **C.P.M. Music Co. (BMI)** for all territories throughout the world, excluding **USA** and **Canada**.

UA Renews Tie In Central America

HOLLYWOOD — **United Artists Records** has renewed its licensing agreement with **Discos de Centroamerica** of **Guatemala City, Guatemala**, to continue to represent the organization in five Central American republics—**Nicaragua, Costa Rica, El Salvador, Honduras, and Guatemala**. Announcement of the exclusive, long-term pact was made jointly by **Lee Mendell**, US vice president, international operations, and **Senor Roberto Salves Gutierrez**, president of **Discos de Centroamerica**. The new contract with the **Guatemalan** firm goes into effect immediately, following a previous three-year deal.

Senor Galves stated, "The just-completed agreement is indeed an affirmation of the success of the relationship between **United Artists** and **Discos de Centroamerica**, a relationship that will certainly continue to grow and prosper on all levels."

Charles Sets Euro Tour

HOLLYWOOD — **Ray Charles, The Raeletts, and The Ray Charles Orchestra** opened a month long tour of 20 cities in 10 European countries in **Barcelona** on **Sept. 22**.

Other cities the **Charles** troupe will cover include **Belgrade, Milan, Zurich, Switzerland; Strasbourg, France; Berlin, Frankfurt, and Saarbrücken, Germany; Malmo, Sweden, Copenhagen, Hamburg, Geneva, Paris, Rotterdam, and London**.

In conjunction with the tour, **Philips**, which distributes **Tangerine** product in Europe, will mount an extensive promo campaign on behalf of **The Raeletts'** new LP, "Yesterday... Today... Tomorrow."

Charles' first U.S. appearance after his return from Europe is on **October 27** concert at the **Marin Civic Auditorium** in **San Rafael, California**.

Select UK Acts For Luxembourg

The artists to represent Britain this year in the fourth **Radio Luxembourg Grand Prix Producers Contest** have been decided by a jury consisting of **Alan Keen**, general manager **Radio Luxembourg**; **Ken Evans**, program director **Radio Luxembourg**; **Andy Gray**, managing editor **New Musical Express**, **Ray Coleman**, editor **Melody Maker** and **Brian Mulligan**, editor **Music Week**.

They are **The Bay City Rollers** produced by **Ken Howard** and **Alan Blaikley**; **Yellowstone** and **Voice** produced by **Ellis Elias** and **Robert Denova** and **Steve** and **Bonnie** produced by **Miki Dallon**. The competition held in **Luxembourg, Oct. 19**, is to be broadcast live throughout Europe on **Radio Luxembourg's** five stations and also televised. The "Star Group of the Year Award" goes this year to **Slade**.

BYG Japan Deal

TOKYO—**Nippon Ongaku Kogyo KK (Japan Musical Industry Co.)** (president: **Akio Watanabe**) has signed a contract with **B Y G (France)** to manufacture and sell the latter's music tapes in **Japan**.

B Y G's catalog will be sold in **Japan** via **Nippon Ongaku Kogyo KK**. Preceding this, **B Y G** had concluded an engagement with **Toho Record Co.** on disk-records.

The contract of **Nippon Ongaku Kogyo KK** will continue for three years and the company will release the first **B Y G's** tapes on **Nov.**

GSF Sub-Pub Deal w/SEMI

NEW YORK — **GSF Records** has announced the signing of a sub-publishing affiliation with **French publisher, SEMI**, according to **Michael Gusick**, director of international operations.

The deal, between **Erstwhile** and **Access Music**, the publishing arms of the label, and **SEMI** of **France**, will cover the overseas territories of **France, Belgium** and **Luxembourg**.

Marbot will be coming to **New York** during the end of **Oct.** to meet with **Gusick** to discuss future plans for the catalogues.

UA In Panama

HOLLYWOOD — **Padisco** of **Panama City** has become the new **United Artists Records** licensee for the **Republic of Panama**, according to a joint announcement made today by **Lee Mendell**, vice president of international operations for **UA**, and **Carolos Dreyfus**, managing director of **Padisco**. The exclusive, long-term agreement goes into effect immediately.

