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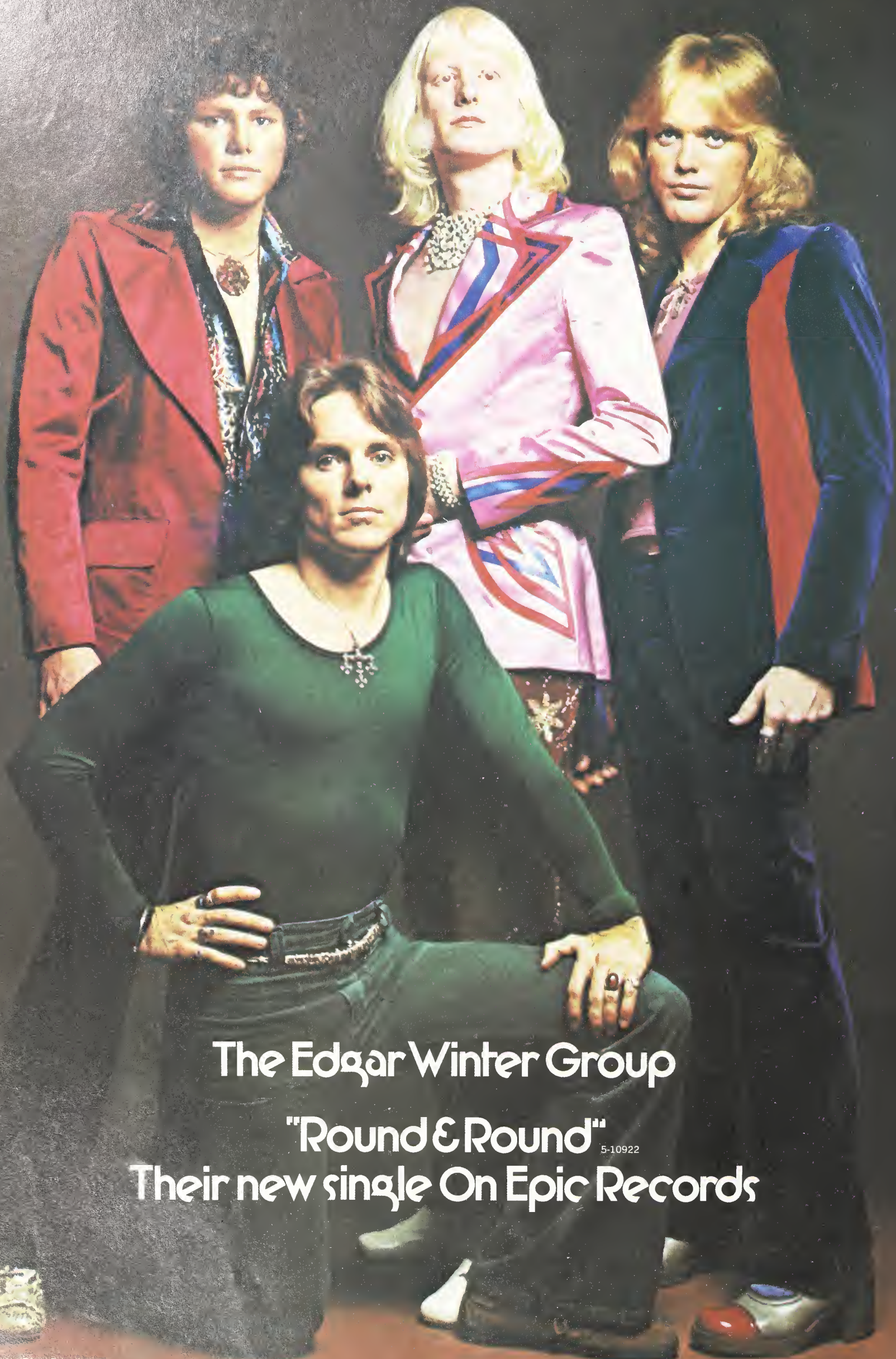
NEWSPAPER \$1.25

Cash Box

Everybody Wants To Be An A&R Man; So, Why Not! (Ed) ... Stax Deals For Nat'l Dist. Thru Col ... NJ Pirate Raid Biggest Yet ... Canada Communications Meet: Pulling The Industry Together ... NY Industry Seeks City's Aid To Bolster Its Music Image ...

GOLD ROAD LEADS TO CHICAGO





The Edgar Winter Group

"Round & Round" 5-10922

Their new single On Epic Records

Photographed by Rick Derringer

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Everybody Wants To Be An A&R Man: So, Why Not!

The old "suggestion box" approach is always a good idea. From the employee point-of-view, it gives everybody a chance to get across an idea that could, in its utter simplicity, make for a more efficiently run office or, perhaps, assembly line; it gives the employee an opportunity to play management, and for those whose idea is accepted, it certainly provides a solid morale boost, especially when recognition in one form or another is accorded that individual.

The "suggestion box" concept may sound a little naive for the music industry, but its application in a more sophisticated form should be a constant endeavor of any large music entity where there is a large employee roster. And we're not thinking strictly in terms of office routine, but of product creativity itself. For the music industry is, when you get down to it, limitless in its need for creative ideas that can lead to successful product. Everybody, so the industry cliché tells it, wants to be an A&R man.

Music firms should be taking advantage of this by encouraging all members of their operations to suggest an A&R concept. This can run the gamut of remembering an old tune

that could be brought back by its rendition by one of the label's artists; it could be a novelty idea whose time has come; or an LP concept waiting to be tried. Ideas. Ideas. Ideas. The industry thrives on them, and wise is the company which makes it plain to its employees that they have an open-door to express them.

The music (or spoken-word) idea is something that any one who loves the sound of music can be a pro at. People with a passion for music are real professionals in the sense that they have a very good concept of what they like, a taste they can share with millions of others. This also brings to mind the possibility of even going outside the company to ask the general public for ideas, making of it a nationwide contest.

The least, however, a music company should provide is a climate wherein its own employees realize that their ideas, no matter how wild they may seem, can have a hearing. To paraphrase the current political arena sloganeering, such an open-door concept can bring a company together—and, to be sure, offer a refreshing collection of product ideas that just might pan out.

Cash Box Top 100 Singles

1	NIGHTS IN WHITE SATIN Moody Blues-Deram 85023 (Dist: London)	2	7	34	ROCK 'N ROLL SOUL Grand Funk-Capitol 3363	41	47	67	ME & MRS. JONES Billy Paul-Phila. Int'l 3521 (Dist: Epic)	81	92
2	BURNING LOVE Elvis Presley-RCA 0769	3	4	35	WOMAN DON'T GO ASTRAY King Floyd-Chimneyville 443 (Dist: Atlantic)	35	37	68	DOWN TO THE NIGHTCLUB Tower Of Power-Warner Bros. 7635	75	82
3	DING-A-LING Chuck Berry-Chess 2131	1	1	36	ALL THE YOUNG DUDES Mott The Hoople-Columbia 45673	37	42	69	MISTY BLUE Joe Simon-Soundstage 1508 (Dist: Epic)	76	83
4	GARDEN PARTY Rick Nelson-Decca 32980	5	10	37	VENTURA HIGHWAY America-Warner Bros. 7641	56	72	70	WHAT AM I CRYING FOR Dennis Yost & Classics IX-MGM South 7002	83	93
5	I'LL BE AROUND Spinners-Atlantic 2904	6	8	38	CAN'T YOU HEAR THE SONG? Wayne Newton-Chelsea 0105 (Dist: RCA)	40	45	71	SO LONG DIXIE Blood, Sweat & Tears-Columbia 45661	78	84
6	I CAN SEE CLEARLY NOW Johnny Nash-Epic 10902	7	13	39	BABY DON'T GET HOOKED ON ME Mac Davis-Columbia 45618	25	18	72	AND YOU AND I (PART I) Yes-Atlantic 2920	—	—
7	FREDDIE'S DEAD Curtis Mayfield-Curtom 1975 (Dist: Buddah)	8	9	40	FUNNY FACE Donna Fargo-Dot 17429 (Dist: Paramount)	49	59	73	SUNNY DAYS Lighthouse-Evolution 1069	86	90
8	BEN Michael Jackson-Motown 1207	4	2	41	IT NEVER RAINS IN SOUTHERN CALIFORNIA Albert Hammond-Mums 60111 (Dist: Epic)	52	63	74	WALK ON WATER Neil Diamond-UNI 55352	—	—
9	LISTEN TO THE MUSIC Doobie Brothers-Warner Bros. 7619	12	16	42	CONVENTION '72 Delegates-Mainstream 5525	55	71	75	SPECIAL SOMEONE Heywoods-Family 0911 (Dist: Paramount)	80	91
10	GOOD TIME CHARLIE'S GOT THE BLUES Danny O'Keefe-Signpost 70006 (Dist: Atlantic)	11	12	43	I'M STONE IN LOVE WITH YOU Stylistics-Avco 4603	53	64	76	NO Buildog-Decca 32956	87	96
11	I'D LOVE YOU TO WANT ME Lobo-Big Tree 147 (Dist: Bell)	14	22	44	BABY SITTER Betty Wright-Alston 4614 (Dist: Atlantic)	48	56	77	WEDDING SONG Petula Clark-MGM 14431	82	87
12	EVERYBODY PLAYS THE FOOL Main Ingredient-RCA 0731	9	3	45	THEME FROM THE MAN Isaac Hayes-Enterprise 9058 (Dist: Stax)	51	60	78	WORK TO DO Isley Bros.-T-Neck 936 (Dist: Buddah)	88	—
13	I AM WOMAN Helen Reddy-Capitol 13350	19	28	46	CRAZY HORSES The Osmonds-MGM	57	73	79	ONE LIFE TO LIVE Manhattans-Deluxe 139 (Dist: King)	89	—
14	I BELIEVE IN MUSIC Sallyry-Sussex 239 (Dist: Buddah)	16	19	47	A MAN SIZED JOB Denise LaSalle-Westbound 206 (Dist: Janus)	50	58	80	I LOVE YOU MORE THAN YOU'LL EVER KNOW Donny Hathaway-Atlantic 6903	93	100
15	IF I COULD REACH YOU 5th Dimension-Bell 261	18	21	48	CLAIR Gilbert O'Sullivan-MAM 3636 (Dist: London)	60	81	81	CELEBRATION Tommy James-Roulette 7135	85	95
16	IF YOU DON'T KNOW ME BY NOW Harold Melvin & Blue Notes-Phila. Int'l 3520 (Dist: Epic)	27	48	49	GUILTY Al Green-Bell 45258	46	50	82	LONG DARK ROAD Hollies-Epic 10920	—	—
17	THUNDER & LIGHTNING Chi Coltrane-Columbia 45640	20	24	50	SOMETHING'S WRONG WITH ME Austin Roberts-Chelsea 0101 (Dist: RCA)	59	68	83	ALIVE Bee Gees-Atco 6909	—	—
18	WITCHY WOMAN Eagles-Asylum 11008 (Dist: Atlantic)	21	27	51	DIALOGUE Chicago-Columbia 45717	70	—	84	IN HEAVEN THERE IS NO BEER Clean Living-Vanguard 35162	96	—
19	SUMMER BREEZE Seals & Crofts-Warner Bros. 7606	22	36	52	MIDNIGHT RIDER Joe Cocker-A&M 1370	31	31	85	ROBERTA Bones-Signpost 70008 (Dist: Atlantic)	91	97
20	TIGHT ROPE Leon Russell-Shelter 7825	10	11	53	WHY Donny Osmond-MGM 14424	33	29	86	I NEVER SAID GOODBYE Englebert Humperdinck-Parrot 40072 (Dist: London)	92	—
21	CITY OF NEW ORLEANS Arlo Guthrie-Reprise 1103	23	23	54	CORNER OF THE SKY Jackson 5-Motown 1214	73	—	87	YOUR MAMA DON'T DANCE Loggins & Messina-Columbia 45719	—	—
22	ELECTED Alice Cooper-Warner Bros. 7631	26	41	55	POPCORN Hot Butter-Muscor 1458	17	15	88	DETERIORATA National Lampoon-Blue Thumb 218	94	100
23	DON'T EVER BE LONELY Cornelius Brothers & Sister Rose (United Artists 50954)	24	25	56	ROCKIN' PNEUMONIA-BOOGIE WOOGIE FLU Johnny Rivers-United Artists 50960	77	88	89	I FOUND MY DAD Joe Simon-Spring 130 (Dist: Polydor)	—	—
24	SPACEMAN Nilsson-RCA 0788	28	33	57	I'LL MAKE YOU MUSIC Beverly Bremers-Scepter 12363	54	55	90	MEMPHIS AT SUNRISE The Bar-Kays-Volt 4081	95	98
25	USE ME Bill Withers-Sussex 241 (Dist: Buddah)	13	5	58	FROM THE BEGINNING Emerson, Lake & Palmer-Cotillion 44158	44	40	91	THE PEOPLE TREE Sammy Davis Jr.-MGM 14426	98	—
26	DON'T DO IT The Band-Capitol 3433	30	34	59	THAT'S HOW LOVE GOES Jernaine Jackson-Motown 1201	43	44	92	DANCING IN THE MOONLIGHT King Harvest-Perception 515	100	—
27	STARTING ALL OVER AGAIN Mel & Tim-Stax 127	29	30	60	TOGETHER ALONE Melanie-Neighborhood 4207 (Dist: Paramount)	62	66	93	LIES J. J. Cale-Shelter 7326 (Dist: Capitol)	—	—
28	YOU OUGHT TO BE WITH ME Al Green-Hi 2227 (Dist: London)	42	67	61	SWEET SURRENDER Bread-Elektra 45818	—	—	94	KEEPER OF THE CASTLE Four Tops-Dunhill 4330	—	—
29	GO ALL THE WAY Raspberries-Capitol 3348	15	6	62	DIDN'T KNOW I LOVED YOU Gary Glitter-Bell	79	—	95	SUNDAY MORNING SUNSHINE Harry Chapin-Elektra 45811	99	—
30	AMERICAN CITY SUITE Cashman & West-Dunhill 4342	34	43	63	IF YOU LET ME Eddie Kendricks-Tamla 54222	66	70	96	HOLY COW Stefan-Stax 0145	97	99
31	PAPA WAS A ROLLING STONE Temptations-Gordy 7121F (Dist: Motown)	38	54	64	WE CAN MAKE IT TOGETHER Steve & Eydie-MGM 1438	69	75	97	DO YA The Move-United Artists 50928	—	—
32	LOVING YOU JUST CROSSED MY MIND Sam Neely-Capitol 3381	32	39	65	POOR BOY Casey Kelly-Elektra 45804	71	77	98	SMOKE GETS IN YOUR EYES Blue Haze-A&M 1357	—	—
33	OPERATOR Jim Croce-ABC 11335	45	62	66	WHY CAN'T WE BE LOVERS Holland, Dozier featuring Lamont Holland-Invincible 9125 (Dist: Capitol)	72	79	99	WONDER GIRL Sparks-Bearsville 006 (Dist: WB)	—	—
								100	I GUESS I'LL MISS THE MAN Supremes-Motown 1213	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Man Size Job (Ordena/Bridgeport—BMI)	47	Freddie's Dead (Curtom—BMI)	7	Roberts—ASCAP)	41	Starting All Over (Muscle Shoals Sound—BMI)	27
Alive (R.S.O.—ASCAP)	83	From The Beginning (Tro Total—BMI)	58	Keeper Of The Castle (Truesdale/Soldier—BMI)	94	Summer Breeze (Dawnbreaker—BMI)	19
All The Young Dudes (Moth—BMI)	36	Funny Face (Prima-Donna—BMI)	40	Lies (Audiogram—BMI)	93	Sunday Morning Sunshine (Story Song—ASCAP)	95
American City Suite (Blendingwell—ASCAP)	30	Garden Party (Matragun—BMI)	4	Listen To The Music (Warner/Tamela—BMI)	9	Sunny Days (Cam-USA—BMI)	73
And You & I (Yessongs—ASCAP)	72	Go All The Way (C.A.M.-U.S.A.—BMI)	29	Long Dark Road (Screen Gems/Col.—BMI)	82	Sweet Surrender (Screen Gems/Col.—BMI)	61
Baby Don't Get (Screen Gems/Columbia—BMI)	39	Good Time Charley's (Cotillion Road Canan—BMI)	10	Loving You Just Crossed (Seven Iron—BMI)	32	That's How Love Goes (Jobete—ASCAP)	59
Baby Sitter (Sheryll—BMI)	44	Guilty (Toasted/Screen Gem/Columbia—BMI)	49	Me & Mrs. Jones (Assorted—BMI)	67	Theme From The Man (East Memphis—BMI)	—
Ben (Mam—ASCAP)	8	Holy Cow (Marsaint—BMI)	96	Memphis At Sunrise (East Memphis—BMI)	90	(Incense—BMI)	45
Burning Love (Combine—BMI)	2	I Am Woman (Buggerlugs—BMI)	13	Midnight Rider (Tro Essex—BMI)	52	Thunder & Lightning (Chinick—ASCAP)	17
Can't You Hear The Song (Dick James—BMI)	38	I Believe In Music (Screen Gem/Col.—BMI)	14	Misty Blue (Talmont—BMI)	69	Tight Rope (Skyhill—BMI)	20
Celebration (Mandan—BMI)	81	I Can See Clearly Now (Caymen—ASCAP)	14	Nights In White Satin (Tyler/Essex—ASCAP)	1	Together Alone (Neighborhood—ASCAP)	60
City Of New Orleans (Kama Rippa/Flash—ASCAP)	21	I Found My Dad (Assorted—BMI)	89	Operator (Blending Well—ASCAP)	76	Use Me (Interior—BMI)	25
Clair (Mam—ASCAP)	48	I Guess I'll Miss The Man (Jobete/Belwin—ASCAP)	100	Papa Was A Rollin' Stone (Stone Diamond—BMI)	79	Ventura Highway (W.B.—ASCAP)	37
Convention '72 (Nik-Nik—ASCAP)	42	I Love You More (Sealark—BMI)	80	Poor Boy (Portofino/Avoyelles—ASCAP)	33	Walk On Water (Prophet—ASCAP)	74
Corner Of The Sky (Jobete/Belwin Mills—ASCAP)	54	I Never Said Goodbye (Mam—ASCAP)	86	Popcorn (Bourne—ASCAP)	55	We Can Make It Together (Kolob—BMI)	64
Dancing In The Moonlight (Unart—BMI)	92	I'd Love You To Want Me (Kaiser/Famous—ASCAP)	11	Roberta (Ace—BMI)	85	Wedding Song (Public Domain—ASCAP)	77
Deteriorata (Coney Island White Fish—ASCAP)	88	If I Could Reach You (Hello There—ASCAP)	15	Rock & Roll Soul (Cramrenraff—BMI)	31	What Am I Crying For (Low-Sai—BMI)	70
Dialogue (Big Elk—ASCAP)	51	If You Don't Know Me (Assorted—BMI)	16	Rock 'N Pneaumonia (Ace—BMI)	65	Why (Deb Moore—ASCAP)	53
Didn't Know I Loved You (Leed—ASCAP)	62	If You Let Me (Stone Agate—BMI)	63	Smoke Gets In Your Eyes (T. B. Harms—ASCAP)	55	Why Can't We Be Lovers (Gold Forever—BMI)	66
Ding-A-Ling (Isalee—BMI)	3	I'll Be Around (Bellboy/Assorted—BMI)	5	Something's Wrong With Me (Pocket Full of Tunes—BMI)	57	Witchy Woman (Kicking Bear/Benchmark—ASCAP)	18
Do Ya (Anne Rachel/Tifis—ASCAP)	97	I'll Make You Music (Dramatist—BMI)	5	Special Someone (Home Grown/Heywoods—BMI)	75	Woman Don't Go Astray (Malaco/Roffignac—BMI)	35
Don't Do It (Jobete—BMI)	26	I'm Stone In Love With You (Bellboy/Assorted—BMI)	43	Spaceman (Blackwood—BMI)	24	Wonder Girl (Half—ASCAP)	99
Don't Ever Be Lonely (Unart/Stagedoor—BMI)	23	In Heaven There Is No Beer (Beechwood—BMI)	84	Special Someone (Home Grown/Heywoods—BMI)	75	Work To Do (Triple Three—BMI)	78
Down To The Nightclub (Kuptillo—ASCAP)	68	It Never Rains In Southern Calif. (Landers—ASCAP)	12			You Ought To Be With Me (Jec/Al Green—BMI)	28
Everybody Plays The Fool (Giant—BMI)	12					Your Mama Don't Dance (Wingate/Jasperilla—ASCAP)	87

*The Moody Blues
Seventh Sojourn*



The New LP.
THS-7



LONDON

AMPEX
STEREO TAPES

JOHN HAMBRICK
Windmill In A Jet Filled Sky



BROWN BAG RECORDS
Distributed by United Artists Records, Inc.



Biggest Pirate Raid Yet Nets \$5 Mil In Bogus Tapes

N.J. Firms Hit

NEW YORK—In the biggest pirate raid yet, more than two million bogus tapes as well as large quantities of blank cartridges and tape duplicating equipment were seized and impounded last week (25) following raids on three large pirate tape duplicating plants in various parts of New Jersey.

The seized tapes and equipment had an estimated value of more than \$5 million. The following day, U.S. Tapes of North Bergen, N.J. was enjoined from making bogus product. The raids and seizures climaxed investigations conducted over a period of months throughout New Jersey by the Recording Industry Association



View of the interior of the National Cinematape duplicating plant in Englewood, New Jersey, one of three pirate tape manufacturing installations raided by Federal marshalls last week.

Photo courtesy of The Record, Hackensack, N.J.

FRONT COVER:



Continuing along their gold-paved road to success is Columbia's Chicago. The group's latest LP, Chicago V, became their fifth consecutive album to sell over a million copies, maintaining number one chart status for over two months and still remaining in the top ten. The five Chicago albums released by Columbia in the past four years, have enjoyed massive international sales, making the group one of the most successful acts in the world.

Coming off the singles chart with "Saturday In The Park," Chicago is now on the way to its biggest single hit with "Dialogue," also taken from the James William Guercio-produced Chicago V LP.

Chicago, composed of Peter Cetera, Terry Kath, Robert Lamm, Lee Loughnane, Walt Parazaid, James Pankow and Danny Seraphine, is currently on a major tour of colleges throughout the nation.

INDEX

Album Review	30, 32
Coin Machine Section	54-58
Country Music Section	46-51
Insight & Sound	26, 28
Looking Ahead	16
New Additions To Playlist	12
Radio Active Chart	16
Radio News Report	18
R&B Top 60	44
Single Reviews	20
Talent On Stage	34
Tape News	28
Top 100 Albums	43
Vital Statistics	16

of America and by the law firm of Abeles & Clark in behalf of The Harry Fox Agency, which represents most music publishers.

Armed with writs of seizure issued by U.S. District Court Judge Frederick Lacey in Newark, and accompanied by Federal marshalls, representatives of the recording and music publishing industries raided the following operations:

Melody Recordings, Inc., Fairfield, N. J., whose principal is Al Cecchi, also known as Al Cohen.

American Cartridge Recordings (ACR) and National Cinematape, Inc., Englewood, N. J. ACR is a division of National Communications Arts, Inc., and is headed by Alexander Magosci, Jr.

Audiotape, Inc., Asbury Park, N. J., headed by Elias Saka.

Huge tractor-trailers were employed to transport the seized pirated tapes, blank cartridges, master duplicators and slave units to a warehouse where they were impounded.

Publishers, Label Action

The seizure writs issued by Judge Lacey followed a hearing at which evidence was presented by 54 music publishers that the above-named firms were infringing on their music copyright. The publishers, in a class

(Cont'd on p. 36)

NY Industry Seeks City Aid To Help Bolster Music Image

NEW YORK — Aid from the city itself, overt recognition of and pride in New York musicians' professionalism; a change in attitude toward working and living in New York; the need to publicize the town's recording achievements as other recording centers have been doing; less emphasis on clock-watching by studio musicians and greater involvement in trying to achieve success for a recording, and a possible reduction of the high studio rates, were some of the suggestions that highlighted a meeting of the New York members of the Record Academy (NARAS) last Wed. evening (25), in RCA's recording studios.

Billed as "What Happened to Recording in New York?", the in-depth look at Gotham's recording scene

'Virgin' To Open NY's Village East

NEW YORK — "Virgin," the new rock opera released by Paramount Records, will open Village East, formerly Fillmore East, with a month-long performance starting on Nov. 18. The work, by Father John O'Reilly, was showcased by the label at the Philharmonic Hall on Wed., Oct. 18, to introduce it to the trade and consumer press. The Village East production is being staged for the general public.

Nader Latin Fest In MSG On Nov. 10

NEW YORK — Richard Nader, of Rock 'n Roll Revival fame, is putting on a Latin Music Festival in Madison Square Garden the evening of Friday, Nov. 10.

Featuring all elements of today's Latin sound, including Latin soul, rock and jazz, the fest will feature Tito Puente, Eddie & Charlie Palmieri, Ray Barretto, Johnny Pacheco, Joe Cuba, Orchestra Harlow, Mongo Santamaria, Cal Tjader, Willie Bobo and the Tommy Jonsen Dancers. Latin deejays from the New York area will also appear. Tickets will be scaled at \$5.50, \$6.50 and \$7.50.

Stax Enters Nat'l Dist. Ties With Columbia Label

NEW YORK — The Stax label has made a national distribution deal with Columbia Records.

The deal, understood to have been signed last Wed. (25), brings into the Columbia orbit one of the key indie labels of the industry. Some of its key artists, like Issac Hayes and the Staple Singers, are among the leaders in the present across-the-board showing of black performers. It's further understood that Columbia will obtain pressing rights for Stax singles product, with LP merchandise to be pressed on an indie pressing plant basis.

On a distribution level, the Stax/Columbia arrangement strikes another blow at indie distribution, which in recent years has lost many strong label entities which have associated themselves in one way or another with labels that, like Columbia, operate their own branch systems.

The Memphis label, headed by Jim Stewart and Al Bell, has had previous distribution associations. First, it was Atlantic Records. The company went indie for awhile and later was acquired by Famous Music. Stewart and Bell eventually bought back the company from Famous, and resumed its indie status.

Other acts on the Stax roster include the Dramatics, Freddie Robinson, O. B. McClinton, Kim Weston,

the Bar-Kays, Rufus Thomas, David Porter, Little Milton, Luther Ingram, Billy Eckstine, the Temprees, among others. The company also has a successful year-old gospel line, Gospel Truth.

The custom label division of Columbia/Epic also distributes such labels as Monument, Philadelphia International, Mums, Entrance, TMI, Prophecy.

Stax Heading For Top Yule Sales Period

MEMPHIS — "Based on a major plunge into the white market in addition to our solid roots in the black community, Stax recording artists will have the biggest Christmas sale in the history of the company," it was predicted by Al Bell, exec vice-president.

"Our increased sales picture puts us nearer to the goal we see as a major force in the entire American recording industry," Bell said, stressing "the company expects to hit this peak within the next three years."

"While in years past, soul music was purchased almost furtively, the market has widened in both white and black areas," according to Bell.

(Cont'd on p. 36)

London Sees Top 6 Months Sales In History

NEW YORK—London Records says it will eclipse all its previous sales records for a six-month period. According to Herb Goldfarb, vice president for sales and marketing, figures already in the books for the company's second (July to Sept.) quarter combined with current third (Oct. to Dec.) quarter projections show that earlier predictions of new record sales will be realized "with ease."

Factors in the record-breaking performance include the chart dominance of such acts as Al Green, the Moody Blues and Gilbert O'Sullivan. In addition, the company is also benefitting at the retail level by the presence of record numbers of its acts on the personal appearance tour circuit.

Unveiled for the market in three consecutive weeks of Oct. were new albums by Al Green, Savoy Brown and the Moody Blues and new singles by Gilbert O'Sullivan and Al Green.

Wagoner & Parton In New RCA Pacts

NASHVILLE — At a luncheon banquet celebrating the 20th Anniversary of Porter Wagoner as an artist with RCA, Rocco Laginestra, president of RCA's record division, announced that the label had re-signed Wagoner to a new long term contract, and at the same time signed a lengthy new agreement with Dolly Parton, co-star of the Wagoner show.

Commentary On Copyright Of Recordings

NEW YORK — Upon request by the RIAA, Dorothy Keziah, who heads the music section of the examining division of the Copyright Office, has prepared a commentary on the procedural aspects and short-comings of the amendment to the Copyright Act that provides a limited statutory copyright in sound recordings.

According to Stan Gortkiov, president of RIAA, the commentary is required since if administration is "not accurately and effectively handled, copyright protection is permanently lost and cannot be regained by mere corrective action. It is imperative that companies in our industry which seek copyrights are well informed as to the problems and procedures of such administration."

As a service to the trade, Cash Box has re-printed Mrs Keziah's commentary starting on pg. 22.

Canada Communications Meet

England Wins 3 Prizes At Luxembourg

See Int'l News

DUE TO AN INCREDIBLE DEMAND, THE
TITLE SONG FROM THE YEAR'S MOST
EXPLOSIVE RECORD AND MOVIE
IS NOW

Super Fly

THE SINGLE

CR-1978



CURTIS MAYFIELD

THE ALBUM-1,400,000 PLUS

FREDDIE'S DEAD-1,179,000 PLUS

THE MOVIE-OVER \$10,000,000 GROSSED

AND ALL STILL GOING STRONG
ON CURTOM RECORDS, FROM THE BUDDAH GROUP

'Lady,' 'Pippin' Spotlight Jobete's Copyright Diversity

NEW YORK — The expansion of Jobete Music from an outlet for songs recorded on its parent Motown label to a diversified publishing operation is strikingly in evidence these days.

In the film area, the company is represented with music from the Diana Ross-starred film bio of the late Billie Holiday. "Lady Sings the Blues," which promises to be one of the big box-office successes of the year.

On Broadway, Jobete is co-publisher with Belwin-Mills of Steve Schwartz' "Pippin" score. The show opened on Broadway last week to generally favorable reviews.

As noted by Robert Gordy, vp of Jobete, labels showed a keen awareness of the "Lady" score with a number of pre-release recordings of Michele Legrand's theme song, which now sports a lyric, "Happy," by Smokey Robinson. Roger Williams (Kapp) and Lee Holdridge (Paramount) have current singles on the theme.

Another movie song of note at Jobete is "Ben," with the Michael Jackson (Motown) single well over the million-mark in sales. Jobete Music hopes to have an Academy Award winner here.

Prior to the New York run of "Pippin," Motown released two songs from the show by the Supremes ("Guess I'll Miss the Man") and the Jackson Five ("Corner of the Sky").

"There are many other songs in PIPPIN which we believe are equally as important," states Marty Wekser, Director of Jobete's East Coast Professional Activities. "We have made full scale demos of many of these (With You, Morning Glow, Love Song) which we are showing to key producers, artists, managers and agents throughout the country." Full exploitation of the Pippin score will be handled by Jobete in conjunction with Belwin-Mills. Jay Lowy, director of west coast professional activi-

ties points out that the company is also celebrating a number one million seller, "Ben" by Michael Jackson. "Instrumental and vocal covers are now really starting to happen with such artists as Roger Williams and Peter Nero among others. "Ben must be considered as an early contender for an Academy Award in the Best Song Category," concludes Lowy.

Other Projects

Future film projects include "Trouble Man" starring Robert Hooks. Marvin Gaye wrote the film score and will release a single record of the title song. Motown will follow the single with the release of the soundtrack album. Jobete publishes the score in conjunction with 20th Century Fox Music Corp.

"Other film and Broadway properties are being evaluated at this time," indicated Robert Gordy, "as Jobete continues to expand as a multifaceted music publisher." Jobete Music celebrated its two Broadway premieres by giving a party last Wednesday (25) at Mykonos Restaurant. Record artists, producers, performers, managers, disk jockeys and members of the press comprised the over 300 people in attendance.

Rifkinds Sign Gerald To Prod Writer Pact

NEW YORK — Roy and Julie Rifkind have just signed Raeford Gerald in exclusive deal as producer-writer. Gerald, who has written and produced Millie Jackson's last three successes, has been signed to Guardian Productions, one of the Rifkind companies.

Gerald, 28 years old and born in North Carolina, produced Millie Jackson's "Child of God," "Ask Me What You Want" and "My Man, A Sweet Man," which he also co-wrote. He also wrote and produced her next single, "I Miss You Baby," which Spring will be shipping soon.

Gerald, who co-authored one of Joe Simon's first Spring hits "Your Turn To Cry," will also produce Simon's next LP, due for release early in 1973. Simon's current Spring single is "I Found My Dad," produced by Gamble and Huff.

His exclusive producer-writer deal marks the first time the Rifkinds have ever signed such an arrangement with anyone. In addition to his writing and working with Spring Records artists, Gerald will produce other artists, to be released on the Spring label.

Tex Ritter Connie B. Gay Award Winner

NASHVILLE, TENN. — The CMA Founding President's Award, also known as the Connie B. Gay award, which is given each year to someone in the country music field for his contribution toward the betterment of Country Music, was awarded this year to Tex Ritter.

Former winners include: Dick Frank, Joe Allison, Bob Burton, Paul Ackerman, Gene Nash & Leroy Van Dyke, Owen Bradley, Johnny Cash, Frank Clement, Ken Nelson and this year, Tex Ritter.

Fantasy U.S.-Canada Rights To Riverside Line; Big Push

BERKELEY — Fantasy Records has acquired the U.S. and Canadian rights to the entire Riverside catalog under a sublicensing agreement with Locele, a British Commonwealth firm which has recently purchased the label from Jesse Selter's Orpheum Productions.

Riverside, one of the leading jazz lines of the 50's and early 60's with a broad jazz catalog, has been inactive in recent years. The new arrangement will make the catalog available generally for the first time since the label ceased to operate.

Among the internationally known jazz artists whose extensive recorded product on Riverside is included in the deal, are Cannonball Adderley, Sonny Rollins, John Coltrane, Wes Montgomery, the Staples Singers, Thelonious Monk, Red Garland, Bill

Evans, Herbie Mann, Mongo Santamaria, Art Blakey, Bobby Timmons, Blue Mitchell, Milt Jackson, Yusef Lateef, Chuck Mangione and Charlie Byrd.

Fantasy President Saul Zaentz, in making the announcement, pointed out that with the acquisition of Riverside, the Fantasy/Prestige catalog will now be the industry's "strongest jazz catalog." "We know that there is greater demand for jazz product than ever before. Our experience with Prestige, which we acquired last year, indicates there is an exceptionally strong market for good jazz packages. We plan to reactivate the entire Riverside jazz catalog over a period of time, mainly in the form of two-fers which have proven so successful for Prestige."

Re-Issues

First reissues of the Riverside material are being planned now. Orrin Keepnews, who with the late Bill Grauer, founded Riverside, has recently joined Fantasy/Prestige and is currently engaged in assembling packages for release in early 1973.

The Riverside re-releases will be given the same promotional and packaging attention which has made the Prestige/Fantasy two-fer releases some of the strongest jazz product on the market. Fantasy/Prestige art director Tony Lane is currently working on packaging plans for the Riverside sets which will not only be conceptually modern but will have a consistent, readily identifiable image.

Farrell, Damont Add 3 Pub Ties

NEW YORK — The Damont Corp. headed by David Mook, and the Wes Farrell Organization have established three new major publishing associations under the newly formed Farrell-Mook expansion deal.

The Wes Farrell Organization and Damont alliance involves the administration and exploitation of the publishing enterprises of Julie Andrews (Jools Music); Bob Finkel and Jackie Cooper (JanFin Music and FinJan Music); and Sid and Marty Krofft Productions Music Publishing Enterprises.

The Wes Farrell Organization and Damont Corporation revealed the following details to their new publishing ventures:

Julie Andrews—Primary emphasis will be given to Jools Music (AS-CAP) and to those songs the performer has written with composer Leslie Bricusse. Farrell-Mook reported that initial emphasis is being concentrated on the Andrews-Bricusse composition, "Time is My Friend," which has already been exposed on Miss Andrews' current weekly variety show on ABC Television. Farrell and Mook will also focus attention on other tunes that will be written by Miss Andrews, alone and in collaboration with other noted composers.

Bob Finkel-Jackie Cooper Publishing firms (JanFin and FinJan)—Farrell and Mook will be involved in the exploitation and administration of various musical compositions controlled by JanFin and FinJan, and contained in last year's Bing Crosby Christmas special and the one to be aired this season.

It was also revealed that the Wes Farrell Organization and Damont will have their creative forces assist in the creation and production of music to be utilized in a new pilot being developed by Finkel and Cooper for NBC.

Sid and Marty Krofft Productions—Farrell and Mook will give immediate and special emphasis to exploiting the music contained in the current ABC Television series, "Lidsville," which is also currently being exhibited in major foreign outlets.

Merc Promo Men Hear Of Mkting, Promotion Ties

CHICAGO — Following the theme of "Is It Local Promotion Man or Total Marketing Manager?", Mercury Records' local, regional and national promo men gathered in Nashville for a day-long meeting recently.

Stan Bly, national promo director, stuck to the theme in pointing out that marketing is as important a part of promo as getting records played on radio.

"Marketing today is within the entire promotion spectrum," Bly stated. "The promotion man has to be totally sophisticated in all aspects of this industry—the day of the all-flash promotion man are over. He must be prepared to cover full-line stores, head shops, and to motivate distributors.

College Radio

"Another aspect of the marketing promotion complex is college radio," Bly continued. "sometimes a college station is as important in selling records as the local FM outlet. There is more and more evidence gained through our research that college radio is becoming as big as the FM's now are."

Bly said that there were many suggestions for improvements and modifications within the department. Although declining to be specific, Bly stated that there would be policy changes in the promotion department within the near future.

During the meeting, Jack Ashton, regional promo Manager for Detroit, Cleveland, Pittsburgh, Buffalo, and Cincinnati, was named Mercury's man of the year. Also discussed at the meeting were promo activities while artists are on the road, sales history studies, and airplay lists. Promo managers also reviewed current product, plus upcoming releases by Uriah Heep and Ekseption.

Merc Phase 2 Of R&R Drive

CHICAGO — Phase II of Mercury Records' Solid Gold Rock 'n' Roll campaign is underway with the release of two packages containing singles from 1954-1969, according to Lou Simon, senior vp director of Marketing. The albums, "Solid Gold Rock 'n' Roll," Vol. I & II, will carry a \$4.98 list price and will be supported with radio and television ads, plus a special sales discount plan.

Some of the 31 songs included in the two albums are: "Sh-Boom" by the Crew-Cuts, "Little Darlin'" by

(Cont'd on p. 36)

UA Opens Denver Dist.

NEW YORK — A new Denver distributor, Record Sales Corporation of Colorado, opened its doors last week. The operation is a part of the mass merchandising division of United Artists and is on the same premises as Musical Isle of America's Denver rack jobbing and one-stop branch. The latter is also a part of the UA mass merchandising division. Both entities are headed by general manager Bob Krug.

According to Krug, the company's first new line for distribution is the entire Buddah Records Group. Included in the Buddah wing are Charisma, Cobblestone, a new jazz line, Kurtom, Hot Wax, Kama-Sutra, Pace, Pavilion, Sussex, T-Neck. Other lines are All Platinum, Stang, Turbo, which is prt of the All Platinum line, and Music Merchant, a new R&B label.

Also pacted by the city's newest distributor is the Beverly Hills label, a West Coast line headed by Morris Diamond.

Grammy Deadline

NEW YORK — Voting members of the Record Academy (NARAS) are reminded that the deadline for mailing their entry forms for this year's Grammy Awards is Monday, Oct. 30th.

Academy officials stress the importance of members submitting entries on time, noting that failure to do so could possibly result in their choices failing to appear on the important pre-nominations list from which the eventual Grammy winners are selected.

Company Financial Reports:

G+W Shows Peak Sales, Profits In 4th Qtr, Fiscal

NEW YORK — Gulf + Western Industries, Inc., has reported higher sales and record net earnings from operations for both the fourth quarter and fiscal year ended July 31, 1972.

Continued strength in the company's services, consumer goods and leisure time operations, plus strong performances from its natural resources companies, enabled G+W to surpass the previous earnings record established in fiscal 1968, according to Charles G. Bluhdorn, chairman, and David N. Judelson, president.

Net operating earnings for the three months ended July 31, 1972, totaled \$19.3 million, equal to 92c a share. This was an increase of 43% over the \$13.5 million or 63c a share reported in the fourth quarter of fiscal 1971.

Sales for the fourth quarter were \$450 million compared with \$407 million for the same three months of the previous year.

For the full fiscal year, net operating earnings rose 26% to \$69.6 million, equal to \$3.31 a share, on sales of \$1.67 billion. This compared with \$55.3 million, or \$2.61 a share, on sales of \$1.57 billion a year earlier.

For the year, net operating earnings were before a net loss of \$190,000, or one cent a share. The special charge resulted from a net loss of \$7.8 million on disposition of securities, offset by a gain of \$7.6 million from the exchange of securities in FBT Bancorp of Indiana, Inc., for Gulf + Western debt. The divestiture of the bank holding company was to comply with the recently-amended Bank Holding Company Act.

Total net earnings for fiscal 1972, after giving effect to the net charge for non-operating items, came to \$69.4 million, equal to \$3.30 a share. This compared with \$55.6 million or \$2.63 a share in fiscal 1971, which included a net credit of \$324,000, or two cents a share from non-operating items.

In leisure time, Paramount's motion picture "The Godfather" became one of the largest-grossing films of all time. During the period from its world premiere on March 16, 1972, to the end of the company's fiscal year, "The Godfather" brought in more than \$50 million in net film rentals, and the motion picture should make a strong contribution to fiscal 1973 results, the company said.

Warners Shows Gains In Qtr, 9 Month Period

NEW YORK — Warner Communications increased its revenues and profits for the quarter ended Sept. 30 and the first nine months of 1972.

For the quarter period, revenues came to \$118,302,000, compared to last year's period showing of \$101,527,000. Net income was \$13,227,000, compared to \$11,674,000.

For the first nine months of 1972, revenues reached \$354,272,000, compared to last year's \$281,121,000. Net income was \$37,820,000, compared to \$31,976,000.

ABC Has Big Qtr, 9 Mos.

NEW YORK — American Broadcasting Companies realized large gains in earnings and revenue in the third quarter and nine months of this year.

For the third quarter, earnings rose to \$7.3 million, or 83c a share, from \$2.3 million, or 32c a share. Revenue went from \$175.3 million to \$205.5 million.

In the nine month period, earnings increased to \$24 million, or \$2.87 a share, from \$9.2 million, or \$1.30 a share.

Leonard H. Goldenson, chairman, and Elton Rule, president, predicted substantial earnings improvement for the remainder of the year.

MJA Increases In Fiscal Qtr

NEW YORK — Marvin Josephson Associates, Inc., achieved a 51% increase in net income on an 8% increase in revenues in its first fiscal quarter ended Sept. 30, Marvin Josephson, president of the diversified entertainment and leisure-time oriented company, has announced.

For the quarter, net income was \$257,600 up from \$170,800 a year earlier. Revenues rose to \$2,519,000 from \$2,324,000 for the comparable period last year.

Earnings per share increased 47% to 25c, compared with 17c for the first quarter last year. Computations were based on 1,047,500 average shares outstanding and 1,033,300 shares respectively.

Commenting on the results, Mr. Josephson stated that "in particular, we had an excellent summer in our rock-folk music concert, fair and personal appearance activities."

Josephson said that "basically, as a result of the general economic improvement, the operating environment for the entertainment and leisure-time industries has been excellent. We have benefited from that as well as our ability to increase our share of market." Through its International Famous Agency division, MJA is one of the major talent agencies in the world, representing clients in television and television packaging, motion pictures, theatre and the music and literary world.

NY NARAS Votes MVP's Of Studios

NEW YORK — The New York Chapter of the Record Academy (NARAS) has sent ballots to its members asking them to vote for the Most Valuable Players in the city's recording studios.

Following along the lines of baseball's MVP awards, the NARAS balloting is designed to give recognition to the many musicians and singers who provide the backgrounds on recording dates and who too often remain unsung heroes.

The ballots contain blank spaces for members' votes for MVP on the various instruments used on sessions, including brass, reeds, rhythm and strings, as well as for back-up singers. NARAS members have until Nov. 15 to mail their ballots. The winners will be honored at a subsequent NARAS membership meeting. Voting is open only to active New York NARAS members. Recording personnel outside of NARAS, eligible to join, are urged to call (212) PL 5-1535 for application forms. Ballots will be sent immediately upon acceptance.

Lipman Firm Gives Clients An Extra Boost In Marketing

BEVERLY HILLS — A vet label marketing man is providing marketing concepts for labels on a client basis.

He's Macey Lipman, head of Macey Lipman Marketing at 264 South Clark Drive in Beverly Hills. Lipman spent six years as regional promo and sales head for Kapp Records. Moving over the Liberty Records, he ran the Soul City label, owned by Liberty and Johnny Rivers. Leaving what was then Liberty/UA after five years as director of marketing, he spent one year partnered with producer Bones Howe.

This background provides the basic foundation of his own marketing company.

Lipman works with record companies, managers and independent producers, to make sure that specific product is given maximum concentration and exposure. His relationship to the account is more than simply that of consultant; he supplies plenty of actual legwork, as well.

Some Examples

For example. Working with Capitol composer-guitarist Rick Springfield, Lipman set up a 30-day tour, "to meet as many people as possible in as short a time as possible." His idea was to convince radio station program directors, music directors and disk jockeys that Springfield is indeed "more than just another pretty face" and, as such, is worthy of their attention. Springfield spoke for himself, and the album and single gained quite respectable chart positions. Macey also worked with Capitol to establish an extensive sales incentive program, based on quotas and originality of displays.

Another of Lipman's clients is Mac Davis, Columbia artist. That cam-

aign involved an incentive program among Columbia's promo staff; each of the first 10 men to place Davis' single on a specific station in their region would receive the cash equivalent of that month's car payment. A similar contest was run a few weeks later, for the first ten men to have the single reach Top 10 on those stations. He also acted as coordinator between Columbia promotion personnel and Screen Gems-Danny Davis and eight indie promotion men. Lipman has planned similar campaigns for the Dillards, Heaven Bound featuring Tony Scotti, Joey Heatherton, Daddy Cool, "Grease"—the MGM Broadway hit musical, Jimmy Webb and Johnny Rivers. Rivers is currently enjoying revitalized success via his hit single "Rockin' Pneumonia." Lipman has a long standing relationship with Rivers going back to the 5th Dimension/Soul City Records days. Says Lipman, "I'm simply running the marketing and merchandising aspect on behalf of the new LP, "L. A. Reggae," which leaves Rivers free to rehearse and go on the road. Ron Strasener, his manager, is also left free to guide Johnny's career more intelligently if he feels confident Rivers' record career is in good hands, namely mine. It also reduces the amount of cross-communication between all parties concerned and makes me the pivotal point for disseminating record oriented information.

Springfield Promo

For a Rick Springfield campaign, Lipman telephoned 600 record stores who featured in-store play, touting them on the album and single before it was released! He'll initiate advertising space and time buys, and work closely with the record company advertising and promotion staffs, to make sure that their efforts are concentrated and coordinated to the client's maximum benefit. Keeping the number of artists he works with down to a reasonable number, Lipman says he's able to give each of them far more individual attention than a record company could afford to. "What I am able to do is to provide concentrated assistance on specific product," he explains. Lipman feels this kind of energy is necessary in today's competitive market, that coordination must be maintained between promotion, management, merchandising and marketing. "A manager with a new artist is looking for a different relationship with the record company: big front money is no longer as important as cooperation, creativity, desirability, sales ability, motivation. Front money now is converted into 'mutual marketing funds', giving the management and the artist some creative control over a portion of the merchandising effort. The wise record company recognizes this fact and makes such brainstorming possible. Today's market is just too big to be covered by the sales techniques of the 50's."

Keepnews To Direct Jazz At Fantasy/Prestige

BERKELEY—Orrin Keepnews has been named director of jazz A&R for the Fantasy and Prestige labels and will supervise all jazz production for the company. He has moved from New York to the Fantasy/Prestige head office in Berkeley, Calif.

Keepnews began his career as co-founder with the late Bill Grauer of the Riverside label in 1953. He handled all jazz production at Riverside and in that capacity started the recording careers of pianist Bill Evans and the late Wes Montgomery, one of the most gifted guitarists in jazz. Other artists Keepnews produced at Riverside included Thelonious Monk, the Staple Singers, Cannonball Adderley and Charlie Byrd.

In the late sixties, Keepnews developed Milestone Records as an independent label which was later acquired by Audio Fidelity Enterprises. At that time, Keepnews became A&R Director for the company, the position he has just left to join new Fantasy/Prestige. Among the artists he recorded recently for Milestone were Gary Bartz, Sonny Rollins, McCoy Tyner and Joe Henderson.

Kaminski Heads Brown Bag Promo

NEW YORK—Terry Knight has announced the appointment of Ed Kaminski to national promo Director for Brown Bag Records, which is distributed by United Artists Records.

Kaminski has spent 10 years in the record industry, including positions as national promo director for Liberty Records and eastern division manager for Capitol Records.

Kaminski will headquarter the Brown Bag office in the United Artists Building in Nashville.

Merlis Joins Bearsville As Operations Mgr

NEW YORK—Bob Moore Merlis has been named to operations manager at Bearsville Records. The appointment, effective immediately, was made by Paul Fishkin, Bearsville's director of operations.

Merlis will be working closely with Fishkin in the label's New York office in a number of important areas including merchandising, packaging, promo, publicity and research. He will also act as liaison between the label and Warner Bros., which distributes Bearsville worldwide. Merlis joins Marc Nathan in the New York office; Nathan has recently been designated promo coordinator for Bearsville.



*Peter Skellern
has captivated all*

*of Britain with his beautiful hit
single "You're A Lady." Just listen to it
once and you'll understand how it
soared rapidly to the top of the
charts there.*

*"You're A Lady" by Peter Skellern.
He wrote it. And he sings it. It's
one of the nicest things that's happened
to American music in a long while.
(Philadelphia has already discovered it.
Busting both TOP 40 and MOR.)*

"You're A Lady" by Peter Skellern.

20075

LONDON
RECORDS ©

Produced by Peter Sames

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

City Of New Orleans—Arlo Guthrie—Reprise
If You Don't Know Me By Now—Harold
Melvin & Blue Notes—Phila. Int'l.
I'd Love You To Want Me—Lobo—Big Tree
I Am Woman—Helen Reddy—Capitol
Witchy Woman—Eagles—Asylum
Thunder & Lightning—Chi Coltrane—
Columbia

WGSN—BIRMINGHAM

Papa Was A Rolling Stone—Temptations—
Gordy
Rockin' Pneumonia—Johnny Rivers—U.A.
Corner Of The Sky—Jackson 5—Motown
Walk On Water—Neil Diamond—Uni

WLAV—GRAND RAPIDS

Starting All Over Again—Mel & Tim—Stax
Spaceman—Nilsson—RCA
Dialogue—Chicago—Columbia
Summer Breeze—Seals & Crofts—W.B.
American City Suite—Cashman & West—
Dunhill

KLEO—WICHITA

Convention '72—The Delegates—Mainstream
It Never Rains In Southern California—Albert
Hammond—Mums
Dinah Flo—Boz Scaggs—Columbia
Papa Was A Rolling Stone—Temptations—
Gordy
Dialogue—Part 1 & 2—Chicago—Columbus
Roberta—Bones—Signpost
I'll Be Around—Spinners—Atlantic
No—Bulldog—Decca
Clair—Gilbert O'Sullivan—MAM
Sweet Surrender—Bread—Elektra

WING—DAYTON

Operator—Jim Croce—ABC
Clair—Gilbert O'Sullivan—MAM
Don't Do It—The Band—Capitol
Loving You Just Crossed My Mind—Sam
Neely—Capitol
I'm Stone In Love With You—Stylistics—
Avco
If You Don't Know Me My Now—Harold
Melvin & Blue Notes—Phila. Int'l.
Elected—Alice Cooper—W.B.
Ventura Highway—America—W.B.

WMAK—NASHVILLE

Papa Was A Rolling Stone—Temptations—
Gordy
Sweet Surrender—Bread—Elektra
Corner Of The Sky—Jackson 5—Motown
Walk On Water—Neil Diamond—Uni
Clair—Gilbert O'Sullivan—MAM

WLS—CHICAGO

Ventura Highway—America—W.B.
Rockin' Pneumonia—Johnny Rivers—U.A.
Walk On Water—Neil Diamond—Uni

WMPS—MEMPHIS

Together Alone—Melanie—Neighborhood
Man Sized Job—Denise LaSalle—Westbound
Dialogue—Chicago—Columbia
Rockin' Pneumonia—Johnny Rivers—U.A.

CKLW—DETROIT

Corner Of The Sky—Jackson 5—Motown
Day & Night—The Wackers—Elektra
992 Arguments—The O'Jays—Phila. Int'l.
Summer Breeze—Seals & Crofts—W.B.
Crazy Horses—Osmonds—MGM
It Never Rains In Southern California—
Albert Hammond—Mums
And You And I—Yes—Atlantic

WPOP—HARTFORD

Convention '72—The Delegates—Mainstream
Walk On Water—Neil Diamond—Uni
And You And I—Yes—Atlantic
Sweet Surrender—Bread—Elektra
You're A Lady—Dawn—Bell

WMEX—BOSTON

Rockin' Pneumonia—Boogie Woogie Flu—
Johnny Rivers—U.A.
Sweet Surrender—Bread—Elektra
Smoke Gets In Your Eyes—Blue Haze—A&M

KAKC—TULSA

Sweet Surrender—Bread—Elektra
Long Dark Road—The Hollies—Epic
One Night Affair—Jerry Butler—Mercury
Can't You Hear The Song—Wayne Newton—
Chelsea
It Never Rains In Southern California—
Albert Hammond—Mums
Been To Canaan—Carol King—A&M
Operator—Jim Croce—ABC
Living In The Past—Jethro Tull—Chrysalis
Poor Boy—Casey Kelly—Elektra
Ventura Highway—America—W.B.
Dialogue—Part 1 & 2—Chicago—Columbia
Crazy Horses—Osmonds—MGM

WIFF—RICHMOND

All I Am—Harry Deal—Eclipse
Sweet Surrender—Bread—Elektra
Walk On Water—Neil Diamond—Uni
Special Someone—The Heywoods—Family
Corner Of The Sky—Jackson 5—Motown

WPRO—PROVIDENCE

Rockin' Pneumonia—Johnny Rivers—U.A.
Papa Was A Rolling Stone—Temptations—
Gordy
Something's Wrong With Me—Austin Roberts
—Chelsea
It Never Rains In Southern California—
Albert Hammond—Mums
Ventura Highway—America—W.B.
I'll Be Around—Spinners—Atlantic
If You Don't Know Me By Now—Harold
Melvin & Blue Notes—Phila. Int'l.

WDGY—MINN.

Something's Wrong With Me—Austin Roberts
—Chelsea
You Ought To Be With Me—Al Green—Hi
Sunny Days—Lighthouse—Evolution
Dialogue—Chicago—Columbia
What Am I Crying For—Dennis Yost &
Classics IV—MGM South
I Received A Letter—Deibert & Glen—Clean

WJET—ERIE

If You Don't Know Me By Now—Harold
Melvin & Blue Notes—Phila. Int'l.
Rockin' Pneumonia—Boogie Woogie Flu—
Johnny Rivers—U.A.
In Heaven There Is No Beer—Clean Living
—Vanguard
Walk On Water—Neil Diamond—Uni
Rock & Roll Soul—Grand Funk Railroad—
Capitol
Sweet Surrender—Bread—Elektra

WKLO—LOUISVILLE

Witchy Woman—Eagles—Asylum
Dialogue—Part 1 & 2—Chicago—Columbia
Something's Wrong With Me—Austin Roberts
—Chelsea
If You Don't Know Me By Now—Harold
Melvin & Blue Notes—Phila. Int'l.
Dedicated To The One I Love—The Temprees
—We Produce

WTTX—NEW ORLEANS

Keeper Of The Castle—4 Tops—Dunhill
You're A Lady—Dawn—Bell
Dialogue—Part 1 & 2—Chicago—Columbia
S.T.O.P.—Lorelei—Columbia
Crazy Horses—The Osmonds—MGM

WSAI—CINCINNATI

If You Don't Know Me By Now—Harold
Melvin & Blue Notes—Phila. Int'l.
Papa Was A Rolling Stone—Temptations—
Gordy
Sitting—Cat Stevens—A&M

WIBG—PHILADELPHIA

Alive—Bee Gees—Atco
Pieces Of April—3 Dog Night—Dunhill
Keeper Of The Castle—4 Tops—Dunhill
Rockin' Pneumonia—Boogie Woogie Flu—
Johnny Rivers—U.A.

KILT—HOUSTON

Walk On Water—Neil Diamond—Uni
Sweet Surrender—Bread—Elektra
Alive—Bee Gees—Atco
Long Dark Road—The Hollies—Epic
Corner Of The Sky—Jackson 5—Motown

THE BIG THREE

1. SWEET SURRENDER—BREAD—ELEKTRA
2. DIALOGUE—CHICAGO—COLUMBIA
3. ROCKIN' PNEUMONIA—BOOGIE WOOGIE FLU—
JOHNNY RIVERS—U.A.

WFIL—PHILADELPHIA

It Never Rains In Southern California—Albert
Hammond—Mums
Rockin' Pneumonia—Boogie Woogie Flu—
Johnny Rivers—U.A.
Papa Was A Rolling Stone—Temptations—
Gordy
You're A Lady—Peter Skellern—London

WBBO—AUGUSTA

Walk On Water—Neil Diamond—Uni
No—Bulldog—Decca
Dancing In The Moonlight—King Harvest—
Perception
Dialogue—Chicago—Columbia
Corner Of The Sky—Jackson 5—Motown
Sunday Morning Sunshine—Harry Chapin
—Elektra
Sweet Surrender—Bread—Elektra
Long Dark Road—The Hollies—Epic

KXOX—ST. LOUIS

Corner Of The Sky—Jackson 5—Motown
Dialogue—Chicago—Columbia
You Ought To Be With Me—Al Green—Hi
Clair—Gilbert O'Sullivan—MAM
I Didn't Know I Loved You—Gary Glitter—
Bell
Convention '72—Delegates—Mainstream

WLOF—ORLANDO

We Can't Dance To Your Music—Ray
Kennedy—A&M
Dialogue—Part 1 & 2—Chicago—Columbia
From The Beginning—Emerson, Lake &
Palmer—Cotillion
And You & I—Yes—Atlantic
Sweet Surrender—Bread—Elektra

WCOL—COLUMBUS

And You & I—Yes—Atlantic
Dialogue—Chicago—Columbia
Sweet Surrender—Bread—Elektra
You Ought To Be With Me—Al Green—Hi
Long Dark Road—The Hollies—Epic
Smoke Gets In Your Eyes—Blue Haze—A&M

WHB—KANSAS CITY

Funny Face—Donna Fargo—Dot
I'll Be Around—Spinners—Atlantic
Walk On Water—Neil Diamond—Uni
Clair—Gilbert O'Sullivan—MAM
Dialogue—Chicago—Columbia

KIOA—DES MOINES

Long Dark Road—The Hollies—Epic
Ventura Highway—America—W.B.
In Heaven There Is No Beer—Clean Living
—Vanguard
If I Could Reach You—5th Dimension—Bell
Funny Face—Donna Fargo—Dot

WBAM—MONTGOMERY

Clair—Gilbert O'Sullivan—MAM
Alive—Bee Gees—Atco
Dialogue—Chicago—Columbia
Can't Keep It In—Cat Stevens—A&M
Long Dark Road—The Hollies—Epic

WOKY—MILWAUKEE

If You Don't Know Me By Now—Harold
Melvin & Blue Notes—Phila. Int'l.
Rock & Roll Soul—Grand Funk Railroad—
Capitol
Rockin' Pneumonia—Johnny Rivers—U.A.
Sweet Surrender—Bread—Elektra
My Thing—The Moments—Stang
A Lonely Man—Chi-Lites—Brunswick

WIXY—CLEVELAND

Don't Do It—The Band—Capitol
Walk On Water—Neil Diamond—Uni
Misty Blue—Joe Simon—Soundstage
Keeper Of The Castle—4 Tops—Dunhill
Smoke Gets In Your Eyes—Blue Haze—A&M
Dialogue—Chicago—Columbia

WHLO—AKRON

Something's Wrong With Me—Austin Roberts
—Chelsea
You Ought To Be With Me—Al Green—Hi
Clair—Gilbert O'Sullivan—MAM
Corner Of The Sky—Jackson 5—Motown
Sweet Surrender—Bread—Elektra
Annabelle—Daniel Boone—Mercury
Golden Rainbow—Looking Glass—Epic

WOAM—MIAMI

Spaceman—Nilsson—RCA
If I Could Reach You—5th Dimension—Bell
I Believe In Music—Gallery—Sussex
You Ought To Be With Me—Al Green—Hi
Summer Breeze—Seals & Crofts—W.B.

KCBQ—SAN DIEGO

Freddie's Dead—Curtis Mayfield—Curton
Let's Get Together—Pee Sisters—Capitol
Ventura Highway—America—W.B.
City Of New Orleans—Arlo Guthrie—Reprise
I Am Woman—Helen Reddy—Capitol
My Thing—The Moments—Stang
Keeper Of The Castle—4 Tops—Dunhill
Papa Was A Rolling Stone—Temptations—
Gordy

KYA—SAN FRANCISCO

You Ought To Be With Me—Al Green—Hi
Latin Bugaloo—Malo—W.B.
It Never Rains In So. Calif.—Al Hammond
—Mum

KNDE—SACRAMENTO

Keeper Of The Castle—4 Tops—Dunhill
I'm Stone In Love With You—Stylistics—
Avco
You Can Do Magic—Limmie & Family
Cookin—Avco
Glad—Traffic—U.A.
Turn Me On (I'm A Radio)—Joni Mitchell—
Asylum
Walk On The Water—Neil Diamond—Uni
Sweet Surrender—Bread—Elektra

KJR—SEATTLE

Keeper Of The Castle—4 Tops—Dunhill
Me and Mrs. Jones—Billy Paul—Phila. Int'l.

KISN—PORTLAND

If You Don't Know Me By Now—Harold
Melvin—Phila. Int'l.
Lies—J. J. Cale—Shelter

KHJ—LOS ANGELES

I'm Stone In Love With You—Stylistics—
Avco
Operator—Jim Croce—Dunhill
Keeper Of The Castle—4 Tops—Dunhill

WKBW—BUFFALO

Loving You Just Crossed My Mind—Sam
Neely—Capitol
It Never Rains In Southern California—
Albert Hammond—Mums
Rockin' Pneumonia—Johnny Rivers—U.A.
Catch Bull At Four—Cat Stevens—A&M
Just In Time To See The Sun—Santana—
Columbia

WKWK—WHEELING

Clair—Gilbert O'Sullivan—MAM
I Just Want To Make Love To You—Foghat
—Bearsville
You Ought To Be With Me—Al Green—Hi
Didn't Know I Loved You—Gary Glitter—Bell

WCAO—BALTIMORE

Sweet Surrender—Bread—Elektra
Papa Was A Rolling Stone—Temptations—
Gordy
If You Don't Know Me By Now—Harold
Melvin & Blue Notes—Phila. Int'l.
And You & I—Yes—Atlantic
I'm Stone In Love With You—Stylistics—
Avco
Theme From The Men—Isaac Hayes—
Enterprise
Rockin' Pneumonia—Boogie Woogie Flu—
Johnny Rivers—U.A.

KQV—PITTSBURGH

Summer Breeze—Seals & Crofts—W.B.
I Am Woman—Helen Reddy—Capitol
Operator—Jim Croce—ABC

WAYS—CHARLOTTE

If I Could Reach You—5th Dimension—Bell
You Ought To Be With Me—Al Green—Hi
Baby Sitter—Betty Wright—Alston
Rockin' Pneumonia—Boogie Woogie Flu—
Johnny Rivers—U.A.

WGLI—BABYLON

Sweet Surrender—Bread—Elektra
Sunny Days—Lighthouse—Evolution
Papa Was A Rolling Stone—Temptations—
Gordy
Ventura Highway—America—W.B.

KLIF—DALLIS

In Heaven There Is No Beer—Clean Living
—Vanguard
Keeper Of The Castle—4 Tops—Dunhill
Angel—Rod Stewart—Mercury
Sweet Surrender—Bread—Elektra
Walk On Water—Neil Diamond—Uni
What A I Crying For—Dennis Yost & Classics
IV—MGM South

WIRL—PEORIA

Long Dark Road—The Hollies—Epic
And You & I—Yes—Atlantic
Something's Wrong With Me—Austin Roberts
—Chelsea
I Didn't Know I Loved You—Gary Glitter—
Bell
Turn Me On, I'm A Radio—Joni Mitchell—
Asylum

WAPE—JACKSONVILLE

Ventura Highway—America—W.B.
What Am I Crying For—Dennis Yost &
Classics IV—MGM South
Rockin' Pneumonia—Boogie Woogie Flu—
Johnny Rivers—U.A.
Dialogue—Chicago—Columbia

WDRG—HARTFORD

Ventura Highway—America—W.B.
Dialogue—Chicago—Columbia
Your Mama Don't Dance—Loggins &
Messina—Columbia
You Ought To Be With Me—Al Green—Hi
If You Don't Know Me By Now—Harold
Melvin & Blue Notes—Phila. Int'l.
Walk On Water—Neil Diamond—Uni

R&B Additions

WWRL—NEW YORK

I've Got A Bag Of My Own—James Brown
—Polydor
I Call It Trouble—Barbara Ackland—
Brunswick
Hey Mister—Ray Charles—ABC
992 Arguments—The O'Jays—Phila. Int'l.
So Much Trouble In My Mind—Joe Quarter-
man—GSF

KGFJ—LOS ANGELES

Thinks, I Needed That—The Glasshouse—
Invictus
I've Never Found A Man—Esther Phillips—
Kudu
Praise The Woman—Dale Darby—Westgate

WJMO—CLEVELAND

Just As Long As We're In Love—The Dells
—Cadet
Keeper Of The Castle—4 Tops—Dunhill
So Far Away—The Crusaders—Blue Thumb
Cabbage Alley—The Meters—Reprise
992 Arguments—The O'Jays—Phila. Int'l.
Loving You, Loving Me—Candi Staton—
Fame

Ms. & Music Doing Fine At ASCAP

NEW YORK — The music and record industry is an area where women are, more than ever before, holding their own in terms of both business and artistic achievement, reports the American Society of Composers, Authors and Publishers. Female membership in ASCAP is growing, with the latest Ms. talents to join being Mimi Farina and Candy Staton.

Some of ASCAP's female members who have made important contributions to contemporary music are: Carole King, Gladys Knight, Judy Collins, Jackie DeShannon, the late Janis Joplin, Valerie Simpson, Roberta Flack, Chi Coltrane, Dorothy Fields, Gladys Shelley and Mary Lou Williams, to name a few. The Society also points out that there are many women, known primarily as ASCAP composers and/or artists, who have formed their own publishing companies, including Janis Ian, Joan Baez, Carly Simon, Estelle Levitt and Melanie.

To honor the growing activity in its female membership ranks, ASCAP will run an in-depth article on Carole King and a cover story on Dorothy Fields in the next issue of its magazine ASCAP Today.



on the horizon for '73



BELL RECORDS
proudly announces the acquisition of
THE ORIGINAL SOUNDTRACK
from
ROSS HUNTER'S Production of
"LOST HORIZON"

for Columbia Pictures

Music composed and conducted by **BURT BACHARACH** Lyrics by **HAL DAVID**

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Country Music Week In Nashville



WINNERS CIRCLE—Eight of the winners of the 1972 Country Music Association Awards Show are shown in above photo with host Glen Campbell, left. Pictured above are: (l-r) Charley Pride, male vocalist of the year; Loretta Lynn, entertainer of the year, female vocalist of the year and vocal duo of the year with Conway Twitty; Freddie Hart, song of the year; Charlie McCoy, instrumentalist of the year; Donna Fargo, single of the year; Conway Twitty, vocal duo of the year with Loretta Lynn; Danny Davis, (with Nashville Brass) instrumental band; and Don Reid of the Statler Brothers, vocal group of the year.



Gov. Jimmie Davis, Frances Preston



Mrs. Mel Tillis, John Denny, Bill Denny



Curley Putman, Joyce Bush, Roger Sovine, Jack Stapp, Buddy Killen



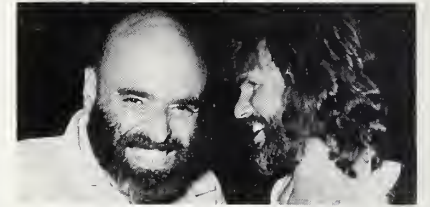
ASCAP AWARDS — (above) Writer Hal David (center) is flanked by ASCAP's Ed Shea and Stanley Adams after receiving an award for writing "Only Love Can Break A Heart," the hit for Sonny James. Top photo right shows Jerry Wallace after receiving his award for his performance of "If You Leave Me Tonight I'll Cry." Wallace is shown by Adams and Shea. Bottom row of photos captures Jerry Foster (r) and Bill Rice (c) who won nine ASCAP awards each, and Bill Hall (l) of Jack & Bill Music who received ten publisher awards. Helping the combo load their respective awards into a golden wheelbarrow are Ed Shea (second from left), and ASCAP president Stanley Adams, second from right. Last photo of bottom row shows Johnny Paycheck receiving two ASCAP awards for singing "Love Is A Good Thing," and "Someone To Give My Love To."

SESAC JACKPOT—(left) Ted Harris received the country music writer of the year award from SESAC for the fourth consecutive year as well as garnering eight other individual awards at the eighth annual SESAC awards banquet. Shown above from left to right are: Bob Thompson, host; Ted Harris; Leroy Van Dyke, Crystal Gayle, award winners; Jerry Bradley, Glenn Sutton, producer; Jay Lee Webb, artist; and Owen Bradley, Decca A&R.