In another international move, **Jack Bratel**, assistant to **Lee Mendell**, vice president of international operations, departs shortly for **Jamaica** and the **Dominican Republic** for discussions with the label's licensees in those areas.

New Head Office For CBS/Sony

TOKYO — **CBS-Sony Co.**, (president: **Norio Ohga**) held a ceremony to begin construction on a new head office building which will celebrate the company's 5th anniversary.

The out-line of the new building is as follows.

- 1) Location: 6-1, Ichigaya-tamachi, Shinjuku-ku, Tokyo, Japan
- 2) Space of a site: 1452 square meters approximately.
- 3) Floor space: 858 square meters approximately.
- 4) Completion: Aug. 10, 1973.
- 5) Structure: 8 Floors on the ground and 3 floors under the ground.

ChiCoin Spells New S/A T-R-O-P-H-Y



ChiCoin TROPHY

CHICAGO—"Chicago Coin is ringing in the fall season with a real trophy winner," stated Chuck Arnold, ChiCoin's marketing manager, in announcing shipment of "Festival", a new 6-player puck bowler house in a brilliant new cabinet with fresh play incentives. The playfield has a completely new design and the scoreglass is star-studded on a blue background with intriguing lighting.

One of the stand-out player attractions is a light-up trophy feature. A player making a strike lights up 1 or more T-R-O-P-H-Y letters. Each time the word is completed, the player earns 500 extra points. Another exciting feature is the Chime Bowl. A chime sounds to alert player/players that a strike in frames 3-6-9 scores 500 extra points. And, of course, the popular standard methods of play are available—regulation, regulation with beer frame, flash-o-matic and the keep striking feature wherein the player continues to shoot as long as he keeps striking.

Another added feature of "Festival", aside from the attractive blue-green design, is the new caster-type rollers on the base of the cabinet, which makes the cabinet easy to move on any type surface.

This fast-play game is available with 3 individual coin chutes for 15¢-2/25¢ play and is adjustable to 10¢ and 25¢ or single coin chute for 25¢ play.

Operators may stop in at their local Chicago Coin distributor and discover for themselves why "Festival" is the "bellringer for top profits," states Arnold.

EDITORIAL

You know, it always surprises us to see how very much the jukebox and games operator does for his tavern customers to promote that so-necessary good will. You'll often hear free radio music coming loud and strong thru the stereo speakers that are designed to play coin-op music. You'll also enjoy the so-pleasant decorations in many bars—decorations like new fixtures and furniture and wall paper funded by an operator loan. Yes it's grand to think how very important the coin business is to the bar owner in all matters, especially when it concerns his share of the collection box.

But why, we ask, is it still so difficult for many operators to demand a boost in the play price on music and games from their tavern owners, especially after they've done so much for them and are really looking out for their good here too? It's quite a paradox, no? Clearly, far too many owners have the upper hand in their dealings with operators. Why? Most probably because there's never enough bars around but there sure as heck seems to be a lot of operators. But that's another matter.

This week we're talking to those operators who still have scads of bar stops on the route vending music at 3-25¢ and games on a dime who still may be able to summon up the gumption to raise the price. The recent Kiplinger Letter out of Washington predicts a buying boom in the near future as Mr. and Mrs. America start to part with some of that loot they've been storing up during the recession. Kiplinger also predicts a strong continuation of inflation, perhaps at an even greater rate than over the past couple of years. What's it mean? Obviously if inflation is going to continue, it's high time for the route operator to join the swing if he hasn't done so already. The other side of the token—the expected economic boom—will also serve to benefit both the operator's collections and the over the bar business. So the trend toward increased play pricing makes more sense now than just about ever before.

Operating costs are going up. Boosting your play pricing, regardless of your personal fears and feelings on the matter, is the only way to stay straight.

United Fields New Astrodome Shuffle



United ASTRODOME

CHICAGO — United's "Astrodome", is a new 6-player shuffle alley featuring an X-BONUS for exciting competitive play, announced Bill DeSelm, Williams sales manager, and the game is available for immediate delivery at your local Williams Electronics, Inc., distributor, DeSelm continued. The game, named after the famed ballpark in Houston, "is housed in an attractively designed cabinet highlighted with huge colorful stars, and will be a 'center of attraction' in any location" stated DeSelm.

Player/Players have a choice of 5 ways to play "Astrodome," and they are, Flash, Strike 90, Regulation, X-Bonus and Roto. Beer Frames (3rd, 5th & 8th) are adjustable. The new X-Bonus feature—regulation scoring plus 100 bonus points for making a strike, stopping flashing lite on Red, is a fast-paced strike feature assuring plenty of competitive scoring challenges.

The game is recommended for 2/25¢ play, but other coin combinations are available. "Astrodome", is 2½' wide, 8½' long and an instruction manual is included with each game.

Operators are urged to stop in at their local Williams distributor and start off the season the "profit way" by placing their orders for "Astrodome."

Nat'l Rejectors Boosts Service Centers

ST. LOUIS, MO.—National Rejectors, Inc., Hot Springs, Ark., is increasing its network of service centers for service and repairs of the National line of coin and currency handling equipment. Six factory authorized service centers have been established in a three-month initial effort, including centers in Denver, Detroit, Kansas City, Mo., Portland, Ore., Salt Lake City and San Francisco. This represents a 60% increase in NRI's local service capabilities, including branch offices. According to L. J. Griffin, National's director of marketing, the firm's objective is to double the number of its service centers by the end of 1972, in keeping with a commitment to expand local

service to customers in the vending and bottling industries.

The Factory authorized service centers are equipped to handle service and repairs on the following products in the NRI line: the "EM Family" of electro-mechanical coin changers (models 8-50 and 8-52) with price setting of 5¢ through 50¢; the new dual-price changer (model 8-54) with price setting of 5¢ through 50¢, with up to a 25¢ spread between prices; the XCHANGER currency and coin changers with exclusive automatic bill stacking; and all rejectors, validators, electrical and mechanical accumulators, channels, acutators, and household devices.

NAMA Annual Set for Oct. 12-15 Nixon Heavy to Keynote Event

CHICAGO — Casper W. Weinberger, director of the office of management and budget, a top Nixon administration official, will be the keynote speaker at the opening session of the annual NAMA Convention exhibit in Atlantic City, New Jersey on Thursday, October 12.

The convention and trade show, center of attraction for the vending, food service management and office coffee service business, will continue through Sunday, October 15. More

than 9,000 persons are expected to register.

Other highlights of the program will include a keynote speech by Leo Cherne, executive director of the Research Institute of America, a noted economic forecaster; an annual meeting address by Patrick L. O'Malley, NAMA chairman, and sessions on marketing, office coffee service, commissary operations, mobile truck catering and cigarette vending.

Vending food service operators at-
(Continued next page)



The recent MOA Expo is mostly hard business but it has its lighter side very often, especially when good friends get together. Above (in photos running left to right) are Chi Coin's Avron Gensburg with Betson's Bert Betti; retired Florida op Willie Blatt with Rock-Ola's Les Rieck; showbiz luminary Gordon MacRae with coinbiz impresario Hirsh de la Viez; Johnny Trucano presenting his merit award to his charming Missus; and retired Illinois op Lou Casola with Empire's Gil Kitt.

NAMA Convention Program (Continued)

tending the convention will be admitted free of charge, according to G. W. Tansley, NAMA convention director.

The trade show exhibits will bring the latest in vending machines, vendible products and equipment and supplies used by food service management and office coffee operating firms.

PROGRAM DETAILS

NOTE: Both the exhibit and all program events will be held at the Atlantic City Convention Hall.

THURSDAY, OCTOBER 12

9 a.m. to 6 p.m. Registration.
10 a.m. to noon NAMA Annual Meeting, Election of Directors, Address by NAMA Chairman Patrick L. O'Malley.

Keynote Speaker—The Hon. Casper W. Weinberger, Director, Office of Management and Budget, Washington, D.C.

12 noon to 6 p.m. Exhibits Are Open.

FRIDAY OCTOBER 13 (be careful) "MARKETING TRENDS AND PRACTICES DAY"

9 a.m. to 6 p.m. Registration.
9 a.m. to 9:55 a.m. EARLY-BIRD SESSION: "Training and Upgrading Vending Repairmen", A demonstration by students of Delsea Regional High School, Franklinville, N.J. Robert Sertel, Instructor of vending Course—Moderator.