BMI BANQUET



Glenn Sutton, Billy Shirell, Norris Wilson



Shel Silverstein, Kristofferson



Jan Howard, Roger Sovine, Mrs. Carter Howard, Bill Anderson



Gov. Jimmie Davis, Frances Preston



Mrs. Mel Tillis, Dollie Denny, Mel Tillis, John Denny, Bill Denny



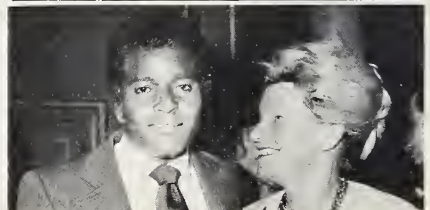
Frances Preston, Joe South, Bill Lowery



Curley Putman, Joyce Bush, Roger Sovine, Jack Stapp, Buddy Killen



Mary Davis, Tom T. Hall, Danny Davis, Terry Davis



Charley Pride, Minnie Pearl

KC 31929
WEST, BRUCE & LAING
WHY DONTCHA

KC 31929
Columbia
WINDFALL

WEST, BRUCE & LAING

Why Dontcha



**Leslie West
(the mountain
of Mountain),
Jack Bruce
(the cream of Cream),
and
Corky Laing
(Mountain's
beater of the skins)
are
now
West, Bruce & Laing,
whose debut album,
on Columbia/Windfall,
is
"Why Dontcha"
and,
well,
yeah.
On Columbia/Windfall**



CashBox Radio Active

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

TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1. Sweet Surrender	Bread—Elektra		38%	47%
2. Dialogue	Bread—Elektra		35%	68%
3. Rockin' Pneumonia-Boogie Woogie Flu—	Johnny Rivers—U.A.		33%	52%
4. Walk On Water	Neil Diamond—Uni		31%	31%
5. You Ought To Be With Me	Al Green—Hi		30%	79%
6. Papa Was A Rolling Stone	Temptations—Motown		30%	83%
7. Keeper Of The Castle	4 Tops—Dunhill		28%	28%
8. Corner Of The Sky	Jackson 5—Motown		27%	49%
9. Clair	Gilbert O'Sullivan—Mam		25%	64%
10. If You Don't Know Me By Now	Harold Melvin & Blue Notes—Phila. Int'l.		22%	98%
11. Long Dark Road	Hollies—Epic		19%	19%
12. And You & I	Yes—Atlantic		16%	35%
13. I'm Stone In Love With You	Stylistics—Avco		14%	67%
14. Summer Breeze	Seals & Crofts—W.B.		12%	99%
15. Something's Wrong With Me	Austin Robert—Chelsea		12%	99%
16. Crazy Horses	Osmond Bros.—MGM		10%	50%
17. In Heaven There Is No Beer	Clean Living—Vanguard		10%	23%
18. Convention '72	Delegates—Mainstream		10%	53%
19. What Am I Crying For	Dennis Yost & Classic IV—MGM South		9%	9%
20. Alive	Bee Gees—Atco		9%	9%
21. Operator	Jim Croce—ABC		8%	99%
22. I Didn't Know I Loved You	Gary Glitter—Bell		8%	27%
23. Smoke Gets In Your Eyes	Blue Haze—A&M		7%	7%
24. Funny Face	Donna Fargo—Dot		7%	15%
25. Sunny Days	Lighthouse—Evolution		7%	15%

WHEN YOUR MUSIC HAS TO BE SEEN!

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LOOKING AHEAD

101 TRAGEDY (Mainstay Music—BMI) Argent (Epic 10919)	112 SIXTY MINUTE MAN (Fort Knox Music—BMI) Trammps (Buddah 321)
102 MAMA TOLD ME NOT TO COME (January Music—BMI) Wilson Pickatt (Atlantic 2909)	113 YOU CAN DO MAGIC (Kama Sutra/Flve Arts—BMI) Limmie & Family Cookin' (Avco 4602)
103 S.T.O.P. (STOP) (Hael Music—BMI) Lorelei (Columbia 45629)	114 DAY & NIGHT (Warner/Tamerlane—BMI) The Wockers (Elektra 45816)
104 THERE ARE TOO MANY SAVIORS ON MY CROSS (Limbridge Music—ASCAP) Richard Harris (Dunhill 4322)	115 PEOPLE NEED LOVE (Ovaseas Song—BMI) Bjorn & Benny (Playboy 50014)
105 LOVIN' YOU, LOVIN' ME (Fame—BMI) Candi Staton (Fame 91005)	116 MAMA WEER ALL CRAZEE NOW (Barn/January Music—BMI) Siade (Polydor 15053)
106 ONE NIGHT AFFAIR (Assorted Music—BMI) Jerry Butler (Mercury 362)	117 GOOD TIME SALLY (Stein Von Stock—ASCAP) Rara Earth (Motown 5048)
107 LIVING IN THE PAST (Chrysalis—ASCAP) Jethro Tull (Warner Bros. 206)	118 ANNABELLE (Page Full Of Hits—ASCAP) Daniel Boone (Mercury 73339)
108 YOU MADE ME (A BRAND NEW WORLD) (Lan-Tastic—BMI) We The People (Lion 122) (Dist: MGM)	119 FEEL THE NEED IN ME (Bridgeport Music—BMI) Detroit Emeralds (Westbound 209)
109 SO FAR AWAY (Screen Gems/Columbia—BMI) The Crusaders (Blue Thumb 217)	120 MELAINE MAKES ME SMILE (January Music—BMI) Terry Williams (Verve 10686)
110 TRYING TO LIVE MY LIFE WITHOUT YOU (Happy Hooker—BMI) Otis Clay (Hi 45-2226 (Dist: London)	121 REDWOOD TREE (Caladonia Soul/WB Music—ASCAP) Van Morrison (Warner Bros. 763B)
111 SUITE: MAN AND WOMAN (Leads Music—ASCAP) Tony Cole (20th Fox 2001)	122 I GOT A THING ABOUT YOU BABY (Swamp Fox—ASCAP) Billy Lee Riley (Enterance 750B) (Dist: Epic)

Vital Statistics

#61
Sweet Surrender (2:35)
Bread—Elektra—45818
15 Columbus Circle, NYC
PROD: David Gatas
c/o Elektra
PUB: Screen Gems/Columbia Music, Inc.—BMI
711 Fifth Ave., NYC
WRITER: David Gatas
ARR: David Gatas
FLIP: Make It By Yourself

#72
And You And I (Part I) (5:45)
Yes—Atlantic—2920
1841 B'way, NYC
PROD: Yes & Eddia Offord
c/o Atlantic
PUB: Yessongs Ltd.—ASCAP
1416 N. LaBrea, Hollywood, Calif. 90028
WRITER: Anderson
FLIP: Part II

#74
Walk On Water (4:42)
Neil Diamond—Uni—55352
100 Universal City Plaza, Universal City 91608
PROD: Tom Catalano-Nail Diamond Pdtns.
c/o Uni
PUB: Propat Music Inc.—ASCAP
c/o Gelfand & MacNow Inc.
350 5th Ave., NYC, 10001
WRITER: Neil Diamond
ARR: Lee Holdridge
FLIP: 'High Rolling Man'

#82
Long Dark Road (3:25)
Hollies—Epic—10920
51 W. 52nd St., NYC
PROD: Ron Richards & Hollies
c/o Epic
PUB: Screen Gems/Columbia Music, Inc.—BMI
711 5th Ave., NYC
WRITERS: The Hollies
FLIP: Indian Girl

#83
Alive (4:00)
Bee Gees—Atco—6909
1841 B'way, NYC
PROD: The Bee Gees & Robert Stigwood
c/o Atco
PUB: R.S.O. Music—ASCAP
135 Central Park W., Suite 2N, NYC
WRITERS: Barry & Maurice Gibb
FLIP: Paper Mache, Cabbages & Kings

#87
Your Mama Don't Dance (2:46)
Loggins & Messina—Columbia—45719
51 W. 52nd St., NYC
PROD: Jim Messina
c/o Columbia
PUB: Wingate Music Corp. & Jasparrilla Music Co.—ASCAP
8255 Beverly Blvd., L.A., Calif. 90048
WRITERS: Kenny Loggins & Jim Messina
FLIP: Golden Ribbons

#89
I Found My Dad (2:45)
Joe Simon—Spring—130 (Dist: Polydor)
1700 B'way, NYC
PROD: By Staff For Gamble & Huff Pdtns.

250 S. Broad St., Phila., Pa. 19102
PUB: Assorted Music—BMI
250 S. Broad St., Phila., Pa. 19102
WRITERS: Bunny Sigler—Phil Hurtt
FLIP: Trouble In My Home

#93
Lies (2:54)
J. J. Cole—Shelter—7326 (Dist: Capitol)
5112 Hollywood Blvd., L.A., Calif.
PROD: Audie Ashworth
c/o Shelter
PUB: Audiogram Music—BMI
c/o Shelter
WRITER: J. J. Cole
FLIP: Riding Home

#94
Keeper Of The Castle (2:44)
Four Tops—Dunhill—4330
8255 Beverly Blvd., L.A., Calif.
PROD: Steve Barri & Dennis Lambert & B. Potter
8255 Beverly Blvd., L.A., Calif.
PUB: Trousdale Music/Soldier Music—BMI
c/o ABC
WRITERS: D. Lambert—B. Potter
FLIP: Jubilee With Soul

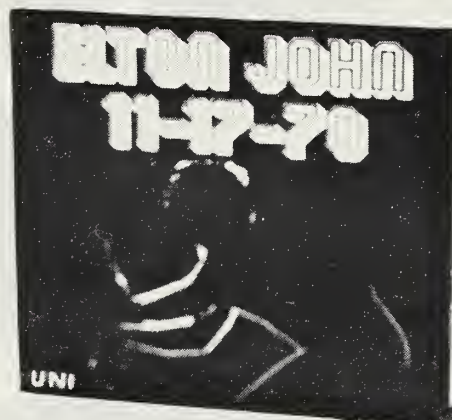
#97
Do Ya (4:03)
Move—U.A.—50928
6920 Sunset Blvd., L.A., Calif. 90028
PROD: Roy Wood & Jeff Lynne
c/o U.A.
PUB: Anne-Rachal Music/Tiflis Tunas, Inc.—ASCAP
c/o U.A.
WRITER: Jeff Lynne
FLIP: California Man

#98
Smoke Gets In Your Eyes (3:15)
Blue Haze—A&M—1357
1416 N. LaBrea, LA 90028
PROD: Phillips Severn & John Arthey
c/o A&M
PUB: T. B. Harms Co.—ASCAP
PUB: 100 Wilshire Blvd., Santa Monica, Calif. 90401
WRITER: J. Arthey
FLIP: Anna Rosanno

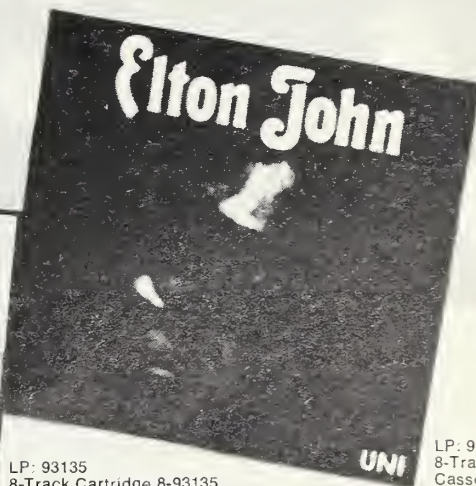
#99
Wonder Girl (2:15)
Sparks—Bearsville—006 (Dist: W.B.)
4000 Warner Blvd., Burbank, Calif.
PROD: Todd Rundgren
c/o Bearsville
PUB: Half Music—ASCAP
c/o Bearsville
WRITER: Ron Neal
FLIP: (No More) Mr. Nice Guys

#100
I Guess I'll Miss The Man (2:40)
Supremas—Motown—1213F
6464 Sunset Blvd., L.A.
PROD: Sherita Matthews & Deke Richards
c/o Motown
PUB: Jobata Music Inc./Balwin/Mills—ASCAP
c/o Motown
WRITER: S. Schwartz
ARR: J. Carmichael & J. Pate
FLIP: 'Over and Over'

WE'VE GIVEN ELTON JOHN 30 DAYS...

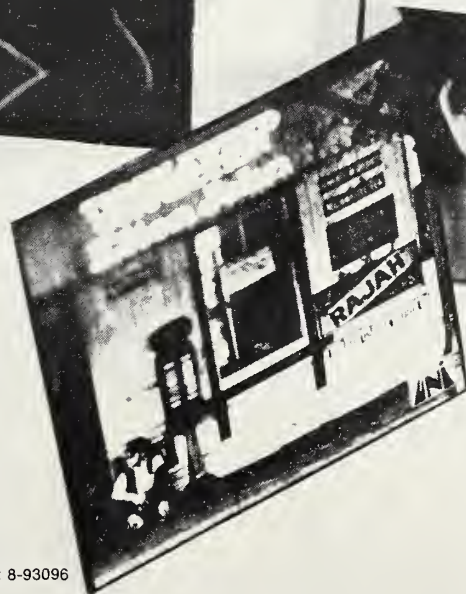


LP: 93105
8-Track Cartridge: 8-93105
Cassette: 2-93105

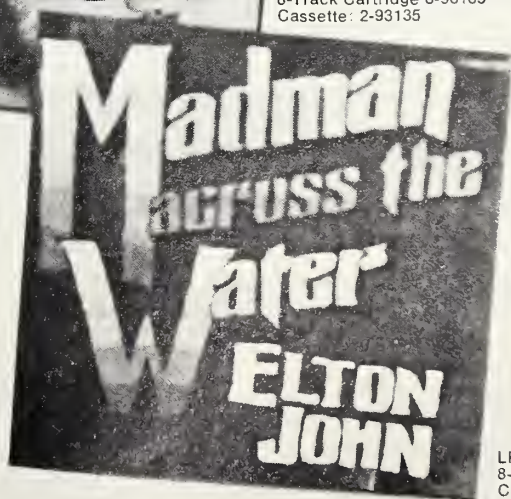


LP: 93135
8-Track Cartridge: 8-93135
Cassette: 2-93135

LP: 93090
8-Track Cartridge: 8-93090
Cassette: 2-93090



LP: 93096
8-Track Cartridge: 8-93096
Cassette: 2-93096



LP: 93120
8-Track Cartridge: 8-93120
Cassette: 2-93120

The 30 days of November
Because we're very proud of him, and of the 5 fine
records he's made for us.
So we've got a full campaign planned, with posters
and give-aways and even a special catalog.
November. It's Elton John's month.

Elton John.
On Uni Records And Tape.





Radio To Get Its Own 'Phase I'

FCC Spokesmen Indicate New AM/FM Regulations Will Be Unveiled This Month; Profits Are A Factor

WASHINGTON — From all indications, the FCC will issue a draft order pertaining to its "Phase I" plan for revising radio regulations early this month. Speeches made by Chairman Dean Burch, Commissioner Wiley and most recently FCC general counsel John W. Petit point to the fact that re-regulation is at hand.

One possible reason for these actions being taken at this time was revealed in a speech before the Missouri Broadcasters Association meeting in Kansas City (21). Petit cited a rather bleak financial picture of radio: statistics quoted saw 33% of all AM, AM-FM combinations and 69% of independent FMs in the red for fiscal 1970. While Petit reaffirmed that it is not the FCC's position to assure broadcasters they will earn a profit, the current picture does suggest there is room for re-examination of regulatory policies.

Phase I Areas

It is generally assumed that "Phase I" plans call for initial or proposed changes in the following areas: IDs, half-hour meter readings, mechanical reproduction, rebroadcast and general logging, filing and technical procedures, including five-day-a-week operator inspection rules.

Petit indicated that current regulations in these and other areas may be causing burdens which have resulted in unnecessary loss of revenue at some outlets. He stated that the FCC exists to "encourage the larger and

Nixon Ads Favor Radio's Appeal

WASHINGTON — The Nixon campaign's reliance on radio rather than TV spots has been a result of two factors, according to party spokesmen. The Republicans feel that radio gives the incumbent solid exposure, reinforcing newspaper accounts of speeches and campaign events. But not at the cost of "heavy impact," an appeal tactic to be avoided, given Sen. McGovern's underdog image which makes use of the fact that the Republicans are the money party now more than ever.

more effective use of radio in the public interest."

It would now appear that the media's profit and loss statements are at least part of the definition of public interest.

46 Stations In Spider-Man Web

NEW YORK — The Amazing Spider-Man, one of the super-heroes created by Marvel comics' Stan Lee, is taking to the airwaves thanks to Buddah Records. As part of a massive promotional campaign to launch the first Spider-Man album, "From Beyond The Grave"—the first in a series of Rockomics to be released by the Buddah Group—Buddah has prepared a 10 part serialization of the album for radio stations.

"The response has been very gratifying," stated Buddah's Jerry Sharell, vp and director of promotion. "It is evident that this synthesis of rock music and high adventure comics has all the appeal we anticipated."

The serialization, made available concurrently with the release of the first Spider-Man single "Theme From Spider-Man", will be heard over the air during the next few weeks in major markets around the country. Among the 46 stations broadcasting the serialization are: KLIF, Dallas; CKLW, Detroit; WOKY, Milwaukee; WIXY, Cleveland; WHB, Kansas City; WCBF-FM, New York and WAYS, Charlotte.

Interest in the serialization continues to grow, and numerous college broadcasters have requested tapes for their areas. "Other radio stations who would like to broadcast the serialization should contact me," Sharell added, "since certain markets are still open. We are creating a very receptive climate for the release of the album. Being something new, as well as something special, laying the groundwork properly is all-important for the overall success of this venture."

"From Beyond The Grave" was produced by Babara Gittler and Steve Lemberg, from an original script and songs by Lemberg.

3 Dog/Al Green New Year's Spec

NEW YORK — Al Green will join Three Dog Night to welcome in the New Year on their "New Year's Rockin' Eve" spectacular. The show, which will emanate from Times Square in New York and the Queen Mary on the west coast will be aired on the NBC-TV network from 11:30 to 1:00 a.m.

Three Dog Night's previous television airing, "Three Dog Night . . . Night" on ABC-TV, August 24, 1972, received a #1 rating in the 70-city Nielsen of their 8:30 pm, E.S.T. time slot.

TV Viewing Ups Again

NEW YORK — Estimates of per household TV viewing time released recently by the Nielsen organization for September indicate an increase in daily tube watching to six hours, two minutes per home per day. This is an increase of 16 minutes over last year's figures for that month. Winter should see a greater increase; the all-time high was reached last January when the average rose to just over seven hours. ABC's Olympic coverage was credited for a large part of the September jump.

Pulse Shows WIOD Shining

MIAMI — In the most recent Pulse ratings for June, July and August in the Miami-Fort Lauderdale-Hollywood metropolitan areas, WIOD ranks as the most-listened-to radio station in south Florida.

From 6 am to midnight, Monday through Friday, Pulse estimates WIOD to have a 13 percent share of the total radio audience with WQAM coming in second with a 9 percent

share. From 6 to 10 am WIOD posts a 16 percent share, ahead of WMBM's second place 10 percent.

From 3 to 7 pm, WIOD comes in second with a 9 percent, 2 percent points behind WQAM's 11 percent. And from 7 pm to midnight, WIOD has an 18 percent share of the total radio audience, double second place WMYQ's 9 percent.

STATION BREAKS:

The Jock As Sex Symbol Department: Not content to rest with his on-air appeal, WCFL has circulated an announcement of the slotting of **Kris Erik Stevens** (10PM-2AM) which reads in part: "Kris Erik has a body like Mick Jagger, puppy-love eyes and lovable curly ringlets. His clothes show off his well-tanned frame. There's a tiny silver chain around his neck that many a maiden has tried to snatch." Ah . . . but does he know how to ask those very same ladies "Are you naked?" . . . And speaking of **Imus-In-The-Morning** his recent attack on journalists can be read in the Oct. 30th ish of *New York*. We interviewed him and did not ask him what time he woke up, how he keyed himself for the show or any other of those inane things he said he was asked. Now he says he's not talking to journalists anymore. He did not say whether or not he'd still talk to record reviewers. His second RCA LP is due shortly, so we'll find out soon enough.

CFL has coupled **Bob Dearborn** and **Larry O'Brien**, two of their finest, into one dynamic morning team . . . WLS has named **Peggy Cooper** editorial and public service director; **Anne McKean** has been appointed director of operations for CBS's Chicago outlet **WBBM-FM**. We are happy to see that women are beginning to come into their own in our business. It's a very healthy sign . . . **WOR-FM** is now **WXLO**. The **RKO** General outlet has adopted "Rock On" as its campaign theme. They were the first FM rocker in NY and one of the first in the country. Anyone remember what the first song they programmed was when that pioneering programming decision was implemented? First one in with the right answer will get a personal letter stating unequivocally that he or she was the first person in with the right answer.

Seasonal radio is upon us. Chicago's **WGLD** is celebrating Halloween with a rebroadcast of the historic Orson Welles' "War Of The Worlds" dramatization that was quite real back in 1938 . . . "The Music Director" (P. O. Box 177, Chestnut Hill, Mass. 02167) has a "History Of Christmas Hits, 1942-1971" available for your

Yuletide edification. Over 90 of them were charted, and it lists them all.

KQV held a homecoming celebration for "Godspell." The off-Broadway hit was originally inspired by a service in the city's St. Paul's Cathedral. The station sponsored a liturgical Mass at St. Agnes Church featuring members of the NY cast . . . **Larry Walton** has returned to **WCBM** after a three-year stint at Washington's **WRC**. **Larry's** back in Baltimore in the 6-9 PM slot . . . **Bill Green** is now responsible for all public affairs, sports and special events at **KDKA** in his new position as producer/director.

The **Barnum & Bailey Circus** returns to Long Island for the first time in sixteen years Nov. 1st. **WNBC's Big Wilson** will turn from mickemaster to ringmaster in a benefit performance at Nassau Coliseum for The Children's Medical Center Of New York Fund . . . Two years, two promotions for **Chuck Dunaway**. His latest puts him in the post of **WIXY** operations manager. He's been pd since 1970 . . . **Arnold Shaw**, author-composer, will co-host "Window On The Arts," set for Nov. 1st debut on Las Vegas **KLVX-TV** with U. of Nevada professor **Hart Wegner**.

CORRECTION: Regarding **WWDJ's** plans to begin stereo AM broadcasts, our previous statement that FCC approval is expected in December was inaccurate. **Kent Burkhart**, president of the radio division of Pacific and Southern Broadcasting informs us "We hope to receive the official go-ahead in December. We expect to have the stereo AM equipment on the air within ninety days after the anticipated approval by the Commission." . . . **WQAM** has elevated sales staffer **Harrison Wilder** to the post of local sales manager.

Aircheck: **WWDJ's Bwana Johnny:** "I knew it was going to be a bad day today. Called up my accountant. His secretary answered—said he was out. I asked her when he would return and she said "In about one to three years." **robert adels**



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Damn Tootin'

Dick Heckstall-Smith is a bearded, balding tenor saxophonist. In the past, he's been noted for involvement with the Graham Bond Organisation, John Mayall's Bluesbreakers and Colosseum. The personnel on his new album, *A Story Ended*, were assembled as Dick's ideal band. They include four ex-Colosseum men plus Graham Bond, Caleb Quaye, Chris Spedding and Gordon Beck. *A Story Ended* is a new beginning on Warner Bros. Records and Tapes.

Picks of the Week

NEIL DIAMOND (Uni 55352)

Walk On Water (3:04) (Prophet Music, ASCAP—Diamond)

It's been one smash record after another for Neil Diamond, and this is certainly no exception. Another single culled from Neil's "Moods" album will soon firmly establish itself well at the top of the charts. This time around, Diamond sounds a bit like Cat Stevens on a tune that is sure to go gold. Flip: No info. available.

JAMES BROWN (Polydor 14153)

I Got A Bag Of My Own (3:46) (Dynatone/Belinda/Unichappell, BMI—Brown)

What can you say about another James Brown record? That it's funky. That kids will love it. That it will sell? Mr. Dynamite keeps his incredible string of hits alive with yet another top ten chart item in both pop and r&b markets. And what can you say about that? Flip: No info. available.

ROD STEWART (Mercury 73344)

Angel (4:04) (Arch Music, ASCAP—J. Hendrix)

Jimi Hendrix tune culled from Rod's "Never A Dull Moment" album represents a slight deviation in tempo for the British super-star. A bit slower this time, but with all the punch necessary to score many chart points. Flip: "Lost Paraguayos" (3:58) (Three Bridges/WB Music, ASCAP—Stewart-Wood)

THE BEE GEES (Atco 45-6909)

Alive (4:00) (R.S.O. Music, ASCAP—B&M Gibb)

From their "To Whom It May Concern" album comes this fine selection in traditional Bee Gees fashion. Written by Barry & Maurice Gibb, disk will almost immediately make its way into the top 10. Flip: "Paper Mache/Cabbages & Kings" (4:55) (R.S.O.)/WB Music, ASCAP—Bee Gees)

CURTIS MAYFIELD (Curtom 1978)

Superfly (3:10) (Curtom, BMI—Mayfield)

Title track from highly successful motion picture now looks to be just as successful as Curtis' latest single. Following up "Freddie's Dead" is no easy task, but rest assured that this one is going all the way in both pop and r&b markets. He's a winner! Flip: No info. available.

RASPBERRIES (Capitol 3473)

I Wanna Be With You (2:59) (C.A.M./U.S.A.; BMI—E. Carmen)

It's not going to be easy to top the success Raspberries have had with "Go All The Way," but this will certainly come close. Culled from their forthcoming LP entitled "Fresh," group again sounds similar to Beatles vocally. A definite chart contender. Flip: No info. available.

DR. HOOK & THE MEDICINE SHOW (Columbia 45732)

The Cover Of Rolling Stone (2:53) (Evil Eye, BMI—Silverstein)

Ever wonder what it's like to be on the cover of a record magazine? Well, Dr. Hook and friends tell you all about it in this charming tune that is part of their live act. This one should pick up where "Sylvia's Mother" left off. Flip: No info. available.

MAC DAVIS (Columbia 45727)

Everybody Loves A Love Song (3:02) (Screen Gems, Columbia/Songpainter, BMI—Davis)

Having finally been recognized as a recording artist via his "Baby Don't Get Hooked On Me" chart topper, Mac returns with an equally potent tune that guarantees him another top 10 outing. Flip: "Friend, Lover, Woman, Wife" (2:57) (Screen Gems, Columbia, BMI—Davis)

JOHN DENVER (RCA 74-0829)

Rocky Mountain High (4:39) (Cherry Lane, ASCAP—Denver-Taylor)

Title tune from Denver's current chart album sparkles with sincerity and beautiful lyrical images. It's been some time since Denver has had a huge chart single, but this looks like the one that's going all the way to the top. Flip: No info. available.

TRAVIS WAMMACK (Fame 91007)

So Good (3:35) (Crushing Music, BMI—Levine-Carroll)

Sensational outing the combines the best of rock and r&b will soar to new chart heights as Travis Wammack proves that he is indeed a talent to be reckoned with. One of the most outstanding releases in the past year. Flip: "Darling, You're All That I Had" (3:27) (Irving Music, BMI—Chater-Bettis)

SAILCAT (Elektra 45817)

Baby Ruth (3:12) (Skyhill, BMI—Wyker)

That "Motorcycle Mama" gang return with another track from their album and another hit record. This outing is a bit stronger than group's debut single and should go top 10 easily. Flip: No info. available.

JOEY HEATHERTON (MGM 14434)

I'm Sorry (2:40) (Champion Music, BMI—Self-Albritton)

Joey's follow up to "Gone" is a remake of the classic Brenda Lee smash. There's no question about this one topping Joey's previous success. "I'm Sorry" looks like a top ten single. Flip: No info. available.

LOUDON WAINWRIGHT 111 (Columbia 45726)

Dead Skunk (3:08) (Frank Music, ASCAP—Wainwright)

The album track that everyone's been talking about was finally forced out as a single by popular demand. Long an underground hero, Loudon will change things in a hurry as this single will become a huge chart item enabling him to break in pop markets. A surefire top 10'er. Flip: No info. available.

WAR (United Artists 50975)

The World Is A Ghetto (3:59) (Far Out Music, ASCAP—War)

Returning to recording after a prolonged absence, War gets right back on the hit track with another important outing certain to spark mighty sales avalanche in pop and r&b areas. Watch out for this one. Flip: No info. available.

OVATIONS (MGM/Sounds of Memphis 712)

Hooked On A Feeling (3:00) (Press Music, BMI—M. James)

There's no question about this one becoming a giant pop/r&b record. All the ingredients are there to take this one right to the very top of the national charts where it belongs. Flip: No info. available.

EDGAR WINTER (Epic 10922)

Round And Round (3:35) (Hierophant, BMI—E. Winter)

Edgar Winter has found himself a new musical direction that should lead to an across the boards appeal via this new tune produced by Rick Derringer. A very solid song. Flip: No info. available.

MERRY CLAYTON (Ode 66030)

Oh No, Not My Baby (3:04) (Screen Gems, Columbia, BMI—Goffin-King)

Both Merry Clayton and Carole King share the spotlight on this classic Goffin-King composition. Carole King handles the piano and background vocal chores while Merry sings up a storm en route to her first big chart single. Flip: "Suspicious Minds" (3:56) (Press Music, BMI—Zambon)

NINO TEMPO & APRIL STEVENS (A&M 1394)

Love Story (3:09) (Famous Music, ASCAP—Sigman-Lai)

Nino and April handle classic material with a new twist. Up tempo version of the best selling movie theme looks like it's a winner all over again. Much credit should be given to Jeff Barry for the fine arrangement. Flip: "Hoochy Coochy Wing Dang Doo" (2:35) (Broadside/Leigh Music, ASCAP—Barry-Tempo-Stevens)

THE P.J.'S (Roulette 7136)

I Like The Way (2:36) (Patricia, BMI—Cordell)

Infectious material will soon grace pop charts as P.J.'s have come up with what could become a giant hit single. Melody, hook, arrangement are all present in abundance. Flip: No info. available.

Newcomer Picks

HOD & MARC (Bell 45-248)

I'd Love Making Love To You (4:04) (Notable Music, ASCAP—H. David)

As far as love songs are concerned, Hod & Marc have captured it all with a release that could go on to become another "Cherish." This one is geared to just about everyone as pop and MOR's will go on it almost immediately. Flip: "Aimee" (3:19) (Hodmarc Music, ASCAP—W. Jacobs)

SHEPSTONE & DIBBENS (Big Tree 152)

Moment Of Truth (3:29) (Hush Music, ASCAP—Shepstone-Dibbens)

Soft ballad that develops into a fine production number also carries a delicate lyrical message that will be appreciated in most pop circles. Look for this track to explode nationally. Flip: No info. available.

STEELY DAN (ABC 11338)

Do It Again (3:57) (Wingate/Red Giant Music, ASCAP—Fagan-Becker)

Group whose album is getting lots of attention breaks into singles market with fine commercial effort with plenty of potential as a hit record. Record is highlighted by some fine vocal harmony and superb arrangement. Flip: No info. available.

JUDY LYNN (Amaret 141)

And You Love Me (2:56) (Kolob Music, BMI—W. Osmond)

Long time favorite country recording artist delivers an excellent rendition of a ballad written by Wayne Osmond. Disk should click in pop and MOR markets to break Lynn cross the boards. Flip: "Give Me Something To Believe In" (2:59) (UA Music, ASCAP—Reeves)

LOU MONTE (Jamie 1407)

She's Got To Be A Saint (3:29)

(Norlou/Galleon, ASCAP—Paulini-DiNapoli) Soft ballad with plenty of country flavoring should make for lots of MOR play from the ever consistent Lou Monte. Worth a listen. Flip: "An Old Fashioned Girl" (2:20) (Damian Music, ASCAP—DeNota)

CARLTON DINNALL (Metromedia 259)

Here's To The Next Time (2:54)

(Peer Int'l, BMI—Carter—Stephens) Not quite country, and not exactly middle of the road, record has enough to satisfy both markets with lots left over to break pop as well. A fine offering. Flip: "Morningside" (4:10) (Prophet Music, ASCAP—Diamond)

JETHRO TULL (Chrysalis 2006)

Living In The Past (3:18) (Chrysalis Music, ASCAP—Anderson)

From Tull's forthcoming album of the same name comes title track in traditional Tull fashion. Clean, easy and graceful are group trademarks, and this is no exception. Flip: No info. available.

Choice Programming

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

TOMMY ROE (MGM South 7008)

Chewing On Sugarcane (2:54) (Low-Twi, BMI—Roe) Tommy Roe is just about due for another hit record, and this could be the one. Stepping into some medium tempo rock 'n roll, Roe delivers a super commercial outing guaranteed for extra spins in most pop markets. Flip: No info. available.

EDDIE HOLMAN (GSF 6885)

I'll Call You Joy (2:30) (Schoochie-bug/DeAngelis/Shuman Music, ASCAP—Shuman, DeAngelis) Sensational r&b effort should break wide open to establish itself as a potential top 10'er in r&b markets. Record is

already receiving widespread airplay in major markets. Flip: No info. available.

JIMMY CASTOR BUNCH (RCA 45-389)

The First Time Ever I Saw Your Face (3:39) (Stormking, BMI—MacColl)

Jimmy Castor and company leave the cave behind and slow things down for their great instrumental rendition of the Roberta Flack classic. This one could become one of those sleeper records that suddenly explode into a national hit. Watch it. Flip: No info. available.



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REGISTRATION PROBLEMS ENCOUNTERED BY THE COPYRIGHT OFFICE UNDER THE RECENT SOUND RECORDING AMENDMENT

by

Dorothy Pennington Keziah
Head, Music Section, Examining Division

The amendment to the copyright law providing for a limited statutory copyright in certain sound recordings became effective on February 15, 1972. Seven months have now elapsed and during that time it has become obvious that most of the problems our remitters have been having fall within five rather well defined areas: (1) misunderstanding as to the scope of protection; (2) authorship problems; (3) claimant-notice problems; (4) publication-deposit problems; and (5) new matter and fixation problems. The purpose of this paper is to discuss these problem areas in light of the statutory requirements, and to clarify what is required for a Class N registration.

MISUNDERSTANDING OF THE SCOPE OF PROTECTION FOR SOUND RECORDINGS

"Sound recordings" are works that result from the fixation of a series of musical, spoken, or other sounds embodied in phonorecords (discs, open-reel tapes, cartridges, cassettes, etc.). The copyright in a sound recording relates only to the series of sounds of which it is constituted. It protects only against unauthorized duplication of the sound recording or what is commonly called "dubbing." Copyright in a sound recording should not be confused with, and is not a substitute for, copyright in the underlying musical dramatic, or narrative work of which a performance or rendition has been recorded. In other words, the sounds are protected; the content is not.

Some remitters do not seem to be aware of this distinction. For example, a Form N for a sound recording may be deposited with a disc, but the numbered lines on Form N contain facts concerning the underlying work: line 1 may name the copyright owner(s) of the underlying musical composition that has been recorded; line 4 may name the author(s) of the musical composition; if the musical work that has been recorded is a new arrangement of a previously published composition, line 6 may give "arrangement" as a statement of new matter in the sound recording when, in fact, all of the sounds are new and being published for the first time.

Or, Form N may be deposited with a cassette containing an instructional narration, or a series of taped interviews, panel discussions, or an educational lecture. Although the amendment calls for the protection of sound recordings containing "spoken" sounds, there is a question whether narrations of this type contain sufficient original sound recording authorship, either on the part of the narrator or "record producer," to support a copyright. Such narrators generally have less latitude to create original interpretations than actors and musicians; moreover, the recording engineering may be more mechanical and less judgmental than that employed in recording music. We feel it is necessary to correspond in these cases and clarify the scope of protection available to sound recordings. In many cases we have found the remitter is really interested in protecting the underlying work. He has deposited the cassette, not because he sought protection for the sounds on the cassette, but merely because he mistakenly assumed it was an acceptable "copy" of the underlying work.