10 a.m. to noon, "Our Summer Children": Documentary film on approaching and serving a specific new market—children in summer programs.

"You're After Sally Crawford": A group demonstration/discussion by operators who will wrestle with a

bafling customer relations and marketing case right before your eyes. Walter W. Reed, NAMA Director of Public Relations, moderator.

10 a.m. to noon (contd.). "The Markets We'll Be In During 1980-90": Harvard Professor Edward C. Bursk and a panel of the industry's marketing professionals project and discuss, based on NAMA's recent Future Marketing Conference. Panelists: Wallace T. Collett, Servomation Corporation; W. J. Manning, Jr., Auto-viable Services, Inc.; Richard P. Starke, Service Systems, Inc.

Noon to 6 p.m. Exhibits Are Open.
6:13 p.m. (careful). Anti-Superstition Reception—Sponsored by seven Machine Manufacturer-Exhibitors (Automatic Products Co., Coffee-Mat, RMI, National Vendors, Rowe International, The Seeburg Corporation, The Vendo Company).

SATURDAY, OCTOBER 14 "OPERATING IN A CONTROLLED ECONOMY DAY"

9 a.m. to 5 p.m. Registration.
9 a.m. to 9:55 a.m. EARLY-BIRD SESSION: "Preparing A Product Profitability Analysis": A management game played by the audience. Richard W. Funk, NAMA government affairs director, and G. H. Tansley, NAMA director of conventions and education, moderators.

"Analyzing and Projecting Industry Trends": Donald R. Smith, Partner, Price Waterhouse & Co., holds the floor with an expert prognostication.

"Regulations and Controls—After the Election": Economist and Forecaster, Leo Cherne, Executive Director, Research Institute of America, New York City, Keynote speaker.

Specific applications to vending and food service management will be de-

tailed by an expert panel: Joseph Dougherty, Kleen Vending, McAdoo, Pa.; Howard Hamilton, Automatic Merchandising Corporation, Tampa, Fla.; Marvin Heaps, ARA Food Services, Inc. Philadelphia, Pa.; Van Myers, Wometco Enterprises, Miami, Fla.; and Robert S. Reitman, AAV Companies, Cleveland.

12 noon to 5 p.m. Exhibits Are Open.

6:30 p.m. Banquet Reception (for banquet ticket holders only).

7:30 p.m. Annual Convention Banquet, featuring gourmet dinner. Entertainment by the New Christy Minstrels and Comedian Irwin C. Watson.

SUNDAY, OCTOBER 15 "SPECIAL INTEREST WORKSHOPS DAY"

9:30 a.m. to 3:30 p.m. Registration.
10:30 a.m. to noon. Concurrent Workshops on Topics of Special Interest Cigarette Vending Forum: Don Pressman, Metro Automatic Sales Company, Watertown, Mass.—CHAIRMAN.

Coffee Service/Mini-Market Forum: Don Pressman, Metro Automatic Sales Company, Watertown, Mass.—CHAIRMAN.

Coffee Service/Mini-Market Forum: Richard Mindlin, The Minute Man Company, Kansas City, Mo.—CHAIRMAN.

Commissary Operations & Opportunities: Carl Vail, ARA Services, Inc., Philadelphia, Pa.—CHAIRMAN.
"Making It" In Mobile Catering: Lynmar Brock, Jr., Brock & Co., Inc. Philadelphia, Pa.—CHAIRMAN.

1 p.m. to 4:30 p.m. Exhibits Are Open.

4:30 p.m. Convention - Exhibit Closes.