A Class N copyright does not protect the underlying work. To secure copyright protection for the underlying work it is necessary either to register a claim in the unpublished version (in Class C if a narration, in Class D if a dramatic work, in Class E if a musical composition), or to publish (place on sale, sell or publicly distribute) visually perceptible copies with notice of copyright, and then make the necessary registration in the appropriate class. Where the copyright owner is primarily interested in protecting the content on the phonorecords rather than the sounds, it may be very important to secure a statutory copyright in the underlying work before a rendition or performance of it is recorded and copies of the sound recordings are published. Several courts have indicated that the sale of recordings of a musical work prior to the securing of a statutory copyright in the musical composition divests the copyright owner of the musical composition of his common law rights in the music. This is apparently not the case if a statutory copyright is first secured in the musical work that is later recorded. Although it is not clear if this decision would apply to other fields, the best course is to obtain statutory copyright in the underlying material in all cases before it is recorded and published in phonorecords.

Still another example illustrating the misunderstanding that exists concerning the scope of protection in certain classes and what is covered by a particular registration is found in the multi-media area. Rather than making separate registrations for the various component parts of the multi-media work in the respective classes (e.g., a printed booklet in Class A, film strips in Class J, a commercial print or label in Class KK), the remitter may elect to make a single collective registration in Class A for the entire unit of first publication. Frequently the deposit will include a phonorecord. It is possible some remitters assume the sound recording fixed in the phonorecord is covered by the A registration.

In the past, when a single registration was made for the entire multi-media deposit, we may have accepted phonorecords as part of the unit of publication, but this acceptance did not confer any protection on the sound recording or on the underlying work. Regardless of past practice, in view of the sound recording amendment providing protection for sound recordings we now take the position that a phonorecord cannot be ac-

cepted for deposit when making registration in any class other than Class N. This is because of the divergent notice requirements for Class N material and because of the still binding decision in *White-Smith v. Apollo* 209 U.S. 1 (1908). If the sound recording is registrable, a separate registration should be made for it in Class N. If the remitter is not claiming copyright in the sound recording, i.e., if he does not also file a Form N, he should remove any phonorecords (discs, cassettes, cartridges, etc.) from the booklet or kit before forwarding the material to the Copyright Office.

AUTHORSHIP PROBLEMS

Copyright in sound recordings is based on the original sound recording authorship present. Thus, the copyrightable elements in a sound recording will usually involve authorship on the part of the performer(s) whose performance is captured and perhaps on the part of the record producer, representing the contribution of the sound engineers, etc. Line 4 of the application should name the author(s) of the sound recording.

Line 4 of some applications names the author(s) of the underlying work rather than the author(s) of the sound recording. This of course indicates a misunderstanding of the nature and scope of the Class N registration.

Even where one or more sound recording authors, e.g., the performers, are named, problems sometimes arise because some attempt has been made to identify the individuals with a group or company name. For example, line 4 may give "Fred Fang, aka The Monsters." Although a number of individuals collectively may be known under a group name, a single individual is ordinarily not identified this way. Therefore, "aka" would not seem appropriate when followed by a group name. If the individual is a member of an unincorporated group and entitled to claim authorship as an individual performer, line 4 should give the individual's name followed by "(member of _____)." Any other members of the group who are performers may be listed in the same way. Another example: line 4 may name the performing group only, e.g., "The Box Cars." Unless the group is a separate legal entity, line 4 should list the names of the individual members of the group who contributed copyrightable authorship, followed by the statement, "(member of _____)."

More difficult problems arise when a firm is named as author. For example, line 4 may name Fantastic Records as author but this name does not appear on the copies. The copies state only "Produced by Bog Bigdeal" or "Produced by Bob Bigdeal for Super-Hit Records." (The name following the "produced by" phrase is sometimes that of a performing group or a firm instead of an individual.) Are both Bob Bigdeal and Super-Hit Records employees of Fantastic Records? Or is the application in error? Another example: line 4 names You'll-Love-Our-Records, Inc. The copies contain the name of Sweet Sounds Recordings plus the statement, "Mfgd by You'll-Love-Our-Records, Inc." Are we to assume that "Mfgd by . . ." also means "Produced by . . .?" Still another example: line 4 names Zodiac Recording Corp. but the copies state "Prod. by Stanley Stargazer for Scorpio Records." "Scorpio Records" appears in bold type on the label as the logo and the only reference to Zodiac Recording Corp. is "Dist. by Zodiac Recording Corp." Is it not too broad an assumption in this case to assume "Dist. by . . ." also includes "Produced by . . .?" Is not Scorpio Records probably the record producer in this case?

The name of the record producer who is the author of the sound recording should be named in line 4 of the application. If it is not clear from the copies that the firm named in line 4 as author is the record producer, it would be helpful if remitters would explain the questionable statements on the covering letter. Of course, the entire problem could be virtually eliminated if the name listed in line 4 were clearly identified on the copies as THE record producer.

CLAIMANT-NOTICE PROBLEMS

To secure statutory copyright in a sound recording, all published copies must bear the statutory copyright notice required for sound recordings. This notice should appear on the surface of the copies of the recording or on the label or container in such a manner and location as to give reasonable notice of the claim of copyright. The notice consists of the symbol (P) (the letter P in a circle), the year of first publication of the sound recording, and the name of the owner of copyright in the sound recording. The law provides, as an alternative, that the notice may consist of the symbol (P), the year date of first publication, and an abbreviation by which the name of the copyright owner can be recognized or a generally known alternative designation of the owner. Also, the law states that if the producer of the sound recording is named on the labels or containers of the copies of the sound recording, and if no other name appears in conjunction with the notice, his name shall be considered a part of the notice.

We have experienced relatively few problems with the position requirement or the requirement that the notice contain the symbol (P) and the year date of first publication. Most of our problems concern the name of the copyright owner and thus raise the question: who owns the copyright in the sound recording? In discussing these ownership problems it might be helpful to break them down according to cases where (1) the notice contains the name of the owner of copyright in the sound recording or an abbreviation or

generally known alternative designation, and (2) where there is no name in conjunction with the notice and the producer's name is considered as part of the notice.

Where the notice contains "the name of the owner of copyright in the sound recording," this name should be the full legal name and line 1 of the application should contain this exact same name. We sometimes receive applications where the name given in line 1 does not agree exactly—or, in some cases, at all—with the name given in the notice. For example, the name in the notice may be Why Not Records Co. whereas line 1 gives a slightly different form of the name such as Why Not Recording Co. Or, the notice may contain the name of a record company, e.g., Cosmic Ray Record Corp. whereas line 1 names an individual performer, Sunny Day, Or, the notice may name one record company, Top Notch Records, whereas line 1 names an entirely different one, Bottom Rung Recording Corp. In still other cases the notice may name a corporation and its director, e.g., "Slim Sleep, Director of Snooze Records, Inc." whereas line 1 gives only the corporation, Snooze Records Inc. Or the label and/or jacket may bear two separate (P) 1972 notices with different names whereas line 1 gives only one of these names.

If the name in the notice does not identify the copyright owner or someone authorized to secure the copyright, we cannot, of course, register the claim. For example, we cannot register if the name of the copyright owner of the underlying musical work is mistakenly given in the notice on all copies though a printer's error. Unfortunately, once copies have been published without the statutory notice or with an inadequate notice, copyright protection is lost permanently and cannot be regained. Adding the correct notice later will not restore protection or permit us to register the claim.

If the name in the notice is that of the copyright owner of the sound recording or someone authorized to secure the copyright, and the application is in error, the problem may be remedied by the submission of a new application giving in line 1 the name that appears in the notice.

In other cases the remitter may have chosen to rely on one of the permissible alternative forms of notice and the name in the notice is neither an abbreviation of the claimant's legal name or a generally known alternative designation of the copyright owner. If so, this relationship should be explained in line 1. It is preferable to explain the relationship in all cases but an explanation is vital where the full legal name does not appear anywhere on the label or container. Line 1 should give the abbreviation or designation exactly as it appears in the notice on the copies followed by the appropriate statement, for example, "Hippo Rec., abbreviation of the name Hippopotamus Records, Inc." or "Sahara, generally known alternative designation of Sahara Records, Inc." It is important to remember that where an abbreviation is used, registration can be made only if the abbreviated variant itself apprises the general public of the name of the claimant. Again, where the alternative designation is used we can register only if the designation is known to the general public as distinguished from the trade itself, or from the specialized public in the trade. The mere presence in the notice of an abbreviated name or another designation of the claimant's name is not, in and of itself, sufficient to satisfy the notice requirements.

The law regarding the notice on reproductions of sound recordings does not require that the name of the owner (or an acceptable variant) and the year date "accompany" the symbol (P). Thus, we can register where all three elements are present, even though separate, provided it is reasonably clear that the "name" present is that of the claimant. However, our most difficult "name" problems to date have concerned this very situation, i.e., where no name "accompanies" the other elements in the notice.

If the separated name is the only name or variant appearing in conjunction with the remaining elements of the notice, i.e., when it is positioned sufficiently near the remaining elements to give reasonable notice that copyright is claimed under that name, we can accept it as part of the notice if, indeed, this name identifies the copyright owner. The problem, however, is that inevitably the labels or jackets contain many names. These names may be those of the author(s) and claimant(s) of the underlying work, the performer(s), the sound engineer(s) as well as the manufacturer(s) and distributor(s). There may also be one or more statements such as "Produced by Sam Strange for One-of-a-Kind Records," or "Produced and Arr. by Ronald Rare," or "Recorded at Unique Recording Studios." In many cases still another name, i.e., the name of the record label or logo, may appear in bold type.

Of course, the statute creates a presumption in favor of the record producer as the correct claimant if no other name or variant of a name appears in conjunction with the notice. Unfortunately, it is not always obvious from the various names and statements appearing on the copy, that the firm or person named at line 1 is clearly or likely to be the record producer and thus that registration in that name is authorized. For example, line 1 may name Moon Goddess Records as the claimant but this name does not appear on the copies. The label states "Produced by Diana Hunter." The logo which appears prominently at the top of the label is in the name of Bow and Arrow Recording Co. Is the application correct? If so, we cannot register the claim. Is Diana Hunter an employee of Moon Goddess Records or is Diana Hunter actually the record producer? Could Bow and Arrow Recording Co. be the record producer? Take another example: line 1 names Poison Apple Productions as the claimant. The label contains only the name of Snow White Recording Co. and a logo in the name of Seven Dwarfs Records. The remitter explains that Poison Apple Productions is the record producer and that Seven Dwarfs Records is one of the labels that Poison Apple Productions uses in the course of its business. Is Seven Dwarfs Records a legal entity capable of claiming copyright? If not we cannot register the claim. Still another example: line 1 names Wendell Winken as claimant. The label

states "Produced by Blan Blinken" and there is a logo in bold print in the name of Nod Productions. Is Nod Productions really the record producer and Blan Blinken an employee of Nod Productions? Are both Winken and Blinken employees of Nod Productions? Another example: line 1 names See Sharp Music Corp. as claimant. The label contains the names of See Sharp Music Corp. and "Be Flat Records" separated from and at equidistance from the "(P) 1972." Also appearing on the label in fine print are credits such as: "Produced by Clef Bros., Music Accomp. by Sue Staff, Horns Arr. by Bill Bass, Recorded at Oz Recording Studios, Engineer: Ed Wizard." Who is the record producer?

The situation is further complicated when a name other than that listed in line 1 is closer to the "(P) 1972" on the label than the name identified in line 1. We must then decide whether the name appearing closest to the "(P) 1972" is so close that it must be regarded as being the name "in conjunction with" the notice. If it is, then we cannot look elsewhere to the record producer's name as being a part of the notice. These decisions are frequently close and difficult ones. If the name is directly (one typed space) above the "(P) 1972," is that name "in conjunction with" the notice? If two typed spaces above? What if it is slightly separated and to the right? Is it significant that this name may be in smaller type than the name identified as the claimant? Does the fact that this name is that of an individual, a performer, or the owner of the underlying work, bear one way or another in the decision?

We attempt to interpret the notice provisions liberally and we give weight to the name asserted by the remitter on the application to be the claimant. However, as the above examples suggest, there are times when the facts on the copies do not clearly support this assertion and we believe we must question ownership. These questions can be avoided if care is taken to see that the full legal name of the copyright owner of the sound recording "accompanies" the other two elements of the notice.

PUBLICATION AND DEPOSIT PROBLEMS

The law does not provide for statutory copyright in unpublished sound recordings. Therefore they should not be sent to us for registration.

The law provides statutory copyright only for published sound recordings fixed on or after February 15, 1972. A sound recording is "published" when copies (phonorecords) are placed on sale, sold or publicly distributed. Promptly after copies bearing the statutory copyright notice have been published, the claim to copyright should be registered in the Copyright Office by sending "two complete copies of the best edition thereof then published" accompanied by a claim of copyright. In the case of works published abroad by foreign authors, one copy may be deposited. A "complete" copy of a sound recording consists of the sound recording fixed in a particular physical object (disc, tape, etc.) together with any sleeve, jacket, or other container housing the work as it was first published, and any liner notes or other similar accompanying material.

Some remitters deposit only one complete copy. Some deposit two discs but fail to deposit the sleeve or jacket that houses the disc as it was published. Some file two separate applications, one on Form N for the sound recording and one on Form A for the jacket and liner notes, but they send only two complete copies of the sound recording. Where two such registrations are being made we need two complete copies for the Class N registration plus two additional copies of the jacket and liner notes only for the Class A registration.

The copies deposited should be of the best edition as first published and identical in every respect. Two '45 discs may bear labels that differ as to color or design. Or one sleeve on an LP may contain text matter whereas the other sleeve is blank. In some open-reel tape deposits, the plastic reels on which the tape is wound and the outer cardboard containers may be identical. Assuming in each case that copies have actually been published, we need one additional copy in whichever form the work was first published. The problem can be avoided, of course, by depositing two identical copies initially.

Some remitters deposit copies bearing a sticker or printed statement reading "DJ copy" or "Not for sale" or "Promotional use only." Such a deposit raises not only the question of whether the DJ copies represent the best edition but also the question of whether, in fact, publication has actually taken place. A general publication occurs when copies have been made available to the general public, without express or implied restrictions as to future use, usually by means of a sale, an offering for sale, or a public distribution. Sometimes copies are circulated privately, or are otherwise distributed to a limited group for a specific purpose. This kind of distribution is known as "limited publication" and it will not always be clear whether the work has been "published" within the meaning of the copyright law. The general understanding is that a "limited publication" will not be regarded by the courts as a publication that destroys copyright protection (for example, if the notice were omitted from the copies). It is less clear whether a "limited publication" will be regarded as publication for the purpose of securing statutory copyright. Because of the restrictions placed on the distribution of disc jockey copies, we feel obliged, when we receive such copies, to correspond with the remitter to clarify the publication concept and to inquire if the distribution made actually constituted a publication such as would invest statutory copyright. If the remitter regards the distribution of DJ copies as only a "limited distribution" and not an investitive publication, registration should be delayed until commercial copies are actually published. On the other hand, if the remitter regards the distribution to disc jockies as an investitive publication, we will register on the basis of the DJ copies. If both DJ and commercial copies were actually "published" on the same day, we regard the commercial copies

(Cont'd. on page 24)

ANNOUNCING a new
JOAN BAEZ
single: TU
MBLEWEED

AM-1393 A & M Records

Registration Problems

(Cont'd. from page 22)

as the best edition and we would need two such copies. Presumably these will not contain any such statement as "DJ copy" or "Promotional use only," etc. If DJ copies and commercial copies were both published in the copyright sense, but on different days, we need the copies as first published. In any case, line 5 of Form N should give the date of first publication of the copies deposited. Where DJ copies are being deposited as the best edition as first published, it would be helpful to have a covering letter confirming the fact that the work is published and that the deposit copies represent the best edition as first published. (It is possible that at some later time the Library of Congress may adopt the view that DJ copies do not represent the "best edition," but this position has not been adopted at this writing.)

NEW MATTER AND FIXATION PROBLEMS

New versions of previously published sound recordings, like new versions of other classes of works, are subject to statutory copyright protection. The copyright in the new version covers only the copyrightable new matter (i.e., changes or additions) appearing in the sound recording for the first time. It is important therefore that line 6 of the application give a brief description of this new matter. New matter may consist of compilation, editorial revision, abridgment, as well as additional recorded material. Unless line 6 is properly completed the nature and extent of the present claim will not be clear.

Some remitters complete line 6 by giving a description of the old matter, i.e., the sounds that were previously published, rather than the sounds being published for the first time. For example, line 6 of the application for an LP containing 10 bands, two of which were published previously as singles, may give "2 bands previously published" whereas it should state "8 bands are new." If it is important that the new bands be identified by title, line 6 might state "bands 1, 2, 4 and 5 on Side A and bands 2, 3, 4 and 5 on Side B are new." Or, in an application for a '45 listing both titles in line 2, where one side was previously published in an LP, applicants have given the title of the previously published side at line 6 whereas the other title should be given.

Some remitters file applications which, because line 6 is left blank, purport to cover entirely new sound recordings. However, the copies accompanying the applications contain statements suggesting that some, if not all, of the sounds in the recording were previously published in another sound recording. For example, the label on a '45 may state "from the LP . . ." Because of the statements on the copies we must correspond to establish the basis and extent of the claim. If the LPs were published before the '45s, then, of course, registration for the '45s is possible only if they contain substantial copyrightable new matter not appearing in the LPs. In such cases, line 6 of the applications must be amended to include a description of the new matter and line 4 to include the author of the new matter. If, despite the "from . . ." statement on the copies, the LPs were not published before the '45s (as apparently sometimes happens), then upon receipt of the remitter's statement to that effect, we can register as applied for. In either case, such correspondence could be avoided if the remitter would explain in a covering letter the presence of such questionable statements on the copies.

A similar problem arises when line 6 of the application is blank and the labels on a '45 for example, contain a statement such as "From the Musical Production . . ." It is not clear whether the sounds were previously published, possibly in an original cast album, in which case we could register the present deposit only if it contains substantial new matter, or whether the deposit is actually the first—or at least an entirely new—recording of the show tunes. We are obliged to inquire.

Another example: Line 6 may be blank but the copies bear a statement such as "From the motion picture soundtrack . . ." or "Original Soundtrack or Soundtrack Album." The sound recording amendment excludes from its coverage "sounds accompanying a motion picture." We must inquire therefore whether the sounds were originally fixed in a motion picture soundtrack and first published by distribution of the integrated motion picture. Possibly the release date of the motion picture was subsequent to the date of publication of the album, or possibly the sounds on the album are the result of an entirely separate recording session. If so, upon receipt of the remitter's statement to that effect, we can consider registration.

To be copyrightable as a new version, a sound recording must either be so different in substance from the original recording as to be regarded as a "new work" or it must contain a substantial amount of new recorded material. We cannot register a claim where only a few minor revisions or additions of no substance have been made or where the changes are the result of mechanical rather than creative processes.

These requirements pose difficult problems with respect to the copyrightability of new sound recordings such as those just mentioned that result from the transfer of sound from one speed (78 rpm, 45 rpm, 33 1/3 rpm) to another (for example, from an LP to a '45), one medium (soundtrack, disc, open-reel tape, cartridge, cassette) to another, or from one sound system (monophonic, stereophonic, or quadraphonic) to another. The question is whether the reprocessing of one master recording of which reproductions have been widely disseminated to achieve a "new" master recording of the same performance results in a copyrightable new version.

Where the sound in the new sound recording results solely from a mechanical re-recording of the sound of a previously fixed performance of which reproductions are published, it seems doubtful that registration for the new sound recording is possible. Such a transfer seems to involve only a mechanical process wherein the record producer functions more like a skilled technician than as an author under the copyright act.

Whether the record producer functions other than as a technician even when he alters the original master recording so as to accommodate the new medium, speed, or sound system also seems doubtful in some instances. Where the "new matter" is described in the application as "abridgment," a term that has a fairly well established meaning, the general type of authorship contributed by the sound engineers seems clear. Whether it is copyrightable, however, is another matter. For example, an "abridgment" may be copyrightable provided substantial authorship was involved in the selection of the particular sounds to be deleted; it would not be copyrightable if the sound engineer only lopped off a few sounds at the beginning and very end of the work. Where the new matter is described as "editing" the nature of the sound engineer's contribution is considerably less clear because the term "editing" is apparently used to describe a variety of specialized efforts which may or may not be copyrightable depending upon the nature and amount of the particular contribution. Where the new matter is described in specific technical terms peculiar to the record industry, e.g., "remixing," "new mix," "re-sequencing," "sweetening," "de-clicking," "reprocessing," "equalizing," "balancing," "master tape remixed and encoded for quadraphonic sound, it becomes extremely difficult to ascertain the real nature of the sound engineer's contribution and thus whether it is copyrightable. The difficulty is undoubtedly partly one of semantics. Our experience has been that the terms do not seem to have a single meaning within the industry. In addition, sound engineers themselves, even when they agree on the meaning of the terms, apparently have differing opinions as to the degree of creativeness, if any, of the operations involved.

Unfortunately, we have virtually no judicial guide lines at the present time to aid us in evaluating the contributions of sound engineers in such cases. Moreover, the unique nature of certain contributions by sound engineers makes comparison with known types of copyrightable authorship in other classes of works difficult if not impossible. It is conceded that the efforts of the sound engineers can sharply affect the quality and clarity of the sounds recorded. The question remains whether the skill and efforts of these technicians, or sound engineers, at least in certain cases, qualify for protection under copyright.

Based on our present interpretation of the new amendment and our present understanding of recording technology we will not make registration where the new master recording represents a mechanical re-recording of the same sounds as contained in the original master. If the sounds in the new recording have been altered and a claim is asserted on the basis of these changes, we are presently ordinarily requesting that the remitter accompany his claim with a covering letter explaining in detail the exact nature of the changes made.

Problems concerning fixation appear to be diminishing as we get further away in time from February 15, 1972. However, several remain. Under the new amendment to the copyright law a sound recording may be subject to statutory copyright protection provided that the sounds constituting the sound recording as published were "fixed" on or after February 15, 1972. A series of sounds constituting a sound recording is "fixed" when that complete series is first produced on a final master recording that is later reproduced in published copies. Like the date of publication, the date of fixation is a vital factor in determining the extent of the copyrightable authorship in a particular version of a sound recording. In other words, statutory copyright in a particular sound recording cannot be secured in any sounds that were previously published anytime or in any sounds that were fixed before February 15, 1972, regardless of when they were first published.

Whereas line 6 of Form N calls for a positive assertion of the sounds being published for the first time (and thus by implication defines those that were previously published), the approach to line 7 is a negative one. Line 7 of Form N calls for a description of those sounds that are ineligible for protection, i.e., those sounds published for the first time that were fixed before February 15th. Some remitters give in line 7 a statement of the sounds that were previously published. As indicated above, previously published sounds will have been excluded from the claim by the statement of new matter given in line 6.

In other cases, line 7 may be blank implying all sounds were fixed after February 15, 1972. However, the copies contain a statement such as "Recorded live in 1971" suggesting that some, if not all, of the sounds may be ineligible for statutory copyright because they were fixed before February 15, 1972. If the sounds were fixed in a final master recording before this date, we cannot register the claim. On the other hand, if, although recorded live in 1971, the original tapes were substantially remixed and edited after the recording session and the sounds were not fixed in a final master until after that date, upon receipt of the remitter's statement confirming this, we can consider registration. As in cases mentioned earlier concerning publication question, such correspondence could be avoided if the remitter would explain in a covering letter the presence of these questionable statements on the copies.

CONCLUSION

The passage of any new legislation ordinarily brings problems to the particular public sector which is affected by it and to the governmental agency charged with its administration—and the new sound recording amendment to the copyright law has been no exception. The first six months of operation under the act have disclosed numerous problems with which both record companies and the Copyright Office must come to grips. These problems concern the nature and purpose of the act as well as proper registration procedures. A look at some of our statistics for this period suggest the extent of the problems. We refused registration for 253 sound recordings. Of the 2,174 claims in sound recordings registered as of September



GOLDEN 'RAIN' BOWS—Uni soul group Love Unlimited and friends receive a gold record for their "Walkin' In The Rain With The One I Love" hit. Shown left to right: Jimmy Barden (west coast director of creative services for publisher A. Schroeder Intl. Ltd.), Diane Taylor, Mike Maitland (MCA Records president), Linda James, Johnny Musso (general manager and vp of Uni and Kapp records), Glodean James, Larry Nunes (Mo-Soul Productions) and Barry White. Their current single is "Are You Sure."

Holiday LP On Commodore

NEW YORK — "Billie Holiday: Strange Fruit," a newly reissued album of original Commodore recordings, is being released by Atlantic Records as the premiere item in the forthcoming Commodore Records Series of jazz masterpieces.

The new album features many of Lady Day's top hits as well as some previously unissued recordings. The stylist is accompanied in the sections by The Frankie Newton Orchestra and Eddie Heywood and his Orchestra & Trio.

In addition to the "Strange Fruit" title track, the album also contains such favorites as "Embraceable You," "(Billie's Blues) I Love My Man," "I Cover The Waterfront," "(I Got A Man Crazy For Me) He's Funny That Way," "As Time Goes By," including 16 songs altogether.

Produced by Milt Gabler, the Commodore original monaural recordings were previously issued in 78 rpm, 45 rpm and 33 rpm form on Commodore and other licensed labels. They are now re-issued as two-track monaural recordings suitable for both mono and stereo reproduction.

Vanguard's New LP Series Via Bach Guild

NEW YORK — The newest series to be released on Vanguard's Bach Guild is an Historical Anthology of Music. An archive-type series, it is designed to appeal to the general record collector as well as the specialist.

The series is presented in color coordinated packages, and Vanguard feels that many collectors may want the entire series rather than individual records.

The HAM releases will also appeal to schools, libraries and colleges of music since all of the editions and sources are listed in such a way as to facilitate library cataloging.

The first release, consisting of 15 records, will have a list price of \$2.98 for a limited time only.

Seymour Solomon, president of Vanguard has indicated that advance interest in the project has been "extremely positive."

29, 1972, we had to correspond about roughly 383, or 17 per cent, of them. As set forth in this paper, an analysis of this correspondence shows that the problems generally fall into five major areas: (1) misunderstanding as to the scope of protection; (2) authorship problems; (3) claimant-notice problems; (4) publication-deposit problems; and (5) new matter and fixation problems. Undoubtedly, the amount of correspondence engendered by sound recording deposits will diminish as remitters become more familiar with the law and registration procedures.

Polydor Offers New Packages

NEW YORK — Polydor Inc. has announced its fall album release, headed by James Brown's new album, Good Foot, his first "concept" album, plus albums by British rock group Stone the Crows, rock-folk singer John Bryant, Arthur Fiedler and the Boston Pops and blues singer T-Bone Walker.

James Brown's new Polydor album, Good Foot, is his first concept album, the first album he's ever done with cuts specifically recorded for the album. The album, which contains his million selling "Good Foot" and his current single "I Got a Bag of My Own," contains renditions of some of his biggest hits (such as "Please, Please") done up in modern style, plus performances backed by full orchestra and strings. The album includes a recitation by Hank Ballard, himself a soul and pop legend. The album is specifically designed to break in both pop and soul markets, just as Brown's single "Good Foot" became a pop as well as a soul chart-topper. The two-record set is to have a special retail price of \$7.98 and \$9.98 for cassette and 8-track.

Top rock group Stone the Crows' new album is called Ointuous Performance and features the soulful voice of Scottish-born Maggie Bell. A tour of the United States is currently being planned by the group, with Polydor supporting both tour and album with extensive advertising and promotion campaigns.

British folk-rock star John Bryant is out with his first American release, John Bryant. The new Polydor album marks his American desk debut.

Arthur Fiedler and the Boston Pop are heard in their latest Polydor opus, Gotta Travel On, a collection of contemporary favorites.

T-Bone Walker's new Polydor album is Fly Walker Airlines, recorded live at the Montreux Jazz Festival. The album features Walker and his back-up band, which contains Paul Pena, in a selection of his best-known blues.

CTI LP By Jackie & Roy

NEW YORK — CTI Records is releasing an LP by Jackie & Roy, the jazz vocalists. "Time & Love" is the name of the package, which features such instrumentalists as Hubert Laws, Airtio and Ron Carter. The duo opens at New York's new Jazz Note Club this week (30).

SURPRISE!



We expected the new Stylistics album, “Round 2”, and their new single “I’m Stone In Love With You”, to explode on to the charts. That is happening! That we expected, but...

The real surprise is the fantastic response to three new albums. A collection of original hits, in a funky album called, “Soul Train”



A repackaged, dynamic moog album, “Switched-On Gershwin” and the first album by the Belgian super group, “Chakachas”.



That's the surprise!

Wow! Who would have expected it?

Certainly not us!

Hugo & Luigi
Bud Katzel

NEW YORK—THEATRICAL ROCK: SEEMS LIKE THE THING TO DO

It's been said that rock music (and that of course includes rock 'n roll) is based primarily on emotions rather than on actual music. Though derived almost entirely from blues and jazz roots, rock music for the most part, offers audiences an emotional outlet and a chance to sing along, stomp, clap, scream and carry on regardless. Whereas blues and jazz can best be appreciated by concentrating on the music itself or on the feelings projected by the individual musicians, rock, as we know it today, has become almost totally physical both from the standpoint of musician and audience.

Think back if you will to the screaming days of the mid 50's when a newcomer named **Elvis Presley** wiggled and rotated every moveable part of his body to the tune of "Hound Dog." From the very first note of the song until the very last, all that could be heard was a wall of sound-sharp piercing sounds—from the audiences who adored him. Adored him first as a sex symbol and then as a singer. Adored him first for his movements and then for his talents. But in the 50's, having good stage presence was considered to be highly professional. A trait still most important in today's live acts. But there was a limit. The line was usually drawn at bodily movements or pointing to a particular member of the audience or in some instances to actually shaking hands with those fortunate enough to have purchased a front row seat.

Moving into the 1970's we find that many of this country's more popular live attractions still display the very same professionalism first attributed to the earlier stars. **David Cassidy**, **The Osmonds**, **The Jackson 5**, **Tom Jones**—all combine talent with a flair for stage dramatics. But to these performers, a single word remains constant and foremost in their minds when working on their acts. And the word is TASTE! Even the more progressive acts such as **The Moody Blues**, **Jethro Tull** and **Yes** combine theatrics with their music, and combine TASTE with it all.

But suddenly, as if a deeply rooted need within the new wave of rock listener had to be satisfied, there emerged what can be called 'Rock Theatrics.' Not to be confused with the antics of a **Mick Jagger** or the 'let's get up and get involved'

HOLLYWOOD—JESSE HILL: THE OOH-POO-PAH-DOO MAN

Jesse Hill looks at you through his shades. He always wears them, and he tries to keep his distance from everyone until he knows he can trust you. And even then he keeps his shades on.

You see **Jesse Hill** is the youngest father of rhythm and blues, and a reputation like that is hard to keep up. He was 13 in 1952 when he brought his drums to New Orleans from the country to begin swapping songs and music with the older blues men in the crescent city. Then everybody who came down the Mississippi, through the Gulf, or from the East to the West went away talking about the New Orleans music scene. Everybody who heard it on the "colored" radio stations talked about it. Everybody in the rapidly growing music industry talked about it. Jesse lived it, he grew up in it.

For the sake of history, it was as a drummer for Professor Longhair, **Huey Smith** and other musicians that Jesse conceived the integral rhythmic part of rhythm and blues. He didn't know it then, but he knows it now. When asked about it, he gets serious. "If it's not me saying that my head is big or anything like that, I think I was the one who changed the trend of the musical concept of the beat during the time when it was presented. It scares me a lot of times to realize that I did that, but I think I'm going to do that again."

He was young, and he was so infatuated with the music that he soon stopped drumming and started writing songs for New Orleans singers like **Fats Domino**. "I wanted to ride around in his car and everything, I didn't know what I was doing. I would catch Fats every time he came into town and whip a song on him." In exchange for a few dollars. Then one song changed things, and Jesse started being recognised. That must have been when he started wearing the shades.

"Then I wrote a song called 'Ooh Poo Pah Doo,' and I wanted to send it to this cat named **Joe Ruffino**. I went in there and said, 'Look here, I need some money, man.' You know he really had the best artists you want in New Orleans. I have two versions of all the songs I ever write, you know, and I was gonna sell him a 'Ooh Poo Pah Doo' version for 35 dollars, understand? So he wouldn't buy it. I was hustling and saying I got to get myself together, I need some money. Now Joe



It's Come To This!

theory of good time music displayed by the likes of **J. Geils**, **Sha Na Na**, **Humble Pie**, etc.—the new theatrics goes even beyond movement. It encompasses make-up, wardrobes, lighting, and in many cases stage managers for that extra umph. In short, it has become even more important than the music itself.

In its earlier stages, this movement was led by two very different groups, both having different approaches to their particular show. **The Mothers of Invention**, back when the Electric Circus was still known as The Balloon Farm, were able to portray both the highly trained expertly skilled musician and the vulgar, sometimes obnoxious stage character. Led by **Frank Zappa**, they created their own music and their own demand for it. At about the same time, a group known as **The Stooges** came along with an entirely different approach. Whereas The Mothers, would combine classical, jazz and progressive rock, the Stooges, led by **Iggy** (who later preferred to be known as **Iggy Pop**), relied basically on good old rock'n roll and a stage act that saw **Iggy** rip his clothes, scratch his chest with his finger nails until it would bleed, and top off the act by smearing peanut butter on his face. Hard to follow, right? Even harder to watch!

What soon became obvious though, was that audiences actually enjoyed the show. Not necessarily the music, but the show. While **The Who** were busily destroying their equipment at the end of every set in England, **Jimi Hendrix** was having sexual relations with his guitar just prior to setting it afire. And the show was on the road. The Stooges had faded into oblivion leaving the stage wide open for **Alice Cooper**, masters of rock theatrics.

Employing the use of eye makeup, lipstick, snakes, backdrops and other settings usually associated with the theatre, Alice and friends have stumbled on a new cult of followers—both male and female. Their shows take the form of a play in which the group recreates an entire album dealing with a specific story. But this unusual attire and presentation of music culminated with the recent

(Cont'd. on page 28)

Bannasheck always treated me like I was his son, you know. He always never like me to be bummin' for nothin' even before I was recording with him. So me and him got together, and I went and recorded it. Five days later **Ruffino** took to beating his desk, man, saying, 'Look at that. I done lost that for 35 dollars.' (Jesse laughs) So they cut the record, and man, I never had any money in my life, and they give me two thousand dollars in advance, man I just thought I had all the world. It scared me so bad then, though. I had nobody around me to talk to me with any kind of knowledge or anything about anything."

"Ooh Poo Pah Doo" led to other things, a lot of songs on Minit Records like "Whip It on Me Pretty Baby" and "Scoop Scoobie Doobie" and "Highhead Blues," to name a few nothing was as big as that song for Jesse. He credits the royalties from **Ike and Tina's** version with keeping him alive for the past few years.

So like every black musician from the South in the 50s Jesse began headlining those one night stands, playing with supporting acts like **James Brown** and the legendary **Etta James** and **Little Willie John**. He decided to leave New Orleans for the big time in Los Angeles about ten years ago, so he went to Houston and played one date at Jimmy Minudas' club with **James Moody**, bought busfare with the money, and came to LA. "I went in the shade, and I stayed in the shade for about five days. I laid back in there, and I was torturin' and writing, I had a tape recorder, and I went and recorded some stuff, I had no money but I had nerves. We got this record 'Chip Chop' on the other side of 'Woodshed' (which Jesse claims **Herb Alpert** lifted). And the record was fixin' to break big for me. I had recorded it on Downey, and I went and played it for a college station in Texas, and the record was all out in New Orleans in the dime stores and everywhere, and then **Dick Clark** broke it for me on the station. I said, 'Boy, I'm fixin' to make it again.' I had a little publishing company, you know, and then this man told me I'd have to let him have the publishing company. I was never too fast

(Cont'd. on page 28)



THE NEW WAR ALBUM IS NOW AVAILABLE.

“THE WORLD IS A GHETTO”

Produced by: Jerry Goldstein
in association with Lonnie Jordan & Howard Scott
for Far Out Productions

United Artists Records & Tapes

LP: UAS-5652 / 8 TRK: U-8462/ CASS: K-0462

War's last album, "All Day Music," is an RIAA certified gold album.



NEW YORK—THEATRICAL ROCK (Cont'd. from page 26)

surge of other groups trying also to present an image attractive to men and women alike. It isn't surprising to find lead guitarists wearing dresses or drummers with skirts (and we're not talking about Fanny, Birtha or April Lawton). Nor is it surprising to hear songs about men falling in love with other men or songs condoning all of the above. What began as a gimmick for The Mothers and The Stooges has blossomed into a reality in rock music today. For Alice Cooper, David Bowie, Mott The Hoople, Five Dollar Shoes and most recently New York Dolls, being different has meant the difference between success and failure. Right now, theatrical rock just seems like the thing to do but sooner or later, it's all going to come back to the music.

Time was, when you had to have something different and exciting to be accepted. In most cases, it was the music; in some cases it was a gimmick. Now, it almost has to be a gimmick of some kind. It's come to the point where a new group is almost forced to appear on stage with multi-colored hair, or with an evening gown or with three hands for that matter. Group members are almost forced to profess a certain amount of love for fellow group members to be 'in'; they are almost forced to look and to act a certain way—and not deciding upon a sexual preference now serves to please both male and female members of today's rock audience.

One can only hope that what we are witnessing is nothing more than another fad—a cycle—a phase that only rock music goes through every now and then. And we can hope too, that as quickly as it appeared—it will disappear. Those who wanted more than music certainly have had their wishes fulfilled. Those who asked for gimmicks, sex, light shows, theatrics and the unusual have been given everything under the sun. What remains though, is a question-basic and simple: Where has all the music gone? **kenny kerner.**

HOLLYWOOD—JESSE HILL (Cont'd. from page 26)

to do anything since I almost lost that 35-dollar song, and I said no. So he killed the record. (pause) So I just scratched my head and went on to some more things."

Sadder but wiser, Jesse went into collaboration with Mac Rebbenack, Dr. John the Night Tripper, which produced, among other tunes, "When the Battle Is Over," recorded recently by Aretha Franklin and Delaney and Bonnie (which he says he still hasn't been paid for). And seven years or so of writing and trying to pay his bills while storing up a phenomenal amount of material. Jesse had learned not to trust anybody else.

"I've been writing at least about forty or fifty songs a year. I could support the whole nation with material. See, I established me a warehouse. I was talking to an old man one day, and he said, 'Son, you never have a business unless you have a warehouse.' So I established me a warehouse, and I think I have enough songs in it that I could support the industry."

Now it's the 70s, and Jesse trusts Charlie Greene. Greene's Eltacon Publishing Co. represents his publishing interests, and Greene Bottle Productions (now called Green Mountain Productions) has produced his first album in ten years called "Naturally," released almost a year ago through Blue Thumb. Two more albums are in the works, and slowly but surely Jesse's warehouse is opening up to the people. Jesse's beginning to trust again. But he'll probably always wear his shades. It's natural for him. **garry george.**

R & B Ingredients—A major Black Expo, Southern Christian leadership Council (SCLC), will be held at the Americana Hotel, NYC, with the four-day gathering kicking off November 1st, the big banquet night. Also, on the remaining three days a stellar line-up of talent has been scheduled. Among those appearing, November 2nd, will be King Floyd, Jackie Moore, True Reflection and the Persuaders. Wayne Davis will be doing his thing November 3rd, and on the 4th, a new group, Black Heat will be featured with special guest star David Newman . . .

Roberta Flack, currently in the studio producing the Wayne Davis album scheduled for an early November release, has also produced the new Donal Leace (Atlantic) album . . . Newly signed Polydor artist, Fredde Lowe has her first single on the market, "We Ain't As Tight As We Used To Be". The single was produced by her manager, Bob Yorey. Joe Frazer and the Knockouts back up Fredde in concert appearances . . . A Spring flash—A new Millie Jackson single, "I Miss You Baby" is now being shipped—following up her smash single, "My Man, A Sweet Man". That "Power of Love" man, Joe Simon is zooming again with his new single, "I Found My Dad" . . . Merry Clayton fans will be happy to learn that Ode Records is rush releasing her new single, "Oh, No, Not My Baby", a Carole King tune. Carole also joined Merry on the vocal. "Suspicious" is on the flip side and both tunes will be in a forthcoming Clayton album.

Producers B. Sigler and P. Hurtt have recently completed producing, **First Born** and **Garland Green**, both new acts to Atlantic . . . The new **Jerry Butler** (Mercury) single, "One Night Affair" has all the earmarks of a long lasting affair . . . "We Want Order" the Chi-Lites new single (Brunswick) featuring Eugene Record is being shipped on the heels of, "A Lonely Man". AVCO notes... The **Stylistics** are making their first European tour into England and Germany and will be returning November 10th. The tour was arranged by AVCO and Phonogram. The group is riding the top 100 charts with, "I'm Stone In Love With You". A **Limmie & Family Cookin'** new single is, "You Can Do Magic". AVCO has also signed **Congress Alley**, the group, 2 guys and 2 gals, is in recording sessions now. A coup d'etat **Little Anthony & The Imperials** joining AVCO and they are being teamed with **Thom Bell** for material and production.

From the Buddah Group—Curtis Mayfield's, "Freddie's Dead" single and the "Super Fly" album have reached the million mark in unit sales for each. **Gene Chandler** signed to Curtis' Curtom label is picking up action with the first release, "You Don't Have To Be Lying".

Booking Notes: The Modern Jazz Quartet is holding court at the Village Vanguard, NYC, through November 5th. The Spinners (Atlantic) "I'll Be Around" are into Loew's Palace Theatre in Washington, D. C., Oct. 27th thru November 2nd. **Grady Tate** (Chess-Janus) is booked into the St. Regis Maisonette Room, NYC, 17-24th of November. **Chuck Berry** will be taping a Dick Cavett stint, November 2nd, the show will be aired November 24th. Also, possibility of his new single being introduced on the show. **Exuma** (Kama Sutra) booked for November 4th appearance at the (SCLC) being held at the Americana. **don drossell.**

tape news report

New Goldmark Device Improves Tape Pics

STAMFORD, CONN. — An electronic device that automatically eliminates distortion of pictures in programs played over home television sets through video cassette systems has been developed by Goldmark Communications Corporation, a subsidiary of Warner Communications Inc.

The device, which monitors video signals as the magnetic tape moves through the cassette player, detects timing errors caused by tape shrinkage or stretching and continually corrects the tape tension as picture images are fed to television screen.

Dr. Peter C. Goldmark, president and director of research for GCC, announced that discussions have been initiated for nonexclusive licensing arrangements to mass produce the economical device for video tape cassette systems now being marketed here and abroad.

According to Blair Benson, director of audio-video engineering for GCC, the device, called a Skew Correction System, was described for the first time to the broadcasting industry at the society of motion picture and television engineers (SMPTE) October 24th in Los Angeles.

The solid state device, which can be used without costly video cassette equipment modification, was developed by Thorsten Cook, a GCC senior engineer. In operation the system controls the tape tension of the video cassette player by adjusting the position of a roller over which the tape rides during playback.

Benson said that a major problem in video-tape cassette players is picture distortion (wiggles and crawls). This distortion is caused when the tape tension during playback of the video cassette does not equal the tension used on blank tape during the original recording of a program. Thus the timing of the picture presentation on the TV screen does not match the timing of the picture recording, resulting in picture distortion and requiring manual correction. The automatic Skew Correction System eliminates the need for constant manual adjustments.

GCC plans to file for patent protection on the automatic device, which contains unique circuitry and other electronic design features.

One Million Media Drive On Audio Mag. Tracs

GARDINA, CALIF — Audio Magnetics Corp., manufacturer of audio cassette, cartridge and open reel magnetic and video tape, is launching a \$1 million advertising and promotion campaign on Tracs cassettes.

Using radio stations with a Top 40 music format, the Tracs introductory campaign will use from 25 to 40 spots per week in 22 markets over a six-week period. From 8 to 10 commercials will be aired, many with dealer tags.

The radio effort will be supported with consumer print in Playboy, Rolling Stone and Sports Illustrated. A trade print campaign was launched in June and is continuing through 1973.

Audio's advertising drive focuses on the "under 25" market and centers on an "idea forum" theme of "sounds worth listening to."

Radio spots and print ads are asking consumers for their comments or opinions on any subject they think is worth listening to. The most interesting, unusual or provocative opinions will be broadcast in the company's radio commercials.

Winners of "sounds worth listening to" will receive a prize of \$1,000 for every idea used on the radio and in consumer print. Entry blanks are available in retail stores, at radio stations, in consumer magazines or by writing Audio Magnetics.

Consumers recording their opinion on a Tracs cassette to enter the forum will receive two Tracs tapes in exchange for their comments.

More Quad Tapes From Vanguard

NEW YORK — Citing a successful initial release, Vanguard Records has announced their second release of discrete, reel-to-reel, quad tapes. The eight new items include Joan Baez' Blessed Are . . . , Buffy Sainte-Marie's Moonshot, a Country Joe and the Fish anthology, Tchaikowsky's 4th Symphony with Stokowski conducting and highlights from Handel's Messiah. Also included will be two demonstration tapes highlighting both classical and pop recordings. The new line will be handled by Vanguard's distributors.

Ampex & Ovation Renew License Agreement

REDWOOD CITY, CALIF. — Ampex Stereo Tapes (AST) and Ovation, Inc., with its Ovation and Black Jazz record labels, have agreed on a one-year extension of the three-year-old tape licensing contract between the two firms, it was announced by William L. Slover, Ampex vice president and generation manager of AST.

The contract will give AST exclusive stereo tape marketing rights for the U.S. and Canada. It also includes a one-year option clause.

Top Ovation artists include its president, Dick Schory, Laura Yeager, and folk singer Bonnie Koloc. The Ovation catalog currently lists 23 artists and the Black Jazz catalog 9 artists, with both Ovation and Black Jazz on an extensive artist expansion program.

Sony Cassette Deck Features Dolby System

SUN VALLEY, CALIF. — TC-161 S/D, SONY's advanced stereo cassette deck with Dolby Noise Reduction System and ferrite and ferrite head, has been introduced by Superscope, Inc.

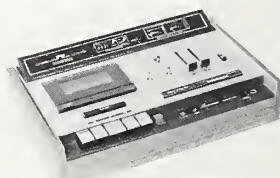
The unit is designed for the recordist seeking high performance quality with cassette convenience.

The SONY ferrite and ferrite (F & F) head used on TC-161 S/D is formed by the sintering process of precision-molding, then machined to a high degree of dimensional accuracy and smoothness. The results are better stereo separation and tape-to-head contact, broadens frequency response.

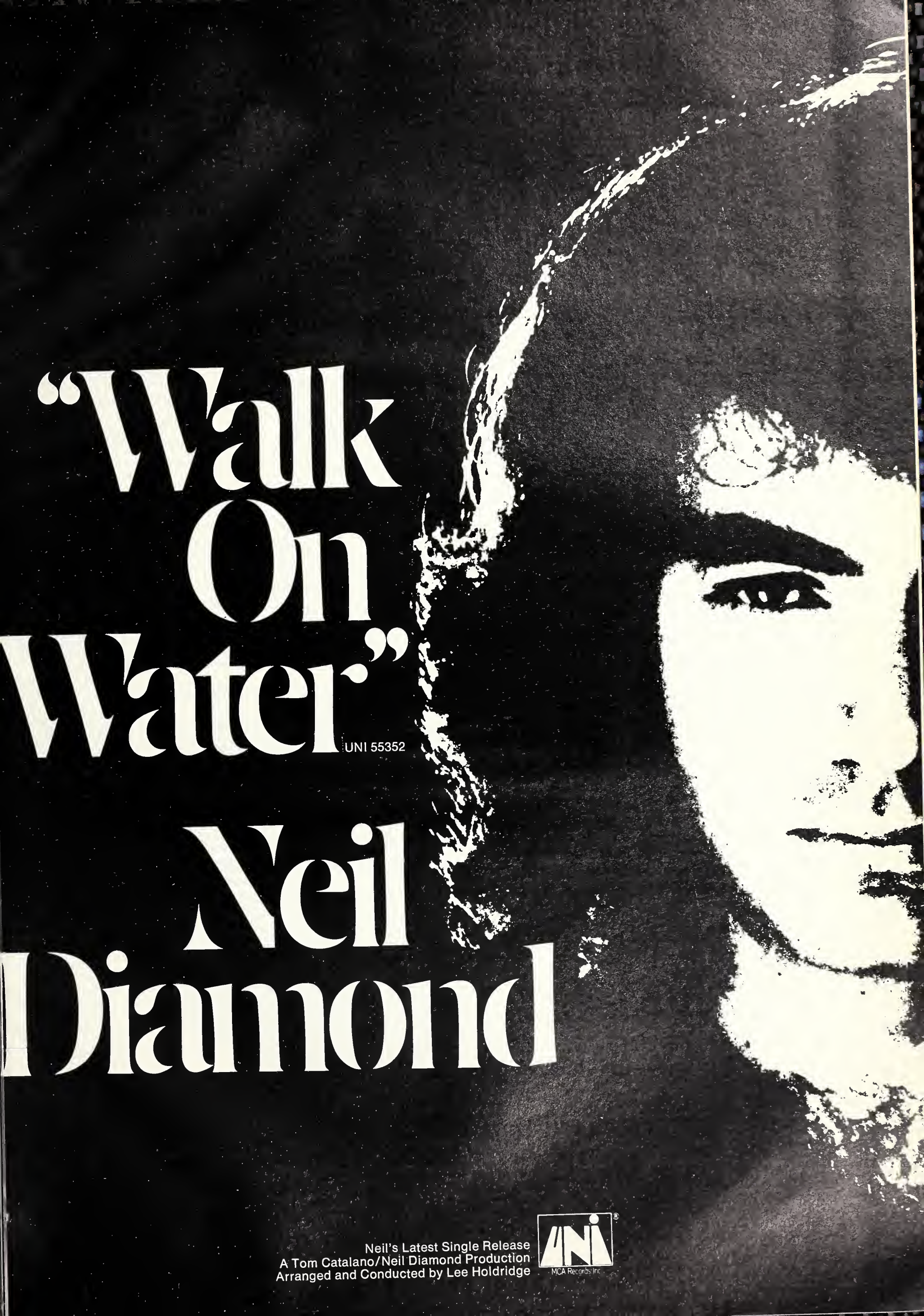
TC-161 S/D features closed-loop dual capstan tape drive, which virtually eliminates modulation distortion to reduce wow and flutter, and a hysteresis-synchronous motor to maintain constant tape speed at all times. At end-of-tape, Total Mechanism Shut-Off (TMS) automatically turns the machine off, in any mode.

A new SONY feature on TC-161 S/D is the Memory Tape Counter, which in the rewind mode automatically relocates a desired selection of a cassette. Included are a peak limiter which prevents accidental distortion while recording, twin illuminated VU meters, straight-line record level controls, and tape select switch for selecting the proper record equalization when using either standard or chromium dioxide tape.

Other features are stereo headphone jack with 2-position level switch, illuminated cassette compartment, record interlock, mic and line inputs, and line outputs. TC-161 S/D is set in a walnut base, and comes supplied with 2 stereo patch cords. It's priced at \$299.95.



SONY Model TC-161SD

A high-contrast, black and white portrait of Neil Diamond, looking slightly to the right. The image is grainy and has a dramatic, high-contrast aesthetic. The text is overlaid on the left side of the image.

“Walk
On
Water”
UNI 55352
Neil
Diamond

Neil's Latest Single Release
A Tom Catalano/Neil Diamond Production
Arranged and Conducted by Lee Holdridge



cashbox/album reviews

POP PICKS

LIVING IN THE PAST—Jethro Tull—Chrysalis—2TS—2106

This two record set from Ian Anderson and company will serve to satisfy the most avid Tull fan as well as to make new friends for the now supergroup. Containing many of their most popular selections as well as previously unrecorded favorites, this history of Jethro Tull will soon become a collectors item. Tracks from "Stand Up," "Benefit," and "Aqualung" are represented here, as well as "Nursie," "Life Is A Long Song," "Up The 'Pool," and "Singing All Day" which were released only in England. Also included is a live version of the dynamic "Dharma For One." Tull's next top 5 LP.



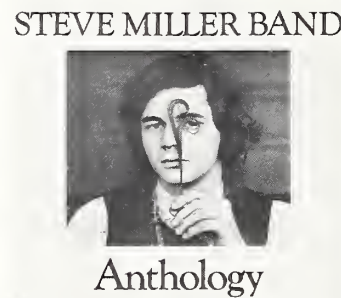
LION'S SHARE—Savoy Brown—Parrot XPAS 71057

Heralded as a return to the blues for the group before its release, the sessions seem to have produced tracks that are as much dominated by r&r and lay-back as they are by the group's sound starting point in the late sixties. In particular "Denim Demon" owes much to Chuck Berry, while the feeling of "Shot In The Head" (the single-most-likely) is a combination of Berry's guitar lines with some more modern interpretations of get-it-on music. Should be another successful item for the ever popular British band.



ANTHOLOGY — Steve Miller Band — Capitol SVBB—1114

Being "the best of the Steve Miller Band" with an unusually appealing package concept for this type of venture. The 2-disk set is well annotated, giving the recording info for each of the sixteen cuts drawn from their '68-'72 period. Past members and guests heard here include Paul McCartney, Charley McCoy, Boz Scaggs, Richard Thompson, Nicky Hopkins, Ben Sidran and Buddy Spicher among others. The "Space Cowboy" in all his various guises rides again!



GUITAR MAN—Bread—Elektra EKS—75047

A fine follow-up to their Top 10 "Baby I'm A Want You" LP. Named for their last hit single and including their most recent "Sweet Surrender," the album portrays their many varieties of music most successfully. There's a new-found country crust around "Your For Life," some seeded rye rock in "Welcome To The Music" and the now well-established sweet roll style of "Aubrey." Should build strong buyer response twelve ways—each slice is a tasty.

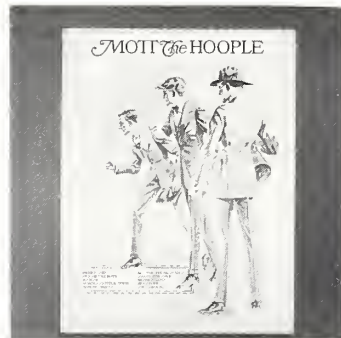


KEEPER OF THE CASTLE—The Four Tops—Dunhill DS 50129

The quartet's first for the label should quickly put them back into the brightest spotlight of soul and pop acceptance. On both ballad and up tracks, they've never sounded better. Title tune is their latest single, a success which could be followed by release of many of the other tracks including "Ain't No Woman," "Turn On The Light Of Your Love" and particularly "Remember What I Told You To Forget." Produced by Steve Barri, Dennis Lambert and Brian Potter, these twelve tracks will keep the group spinning on the charts for a long, long time.

ALL THE YOUNG DUDES—Mott The Hoople—Columbia KC 31750

The label has succeeded in breaking the long-standing English rockers with the first single under their logo. It serves as the title cut for an LP that should follow the good route. Some of the best tunes ("One Of The Boys," "Jerkin' Crocus") portray a Stones-like feeling. The old Velvet Underground standby, "Sweet Jane," is also here along with the obvious lyrical and energy-level influence of David Bowie who guests on sax. Here is one occasion where not including printed lyrics may be a plus as fans begin to argue over the true intent of certain cuts regarding the group's sexual preference. Talk breeds sales.



ORIGINAL CAST PICKS

OF THEE I SING—Carroll O'Connor, TV Cast—Columbia S 31763

Last week's TV presentation of the classic musical—the first one to win a Pulitzer Prize—has a number of good things going for it: it stars TV's Archie Bunker, it had an audience in the millions, and it fills a gap in the musical theatre catalog left vacant many years ago when Capitol Records deleted its 1952 revival caster. Last, but certainly not least, most of the Gershwin Bros. score, tuneful and smart, is retained, and there is much of a Broadway feel to the proceedings. Oh yes, this is a Presidential election year, which happens to be the happy theme of the show.



VIRGIN—Original Cast—Paramount PAS 8000

Father John O'Reilly has created a strong protest rock opera, calling for reform within the structure of the Catholic Church. It is a statement that has many fine musical moments, with a cast of singers and musicians who perform with great drive. Besides the issues it raises—applicable, of course, to areas other than religion—"Virgin" sings a valid and meaningful contemporary song. And that can mean a big response for this 2-LP package.

NEWCOMER PICKS

WHO CAME FIRST—Peter Townshend—Decca/Track DL 7-9189

The first—and much awaited—solo LP from Who's guiding light whose beacon in turn derives its power from Meher Baba. Quite naturally then, the album is dedicated to him and his work. Faces' Ronnie Lane wrote and appears on "Evolution." There are two songs from a theoretical movie called "Life House" ("Pure & Easy," "Nothing Is Everything") and one of Baba's favorite songs, "Heartache" (originally "There's A Heartache Following Me" by Jim Reeves). Definitely not the corporate Townshend in its balladry/mystic celebration mood—but quite accurately the person behind the music.



PLAINSONG—Elektra EKS—75044

First there was Fairport Convention. Then Matthews' Southern Comfort. Two fine solo LPs and now once again a group for Ian Matthews. Plainsong's three other members are Andy Roberts, Dave Richards and Bob Ronga. The music is as soothing and as artful as Matthews has ever been. The group could easily become the new Crosby, Stills & Nash with a sound all its own, but a following equally as large and faithful. Paul Siebel's "Louise" and a beauty called "Side Roads" are just two reasons why. Bet you can't listen just once!

ROXY MUSIC—Warner Bros. MS 2114

No relation to the American group with whom they share a common first name; this is the clan that took the United Kingdom on a gigantic roller coast ride with their daring yet super-selling single "Virginia Plain." Given the American acceptance of Mott The Hoople, David Bowie and Emerson, Lake & Palmer (all of whom figure obliquely into the original sound of this—well, weird—group), RM should have little trouble on their transoceanic voyage. Some people will find them too bizarre for their liking, but we can't imagine anyone forgetting that they've heard them.



IF THE MUSIC STOPS—Tony Cole—20th Century T-403

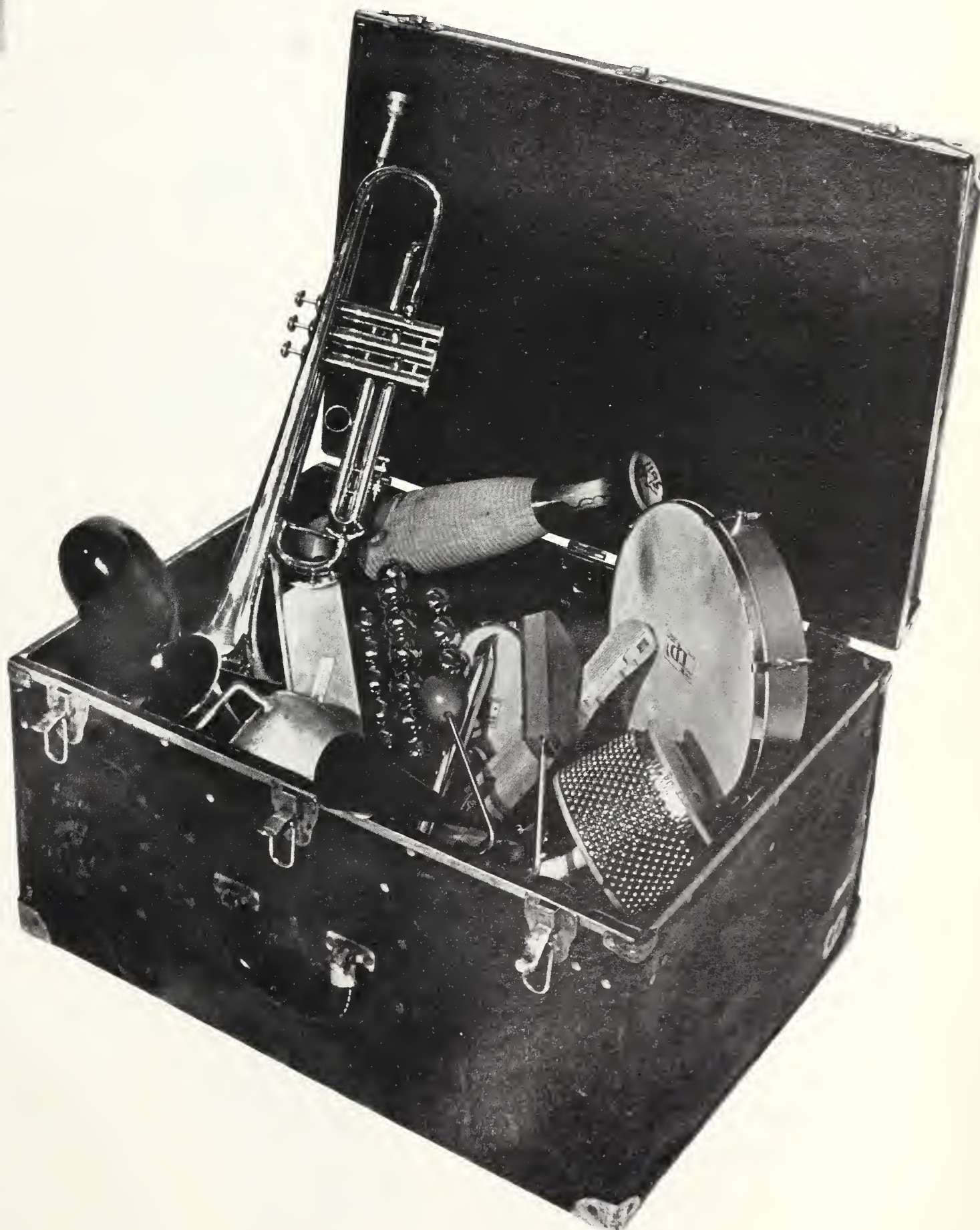
The first release for the newly organized company spotlights the talents of a new singer/composer whose style runs the gamut from Neil Diamond on the up numbers to Jake Holmes on the sweeter tracks. Producer/arranger David MacKay suits Tony well, snatching a bit of the "2001" theme for the intro on "Got To Get Through To You" and some of the Beatles, Stones and Doors for the closing of album's finest cut, "Like A Rock And Roll Band." Title tune is also a winner.

LATIN MUSIC / Take a Train (Fantasy 686)

A spicy new single from
DOUG *Cosmo* CLIFFORD



Fantasy 9411



POP PICKS

GLEN TRAVIS CAMPBELL—Capital SW—11117

Something new has been added—Glen's gone and put his middle name smack dab between the two we've known so well for so long. There also seems to be a more exacting line between his country and pop moods, but both are comfortably lying side by side here on his latest offering as they have been in the past. Leading off with his most recent charter, "I Will Never Pass This Way Again," he revives pop ("Running Scared"), folk ("The Last Thing On My Mind") and country ("She Thinks I Still Care") with ease and charm. Should have little trouble adding to his string of top chart LPs.



DIAMONDS IN THE ROUGH—John Prine—Atlantic SD 7240

John's second album takes its name from an old Carter Family gospel tune. All the other tracks are originals, and are handled in Prine's urban country style, with more than a tinge of Dylan comin' through. Fellow Chicagoan Steve Goodman (who penned "City Of New Orleans") helps out on acoustic guitar, harmony vocals and "hi-hat." David Bromberg's always where there's good folksy sound cookin' and his electric, acoustic, mandolin and dobro do their magic thing here. It's a family affair too—John's brother Dave helps out on banjo and vocal.

REMINISCING — Lawrence Welk — Ranwood R-5001

His watchwords are melodies you have no trouble recognizing and tempos suited to traditional ballroom dancing. This specially-priced two-disk set complete with souvenir photo album should be a welcomed find in stores across the country for the faithful and huge audience that still thinks his syndicated hour each week is the one last vestige of "real music" on the homescreen. His old standby, "Bubbles In The Wine," is here along with other standards.



THE GOOD THINGS IN LIFE—Tony Bennett—MGM/Verve MV—5088

Tony's many fans will be glad to know that he's moved over to MGM with the same good taste and vocal know-how he delighted them with on Columbia. Cut in England with the superb Robert Farnon on hand to arrange and conduct, the LP features Tony in both a swinging and pensive mood. Two new goodies include the title song from the upcoming Newley-Bricusse musical and Cy Coleman and Jay Lipton's "It Was You," from another show, "The Magician." Class is alive and well in pop music with Tony around.

POP BEST BETS

WHISTLE RYMES—John Entwistle—Decca/Track DL 7-9190

The second solo venture from Who member John Entwistle is a strange blend of the splendid and the sordid. There's a whole lot about sex here (without any of those "naughty" words though)—one about a Peeping Tom who's poor but determined ("The Window Shopper") is a particularly good example. Musically, John turns to trumpet and comes up with a winning "I Wonder" while on "Ten Little Friends" he gives lead guitar honors to Peter Frampton. Should be a must for Whoophiles.



DAYDO—Alun Davies—Columbia KC 31469

The album title might suggest calypso with a cold. Actually, it's the first solo offering from Cat Stevens' guitarist. Cat backs on piano while Alun explores for the most part the sound he helped give the superstar. But there's also a trip way back to Buddy Holly land in "I'm Gonna Love You Too." Our personal favorite is something that may well be the germ of a rock score for "Alice In Wonderland," a very spritely "I'm Late." Cat Stevens' current tour should spark the sales here.

GUNHILL ROAD—Kama Sutra KSBS 2061

There's a whole bunch of FM response already to the Buddah group debut for this Bronx-born trio. Album produced by Kenny Rogers is their second recorded effort and displays the knowledge gained in the process of maturation. Lyrics are the group's particular strong point, especially in their classic "42nd Street" and the new and oh-so-true "Back When My Hair Was Short." Their basic folk-rock ease is augmented by some fine arrangements and vocal excursions into Beach Boy territory.



FLESH AND BLOOD—Gayle McCormick—Decca DL 75364

Former lead singer with Smith moves to the MCA group and finds her true niche as a white soul singer with a belt that fits. Gayle revives the Lorraine Ellison classic "Stay With Me" and glows with "Knight In Shining Armor." The basic band is Stan Seymore (guitar), Maurice Miller (drums), Ray Neopolitan (bass) and Frank Collette (keyboard) as augmented by some straight-ahead Dan Menza horn arrangements. They seem to wear her well, and so should quite a few record buyers.

CHILDREN'S PICKS

THE ELECTRIC COMPANY—Original Cast—Warner Bros. BS 2636

The newest hit from The Children's Television Workshop is the PBS series which teaches reading through laughter and music. This album of highlights from the program features artists such as Bill Cosby, Rita Moreno, Judy Graubart, Victor Borge, Mel Brooks and Tom Lehrer. It should be as major a catalog and chart item as the "Sesame Street" caster. The opening theme, though short, could make for a left field single smash.



MAN OF LA MANCHA—Richard Kiley & Various Artists—Golden LP—265

With the film of the hit Broadway play set to open next month, it makes good sense for the label to have lined up Richard Kiley (who created the Don Quixote role on stage) and a fine supporting cast for the children's recorded version. Considering the tremendous family appeal of the concept and the major publicity job being done on the movie, this should figure as a major stock item in the children's section.

JAZZ PICKS

GEMINI—Erroll Garner—London XPS 617

His first American recording in some time and his first for the label finds the keyboard jazzman at his usual place of mastery over the intricacies of piano and harpsichord. His famed grunts are in the background, while Jose Mangual (conga), Jimmie Smith (percussion) and Ernest McCarty Jr. (bassist) give him some very up front support. Standards ("How High The Moon") meet contemporary ("Something") meet originals (title cut) meet the genius of Garner.



THE ART ENSEMBLE OF CHICAGO WITH FONTELLA BASS—Prestige 10049

Joseph Jarman, the spokesman of this five man, one woman ensemble doesn't like the terms, "avant garde" and "the new thing." He prefers to call this kind of sound "Great Black Mus.c." Each side is one cut, the first features the resurrection of that "Rescue Me" gal, Fontella Bass, in the form of a jazz singer. Side Two begins with some strong drum work and mellows into many levels from there. In addition to Jarman and Fontella, group consists of Lester Bowie (Fontella's husband), Roscoe Mitchell, Malachi Favors and Don Moye. All met in Paris and are now out to make themselves a worldwide reputation.

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Wonder Girl"*

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Make Love to You
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cashbox/talent on stage

The Moody Blues Dianne Davidson Albert Hammond

MADISON SQUARE GARDEN, NY — They came along to listen to the lullabies of rockdom. The majesty of The Moodies' music, however non-threatening in and of itself, spells hard times for opening acts. Both on this bill tried very hard and succeeded to varying degrees.

Albert Hammond is not as well known here as he is on the west coast. "It Never Rains In Southern California" has not yet made its mark here and his first single, "Down By The River" was most undeservedly overlooked. He performed both, backed by a second guitarist after opening with a new song which sounded vaguely like "I Ain't Marchin' Anymore" with '72 lyrics. The Mums singer/composer could evolve into another Cat Stevens with time.

Dianne Davidson is one of our personal favorites of all time, but playing solo before such a large (and impatient) crowd did not leave us with the usual feeling of awe we come away with after one of her sets at a club. She very much requires pickin' friends of the calibre featured on her last two Janus albums. The audience did respond quite favorably to her closing number, "I Want To Lay Down Beside You."

And now, to the Moodies. With their four year old single and album resting comfortably in the number

one and two positions respectively, and with "Seventh Sojourn," their soon to be released album certain to achieve gold status in a matter of days, The Moody Blues are not to be passed off as just another headlining act. For that they have been for years.

The Moody Blues are classy. Perhaps a bit too classy for me. Their live act hasn't changed a bit since I last saw them more than two years ago when they shared the bill with Poco at the Felt Forum. Apart from the addition of several new selections, their set was precisely formulated. "Question," "Ride My See-Saw," "The Story In Your Eyes," "Nights In White Satin," "Tuesday Afternoon," all brilliantly performed almost exactly as they appeared in record form. They knew what the audience would want to hear, and they gave it back, beautifully.

What has become apparent though, is that the Moodies are so caught up in their own particular brand of music, that any variance thereof seems almost impossible. And I think at this time, a change is necessary. A change that musicians with as much talent as they possess, can easily supply. Perhaps some new arrangements to some old favorites. Oh well, when the white eagle of the north...

r.a./k.k.

Lighthouse

WHISKEY, L.A. — Whenever a group built around a brass section begins to rise in popularity, the obvious comparisons with its most successful predecessors of similar style (BS&T, Chicago) are drawn. At times there are distinct parallels between the progressions that Lighthouse uses with these groups, and at those times they are not at their best. Yet, when Lighthouse strays further from strictly brass emphasis they produce a sound that is uniquely Lighthouse, and quite good.

One thing that differentiates Lighthouse from other groups is its use of violin and cello. When these instruments are stressed, with the brass revolving around them rather than vice versa, their music becomes more melodic and very listenable.