JUKEBOX PROGRAMMING GUIDE

POP

VAN MORRISON
REDWOOD TREE (3:01)
b/w Saint Dominic's Preview (6:30)
Warner Bros. 7638

JIM CROCE
OPERATOR (3:45)
No Flip Info. ABC 11335

HARRY CHAPIN
SUNDAY MORNING SUNSHINE (3:28)
No Flip Info. Elektra 45811

TOWER OF POWER
DOWN TO THE NIGHTCLUB (2:37)
No Flip Info. Warner Bros. 7635

JUDY COLLINS
IN MY LIFE (2:56)
b/w Sunny Goodge Street Elektra 45813

R & B

THE SUPREMES
I GUESS I'LL MISS THE MAN (2:40)
No Flip Info. Motown 1213

CANDI STATON
LOVIN' YOU, LOVIN' ME (3:00)
No Flip Info. Fame 91005

TYRONE DAVIS
IF YOU HAD A CHANGE IN MIND (2:55)
No Flip Info. Dakar 4513

C & W

SOME OF CHET'S FRIENDS
CHET'S TUNE, Parts 1 & 2 (2:45, 2:40) RCA 74-0799

BARBARA MANDRELL
HOLDIN' ON (TO THE LOVE I GOT) (2:14)
No Flip Info. Columbia 45702

SANDY POSEY
HAPPY, HAPPY BIRTHDAY BABY (2:17)
No Flip Info. Columbia 45703



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EASTERN FLASHES

ON THE LOCAL SCENE—Harold Kaufman, chairman of the UJA coin machine division has announced that there will be an important committee meeting for the members. The meeting is to be held October 4th at 6 p.m. at the UJA headquarters, Room 106, and all members are requested to be present. The committee is getting into the teeth of the 1972 campaign these days, shooting for record fund drive for the trade . . . A.C.A.'s **Mickie Greenman** back in Los Angeles now after couple of weeks visiting local distrib. Mickie's actively lining up distributors for the For-Play games line which A.C.A. represents throughout the world. Some ops saw For-Play's Las Vegas Gallery gun game at the Expo and have remarked it's the greatest thing to come along since the Seeburg Bear Gun. Mickie advises that firm execs **Hank Leyser** and **George Muroaka** are off for couple of weeks business trip to the Orient, also talking up the For-Play line as well as looking into foreign games for possible import into the States.

SUNSHINE STATEMENTS—The FAMA 1972 annual meeting and convention is to be held at the **Plaza of Daytona Beach, October 27, 28 and 29.** The big weekend affair will kick off at 10:30 a.m., Friday, at which time the board of directors will convene for a meeting and luncheon. Registration forms have been mailed to the FAMA members and they are urged to return their forms at the earliest possible date. A full schedule of events has been prepared to help insure all members a most informative and enjoyable weekend . . . The board has also made a change in the associate membership program. As of October 1, plaques will be offered to locations for only \$2.00 in order that as many locations as possible can be on the mailing list before the next session of the Florida Legislature. Also, according to the FAMA September newsletter, **Fred C. Murray**, director, vocational program services of the Dade County Public Schools is planning a course in coin machine repair in Dade's adult evening program and may be offered in the near future. At the present time a course called Electro-mechanical technology is being offered at Miami Central Senior High School. The training received in this course, according to Murray, can be applied to vending machines, as well as pinball setters, etc. More information about the course may



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be obtained by writing, Fred C. Murray at 1410 N.E. Second Avenue, Miami 33132 . . . The parents of 30 graduate business students at the University of Florida's Gainesville campus may have been quite mystified to learn they were engaged in an intensive study of the operations of pinball gambling machines. Actually, the course, which required students to play the machines in various locations and come up with ideas for getting them into better locations and upgrading the industry generally, was paid for by Bally Mfg. Co. of Chicago. The course was just one of a number in real management problems in the MBA program at FSU according to Prof. **Robert Boewadt**, who was in charge. "The closer you get to reality in business school training the more you're accomplishing," said Professor Boewadt, "so we have solicited business firms for real problems to let students handle them for pay."

CHICAGO CHATTER

The annual Parks Show, sponsored by the International Association of Amusement Parks and Attractions, will be coming up in about a month at the Sherman House Hotel. Dates are November 9 thru 12. A full schedule of workshops, seminars and meetings are planned including a special arcade and games workshop which was instituted during last year's convention . . . This will, no doubt, be among the last big conventions at the Sherman since the hotel, one of Chicago's oldest, is being torn down.

WOULD LIKE TO EXTEND our good wishes to Bally ad manager **Herb Jones** and his wife, **Sera**, on the occasion of their 19th wedding anniversary, which will be celebrated on October 9—in Paris! They will be departing this week and hope to also spend a few days in London before returning to the U.S. on October 14. Bon voyage!

LEOMA BALLARD (BELLE AMUSEMENT CO.) informed us during the recent MOA convention that the West Virginia Music & Vending Asn. will hold its annual meeting November 2-3-4 at the Heart-O-Town Motor Inn in Charleston. Business sessions and a seminar will take place Friday afternoon followed by a dance on Friday night featuring the **Tommy Wills** band and vocalist **Sonny Hines**. The 3-day meet will be climaxed by a banquet and floor show Saturday night!

THE COIN MACHINE TECHNICAL TRAINING INSTITUTE in Fort Morgan, Colorado, which recently began offering a training course for mechanics, registered its first woman student on September 25! How about that! Since the school's official open house celebration earlier this month, administrator **Barbara Frank** has received numerous inquiries about the current curriculum, many from young people fresh out of school who toured the facilities and displayed a definite interest in the courses. The school hopes, in the near future, to have representatives and instructors speak at various high schools across the country and familiarize the young with the schedule of courses available to them—and the career potential of the coin machine industry.

"SUPER STAR," "STOCKADE" AND "ASTRODOME" are but three of the red hot items on the current production line at Williams Electronics Inc.! They're still putting in plenty of overtime out there, according to **Bill DeSelm**, and there's no let-up in sight! In other words, business is great!

IT'S REALLY BEEN A hectic few weeks for the executive and sales staff of Rock-Ola Mfg. Corp. Immediately following the factory's phonograph showing in Florida preparations began for the MOA show at the Conrad Hilton; following which will be the NAMA convention in Atlantic City and then the Bottlers show which is being held in Chicago this year. Whew! . . . In addition to spending as much time as possible at the Conrad Hilton during the recent Expo, **Dr. Dave Rockola**, **Ed Doris**, **Les Rieck**, **George Hincker**, **Bill Findlay**, et al, also managed to entertain the many foreign visitors who stopped by the Rock-Ola plant in the course of the convention.

MILWAUKEE MENTIONS

Sample shipments of "U-Boat", newest release from MCI Ltd. will commence shortly. Game was premiered, very successfully, during the recent MOA convention in the Conrad Hilton Hotel. "Operators were impressed enough with it to order it, on the spot, at Expo," said **JoAn Mason**, "and we couldn't be happier about that!"

LOTS OF ACTIVITY ON add-a-balls at Empire Dist.—Green Bay. It's one of those rare occasions, according to **Bob Rondeau**, when the distrib has a full stock of both Gottlieb and Williams models to offer! Empire is very anxiously awaiting shipment of the new Rock-Ola phonograph which was displayed during the MOA convention. **Bob Rondeau** had to miss Expo, for the first time in 14 years, because of his dad's illness. He's been traveling to and from Marinette to be at his father's bedside . . . **John Miller** of Denmark Coin, a visitor at Empire last week, was telling how well he's been doing with ChiCoin's "Twin Rifle" and how much he is looking forward to the factory's new "Big Top" model. He says he's placed the game in four different type locations—an uptown bar, a teenage spot, a night club and a dance hall—and has enjoyed fantastic collections in each, proving the game's wide "appeal to all age groups"! **Chuck Arnold** will be pleased to hear that, we're sure!

AS IN YEARS PAST, Wisconsin was very well represented at the MOA convention in Chicago. **Paul Jacobs**, **Joel Kleiman**, **Clint** and **Marie Pierce**, **Jim Stansfield**, were seen touring the exhibit floor at various intervals during the 3-day show. Everyone agreed it was one of the best!

CALIFORNIA CLIPPINGS

Struve Distributors this week reported tremendous requests for the new SPS-160 Olympian that has been keeping their shipping department consistently busy. The new Williams Super Star is also going great guns. **Leo Simone** mentioned that they are anxiously awaiting the U.S. Billboard pool table, "Combo." . . . Circle International proudly stated that the reception in L.A. and San Diego for the AMI phonograph has been fantastic. Circle is also looking forward to receiving shipments of Brunswick's new air hockey game . . . Portable Automatic Sales received delivery of Chicago Coin's "Casino" and "Mini Baseball." They are also quite enthusiastic about Allied's new piece, "Spook's Ville." **Rockola's Can Venders** showing brisk sales as is Gottlieb's "Grand Slam" and MCI's "Super Red Baron" . . . A.C.A. came back from the MOA show in Chicago extremely enthused over the reception of "Startrek," MSM—"Century 21" phonograph, and especially the "Las Vegas Gallery."