The group devoted most of the show to breaking in new material off of their latest Evolution LP, "Sunny Days." Their new creations show that Lighthouse is maturing into a solid group that could become very big with a little more seasoning. C.C.

Erroll Garner

ST. REGIS HOTEL, NY — The invention and energy quotients of Erroll Garner are at their peak. Also bubbling over with playful keyboard humor, Garner delighted an opening-night audience here last week (23), proving that there still is immense sound-value generated by a remarkable technique and a rhythm section. Resting comfortably atop a telephone book, happily grunting as usual, Garner took a crop of standards for a joy-ride, stopping occasionally to ponder the sentiments of the likes of "Someone To Watch Over Me" and "That's All." "The Look Of Love" opened the set in a light-swinging format, followed by "Someone," a wild-swing rendition of "Shadow Of Your Smile" and similar stints on other goodies. Rodgers & Hart may have had a point when they wrote "I Like To Recognize the Tune." That, Mr. Garner does in his intros. But, after that it's a grand-night for free-wheeling, yet disciplined piano magic. The pianist, whose product is now distributed by London Records, is a current must on the New York niter circuit. I.I.

Blood, Sweat & Tears Robert Klein

PHILHARMONIC HALL, NYC — Sounding, at times, bluesy, and occasionally saucy and torrid, Blood, Sweat & Tears offered, for the major part, selections from their latest Columbia album release entitled, "New Blood."

In attending the concert Monday, of their 2-night stand (15th & 16th), it seemed to me, and judging from the audience reaction, B S & T had some difficulty in putting it together in the early going. But, things did begin to happen when B S & T went into a Georg Wadenius composition, "Crow's Funeral". Georg, the new lead guitarist, beautifully delivers the lyric in his native Swedish tongue.

The song tells the story of a compassionate young boy who finds a dead crow in the forest and gives it a proper burial. The B S & T horn section provides the proper setting with a splendid processional-march theme, and the whole form with classical overtones is superb!

New lead vocalist, Jerry Fisher has plenty of energy and force, and he gives some fresh interpretations to past B S & T hits, such as "And When I Die". Jerry also capably delivers the group's new material, and the songs are exciting. "Touch Me,"

"Alone" and "Snow Queen" among them.

Despite many personnel changes, B S & T sound as if they will be happening again, especially when they come across as they do with a Dylan tune, "Down In The Flood," a fantastic version which is also in their new album. Lou Marini, Jr. (sax) writes; Dave Bargeron (trombone); Lew Soloff (trumpet and flugelhorn) and Chuck Winfield (trumpet and flugelhorn) round out the horn section. Bobby Colubby, the group's original drummer, is now also co-producing. Larry Willis handles the keyboards. Jim Fielder on bass. Steve Katz (guitar, harmonica) also writes and does vocals. That is the makeup of B S & T and they do have talent.

Robert Klein, actor/comedian, opened the show as a special guest. Although some of his routines are very funny, Robert, in running the gamut of familiar topics—growing up and plain everyday living problems—has a good delivery, but an overly long routine. He does one excellent bit—a takeoff of those fabulous fifties—Robert sings all the parts of a vocal group of that era.

d.d.

Terry Callier

CASTAWAYS, NY — Remember the effectiveness of Johnny Mathis' hits on your fifties love life? Now, flash to the Jimi Hendrix Experience—especially the vocals which seemed to roar like no tiger before or since. Quick, superimpose! You are now somewhere along the path to understanding why Terry Callier is so fresh and important a talent, why his music must be heard before you dismiss the musical innovations of the seventies as mere p.r. fabrications.

Actually Terry Callier has a long history if you're into fine print. Like his songs on the second H. P. Lovecraft LP. The two album's worth of tunes he's written (some with fellow Chicago Workshopper Larry Wade) for The Dells. His own two LPs on Cadet (the latest being "What Color Is Love") are a bit more

obscure—unless you've been fortunate enough to hear them. Let's face it, Chicago just cannot keep this kind of music from the rest of the country much longer.

In a guest set which marked his NY debut, he managed to score points to spare with just his music, his mouth and his Guild. Yes, it would be better to hear Terry with a knowledgeable funky back-up band, something along the lines of what Bill Withers is now working with. But even solo, you know what's happening. Terry Callier is happening. If not to you now, well then very soon. Just make sure that when Terry Callier strikes at your house that you spread the good word yourself—then we wouldn't even think of mentioning the "we told you so" angle of the event.

r.a.

Rick Nelson

NASHVILLE TENNESSEE — Right in the middle of the annual country disk jockey conclave, Rick Nelson and his Stone Canyon Band appeared at Nashville's Belmont College in a student government sponsored concert. The crowd was a little sparse, composed primarily of female college students, and his performance, although good, lacked that spark necessary to make it a booming success.

Getting off to a slow start with tunes like "Hello Mary Lou" and "My Babe", the audience and Nelson warmed up considerably with "Garden Party". A beautiful arrangement of "Anytime" displayed the mellow harmony of the group, as well as a potential future "home" for their musical style. Nelson switched to piano for a rousing version of "Honky Tonk Blues" and an obviously pre-planned encore of "Lonely Street" closed the show.

The entire concert was brief, with as much time spent tuning instruments as in performing, lending a note of unprofessionalism to the show. However, Nelson is talented and his back up musicians on bass, lead guitar, steel and drums are quite skillful.

British comedian Jonathan Moore preceded Nelson, making a grand entrance playing bagpipes. He is really a funny guy and does some excellent sound effects with the mike. His future should be bright.

b.b.

Tony Bennett

FAIRMONT HOTEL, SAN FRANCISCO — You would think that by this time Tony Bennett would be a San Francisco fixture, but the fact is it's been some years since he's sung here (at a now-defunct club) and all of ten years since he's appeared at the Fairmont. His opening at the hotel's cushy Venetian Room was in every way a success, predictably drawing a record crowd, and he has reportedly kept pulling them in in record numbers ever since. The occasion was further marked by the presence of MGM Records brass, to whom Bennett now "belongs." His first album for the label was released earlier this month, and his first LA-recorded MGM single, "Living Together, Growing Together," is hot off the presses.

The kick-off tune in Tony's current act is also the title tune of his latest LP, a look-we've-come-through kind of ballad by Leslie Bricusse and Anthony Newley called "The Good Things In Life." And it sets the tone for the entire evening—a bittersweet glance backward and a rosy look ahead, by way of a good many Tony Bennett standards. One novelty, also found in the album, was an Italian rendering of "O Sole Mio," apparently the first time Tony has ever sung in that language publicly. He also brought along some home movies, scenes of San Francisco and of himself wandering through them, all of which only distracted from the inimitable, stylish delivery this fine artist brings to any performance. Pianist John Bunch conducted the excellent, studio-standard back-up band. C.B.

Roberta Flack & Quincy Jones

MUSIC CENTER, L.A. — It was one of those nights when you just sat back and know you were being treated to some of the finest music available. Whether Roberta Flack and Quincy Jones inspired the musicians, or the musicians inspired them, it's impossible to say. But whatever the case, that "music machine" on stage was in perfect running order.

In the last couple of years Roberta Flack has gained the recognition she has merited for some time. Her following has been inspired by the fact that she has enough heart for five vocalists. And with all that she can move you like no one else around. Roberta Flack doesn't just sing with feeling, she shares all her feeling in song.

Quincy Jones has been noted as one of the top arrangers in the business today and deservedly so. Doing a medley of some of his more recent accomplishments for television, he covers a broad range in setting different moods. From the light and care-free sound of the "Bill Cosby Theme" to the tension of "Ironsides," Jones builds music around emotions with amazing results.

The performance was not only a showcasing of the two headliners but of some of the other musicians, as well. Featured on their own numbers were Grady Tate, "Toots" Thielmans, and Dave Grusin. Although these segments were well done, some of the continuity and momentum of the act was lost. Other elements that hampered the smooth flow of the show were the extended introductions of the musicians and a sound system that occasionally failed to pick up some of the horns and back-up vocalists. Yet musically the show was next to perfect.

C.C.

WHO CAME FIRST?

A NOTE ABOUT THIS ALBUM FROM
PETE TOWNSHEND

If you've got time to read all this stuff, you've probably got time to really listen to the record. If you've already done that a lot of the following will only serve to expand, but here is some information about the way this album came together, and why it happened.

The WHO, being famous for what they are famous for, don't turn out many ballads. They also don't turn out much that isn't heavy in some way or another. As a group we are self-consciously aware of our image — we were one of the English bands who grew up in that Beatle maniacal era when image was almost as important as sound, probably more important. We've never lost that feeling — it's somehow intrinsic in the mood of the band. When we stand together in a studio, or on a stage, we feel that image take over and become bigger than any single one of us.

In the past, this has always precluded the possibility of ever being able to say anything other than what it seemed right that the WHO

should say. As the band's writer, I've felt this not as a problem but as a healthy and stimulating limitation to work within. Saying to someone, "Write a song about ANYTHING," often brings forth nothing. The scope of imagination just boggles the mind. You have to narrow your train of thought. The three chords of Rock act in the same way — within those three or four chords, miracles have been made musically. Yet they've been appreciated by ordinary people, people that could never get into the subtleties of jazz or the classics. Rock, and Rock imagery, in my opinion, is far more subtle though than either jazz or the classics. One glance at what has happened in the last ten years is all you need to find out why.

My own last ten years have been pretty far out. I took a lot of dope, played at Monterey, played at Woodstock, met Dylan, had tea with Jagger, jammed once with Hendrix, saw the WHO come to a greater height of personal unity than I ever thought possible; I also heard about Meher Baba, and stopped using dope.

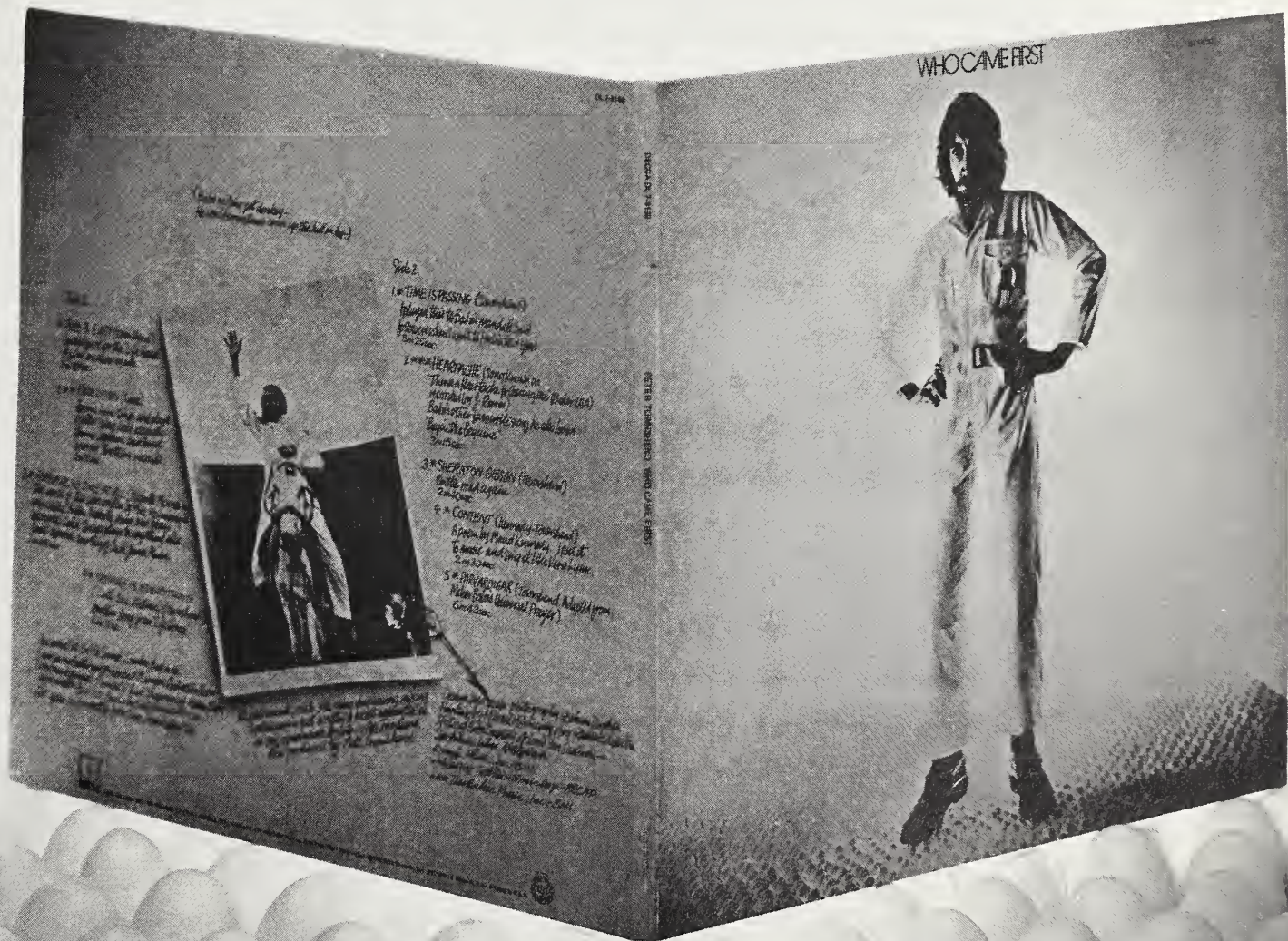
Meher Baba is an amazing man. He's dead now, three years since, but one still gets the feeling of a NOW presence. No single thing that has ever happened to me has changed the way I see and do things in this world so much.

This album is meant to reflect these changes. Allow them to breathe outside of the confines of the WHO, and yet also feed back to the WHO. Music is really communication. This f-----g typewriter isn't. I could rap to the WHO for years about what I am and never get as much response as when I write them a song. Our bass player, John Entwistle, was well known to us to be a quietly accomplished musician — I've known him for nearly twelve years, played with him all that time — but I learnt more about him through the release of his solo album last year than in all that time. Even the songs that he wrote for the WHO got stamped with indelible WHO ink.

But what I'm doing on this album isn't anything new. Since the band began I have written songs at home in my studio and served them up to the group as completed single

tracks, with all instruments either played already, or at least indicated. For the musician that can't read music — can't really communicate anyway — the only way to get across what you want is to play it. That's what I've been doing. After seven years I'm getting to be pretty good at a whole range of instruments, even the violin! I also can manage to run an eight-track and all the associated hardware. Electricians don't confuse me any more. Control knobs don't scare me any more. But most important, I don't have any hissy demo tapes between my latest song and the next WHO album.

These tracks are all tracks that I've recorded at home. I play on all of them except "FOREVER'S NO TIME AT ALL" — that, along with the rest of the album, I engineered. Ronnie Lane and I got drunk one night and recorded his "EVOLUTION" song, and apart from these two exceptions, all the music is from my own head. On this album, in this context, it is dedicated to Baba. Not for him to listen to, his ears aren't around, but so that he will be around whenever it's played.



DL 7-9189

Stax Gospel Line Enters 2nd Year

MEMPHIS — The Stax-distributed Gospel Truth label is currently celebrating its first year with success on several fronts. As part of their status as a total record company, with involvement in every major area, from rock & roll to country to soul, the Stax Organization has been most active in gospel music. Their aim is to rank 1 in this area with the Gospel Truth label, which is directed by Dave Clark with the assistance of Mary Peak.

Gospel Truth has already grown into one of the top gospel labels with albums by the Rance Allen group, Maceo Woods & the Christian Tabernacle Choir, Louise McCord, and the Howard Lemon Singers currently on the market. Gospel Truth is currently releasing four new LPs.

Three Gospel Truth artists received wide national media coverage when they participated in the Watts-Stax '72 Festival in the Los Angeles Coliseum on Aug. 20. The Rance Allen Group, Jimmy Jones, and Louise McCord, accompanied by Thomas Whitfield, Jr., performed in the concert, which was filmed and recorded.

Gospel Truth, whose slogan is "The color of music is beautiful," will be releasing the second LP by Rance Allen Group this month, as well as debut releases from the McDowell Singers, the Marion Gaines Singers and the Commanders.

Draper RCA R&B

NEW YORK—RCA Records has announced the appointment of Tom Draper as national promo manager for rhythm and blues product.

Frank Mancini, director of promo, noted that: "RCA's rhythm and blues section is growing steadily and we feel the appointment of Draper will give us strength in the promotion area so that we can continue our string of hits by such established artists as The Main Ingredient, the Jimmy Castor Bunch, the Nitelites and The Friends of Distinction as well as effectively promote new acts and artists as they are brought to the label."

Draper was promoted from the position of manager of merchandising, contemporary and R&B Music, in which capacity he had served since early in 1971.

Pirate Raid

(Cont'd from p. 7)

action, asked for and were granted the writs of seizure and also asked for a permanent injunction prohibiting those firms from future involvement in the manufacture, distribution and sale of pirated recordings.

At the same time, Warner Bros. Records and A&M Records entered a class action in behalf of all other record companies similarly situated charging the pirates with unfair competition and asking for a permanent injunction against them.

New Jersey has long been reputed to be a hotbed of unauthorized duplication. There were indications that similar actions will soon be taken against other duplicators and distributors known to be operating in New Jersey.

Jules E. Yarnell, Anti-Piracy Coordinator for RIAA, and Robert Osterberg of the Abeles & Clark firm, termed the raids part of a concentrated crackdown on tape piracy by the music industry. John Clark, the publisher's attorney, noted that he would seek not only the destruction of the bogus tapes and duplicating equipment but the imposition of heavy damages on the pirates. In refusing recently to hear a case (Duchess Vs. Stern), the Supreme Court's decision empowered authorities to seize equipment of alleged pirates. A lower court ruled that complying with the compulsory licensing statute did not give duplicators the right to pirate legitimate recordings.

Cap Reorganizes Special Products

HOLLYWOOD—Marty Weiss, Capitol Records' general manager of special products, has restructured his department and, in so doing, created several new posts. Among them is the post of national product manager, premium sales, to which he has appointed John Leffler.

Reporting to Leffler will be Art Bartelt, as premium production coordinator, and Bob Dillon, based in New York as account executive, premium sales.

Hugh Landy has been named to the newly created post of national product manager, custom sales, assisted in Capitol's New York office by Eric Kushins, eastern operations manager, and at the Tower in Hollywood by Eric Kushins, account, executive, custom sales.

Nolan Crane, appointed mid-west regional sales manager, will be responsible for both premium and custom sales in that area. Nolan will headquarter in the company's Niles (Ill.) distribution center.

Ernie Dominy has been made director, A&R and creative services, in the premium field, assisted by Neil Dillard, premium accounts packaging coordinator.

John Reese has been appointed to the position of manager, sales administration and production services, with responsibilities in both the premium and custom markets. Reporting to him will be Mike Ingalls, recording and tape production coordinator; Paul Kimes, LA plant custom order service supervisor; and Dan Jackson, custom record production manager.

Anne Davis continues to report to Weiss as his administrative assistant.

Kaufman Heads KFE 'Now' Dept

NEW YORK—Andy Kaufman will run the new contemporary division of Kolmar-Luth Entertainment. Kaufman, formerly an associate producer at Columbia Records, plans to develop the dept. in the handling of acts for recordings, concerts and TV. Kaufman also spent four years with IFA as an agent in the concert and TV fields.

Stax Yule

(Cont'd from p. 7)

Stax, additionally, has carefully nurtured its audiences, as well as its artists, building them at a consistent and even pace. The company today has artists of such calibre as Isaac Hayes, the Staple Singers, Johnnie Taylor, Luther Ingram, Soul Children, Rufus Thomas, and Albert King, the vet who is building a new career for new generations of fans. And to complete the Christmas package Stax has scheduled release of an album specifically designed to complement the Wattstax '72 seven-hour concert held at the Los Angeles Memorial Coliseum which drew over 100,000 people.

Youth Mkt

The record market, of course, is greatest in the youth area. "Young people," says Bell, "have always been astute about where the real roots of contemporary music lay. Recently, they have gone beyond their earlier interests in the classic greats like Long Gone Miles and Slim Harper and bridged into rhythm and blues." A major factor in this area is the increased playing time given rhythm and blues by white radio stations, which are entering an area previously considered exclusively black.

Stax, according to Bell, maintains "the hub of our plan and the philosophy that our market still lies in the large urban centers and in the inner cities." This, he notes, "makes it easier to concentrate our advertising and promotion geographically and financially."

NARAS Meet On N.Y. Industry

(Cont'd from p. 7)

tion to numerous other cities in the United States and Canada that have recently begun to cut into the overall pie.

Tax Bite

Knopf noted that the three-headed tax bite on New York—municipal, state and federal—could be a deterrent to recording within the city and, suggesting the institution of a campaign to eliminate such taxes for performing artists, made a pointed appeal for relief via the Mayor's office.

Ms. Conrad, noting that the city has made concessions for films made entirely in the city, suggested that all performers work together for some sort of depletion allowance on all tax matters. Regarding what the city could do specifically to help the recording field, she suggested that precise needs be first established so that the city could try to act on them. Responding to the creation of so many studios outside of New York, she pointed to the high construction and real estate costs here as compared with outlying communities.

Kraus noted that the need for large studios seldom exists anymore and that the need for expert musicians is lessening, since they are so often used only for sweetening. He contrasted this with the role of some of today's less experienced musicians "who stay all day and record eight bars!"

Several times members and guests focussed on the frustration of the professional, who knows his craft and who is able to play anything, having to give way to some of the amateurs with far less equipment and skills.

UA Ups Levinson

HOLLYWOOD—Mark Levinson has been named vice president of United Artists Records by Michael Stewart, president. Levinson will remain general counsel for the company.

He joined UA in October, 1970, as general counsel and became secretary of the corporation in June, 1971.

Becce To Head Metromedia Promo

NEW YORK—Jack Wiedenmann, president of Metromedia Records, has announced the appointment of Mike Becce as national director of promo.

Becce was most recently the director of promo for Polydor Records. He has also served as the national promo director for AVCO, MGM, and ABC Records.

Linda Rice, promotions coordinator, will report directly to Becce.

With the appointment of Becce, it is the intention of Metromedia to closely align the activities of the sales and promo departments. Becce and Mort Weiner, national director of marketing and merchandising, will be working closely.

Linda Jacobs To Vanguard PR/Ad

NEW YORK—Vanguard Records reports the appointment of Linda Jacobs as director of publicity and advertising.

Ms. Jacobs has been with Vanguard seven months, working with Herb Corsack, vice president in charge of marketing and promo; Dave Wilkes, director of A&R and Harold Lewis, sales manager.

Hodes Exits Buddah Group

NEW YORK—Mark Hodes has left his post as director of LP promo at the Buddah Group. Hodes, previously associated with the Polydor label, said he could be reached at (212) 423-9456.

"Being a professional is a drawback," several agreed.

Ramone, regretting the loss of the city's pride in its recording achievements, attributed some of the exodus of "long-hair" musicians who want to remain in the city for extended periods while they record, to feeling unwelcome and not being able to find adequate housing. He also suggested some sort of corporate ventures in which artists could participate, and indicated that a corporate participating union scale might be an effective means.

Willis suggested that the slower recording pace of the groups called for a slower pace in living, which New York was not able to offer. In other cities, he noted, they don't watch clocks as they do here.

John Woram, producer for Vanguard Records, reported that on a recent opera session, employing more than 50 people, the musicians' contractor refused to allow his men to start on another rendition of a section that would have run about 40 seconds beyond the allotted time unless the orchestra were paid on an overtime basis. Such inflexibility, not existent in other cities, was considered by some as a major cause for producers' disenchantment with the New York scene.

Producer Mike Berniker drew cheers when he stated that "the best people are still here in New York. We'll survive." Wondering why "we listen to everybody else's chauvinism," he concluded, "What we need is more meetings like this."

Wesley Rose, national president of NARAS, opined that "artists don't record in New York because they don't want to." On the other hand, he pointed out, "Nashville makes them want to record there. Involvement is the secret in Nashville—involvement in wanting success—in acting as part of the team."

Toward the close of the meeting, Ms. Conrad contributed an optimistic note when she stated that the city is hopeful of getting funds to promote the film and TV industries in New York, adding that "the Mayor's office will cooperate in any way we can" to assist the recording field as well.

Sounding the evening's most positive call, vet publisher Stanley Mills emphasized the need for calling attention to the number of hit recordings produced in New York, cited the need for publicity in this regard and called for a formation of a committee that would act on the evening's suggestions and work closely in the future with the Mayor's office.

Merc Meet

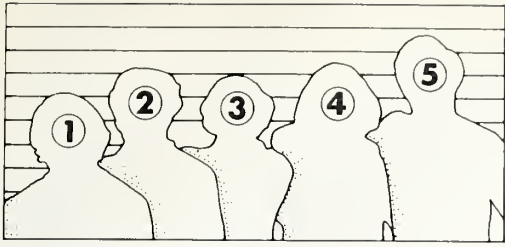
(Cont'd from p. 9)

The Diamonds, "Sea of Love" by Phil Phillips, "Hey, Paula" by Paul and Paula, "It's My Party" by Leslie Gore, "Game of Love" by Wayne Fontana and the Mindbenders, and "Na Na Hey Hey Kiss Him Goodbye" by Steam.

"We are offering a 5% discount on all orders for the two albums and tape through the end of Nov. says Jules Abramson, sales manager. "In addition, one-minute advertising spots will be run on radio stations specializing in old rock and roll, plus we are running a syndicated TV-spot campaign on teen-oriented music shows."

Phase II follows the successful Phase I of the Solid Gold Rock 'n' Roll program. In Phase I, seven currently available albums were offered at a discount, along with the 100 Mercury celebrity series, Philips double hits and Smash and Fontana All-Time Hit singles.

"Since Phase I began, Mercury has sold in excess of 100,000 singles from the various double hits series," says Abramson. "The albums have also sold extremely well and have resulted in many dealers devoting displays not only to more Mercury product, but sometimes entire walls to rock and roll products of the past. Several radio stations also have devoted entire weekends to Mercury past hits."



L to R: Calloway, Greenberg, Saul, Glassenberg and Anderson.

There are many groups, but few super groups. In record co. biz, a Promotion Department has to break new acts onto AM radio to be classified as a super group. The accepted measurement for "super" status is boosting about four new acts onto AM radio each year.

So far in '72, Warners' super-group promotion department has done somewhat better than four. It's done 16.

Warners' sixteenth success story this year (a year which, we note, is only 3/4 used up) is

16. FOGHAT based on their new single, I JUST WANT TO MAKE LOVE TO YOU.

The others — new to commercial AM radio in 1972 — have been:

- | | |
|----------------------|-------------------------|
| 1. T. REX | 9. THE ALLMAN |
| 2. THE GRATEFUL DEAD | BROTHERS BAND |
| 3. FACES | 10. TODD RUNDGREN |
| 4. MALO | 11. JETHRO TULL |
| 5. AMERICA | 12. LES CRANE |
| 6. NEIL YOUNG | 13. TOWER OF POWER |
| 7. ALICE COOPER | 14. THE DOOBIE BROTHERS |
| 8. ARLO GUTHRIE | 15. SEALS AND CROFTS. |

A new slogan went up on walls already crowded with posters of mighty-nippled girls in very wet shirts. That slogan: NEVER BEFORE ON AM RADIO!

It is no small accomplishment, these 16 new ones.

No other record company comes anywhere near 16.

Why not?

Probably because Saul, Anderson, Greenberg, Glassenberg and Calloway Are with Warner Bros. Records. Where They Belong.

WARNERS' WILD, NEW SUPER GROUP: SAUL, ANDERSON, GREENBERG, GLASSENBERG AND CALLOWAY.



Seattle Promoter Expands; Changes

SEATTLE — Northwest Releasing Corp., Seattle-based firm that has presented name concert attractions in the Pacific northwest and western Canada for the past 19 years, has expanded its sphere of operations, increased its staff, and shifted top management. According to president Bill Owens, Jerden Industries, Inc., and Potlatch Enterprises, Inc., have become major stockholders in NRC.

Under the restructuring, chief executives of Jerden and Potlatch, Jerry Dennon and Jerry Lonn, respectively, will become members of NRC's board of directors and active in the company. With Owens moving to chairman of the board, Dennon becomes president and Lonn vice president and general manager.

Dennon is president of Jerden Industries, a Seattle-based communications and entertainment company specializing in records, music publishing, radio station ownership, commercial productions, and broadcast vocational schools. Dennon is a vet of 13 years in music and broadcast. Bob Flick, former member of the Brothers Four, is a Jerden vice president. Jerden has interests in Washington, Oregon, Arizona, and Japan.

Potlatch Enterprises, Inc., of Seattle and Portland is an advertising/promotion firm. It has served as the publicity arm of NRC for the past three years, and also is NRC's general partner for concert presentations in Portland. Under the direction of Lonn, the firm's founder, Potlatch has tripled the NRC concert business in Portland during the past two years, grossing \$900,000 last year for 31 attractions.

Erick Justin Kaz Signed To Atlantic

NEW YORK — Eric Justin Kaz has been signed to an exclusive recording contract with Atlantic Records. A singer, songwriter and musician, Kaz was brought to the attention of Atlantic by producer Michael Cuscuna, who also produced the artist's forthcoming album.

Kaz has a long history of credits as a songwriter, arranger and studio sideman. The composer of "Mother Earth, (Provides For Me)" for Tracy Nelson, he has also written material recorded by Tom Rush, Linda Ronstadt, Bonnie Raitt and many others.

He has also composed the scores of two pictures, the well-received "Hi Mom," and "Greetings." On his soon-to-be-released first album, Kaz sings many of his own compositions accompanying himself on keyboards, guitar and harmonica.

The recording contract for Kaz was negotiated by Cuscuna and Mark Meyerson for Atlantic and Johannan Vigoda for the artist.



CLEAN AND SHINING — Celebrating the release of Clean Records artists Delbert & Glen's first album, Atlantic threw a press reception and performance at Max's Kansas City last Tuesday for New York's music journalists and celebrities. Shown above (left to right): Glen Clark, WXLO-FM DJ Walt Love, Dickie Kline of Atlantic, WWDJ's Ronnie Grant, and Delbert McClinton.

Lonn's Duties

Lonn will take over the day-to-day operations as general manager, with Owens continuing to oversee all buying of attractions. G. H. Burke Garrett will promote concerts independently in other parts of the country not presently served by NRC.

Last year the company's gross for the immediate Pacific Northwest area (Oregon, Washington, British Columbia) surpassed \$3,360,000. The company also successfully presented a host of performers and concerts in other markets across the country.

Principal cities of operation for NRC are Seattle, Spokane, Tacoma (Washington), Portland, Eugene (Oregon), Honolulu, Denver, Salt Lake City, and the Canadian cities of Vancouver, B.C., Calgary, Edmonton, Regina, Saskatoon, and Winnipeg.

Authentic Signs Carpenter; Sets Singles Re-Issues

NEW YORK — Authentic Records has signed Edward Carpenter, Jr. to a long term production agreement. Carpenter has produced and assigned several masters by The Family Affair a group that Carpenter leads, consisting of his wife and mother, to Authentic-Records. Their first release was "I Had a Friend". Their second release, "Man from the Ghetto", which was taken from their album "The Prophecy" is now being sent to radio stations. The album is due out in four weeks.

Julius Dixon, vet composer, producer who heads Authentic says that he has now decided to re-release several masters from 1958-59. They are "Love's Burning Fire" by Beverly Ann Gibson, "The Reason" by The Chaneels, and "The Clouds" by The Spacemen. These records were all Top 100 in a 12 month period.



THE DOCTOR IN THE METRO HOUSE — Doc Holliday, newly signed Metromedia quartet, have just completed recording their namesake debut LP. The group consists of (standing left to right) Tom Arlotta, Frank Carillo, Robert Liggitto and Robert Mayo. Seated are Phil Lorito of Backstage Management and Dave Knight, Metromedia's a&r director.

VMI Lists Talent Roster

LAS VEGAS — Vic Beri, vice president of Vegas Music International (VMI) and head of personal management division, announces that the company's present client list includes the following: Roy Clayborne, Danny Costello, Mike Curb Congregation, Hal Frazier, Edwards & Wild, Friends of the Family, Gaylord & Holiday, New Zealand Trading Company, The Puzzle, Johnny Ricco Show, Gene Robistelli Show, Sandi Scott, Gabby Shaffer, Thomas & Knight, Traces, Velvet Touch, Westwood, Winter Rye and Young Californians.

Maitland's Mother Dies

HOLLYWOOD — Ruth E. Maitland, mother of Mike Maitland, president of MCA Records, Inc., passed away last week (24) at St. Clair Shores, Michigan.



AFTER THE JAM IS OVER—Taking a break backstage at the Chicago Auditorium Theatre, Groove Merchant Records artists (l-r) Groove Holmes, Jimmy McGriff and Reuben Wilson join company president Sonny Lester and the concert's emcee Billy Taylor for a look at the "Groove Merchant Presents" album distributed to ticket holders as they entered the auditorium. In addition to the first-time-together jam featuring organists Holmes, McGriff and Wilson, other Groove Merchants artists that appeared in concert and on the LP were Dakota Staton, Lucky Thompson and O'Donel Levy.

Spark's 3 LP's For Nov. Issue

NEW YORK — Spark Records' Nov. release plans spotlight three new albums: "Hatching Out" by Sparrow, "Keith Michell Sings Broadway" and, on the company's serious music division, Blue Label, "Niccolo Paganini." In addition, Spark will be re-servicing "My Present," a seasonal single release, performed by Jon and Sondra Steele.

"Hatching Out" by Sparrow, is the English rock group's first album, following on the heels of two singles, "Rainsun Song" and "I'm Coming Back."

"Keith Michell Sings Broadway," the British star's second album, originated with a BBC television series showcasing Keith Michell's diverse talents in over 50 roles. Songs from 12 of these performances appear on the album, among them "Gigi," "Ol' Man River" and "I Only Want to Say" from "Jesus Christ-Superstar." Michell's first LP, "Keith Michell—My Songs/Henry VIII—His Songs," was released during the run of his Emmy award-winning portrayal of the title role in "The Six Wives of Henry VIII," broadcast over American network TV in the fall of 1971.

"Niccolo Paganini" contains the first performance this century of Paganini's "Quartetto Primo" for violin, viola, violoncello and guitar, and "Quartetto Sonatine" for violin and guitar. These compositions, which had

ASCAP Tops 20,000 Mark In Membership

NEW YORK — Membership in the American Society of Composers, Authors and Publishers has passed the 20,000 mark, ASCAP president Stanley Adams announced recently. As of the end of May, America's oldest performing rights organization numbered some 5,037 music publisher members and 14,829 composers and lyricists—a total of 20,166. As of Aug. 30, it is 20,343.

ASCAP has more than doubled during the past decade. At the end of 1962, membership included 2,072 publishers and 6,708 writers. That total of 8,780 was itself more than double the 1952 figures, 524 publishers and 2,688 writers—total 3,212.

The Society, which operates under the U.S. copyright law of 1909 to license the public performance for profit of its members' copyrighted works of music, was founded in N.Y.C. in 1914. At the end of the first year, membership was less than 200 with 170 writers and 22 publishers. Today's 20,343 members include artists in theatre, film and tv music, rock, folk, country, opera, chamber, symphonic and religious music.

previously been eclipsed by Paganini's renown as a violinist, are performed by the Quartetto Di Torino.

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RUDOLPH THE RED NOSED REINDEER 3:49	I'LL BE HOME FOR CHRISTMAS	1:49
SILENT NIGHT 3:52	THE CHRISTMAS SONG	3:15
JOY TO THE WORLD 2:43	WINTER WONDERLAND	3:08
	DECK THE HALLS	2:50

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Business Mgrs. Establish Unit

HOLLYWOOD — Citing need for the protection of young musicians, singers and composers, Lee R. Winkler, founder of the new Conference of Business Managers and president of his own Global Business Management, Inc., has pledged the assistance of CBM to the American Federation of Musicians Local 47 and American Guild of Authors and Composers, along with both ASCAP and BMI.

Stressing the need for unification among the ranks of business managers, Winkler stated that "the strength of a solid, well-organized CBM can be of enormous value to these young artists who know only their own craft and have no conception of the shark-like world of business they too often find themselves entangled with. If business managers are first in a position to protect and cooperate among themselves, we will then be in an infinitely stronger position to protect and help our clients."

Positive areas now being actively investigated by a CBM steering committee composed of Winkler, A. Morgan Maree III, L. H. Joseph, Jr. and James Harper include the following:

—The pooling of talents and resources so that a specialist in insurance, for example, would be available to all CBM members rather than solely to the specialist's own personal clients.

—A centralized handling of all insurance claims with various guilds and unions, thus freeing individual business managers to devote their time to more vital matters.

—The issuance of a group malpractice policy covering members of CBM.

—The holding of quarterly seminars in areas of special interest to members; e.g., special new tax rulings, specialized investment ideas, insurance and pension plan developments, legal problems, etc.

Winkler said the steering committee will report on these and other matters at the next membership meeting, scheduled for mid-November. Permanent officers also will be elected at this time.

Fame Signs PR Firm

HOLLYWOOD—Fame Records, Rick Hall's Muscle Shoals company, has retained the publicity firms of Harmony Media Services of Los Angeles. Included in the Harmony package are Fame artists Clarence Carter, Candi Staton and Travis Wammack. Fame is distributed by United Artists Records.

Beverly Hills UK Master Deal

BEVERLY HILLS, CALIF. — Morris Diamond, president of Beverly Hills Records, has made a deal with Roy Berry, director of Campbell Connelly & Co. for the release here of the UK master, "Why Do You Pretend" by David & Goliath. Long-term agreement also provides for the services of D&G on the Diamond label. Diamond will fly to England shortly after release of the disk to supervise recording of an album. Sub-publishing of the tune for the U.S. and Canada has been acquired by Wemar Music, headed by George Weiner, who was involved in the Diamond-Berry deal.

ASCAP NY Meet

NEW YORK — The semi-annual east coast membership meeting of ASCAP will be held on Wednesday, Nov. 1 at 2:30 PM at New York's Americana Hotel.

At this meeting, reports will be given by president Stanley Adams and other officials of the Society.



THEY HEARD THE WHOLE OATS—Atlantic president Ahmet Ertegen (top left) joins new Atlantic duo Whole Oats for their New York debut at the Bitter End. Their album "Daryl Hall & John Oates" has just been released. Pictured are (back row): Ahmet Ertegen, Chappell Music's Tony Mottola, John Oates & Daryl Hall (Whole Oats), Earl McGrath (Clean Records) and LP producer Arif Mardin; (front row) Mike McCarthy, Jim Helmer, Neal Rosengarden.

McCartneys Pen 'Bond' Theme

NEW YORK — Paul and Linda McCartney have composed and recorded the title theme song for the new James Bond screen thriller, "Live And Let Die," now filming in New Orleans with Roger Moore starring as Bond.

Ex-Beatle McCartney recorded the song in London with his new rock group, Wings. The group includes Paul as vocalist and bass player and his wife on the piano-organ.

"Live And Let Die" also presents British actress Jane Seymour as Bond's new leading lady, Solitaire, and actors Yaphet Kotto and Geoffrey Holder as the principal heavies.

Albert R. Broccoli and Harry Saltzman are producing "Live And Let Die" for release by United Artists.

Rounseville Perf. Record In 'La Mancha'

NEW YORK — Singer Robert Rounseville set a Broadway record by appearing in 2,412 performances of "Man of La Mancha," when the revival of the show closed here on Oct. 21. A member of the original cast (the show opened in Nov. of 1965), Rounseville will next star in a one man show based on the writings of the late Bertrand Russell. Show, called "Bertrand Russell's Guided Tour of Intellectual Rubbish," will tour the U.S. and Canada starting late next year.



CARMEN COMPLETE—Polydor International has completed recording of the Metropolitan Opera's production of "Carmen" at New York's Manhattan Center. The album is being rushed to an early 1973 release on Deutsche Grammophon in advance of further performances of "Carmen" at the Metropolitan Opera House, beginning in March. This recording of "Carmen" is unique in that it adheres to Bizet's seldom-heard original version (with spoken dialogue, rather than recitative), which premiered at the Opera Comique in 1875. It marks the first time a major opera has been recorded in the United States since 1965, and the first time the Metropolitan Opera has lent its name to a complete opera recording since "Macbeth" was released in 1959.

SG Merch. Deal w/ Isaac Hayes

NEW YORK — Isaac Hayes, the prize-winning composer, record producer and performer, most recently an Oscar winner for the score of the film "Shaft," has signed an exclusive merchandising agreement with Screen Gems. Ed Justin, vice president of merchandising, said that Screen Gems, the television division of Columbia Pictures Industries, Inc., has acquired sole rights to the use of Hayes' name and likeness for television commercials, souvenir books, and other related ventures. He will also be available through Screen Gems for brand identifications and as a spokesman for endorsements for campaigns of a prestigious nature.

Infinity Pub Pact w/ Famous

NEW YORK—Vinny Testa of Infinity Records has announced the signing of a publishing agreement between Infinity and Famous Music. The agreement was negotiated between Peter Lane, attorney to Vinny Testa, and Billy Meshel and Marvin Cane of Famous.

Through this agreement Famous will service and promote catalog material signed to Crisco, Ah!, Engagement, and Scrolie of the North Music.

Several of the writers signed to the publishing dept. of Infinity are members of BullAngus, Aliotta Haynes and Jeremiah and J F Murphy and Salt.

Promo Tour For Kracker

HOLLYWOOD — Jimmy Miller, long-time producer of the Rolling Stones and other groups, departed Los Angeles last week with ABC/Dunhill v p Dennis Lavinthal on a promo tour for Kracker, a new rock group produced by Miller for ABC.

Miller and Lavinthal visited AM and FM stations in Philadelphia, Baltimore, Washington, Boston and Chicago to distribute test pressings of the recently completed Kracker album. Miller is representing Jimmy Miller Productions Ltd. whose product is released by ABC/Dunhill.

This tour follows Miller's decision last year to drop work with "name groups" (with the exception of the Stones) and to work developing unknown talent. He had previously produced Spencer Davis, Traffic, the Move, Delaney and Bonnie, Eric Clapton and Blind Faith.

'Tricks' Sets Broadway Bow

NEW YORK — Herman Levin will bring the rock musical, "Tricks," to the Alvin Theatre on Jan. 8 following a five week engagement at Detroit's Fisher Theatre, beginning Nov. 27. The entertainment was first produced by the Actor's Theatre of Louisville, followed by a six week sell-out run at the Kreeger Theatre of The Arena Stage in Washington, D.C.

"Tricks" has a book by Jon Jory, music by Jerry Blatt and lyrics by Lonnie Burstein, and was adapted by Jory from Moliere's farce "Les Fourberies de Scapin." "Scapin's Pranks." Jory will direct the musical with John Sharpe as choreographer.

Mr. Levin, producer of "My Fair Lady," "Gentlemen Prefer Blondes," "Great White Hope" and "Call Me Mister," has engaged Rene Auberson to play the leading role of Scapin.

Alice S-elected

NEW YORK — With Alice Cooper's latest record "Elected," racing through the country, Louis Araiza, a student at the University of Houston took the lyric seriously. It seems he found a loophole in the bylaws governing the Student Union at the university and had Alice Cooper elected homecoming "queen."

It was never specified in the bylaws as to what sex a homecoming queen has to be Araiza explained. Alice Cooper, the male, lead-singer of the rock group bearing the same name may be cancelling a portion of his upcoming European tour to fly to Houston on November 11 to accept a loving cup during the half-time, coronation festivities in Dome Stadium, the 49,000 capacity home of the University of Houston Cougars.

Bernstein 'Mass' To Play H'wood

HOLLYWOOD — "Mass," Leonard Bernstein's "theatre piece for singers, players and dancers," will have its west coast premiere Jan. 4 at the Mark Taper Forum. The engagement is scheduled to run through Feb. 18.

The composer has just finished a special adaptation for the Taper Forum presentation, since the house itself is an intimate one and thus quite unlike any of the auditoriums "Mass" has played to date, including the Metropolitan Opera House and the Kennedy Center. The Taper Forum is also an arena theatre. Its artistic director, Gordon Davidson, who has directed previous performances, will stage the new version, cutting the cast from some 200 actors, dancers and singers to 75.

"Mass" will begin previews at the Taper on Dec. 26.

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CashBox Top 100 Albums

1	SUPER FLY CURTIS MAYFIELD—Original Motion Picture Soundtrack (Curton CR8 8014)	1	35	BEGINNINGS RICK SPRINGFIELD (Capitol 11047) (8XT/4XT 1047)	35	67	DANNY O'KEEFE (Signpost SP 8404) (Dist: Atlantic)	72
2	DAYS OF FUTURE PASSED MOODY BLUES (Deram DE 18102)	2	36	BITTER SWEET MAIN INGREDIENT (RCA LSP 4677)	38	68	EVERYBODY'S IN SHOW BIZ KINKS (RCA 6065)	70
3	CATCH BULL AT FOUR CAT STEVENS (A&M 4365) (8T/CS 4365)	4	37	HOBO'S LULLABY ARLO GUTHRIE (Reprise MS 2060)	39	69	EAGLES (Asylum SD 5054) (TP/CS 5054)	71
4	ALL DIRECTIONS TEMPTATIONS (Gordy G962)	5	38	THICK AS A BRICK JETHRO TULL (Reprise MS 2072)	40	70	HAPPIEST GIRL IN THE WHOLE U.S.A. DONNA FARGO (Dot DOS 26000) (Dist: Famous)	63
5	NEVER A DULL MOMENT ROD STEWART (Mercury SRM-1-646) (MC-8-646) (MCR-4-646)	3	39	LIZA WITH A 'Z' LIZA MINELLI (Columbia KC 31762) (CT/CS 31762)	45	71	SON OF SCHMILSSON NILSSON (RCA 4717) (P8S/PK 1954)	54
6	CHICAGO V (Columbia KC 31102) (CT/CT 31102)	6	40	DEMONS & WIZARDS URIAH HEEP (Mercury SRM 1-630)	43	72	THE RISE & FALL OF ZIGGY STAR-DUST & THE SPIDERS FROM MARS DAVID BOWIE (RCA LSP 4702) (P85/PK 1932)	77
7	CARNEY LEON RUSSELL (Shelter SW 8911) (8XW/4XW 8911) (Dist: Capitol)	7	41	CLASS CLOWN GEORGE CARLIN (Little David LD 1004) (TP/CS 1004) (Dist: Atlantic)	50	73	BEST OF OTIS REDDING (Atco SD 2-801)	76
8	ROCK OF AGES BAND (Capitol SABB 11045) (8XBB/4XBB 11045)	11	42	RHYMES & REASONS CAROLE KING (Ode SP 77016) (8T/CS 77016) (Dist: A&M)	—	74	THE CHI-LITES GREATEST HITS (Brunswick 754184)	83
9	THE LONDON CHUCK BERRY SESSIONS (Chess CH 60020)	9	43	HISTORY OF ERIC CLAPTON (Atco 2-802) (TP 2-802) (CS 2-802)	44	75	CHEECH & CHONG (Ode 77010) (8XT 77010) (CS 77010)	80
10	CLOSE TO THE EDGE YES (Atlantic 7244) (TP/CS 7244)	14	44	FLYING HIGH TOGETHER SMOKEY ROBINSON & THE MIRACLES (Tama T 318L) (Dist: Motown)	46	76	YOU DON'T MESS AROUND WITH JIM JIM CROCE (ABC X 756) (8/5 756)	56
11	BIG BAMBU CHEECH & CHONG (Ode SP 77014) (8T/CS 77014)	10	45	CORNELIUS BROTHERS & SISTER ROSE (United Artists UAS 5568)	48	77	NICE TO BE WITH YOU GALLERY (Sussex XB 7017) (Dist: Buddah)	79
12	PHOENIX GRAND FUNK (Capitol SMAS 11099)	15	46	CARAVANSERAI SANTANA (Columbia KC 31610) (CT/CA 31610)	—	78	LET'S STAY TOGETHER AL GREEN (Hi SHL 32070) (Dist: London)	57
13	TRILOGY EMERSON, LAKE & PALMER (Cotillion SD 9903) (TP/CS 9903)	8	47	SAINT DOMINIC'S PREVIEW VAN MORRISON (W.B. BS 2633) (M8/M5 2623)	36	79	FOXY LADY CHER (Kapp KRS 5514)	81
14	MOODS NEIL DIAMOND (Uni 93136)	13	48	I MISS YOU HAROLD MELVIN & BLUE NOTES (Phil. Int'l KZ 31648)	64	80	FULL HOUSE J. GEILS BAND (Atlantic 7241) (TP/CS 7241)	94
15	BEN MICHAEL JACKSON (Motown M 755)	17	49	ROCKY MOUNTAIN HIGH JOHN DENVER (RCA LSP 4731) (P8S/PK 1972)	69	81	RADIO DINNER NATIONAL LAMPOON (Banana BTS 38) (Dist: Blue Thumb)	84
16	SEVEN SEPARATE FOOLS 3 DOG NIGHT (Dunhill DSD 501-18) (8/5 50118)	16	50	UNDERSTANDING BOBBY WOMACK (United Artists UAS 5577)	47	82	ROCK ME BABY DAVID CASSIDY (Bell 1109) (M8/M5 1109)	111
17	BLACK SABBATH VOL. IV (W.B. BS 2602) (M8/M5 2602)	29	51	LOST & FOUND HUMBLE PIE (A&M SP 3513)	59	83	ON STAGE RICHIE HAVENS (Stormy Forest 2BSFS 6012)	87
18	I'M STILL IN LOVE WITH YOU AL GREEN (Hi 32070) (Dist: London)	28	52	JERMAINE JERMAINE JACKSON (Motown M 752 L)	31	84	ROY BUCHANAN (Polydor PD 5033) (8R 5033) (CF 5033)	86
19	THE SLIDER T. REX (Reprise 2095)	19	53	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT LUTHER INGRAM (Koko KDS 2202)	60	85	I CAN SEE CLEARLY NOW JOHNNY NASH (Epic KE 31607)	98
20	THE PARTRIDGE FAMILY AT HOME WITH THEIR GREATEST HITS (Bell 1107) (8/5 1107)	20	54	ELVIS AT MADISON SQUARE GARDEN (RCA LSP 4776)	33	86	PASSAGE BLOODROCK (Capitol SD 11109)	91
21	BABY DON'T GET HOOKED ON ME MAC DAVIS (Columbia KC 31770) (CT/CS 41770)	24	55	ROCK AND ROLL MUSIC TO THE WORLD TEN YEARS AFTER (Columbia KC 31779) (C8/CT 31779)	65	87	HARVEST NEIL YOUNG (Reprise MS 2023) (8-2032) (5-2032)	90
22	BACK STABBERS O'JAYS (Epic Phila. Int'l 31712)	22	56	THE GUESS WHO LIVE AT THE PARAMOUNT (RCA LSP 4779) (PX 2056) (P8S 2056)	53	88	PURPLE PASSAGES DEEP PURPLE (W.B. BS 2644) (M8/M5 2644)	117
23	The 5th DIMENSION GREATEST HITS (Bell 1106) (8/5 1106)	26	57	NATURE PLANNED IT 4 TOPS (Motown 748)	61	89	HOT LICKS, COLD STEEL & TRUCKERS' FAVORITES COMMANDER CODY (Paramount PAS 6031) (Dist: Famous)	92
24	HONKY CHATEAU ELTON JOHN (UNI 93135)	12	58	CRAZY HORSES THE OSMONDS (MGM/KOLOB SE 4581)	75	90	WHY DON'T CHA WEST, BRUCE & LAING (Columbia KC 31929) (CT/CA 31929)	—
25	HIMSELF GILBERT O'SULLIVAN (Mam 4) (Dist: London)	18	59	PASSIN' THRU JAMES GANG (ABC ABCX 760)	68	91	ROBERTA FLACK & DONNY HATHAWAY (Atlantic SD 7216) (TF 7216) (CS 7216)	55
26	SIMON & GARFUNKEL'S GREATEST HITS (Columbia KC 31350) (CT/CS 31350)	21	60	NEW BLOOD BLOOD, SWEAT & TEARS (Columbia KC 31780) (CA/CT 31780)	73	92	UPENDO NI PAMOJA THE RAMSEY LEWIS TRIO (Columbia KC 31096) (CT/CS 31096)	58
27	RASPBERRIES (Capitol SK 11036) (8XT/4XT 11036)	25	61	TAPESTRY CAROLE KING (Ode 77009)	52	93	ALONE AGAIN (NATURALLY) ANDY WILLIAMS (Columbia KC 31625) (CA/CT 31625)	110
28	STILL BILL BILL WITHERS (Sussex SXBS 7014) (Dist: Buddah)	23	62	GODSPELL ORIGINAL CAST (Bell 1102) (8/5 1102)	66	94	A SUNSHINY DAY CHARLEY PRIDE (RCA LSP 4772) (PX 1997) (P8S 1997)	74
29	LONG JOHN SILVER JEFFERSON AIRPLANE (Grunt FTR 1007) (Dist: RCA)	27	63	BROTHER, BROTHER, BROTHER THE ISLEYS (T-Neck TNS 3009) (Dist: Buddah)	42	95	GUESS WHO B. B. KING (ABC ABCX 759)	95
30	CARLOS SANTANA & BUDDY MILES! LIVE (Columbia KC 30308) (ST/CS 31-308)	30	64	THERE IT IS JAMES BROWN (Polydor PD 5028)	62	96	ERIC CLAPTON AT HIS BEST (Polydor PD 3503)	112
31	SUMMER BREEZE SEALS & CROFT (W.B. BS 2629) (M8/M5 2629)	37	65	TOO YOUNG DONNY OSMOND (MGM SE 4584)	49	97	EAT A PEACH ALLMAN BROS. BAND (Capricorn 2 CP 0102) (8/5 0102)	89
32	SCHOOL'S OUT ALICE COOPER (BS 2623) (L7/L5 2623)	32	66	HOT ROCKS 1964-1971 ROLLING STONES (London 2 PS 606/7)	51	98	A LONELY MAN CHI-LITES (Brunswick 754179)	88
33	A SONG FOR YOU CARPENTERS (A&M SP 3511) (8T/CS 3511)	34				99	THE GODFATHER ORIGINAL SOUNDTRACK (Paramount PAS 1003) (PAS/PAC 1003)	97
34	TOULOUSE STREET DOOBIE BROS. (Warner Bros. BS 2634)	41				100	FIRST TAKE ROBERTA FLACK (Atlantic SD 8230)	93



TOP 100 Albums

101 TO 160

101	CHI COLTRANE (Columbia KC 31275) (CT/CS 31275)	102	LOOKIN' THROUGH THE WINDOWS JACKSON 5 (Motown M 750 L) (M8 1750) (M75 750)	141	A SONG OR TWO CASHMAN & WEST (Dunhill 0156) (8/5 0156)	143	DANIEL BOONE (Mercury SRM 1-649)
102	OF A SIMPLE MAN LOBO (Big Tree 2013) (M8/M5 2013) (Dist: Bell)	118		142		143	I'LL MAKE YOU MUSIC BEVERLY BREMERS (Scepter 5102)
103	VICKI CARR EN ESPANOL (Columbia 31470)	101		144	PORTRAIT OF SAMMY DAVIS JR. (MGM SE 4582)	145	EXTRAPOLATION JOHN McLAUGHLIN (Polydor PD 5510) (8F 5510) (CF 5510)
104	ALL THE KING'S HORSES GROVER WASHINGTON JR. (Kudu KU 07) (Dist: CTI)	105		146	RARE HENDRIX JIMI HENDRIX (Trip TLP 9500) (8T/CAT 9500)	147	OFFERING LARRY CORYELL (Vanguard VSD 79319)
105	FOGHAT (Bearsville BR 2077)	103		148	BARNSTORM JOE WALSH (Dunhill DSX 50130)	149	POPCORN HOT BUTTER (Musicor 3242) (MS 8 3242)
106	SLADE LIVE SLADE (Polydor PD 5508)	107		150	LAYLA DEREK & DOMINOS (Atco SD 2-704) (TP/CS 1-704)	151	GERONIMO'S CADILLAC MICHAEL MURPHEY (A&M 4358) (8T/ST 4358)
107	EXILE ON MAIN STREET ROLLING STONES (Rolling Stone 2-2900) (TP/CS 2-2900)	85		152	SPREAD THE WORD PERSUASIONS (Capitol ST 11101) (8XT/4XT 11101)	153	ALL TIME GREATEST HITS BOBBY VINTON (Epic KEG 31487)
108	RORY GALLAGHER LIVE (Polydor 5513)	108		154	THE TWO OF US SONNY & CHER (Atco SD 2-804)	155	FULL CIRCLE DOORS (Elektra EKS 75038) (ET 85038) (TC 55038)
109	ROUND 2 STYLISTICS (Avco AV 11006)	—		156	LION'S SHARE SAVOY BROWN (Parrot XPAS 71057) (Dist: London)	157	THE LADY'S NOT FOR SALE RITA COOLIDGE (A&M SP 4370) (8T/CS 4370)
110	LOGGINS & MESSINA (Columbia KC 31748) (CT/CA 31748)	—		158	DIAMONDS IN THE ROUGH JOHN PRINE (Atlantic 7240) (TP/CS 7240)	159	BULLDOG (Decca DL 7-5370)
111	GARY GLITTER (Bell 1108) (M8/M5 1108)	123		160	CRUSADER I (Blue Thumb BTS 6001)	139	
112	I'LL PLAY THE BLUES FOR YOU ALBERT KING (Stax STS 3009)	115					
113	RISING MARK/ALMOND (Columbia KC 31917) (CA/CT 31917)	125					
114	A BEGINNING TYRANNOSAURUS REX (A&M 3514) (8T/CS 3514)	120					
115	TO WHOM IT MAY CONCERN BEE GEES (Atco 7012) (TP/CS 7012) (Dist: Atlantic)	—					
116	DOS MALO (Warner Bros. BS 2652) (M8/M5 2652)	—					
117	CABARET ORIGINAL SOUNDTRACK (ABC ABCD 752) (095-1049) (OK 1049)	122					
118	BEST OF THE BEST OF MERLE HAGGARD MERLE HAGGARD (Capitol ST 11082)	114					
119	GOLDEN DECADE CHUCK BERRY (Chess 2CH 1514)	130					
120	SONG SUNG BLUE JOHNNY MATHIS (Columbia KC 31626) (CT/CA 31626)	126					



R & B TOP 60

1	I'LL BE AROUND Spinners (Atlantic 2904)	1	16	BEN Michael Jackson (Motown 1207)	4	32	I FOUND MY DAD Joe Simon (Spring 130) (Dist: Polydor)	44	46	INNOCENT TIL PROVEN GUILTY Honey Cone (Hot Wax 7208) (Dist: Buddah)	51
2	USE ME Bill Withers (Sussex 241) (Dist: Buddah)	2	17	I'M STONE IN LOVE WITH YOU Stylistics (Avco 4603)	26	33	PEACE IN THE VALLEY Persuaders (Win or Lose) (Dist: Atlantic)	36	47	I CAN SEE CLEARLY NOW Johnny Nash (Epic 10902)	—
3	FREDDIE'S DEAD Curtis Mayfield (Curton 1975) (Dist: Buddah)	3	18	STOP DOGGIN' ME Johnny Taylor (Stax 0142)	20	34	IF YOU LET ME Eddie Kendricks (Tamla 54222)	35	48	KING THADDEUS Joe Tex (Dial 1006) (Dist: Mercury)	—
4	SLOW MOTION Johnny Williams (Phila. Int'l 3518) (Dist: Epic)	7	19	MY MIND KEEPS TELLING ME Eddie Holman (GSF 6873)	19	35	MAMA TOLD ME NOT TO COME Wilson Pickett (Atlantic 2909)	46	49	CORNER OF THE SKY Jackson Five (Motown 1214)	—
5	HONEY I STILL LOVE YOU Mark IV (Mercury 73319)	5	20	GUILTY Al Green (Bell 45258)	22	36	IF YOU CAN BEAT ME ROCKIN' Laura Lee (Hot Wax 7207) (Dist: Buddah)	37	50	TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay (Hi 2226) (Dist: London)	55
6	WOMAN DON'T GO ASTRAY King Floyd (Chimneyville 443)	6	21	FOOL'S PARADISE Sylvers (Pride 1001) (Dist: MGM)	23	37	SO FAR AWAY The Crusaders (Blue Thumb 217)	41	51	FEEL THE NEED IN ME Detroit Emeralds (Westbound 209)	—
7	BABY SITTER Betty Wright (Alston 4614)	13	22	DING-A-LING Chuck Berry (Chess 2131)	9	38	I LOVE YOU MORE THAN YOU EVER KNOW Donny Hathaway (Atlantic 6903)	45	52	(I GOT) SO MUCH TROUBLE IN MY MIND PT. 1 Joe Quarterman & Free Soul (GSF 6879)	—
8	IF YOU DON'T KNOW ME BY NOW Harold Melvin & Blue Notes (Phila. Int'l 3520) (Dist: Epic)	15	23	EVERYBODY PLAYS THE FOOL Main Ingredient (RCA 0731)	18	39	WORK TO DO The Isley Brothers (T. Neck 936)	49	53	IT AIN'T NO USE Z. Z. Hill (Mankind 12015)	48
9	WHY CAN'T WE BE LOVERS Holland Dozier (Invictus 9125)	11	24	A MAN SIZED JOB Denise LaSalle (Westbound 206) (Dist: Janus)	27	40	JUST AS LONG AS WE'RE IN LOVE The Dells (Cadet 5694)	50	54	BEGGIN' IS HARD TO DO The Montclairs (Paula 375)	56
10	GOOD FOOT—PART 1 James Brown (Polydor 14139)	8	25	SLAUGHTER Billy Preston (A&M 1380)	25	41	A JOYFUL PROCESS Funkadelic (Westbound 205) (Dist: Janus)	39	55	GRAND CENTRAL SHUTTLE Johnny Griffith Inc. (RCA 0805)	59
11	(IT'S THE WAY) NATURE PLANNED IT 4 Tops (Motown 1210)	12	26	THEME FROM THE MAN Isaac Hayes (Enterprise 0058) (Dist: Stax)	29	42	SIXTY MINUTE MAN Trammps (Buddah 321)	47	56	TIME Jackie Moore (Atlantic 2830)	58
12	DON'T EVER BE LONELY Cornelius Bros. & Sister Rose (United Artists 50954)	10	27	ENDLESSLY Mavis Staples (Volt 01052)	30	43	ONE NIGHT AFFAIR Jerry Butler (Mercury 362)	—	57	THANKS I NEEDED THAT Glass House (Invictus 9229) (Dist: Capitol)	—
13	ONE LIFE TO LIVE The Manhattans (Deluxe 139)	17	28	(WIN, PLACE & SHOW) SHE'S A WINNER Intruders (Gamble 672) (Dist: Columbia)	14	44	ON & OFF Anastasia (Columbia 45685)	53	58	YOU MADE A BETTER WORLD We The People (Lion 122) (Dist: MGM)	60
14	PAPA WAS A ROLLING STONE Temptations (Gordy 7121F) (Dist: Motown)	21	29	YOU OUGHT TO BE WITH ME Al Green (Hi 2227) (Dist: London)	40	45	ME & MRS. JONES Billy Paul (Phila. Int'l 3521) (Dist: Columbia)	54	59	LOVIN' YOU, LOVIN' ME Candi Staton (Fame 91005)	—
15	A LONELY MAN Chi-Lies (Brunswick 55483)	16	30	TOO LATE Reuben Bell (Deluxe 140)	33				60	CABBAGE ALLEY Meters (Warner Bros. 1106)	52
			31	BACK STABBERS D'Jays (Phila. International 3517) (Dist: Epic)	28						

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Like the standing ovation they got at the Apollo.
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to become their sixth.

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Country Artist of the Week: **LORETTA LYNN**



ENTERTAINER OF THE YEAR—Loretta Lynn, major award winner of 1972, is the first female artist to win the Country Music Association Entertainer of the Year Award. This, in addition to being named the Female Vocalist of the Year, plus winning the Vocal Duo with Conway Twitty, her duet partner, the five-foot-two-inch coalminer's daughter from Butcher Hollow, Kentucky brings to the music industry the honesty, sincerity and trueness of heart that is the core of country music itself. With a voice that is loved by millions, Loretta is in constant demand as a television and recording artist and Grand Ole Opry regular.

Some of her other interests include the Loretta Lynn Rodeo which plays across the country each year, and the Loretta Lynn Western stores that span the country.

One of country music's highest paid artists, in constant demand touring the United States and Europe with her group, "The Coalminers", Loretta finds time for her many services to her fellow-man such as spearheading the recent Loretta Lynn Benefit in Louisville, Kentucky which raised over \$2 million for the families of miners who have lost their lives in the mines.

Currently Loretta presides over Hurricane Mills, Tennessee, her home. The only difference between a regular homeowner and Mrs. Lynn is that she owns the whole town, 1450 acres complete with post office and general store.

When she's not recording, writing or appearing on all of television's top talk and variety shows, Loretta likes to relax in Hurricane Mills. "I love to sing," she says, "and I love people, but best of all, I love to be home."

Exclusive booking is by United Talent, Inc., with production by Decca Records executive Owen Bradley.

Epic Sees Country Music Chart Streak

NEW YORK — Epic Records is on a winning streak. The company has announced a record breaking amount of singles on the country charts. Nine Epic artists are currently rampaging up the charts, headed by Tammy Wynette with "My Man."

Rounding out the Epic hitbound roster are Charlie Rich's "Take It On Home," Bob Luman's "Lonely Women Make Good Lovers," David Huston and Barbara Mandrell's "A Perfect Match," Johnny Paycheck's "Somebody Loves Me," George Jones' "A Picture of Me (Without You)," David Huston's "I Wonder How John Felt (When He Baptized Jesus)," Jody Miller's "To Know Him Is To Love Him," and Tommy Cash's "Listen."

Epic's Nashville office credits the top notch efforts of their promotion and sales staff for "Making Things Happen" and expects to have further chart additions by mid-November.

Correction

Due to a makeup error in artwork, last week's Metromedia Country Records advertisement listed their incorrect Nashville phone number. The correct number is (615) 383-0800.

Mercury Readies 'Nashville Package' For Nov. Release

CHICAGO — Mercury Records is rush-releasing a country music compendium album featuring 15 of the biggest country tunes in the past few years, recorded by 11 different artists, according to Lou Simon, senior vp/director of marketing.

The album, "The Nashville Package," will carry a \$4.98 suggested list price and will be offered to the trade with 5 percent discount through the end of November, Simon stated. The list price and discount plan is similar to Mercury's solid gold rock 'n' roll program Phase II, also in effect through November, which calls for a five percent discount on two albums and tapes in a package totaling 31 oldie hits.

Among the titles included in the "Nashville Package" are: "White Lighting" by George Jones, "Walk On By" by Leroy Van Dyke, "Yes, Mr. Peters" by Roy Drusky and Priscilla Mitchell, "The Year That Clayton Delaney Died" by Tom T. Hall and "It's Four In The Morning" by Faron Young.

ASCAP Award Winners:

Foster, Rice Top Writing Team; Jack & Bill Music Win Pub Honors

NASHVILLE—Some 375 of the top country music writers, artists, record producers and publishing executives gathered on Wednesday, Oct. 18th for the Seventh Annual Country Music Awards Dinner of the American Society of Composers, Authors and Publishers in Nashville. The black-tie affair at the Hillwood Country Club was the largest Nashville event in ASCAP's history, with 212 plaques being awarded as the Society celebrated its most successful year of country chart activity. ASCAP award-winning disks were up to 42 from last year's 34, and ASCAP president Stanley Adams announced that the Society had boosted its number one songs on the country charts from 3 to 12 this year.

Top winners were Jerry Foster and Bill Rice who each took nine plaques, while writer Ricci Mareno won 4 plaques for chart songs that he co-wrote. Ann J. Morton and Jerry Gillespie took two each.

Among the publishers, Jack and Bill Music Company—the Bill Hall and Jack Clement enterprise that publishes Foster and Rice—swept 10 plaques. United Artists Music and Terrace each collected 4, while Leeds and Milene Music received 2 apiece. The major performing and writing talents honored with ASCAP Country Awards included Charley Pride, Lyn Anderson, Sonny James, Bobby Goldsboro, Paul Williams, Hal David, Hank Thompson, Glenn Sutton, Ray Griff, Buzz Cason, Ray Price, Tompall Glaser, Jerry Lee Lewis, Johnny Paycheck, Billy Walker, Billy Edd Wheeler, Alice Creech, Tommy Overstreet, Boots Walker and Danny Davis of Nashville Brass fame. Billy Sherrill, Jack Clement, Biff Collie, Don Costa, Pete Drake, Bob Montgomery and Don Gant were among those honored.

Co-hosts at the event were Adams and Ed Shea, the Society's southern region executive director. Other (Continued on page 51)

CMA Honors Tex Ritter; New Directors Elected

NASHVILLE — At the 15th Annual Membership Meeting of the Country Music Association in Nashville on Oct. 19th, Country Music ambassador Tex Ritter was presented the Founding President's Award from CMA, and 19 directors were elected to represent the membership for the coming year. Connie B. Gay, founding president of CMA, made the presentation to Ritter, citing him as a cornerstone of the Country Music industry. A director was elected from each of the 12 categories of membership, as well as 6 directors-at-large.

The following people join the 11 directors remaining on the board from last year in leading CMA this year: Bob McIntyre, advertising agency; Tex Ritter, artist; Jack McFadden, artist manager; Don Light, artist manager; Bob Tubert, composer; Ralph Emery, disk jockey; Harold Moon, international; Bob Austin, publication; Mary Reeves, publisher; Dan McKinnon, radio-TV; Chic Doherty, record company; Jim Schwartz, record merchandiser; Hap Pebbles, talent buyer or promoter.

Directors-At-Large: Stanley Adams, Bill Farr, Jack Loetz, Frank Mancini, Charles Scully and Joe Talbot.

Due to a split in the artist, manager, booker, promoter category, two people were elected in the newly created "Artist, Manager" Category. Don Light will serve on the board for one year and Jack McFadden will serve a two-year term, staggering the terms of office in this category, as all other categories are staggered. The term of director-at-large was extended from a one-year term to a two-year term this year, and Stanley Adams, Jack Loetz and Joe Talbot will serve as directors-at-large for two years, and Bill Farr, Frank Mancini, and Charles Scully will serve at-large for one year, also for the purpose of staggering the terms of office.

Bill Hudson, Ted Harris, Leroy Van Dyke, Bill Robinson, A. Torio, Dick Blake, Lee Zhitto, Wesley Rose, Irving Waugh, Jerry Bradley and Hugh West will continue to serve on the Board this year, fulfilling the last half of their two-year terms.

A former president of the Country Music Association, Mr. Ritter has

been active in CMA for many years serving either as an officer or director. In May of this year he led a group of eight other artists on a 30,000 mile tour of the Far East, which was co-sponsored by CMA and UNICEF. He will serve on the CMA board this year, representing the artist category.