Wurlitzer Distributors to See New Phono at Mexico Fete

NORTH TONAWANDA, New York—Amile A. Addy, vice-president and manager of The Wurlitzer Company's North Tonawanda Division, revealed plans for the annual Wurlitzer Western Hemisphere Distributors' Meeting to be held October 5-8 in Acapulco, Mexico. Addy announced the name "Americana" for Wurlitzer's new 200, 160 and 100 selection Model 3700 phonographs. The new Americana will premiere before Wurlitzer distributors October 6 and be on display to operators in the showrooms of the Company's distributors and branches October 16-20, National Wurlitzer Week.

Upon returning from the Music Operators of America Show in Chicago, Addy stated, "Now, I'm more certain than ever before that Wurlitzer will be the most asked for jukebox of music patrons, location owners, and operators." In noting the Company's deliberate concern in making a phonograph that will be available to operators at the time of its introduction, "We have taken into consideration the fact that operators want a phonograph that is objectively attractive, not only different. The Wurlitzer design organization has created a phonograph that is unusual in its profile, shape, lighting and construction. But above all, Wurlitzer will have a new phonograph that is not controversial. Everyone—people of all tastes—will like the new Wurlitzer," Addy said.

Wurlitzer spokesmen indicate that the new phonographs have very little glass in their design. Most of the phonograph's front is sculptured from duralite materials totally new to the manufacture of coin-operated equipment. The new Americana's profile furthers the idea that a phonograph should look patron appealing from all directions. Wurlitzer total service and programming accessibility remains. The same Wurlitzer exclusive louvered light control feature eliminates location glare from the phonograph's title strip area.

Aside from these obvious changes in the appearance of the Wurlitzer phonographs, "the mechanism and components of the Model 3700 have reached a stability and familiarity in use that will make this year's Americana one of the most trouble-free phonographs the Company has ever manufactured. One reason why we selected the name "Americana" for the



AMILE ADDY

Model 3700 is that we believe it will be as popular a model as the three Americanas we produced several years ago. The real reason for the name selection, however, is that we are searching for a name which will truly reflect the universal appeal of this phonograph. Americana seems to say it all—our great Wurlitzer history, our tremendous distribution throughout all the Western Hemisphere, and the unfaltering faith we have in the music industry in America," Addy stated.

Wurlitzer will announce at the Acapulco meeting a new advertising and sales promotion program to assist distributors in displaying the Americana. C. B. Ross, Wurlitzer service manager will present the outline for a continuation of the Wurlitzer service school program. Chairman of the Board of The Wurlitzer Company R. C. Roling is expected to attend the presentation and address the distributors. To date, he has never failed to attend a Wurlitzer Distributing Meeting. The meetings have been called to session for twenty years.

Other topics to be discussed at the meeting are Wurlitzer's Cabaret credenza-styled phonograph and the Carousel, the tape cassette jukebox introduced at the last Wurlitzer Western Hemisphere Distributors Meeting in Honolulu one year ago.

Traditionally, Wurlitzer has surprised its distributors with at least one new the meetings. The Music Operators of America show in Chicago, for example, showed that Wurlitzer had bigger plans for its Carousel, placing the tape cassette-playing mechanism in a furniture-styled cabinet.

The format of this year's meeting in Acapulco calls for the presentation of new products, business meetings between distributors and Company sales representatives, and a full program of social events.

The distributors will be guests of The Wurlitzer Company at the new Plaza Internacional Regency Hyatt Acapulco Hotel. They will be hosted for cocktails and dinner at the hotel's luxury restaurant El Numero Uno as well as a variety of poolside restaurants, and they will be taken on a special cruise around Acapulco Bay before their return home to show the Americana to customers. Wurlitzer

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
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