The thirty Directors of the Association will meet in Nashville on November 10 for the purpose of electing Officers for the forthcoming year. They will also discuss plans of action for promoting Country Music during the coming year.



PROUD MOMENT — Connie B. Gay, the first president of the Country Music Association presented Tex Ritter with the Founding President's Award at the 15th annual membership meeting of the CMA on Oct. 19th in Nashville. The award is presented annually to a person other than a CMA Board Member who has done the most to promote Country Music.

CRISTY LANE

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STUDIO INQUIRIES - (MRS.) E. J. BUTLER (615) 824-1555

1	IT'S NOT LOVE (BUT IT'S NOT BAD) Merle Haggard (Capitol 3419) (Tree—BMI)	2	19	I AIN'T NEVER Mel Tillis (MGM 14418) (Cedarwood—BMI)	7	38	MORE ABOUT JOHN HENRY Tom T. Hall (Mercury 73327) (Hallnote Music—BMI)	50	57	GLOW WORM Hank Thompson (Dot D0A 17430) (Edward/Be Marks—BMI)	57
2	FUNNY FACE Donna Fargo (Dot 1729) (Prima-Donna—BMI)	1	20	WHAT IN WORLD HAS GONE WRONG WITH OUR LOVE Jack Greene & Jeannie Seely (Decca 32991) (Tree—BMI)	11	39	BABY, BYE BYE Dickey Lee (RCA 0798) (Jack—BMI)	48	58	I WONDER HOW JOHN FELT (WHEN HE BAPTIZED JESUS) David Houston (Epic 10911) (Algee—BMI)	64
3	MY MAN Tammy Wynette (Epic 10909) (Algee—BMI)	5	21	LONESOME 7-7203 Tony Booth (Capitol 3441) (Cedarwood—BMI)	28	40	PRETEND I NEVER HAPPENED Waylon Jennings (RCA 74-0808) (Willie Nelson—BMI)	45	59	RED SKIES OVER GEORGIA Henson Cargill (Mega 0090) (Two Rivers—ASCAP)	68
4	CLASS OF '57 Stallor Bros. (Mercury 73315) (House Of Cash—BMI)	4	22	DON'T PAY THE RANSOM Nat Stuckey (RCA 0761) (Cedarwood—BMI)	15	41	GARDEN PARTY Rick Nelson (Decca 32980) (Matagun Music—BMI)	42	60	I REALLY DON'T WANT TO KNOW Charlie McCoy (Monument 78554) (Hill & Range Song Inc.—BMI)	—
5	DON'T SHE LOOK GOOD Bill Anderson (Decca 33002) (Passkey Music—BMI)	12	23	THIS LITTLE GIRL OF MINE Faron Young (Mercury 73308) (Dixie Jane/Court of Kings—BMI)	19	42	FOR MY BABY Cal Smith (Decca 33003) (MCA) (Eden—BMI)	43	61	YOU DON'T MESS AROUND WITH JIM Bobby Bond (Hickory 1649) (Blendingwell/Wingate—BMI)	58
6	PRIDE'S NOT HARD TO SWALLOW Hank Williams Jr. (MGM K-14421) (Passkey Music—BMI)	14	24	WHEEL OF FORTUNE Susan Raye (Capitol 3438) (Volando—ASCAP)	30	43	A PICTURE OF ME WITHOUT YOU George Jones (Epic 10917) (Al Gallico Music—BMI)	52	62	KATY DID Porter Wagoner (RCA 0820) (Owepar—BMI)	—
7	LONELY WOMEN MAKE GOOD LOVERS Bob Luman (Epic 10905) (Young World—BMI)	13	25	FOOL ME Lynn Anderson (Columbia 4592) (Lowery Music—BMI)	37	44	WHISKEY RIVER Johnny Bush (RCA 74-0745) (Nelson—BMI)	29	63	A SWEETER LOVE (I'LL NEVER KNOW) Barbara Fairchild (Columbia 45690) (Duchess Music—BMI)	66
8	THE LAWRENCE WELK-HEE HAW COUNTRY-REVOLUTION POLKA Roy Clark (Dot 17426) (Happy-Go-Lucky—ASCAP)	9	26	MISSING YOU Jim Reeves (RCA 0744) (Valley—BMI)	22	45	A WORLD WITHOUT MUSIC Porter Wagoner (RCA 0753) (Owepar—BMI)	40	64	MISS PAULINE Billy Bob Bowman (United Artists 50957) (Spiral Staircase—GWS—BMI)	63
9	I TAKE IT ON HOME Charlie Rich (Epic 5-10867) (House of Gold Music—BMI)	10	27	YOU'VE GOTTA CRY GIRL Dave Dudley (Mercury 73309) (Six Days—BMI)	24	46	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace (Decca 32989) (Leeds—ASCAP)	31	65	RHYTHM OF THE RAIN Pat Roberts (Dot 17434) (Famous Warner Tamerlane—BMI)	75
10	TOGETHER ALWAYS Porter Wagoner & Dolly Parton (RCA 0773) (Owepar—BMI)	8	28	WHITE SILVER SANDS Sonny James (Columbia 45706) (Sharina Music—BMI)	36	47	LAST TIME I CALL SOMEBODY DARLIN' Roy Drusky (Mercury 73314) (Blue Crest/Hill & Range—BMI)	33	66	HE AIN'T COUNTRY Claude King (Columbia 45704) (Belldale/Armstead—BMI)	71
11	ONEY Johnny Cash (Columbia 45660) (Passkey—BMI)	3	29	SEA OF HEARTBREAK Kenny Price (RCA 74-0781) (Shapiro Bernstein—ASCAP)	32	48	I'VE GOT A WOMAN'S LOVE Marty Robbins (Columbia 45668) (Fred Rose Music—BMI)	35	67	I THINK I'M FALLING Pat Daisy (RCA 743) (Green Grass Music—BMI)	74
12	SHE'S TOO GOOD TO BE TRUE Charley Pride (RCA 0802) (Pi-Gem—BMI)	18	30	BURNING LOVE/IT'S JUST A MATTER OF TIME Elvis Presley (RCA 0769) (Combine Music—BMI) (Gladys Music—ASCAP)	23	49	THE WORLD NEEDS MELODY Carter Family with Johnny Cash (Columbia 45679) (Tree Music—BMI)	54	68	TO KNOW HIM IS TO LOVE HIM Jody Miller (Epic 10916) (Vogue Music—BMI)	73
13	A PERFECT MATCH David Houston & Barbara Mandrell (Epic 10908) (Flagship—BMI)	17	31	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) Connie Smith (RCA 0752) (Blue Crest—BMI)	25	50	TRAVELIN' LIGHT George Hamilton IV (RCA 74-0776) (Acoustic—BMI)	53	69	SECOND TUESDAY IN DECEMBER Jack Blanchard & Misty Morgan (Mega 615) (Bird Walk—BMI)	69
14	YOU AIN'T GONNA Buck Owens (Capitol 3429) (Blue Book—BMI)	20	32	I CAN'T STOP LOVING YOU Conway Twitty (Decca 32988) (Acuff-Rose—BMI)	27	51	THINGS Buddy Alan (Capitol 3427) (Hudson Bay—BMI)	55	70	ONE NIGHT Jeannie C. Riley (MGM 14427) (Chiplin—BMI)	70
15	SYLVIA'S MOTHER Bobby Bare (Mercury 73317) (Evil Eye—BMI)	16	33	SING ME A LOVE SONG FOR BABY Billy Walker (MGM K 14422) (Venomous Music—ASCAP)	49	52	ALL I CAN DO Jim Ed Brown (RCA 0785) (Chiplin—BMI)	60	71	LOVIN' ON BACK STREETS Mel Street (Metromedia Country 901) (Contention—SESAC)	—
16	THIS MUCH A MAN Marty Robbins (Decca 3306) (Mariposa—BMI)	21	34	GOT THE ALL OVERS FOR YOU Freddie Hart (Capitol P3453) (Blue Book—BMI)	44	53	IS THIS THE BEST I'M GONNA FEEL Don Gibson (Hickory 1651) (Acuff/Rose—P.M.I.)	65	72	BOWLING GREEN Hank Capps (Capitol 316) (Bowling Green—BMI)	72
17	BABY DON'T GET HOOKED ON ME Mac Davis (Columbia 45618) (Screen Gems/Columbia—BMI)	6	35	WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis (Mercury 73328) (Blue Echo—ASCAP)	47	54	SHE'S GOT TO BE A SAINT Ray Price (Columbia 45724) (Gueli Music—ASCAP)	—	73	CATFISH JOHN Johnny Russell (RCA 0810) (Jack—BMI)	—
18	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet (Dot 17428) (Famous Music—ASCAP)	26	36	RINGS FOR SALE Roger Miller (Mercury 73321) (Tree—BMI)	38	55	WRAPPED AROUND HER FINGER George Jones (RCA 740792) (Glade Music—BMI)	62	74	KNOXVILLE STATION Bobby Austin (Atlantic 2913) (Mamazon—ASCAP)	—
			37	SOMEBODY LOVES ME Johnny Paycheck (Epic 10912) (Jack & Bill Music—ASCAP)	1	56	HERE WE GO AGAIN Johnny Duncan (Columbia 445674) (Dirk—BMI)	61	75	BEHIND BLUE EYES Mundo Earwood (Royal American 65) (Ray Moonda—BMI)	—

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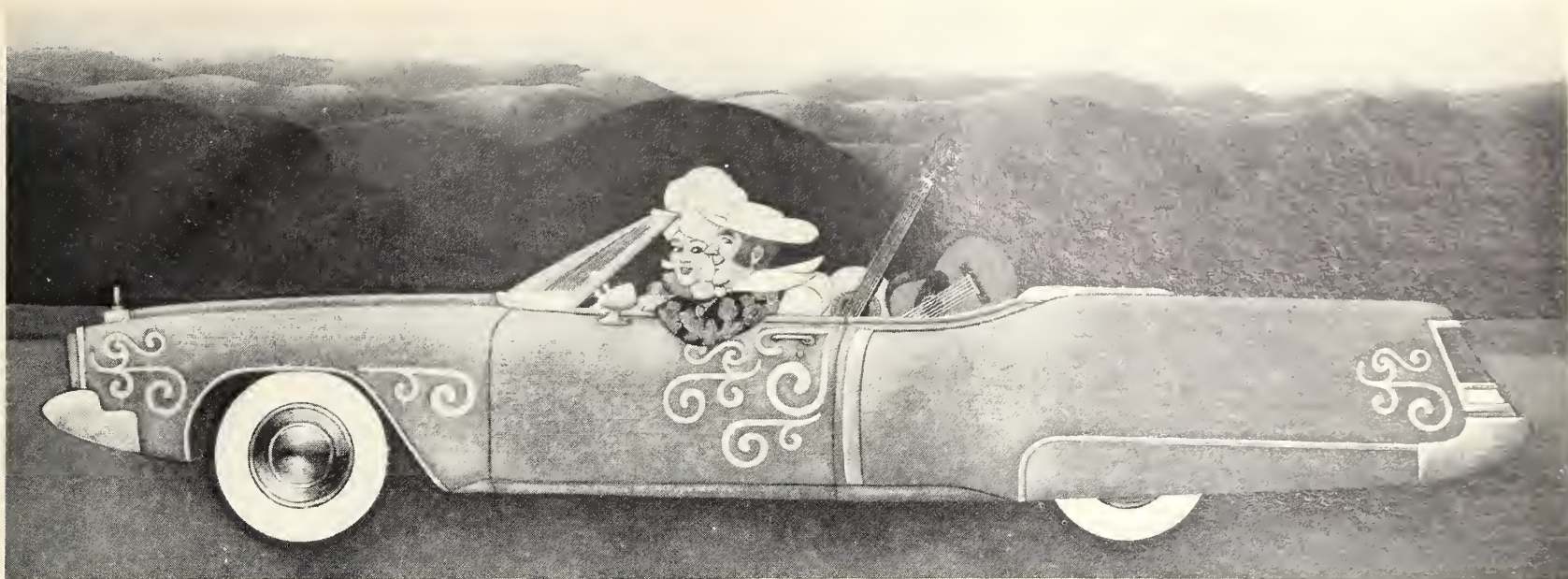
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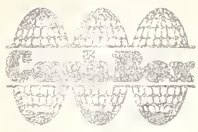


Congratulations to the winners of the BMI 1972 Country Music Achievement Awards

- | | | | | |
|--|---|--|---|---|
| <p>AFTER THE FIRE IS GONE
L. E. White
Twitty Bird Music Co.</p> <p>ALL MY TRIALS
Ray Stevens
Ahab Music Co., Inc.</p> <p>ALWAYS REMEMBER
Jerry Bradley
Patsy Bradley
Forrest Hills Music, Inc.</p> <p>AN AMERICAN TRILOGY
Mickey Newbury
Acuff-Rose Publications, Inc.</p> <p>ANGEL'S SUNDAY
Hank Mills
Moss Rose Publications, Inc.</p> <p>ANOTHER NIGHT OF LOVE
Spooner Oldham
Freddy Weller
Young World Music
Equinox Music
Center Star Music</p> <p>ANYWAY
Bobby Bond
Acuff-Rose Publications, Inc.</p> <p>ARMS OF A FOOL
Ronald McCown
Sawgrass Music Publishers, Inc.</p> <p>BABY I'M YOURS
Van McCoy
Blackwood Music, Inc.</p> <p>BED OF ROSES
Harold Reid
House of Cash, Inc.</p> <p>BEDTIME STORY
Billy Sherrill
Glenn Sutton
Algee Music Corp.
Flagship Music, Inc.</p> <p>THE BEST PART OF LIVING
Bill D. Johnson
Mariposa Music, Inc.</p> <p>BRIGHT LIGHTS, BIG CITY
Jimmy Reed
Conrad Music</p> <p>BUS FARE TO KENTUCKY
Ronny Light
Crestmoor Music</p> <p>BY THE TIME I GET TO PHOENIX
Jim Webb
Dramatis Music Corp.</p> <p>CAROLYN
Tommy Collins
Shade Tree Music</p> <p>THE CHAIR
Marty Robbins
Mariposa Music, Inc.</p> <p>COME BACK HOME
Bobby Goldsboro
Unart Music Corp.</p> <p>COMIN' DOWN
Dave Dudley
Six Days Music</p> <p>DADDY FRANK (THE GUITAR MAN)
Merle Haggard
Blue Book Music</p> <p>DID YOU EVER
Bobby Braddock
Tree Publishing Co., Inc.</p> <p>DIS-SATISFIED
Bill Anderson
Jan Howard
Carter Howard
Stallion Music, Inc.</p> | <p>DO RIGHT WOMAN, DO RIGHT MAN
Dan Penn
Chips Moman
Press Music Co., Inc.</p> <p>DREAM BABY
Cindy Walker
Combine Music Corp.</p> <p>DREAM LOVER
Bobby Darin
Hudson Bay Music Co.
Hill and Range Songs, Inc.
Screen Gems Columbia Music, Inc.</p> <p>EARLY MORNIN' SUNSHINE
Jay Marshall
Mariposa Music, Inc.</p> <p>EASY LOVING
Freddie Hart
Blue Book Music</p> <p>EMPTY ARMS
Ivory Joe Hunter
Unart Music Corp.</p> <p>EVERYTHING IS BEAUTIFUL
Ray Stevens
Ahab Music Co., Inc.</p> <p>FLY AWAY AGAIN
Dave Dudley
Six Days Music</p> <p>FOR THE GOOD TIMES
Kris Kristofferson
Buckhorn Music Publishing, Inc.</p> <p>GENTLE ON MY MIND
John Hartford
Glaser Publications, Inc.</p> <p>A GOOD HEARTED WOMAN
Waylon Jennings
Willie Nelson
Baron Music Publishing Co.
Willie Nelson Music</p> <p>GOOD LOVIN' (MAKES IT RIGHT)
Billy Sherrill
Algee Music Corp.</p> <p>GREEN GREEN GRASS OF HOME
Curly Putman
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Leona Butrum
Nellie Smith
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Kris Kristofferson
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Carole Smith
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Peter Callander (PRS)
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Intune, Inc.</p> <p>HOW CAN I UNLOVE YOU
Joe South
Lowery Music Co., Inc.</p> <p>I CAN'T SEE ME WITHOUT YOU
Conway Twitty
Twitty Bird Music Co.</p> <p>I CAN'T STOP LOVING YOU
Don Gibson
Acuff-Rose Publications, Inc.</p> | <p>I REALLY DON'T WANT TO KNOW
Don Robertson
Howard Barnes
Hill and Range Songs, Inc.</p> <p>I WANNA BE FREE
Loretta Lynn
Sure-Fire Music Co., Inc.</p> <p>I WON'T MENTION IT AGAIN
Cam Mullins
Carolyn Jean Yates
Seaview Music</p> <p>I'D RATHER BE SORRY
Kris Kristofferson
Buckhorn Music Publishing, Inc.</p> <p>I'D RATHER LOVE YOU
Johnny Duncan
Pi-Gem Music Publishing Co.</p> <p>IF YOU THINK I LOVE YOU NOW
(I'VE JUST STARTED)
Billy Sherrill
Curly Putman
Algee Music Corp.</p> <p>I'M A TRUCK
Robert Stanton
Ripcord Music
Central Songs, Inc.
Plaque Music</p> <p>I'M GONNA WRITE A SONG
Glenn Sutton
Flagship Music, Inc.</p> <p>I'M JUST ME
Glenn Martin
Tree Publishing Co., Inc.</p> <p>INDIAN LAKE
Tony Romeo
Pocketful of Tunes, Inc.</p> <p>INDIAN RESERVATION
John Loudermilk
Acuff-Rose Publications, Inc.</p> <p>IT'S FOUR IN THE MORNING
Jerry Chesnut
Passkey Music, Inc.</p> <p>JUST ONE TIME
Don Gibson
Acuff-Rose Publications, Inc.</p> <p>KISS AN ANGEL GOOD MORNIN'
Ben Peters
Playback Music</p> <p>KO-KO JOE
Jerry Reed
Vector Music</p> <p>L. A. INTERNATIONAL AIRPORT
Leanne Scott
Blue Book Music</p> <p>THE LAST ONE TO TOUCH ME
Dolly Parton
Owepac Publishing, Inc.</p> <p>LEAD ME ON
Leon C. Copeland
Shade Tree Music</p> <p>LEAVIN' AND SAYIN' GOODBYE
Jeannie Seely
Tree Publishing Co., Inc.</p> <p>LIFE
Shirl Milete
Elvis Presley Music, Inc.
Last Straw Music, Inc.</p> | <p>LOVING HER WAS EASIER
(THAN ANYTHING I'LL EVER DO AGAIN)
Kris Kristofferson
Combine Music Corp.</p> <p>THE MAN IN BLACK
Johnny Cash
House of Cash, Inc.</p> <p>ME AND BOBBY McGEE
Kris Kristofferson
Fred L. Foster
Combine Music Corp.</p> <p>MISSISSIPPI WOMAN
Red Lane
Tree Publishing Co., Inc.</p> <p>MORNIN'
Bill Graham
Show Biz Music</p> <p>MOUNTAIN OF LOVE
Harold Dorman
Wren Music Co., Inc.</p> <p>MY HANG UP IS YDU
Freddie Hart
Blue Book Music</p> <p>NEVER ENDING SONG OF LOVE
Delaney Bramlett
Metric Music Co.</p> <p>NEXT TIME I FALL IN LOVE (I WON'T)
Ned Miller
Central Songs, Inc.</p> <p>NO LOVE AT ALL
Wayne Carson Thompson
Johnny Christopher
Rose Bridge Music, Inc.
Press Music Co., Inc.</p> <p>OH SINGER
Mira Smith
Margaret Lewis
Shelby Singleton Music, Inc.</p> <p>ONE'S ON THE WAY
Shel Silverstein
Evil Eye Music, Inc.</p> <p>PITTY PITTY PATTY
Bob Morris
Blue Book Music</p> <p>THE PROMISED LAND
Chuck Berry
Arc Music Corp.</p> <p>QUITS
Bill Anderson
Stallion Music, Inc.</p> <p>RELEASE ME
Eddie Miller
W. S. Stevenson
Four Star Music Co., Inc.</p> <p>ROLLIN' IN MY SWEET BABY'S ARMS
Buck Owens
Blue Book Music
(I Never Promised You A) ROSE GARDEN
Joe South
Lowery Music Co., Inc.</p> <p>RUBY (ARE YOU MAD AT YOUR MAN)
Emmy Cousin
Acuff-Rose Publications, Inc.</p> <p>RUBY DON'T TAKE YOUR LOVE TO TOWN
Mel Tillis
Cedarwood Publishing Co., Inc.</p> | <p>THE SHERIFF OF BOONE COUNTY
Elson Smith
Frank Marusa
Beechwood Music Corp.
Hardtack Music, Inc.</p> <p>SHE'S ALL I GOT
Jerry Williams, Jr.
Gary Bonds
Excellorec Music Co., Inc.
Jerry Williams Music</p> <p>SO THIS IS LOVE
Lewis DeWitt
Don Reid
House of Cash, Inc.</p> <p>SOMEDAY WE'LL LODK BACK
Merle Haggard
Blue Book Music</p> <p>THEN YOU WALK IN
David E. Malloy
Johnny Wilson
Hundred Oaks Music</p> <p>A THING CALLED LOVE
Jerry Reed
Vector Music</p> <p>TOMORROW NIGHT IN BALTIMORE
Kenny Price
Tree Publishing Co., Inc.</p> <p>TONIGHT MY BABY'S COMING HOME
Billy Sherrill
Glenn Sutton
Julep Publishing Co.</p> <p>TOUCHING HOME
Dallas Frazier
A. L. (Doodle) Owens
Blue Crest Music, Inc.
Hill and Range Songs, Inc.</p> <p>TREAT HER RIGHT
Roy Head
Don Music Co.</p> <p>TULSA
Wayne Carson Thompson
Earl Barton Music, Inc.</p> <p>TURN YOUR RADIO ON
Albert E. Brumley
Stamps-Baxter Music and Printing Co.</p> <p>WATCHIN' SCOTTY GROW
Mac Davis
Screen Gems Columbia Music, Inc.</p> <p>WE SURE CAN LOVE EACH OTHER
Billy Sherrill
Tammy Wynette
Algee Music Corp.</p> <p>WELCDME TO MY WORLD
Ray Winkler
John Hathcock
Neillrae Music
Tuckahoe Music, Inc.</p> <p>WHEN YOU'RE HOT YOU'RE HOT
Jerry Reed
Vector Music</p> <p>WHERE DID THEY GO LDRD
Dallas Frazier
A. L. (Doodle) Owens
Elvis Presley Music, Inc.
Blue Crest Music, Inc.</p> <p>THE YEAR THAT CLAYTON DELANEY DIED
Tom T. Hall
Newkeys Music, Inc.</p> <p>YOU'RE LDDKIN' AT CDOUNTRY
Loretta Lynn
Sure-Fire Music Co., Inc.</p> <p>YOU'RE MY MAN
Glenn Sutton
Flagship Music, Inc.</p> |
|--|---|--|---|---|

The most performed Country Songs April 1, 1971 to March 31, 1972

BMI
BROADCAST MUSIC, INC.



C & W Singles Reviews



Country LP Reviews

GEORGE JONES & TAMMY WYNETTE (Epic 10923)

Old Fashioned Singing (2:55) (Altam, BMI—Wynette-Montgomery)

Good old fashioned singing is what this disk is all about, and no two people can sing it better than George Jones and Tammy Wynette. Truly one of the finest songs ever released by the duo. Flip: "We Love To Sing About Jesus" (1:54) (same credits)

SONNY JAMES (Capitol 3475)

Downfall Of Me (2:23) (Marson, BMI—Riedel)

Contrary to what the title suggests, Sonny James is experiencing anything but a downfall. Culled from his Capitol album "That's Why I Love You Like I Do," Sonny will continue his most impressive string of countless hit records. Flip: "I'll Follow You" (2:07).

DOTTIE WEST (RCA 0828)

If It's All Right With You (2:38) (House Of Gold, BMI—O'Dell-Henley)

One of America's most popular and well respected country songstresses will once again grace the c&w charts with another outstanding ballad performance. This venture will be remembered for a long time to come. Flip: "Special Memory" (2:17) (Tree, BMI—West-Lane)

DAVID ROGERS (Columbia 45714)

All Heaven Broke Loose (2:27) (Unichappell, BMI—Chappell, ASCAP—Bourke-Barnhill)

It took some time for country fans to discover the many talents of David Rogers, but once they did, there was no stopping him from scoring one chart victory after another—constantly delivering fine records, each better than the last. Here's his latest. Need we say more? Flip: No info. available.

HANK WILLIAMS JR. & LOIS JOHNSON (MGM 14443)

Whole Lotta Loving (Travis, BMI—Domino-Bartholomew)

There's no better place to do your loving than right at the top of the country charts which is where we're likely to find the duo of Hank Williams, Jr. and Lois Johnson. Record should be familiar to those who go back to the 50's. Flip: No info available.

FREDDY WELLER (Columbia 45723)

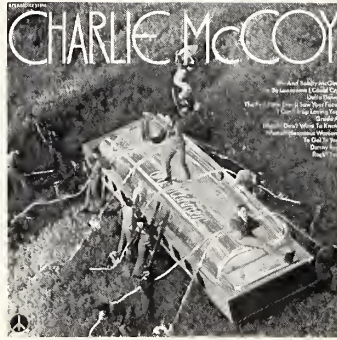
She Loves Me (Right Out Of My Mind) (2:39) (Young World/Center Star, BMI—Weller-Oldham)

Freddy Weller who has had considerable success in both country and pop fields comes right back again with a fine ballad highlighted by some great steel guitar passages and an excellent string arrangement. One of Weller's best to date. Flip: No info. available.



LYNN ANDERSON'S GREATEST HITS—Columbia KC 31941

Lynn Anderson is always a pretty package of country music. The sound and the image presented on her records and during her live performances is meticulously assembled. On this album we find the cream of the crop, produced by Lynn's husband and manager, Glenn Sutton. Cam Mullins did arrangements for "Rose Garden," "Cry," "How Can I Unlove You" and "You're My Man." Other selections include "No Love At All," "I'm Gonna Write A Song," "Don't Say Things You Don't Mean" and "Listen To A Country Song."



CHARLIE McCOY—Monument KZ 31910

"This album is dedicated to sidemen, the unsung heroes of the music business" So says Charlie on the back of his new album, and a fitting Monument it is. Sidemen hardly ever get credit for the sound they instill into other people's music, but once in a rare while a sideman has that something extra special that causes his rise to prominence. Charlie made it with his last album, "The Real McCoy," and this LP is the one that shows he's more than a flash in the pan. Charlie doesn't forget his sidemen as they so often are; he lists all the impressive top talents on the back of the LP jacket, and it reads like a who's who of backup musicians.



I GOT THE ALL OVERS FOR YOU—Freddie Hart—Capitol ST-11107

Freddie Hart seems to get younger every year. And more popular. Perhaps the added insight that he has placed into his songwriting and singing has also rubbed off onto his image as well. To reiterate a well-worn but highly apropos phrase, Freddie Hart is getting it together. He has always been a major country talent, but his talent has recently bloomed through a whole new level of development. "Easy Loving" was huge, but this ten-song set tells us that the best is yet to come. Includes "Sugar Woman," "Heavenly Hurt," "Love Took Command" and the title tune.



Top Country Albums

- | | | | |
|----|---|----|---|
| 1 | THE HAPPIEST GIRL IN THE WHOLE U.S.A.
Donna Fargo (Dos DOS 26000) | 20 | IF THIS IS GOODBYE
Carl Smith (Columbia KC 311606) |
| 2 | A SUNSHINY DAY WITH CHARLIE PRIDE
(RCA LSP 4742) | 21 | THERE'S A PARTY GOIN' ON
Jody Miller (Epic KE 31706) |
| 3 | THE BEST OF THE BEST OF MERLE HAGGARD
(Capitol ST 11082) | 22 | ALL TIME GREATEST
Marty Robbins (Columbia KG 31361) |
| 4 | AMERICA
Johnny Cash (Columbia KC 31645) | 23 | BUCK OWENS LIVE AT THE WHITE HOUSE
(Capitol ST 11105) |
| 5 | THE STORYTELLER
Tom T. Hall (Mercury SR 61368) | 24 | TO GET TO YOU
Jerry Wallace (Decca 5349) |
| 6 | I CAN'T STOP LOVING YOU/ (LOST HER LOVE) ON OUR LAST DATE
Conway Twitty (Decca DL 7-5361) (MCA) | 25 | SOMEBODY LOVES ME
Johnny Paycheck (Epic KE 31707) |
| 7 | ALL TIME GREATEST HITS
Ray Price (Columbia 31364) | 26 | IF YOU TOUCH ME
Joe Stampley (Dot DOS 26002) |
| 8 | COUNTRY MUSIC THEN AND NOW
Stattler Bros. (Mercury SR 61367) | 27 | ELEVEN ROSES
Hank Williams Jr. (MGM SE 4843) |
| 9 | TOGETHER ALWAYS
Porter Wagoner & Dolly Parton (RCA LSP 4761) | 28 | CHET ATKINS PICKS ON THE HITS
(RCA LSP 4754) |
| 10 | WHEN THE SNOW IS ON THE ROSES
Sonny James (Columbia KC 31646) | 29 | BEST OF CHARLEY PRIDE, VOL. 2
(RCA LSP 4682) |
| 11 | LISTEN TO A COUNTRY SONG
Lynn Anderson (Columbia KC 31647) | 30 | FLOYD '72
Floyd Cramer (RCA LSP 4773) |
| 12 | ME AND THE FIRST LADY
George Jones & Tammy Wynette (Epic 31554) | 31 | SING FOR HOUSEWIVES
Eddy Arnold (RCA LSP 4738) |
| 13 | WHEEL OF FORTUNE
Susan Kaye (Capitol ST 11106) | 32 | ASHES OF LOVE
Dickie Lee (RCA LSP 4716) |
| 14 | TRACES
Sonny James (Capitol ST 11108) | 33 | BEST OF JERRY REED
(RCA LSP 4729) |
| 15 | MISSING YOU
Jim Reeves (RCA LPM/LSP 3987) | 34 | ROY CLARK COUNTRY
(Dot DOS 25996) |
| 16 | LADIES LOVE OUTLAWS
Waylon Jennings (RCA LSP 4751) | 35 | JERRY REED
(RCA Victor LSP 4750) |
| 17 | TOM T. HALL GREATEST HITS
(Mercury SR 61369) | 36 | DELTA DAWN
Tanya Tucker (Columbia KC 31742) |
| 18 | LONESOMEST LONESOME
Ray Price (Columbia KC 31546) | 37 | WOMAN (SENSUOUS WOMAN)
Don Gibson (Hickory LPS 166) |
| 19 | A PERFECT MATCH
David Houston & Barbara Mandrell (Epic KE 31705) | 38 | HERE I AM AGAIN
Loretta Lynn (Decca 75381) |
| | | 39 | GOT THE ALL OVERS FOR YOU
Freddie Hart (Capitol ST 1001107) |
| | | 40 | TAMMY WYNETTE GREATEST HITS VOL. 2
(Epic E30733) |



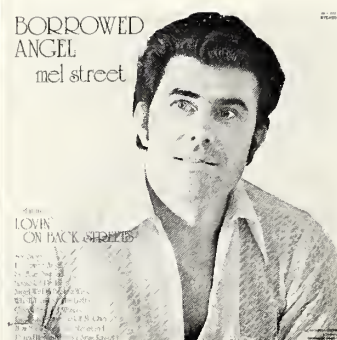
BABY, BYE BYE—Dickey Lee—RCA LSP 4791

There comes a time when the admirer becomes the admired. Dickey Lee spent a large part of his young years idolizing country music in general and Webb Pierce in particular. But not one to stand idle, Dickey worked towards this goal and became a country singer. His drive has carried him to the point where he can now talk to his idols eye-to-eye, receiving respect as a country artist. The reason behind this is his talent. Listen to it in his interpretations of "Crystal Chandeliers," "Let The Chips Fall" and "Song Sung Blue."



THE BEST OF BAKERSFIELD—Various Artists Capitol ST 11111

"Nashville West," as Bakersfield is sometimes called, developed through its formative years as a mining town and was the center for migrant and stationary blue collar workers, not to mention coal miners. It was the perfect environment to spawn country music—the songs of the Working Man. And Bakersfield has a rich heritage that is herein represented by tunes and artists such as "Made In Japan," Buck Owens; "L.A. International Airport," Susan Raye; "Easy Loving," Freddie Hart; "The Key's In The Mailbox," Tony Booth; "Jesus Is My Kind Of People," Dave Gray and the Bakersfield Brass.



BORROWED ANGEL—Mel Street—Metromedia Country MCS 5001

A borrowed angel can be more than someone else's girlfriend. In the case of this album, it's a master of a single that was originally released on Royal American Records. The single became popular enough to elevate Mel Street to the status of a major new country talent. When Metromedia recently started its Metro-media Country label, headed by Dick Heard, the firm purchased the "Borrowed Angel" single and signed Mel Street to an exclusive contract. This album is the result of the negotiations and is a perfect vehicle for establishing both artist and label. Fine production highlights a varied selection including "Slip Away," "Angel With A Broken Wing," the title tune and the new single, "Loving' On Back Streets."



Country Roundup

Buck Owens says, "You Ain't Gonna Have Old Buck To Kick Around No More!" Buddy Lyles has been named to replace Billy Todd as bass singer for the Florida Boys. Billy Todd resigned to pursue a new career (coaching football).

Sell-out crowds at the Club in Birmingham were the first to hear the newest segment of The Nashville Brass Show, which portrays an astute anthology of the guitar. Danny Davis, leader of the group, said the addition spotlighted Larry Morton on the guitar with such favorites as "Wildwood Flower", and "Freight Train". The addition is scheduled to become a permanent part of all Nashville Brass performers . . . Columbia recording artist, John Allan Cameron, has returned to his Ottawa home having spent the past three weeks in Scotland and England. Cameron spent most of his time in Scotland researching traditional and contemporary Scottish music as well as renewing acquaintances prominent in the music industry.

Peggy Little, recently hospitalized for ten days, now home recuperating and has to take it easy a couple more weeks. The pert songstress just signed with Epic Records and is looking forward to her first session for them, under the direction of George Richey, as soon as she is able to record . . . Epic's Tommy Cash, along with Glenn Campbell, Ray Price, Susan Raye, and others were inducted into the Country Music Foundation's "Walkway Of The Stars" at the Hall Of Fame, on October 17. Cash and his fabulous "Tomcats" drew the second largest crowd in the 45 year history of the AK-SAR-BEN Rodeo in Omaha, Nebraska during their nine day stay.

Connie Smith, RCA artist and member of the Grand Ole Opry, as well as a finalist in the CMA awards for 1972 has married Marshall Haynes, an employee of Western Electric Company. "We met at church and he's just what I prayed for," said Connie. The wedding was October 21, 1972. . . . Last spring in London, George Hamilton IV was named International Ambassador of Country Music, at the International Festival of Country Music at Wembley. It looks like George the IV is really living up to his title as he departed Oct. 11th for a four week concert tour of England, Scotland, and the British Isles. The dates include an engagement at London's "Royal Albert Hall". While in Britain, George IV will be doing some network television for BBC-TV and will record a single especially for the British market. On his return to the U.S., George IV will be going into the studio to record his fifth album of Canadian Music. Sounds like a busy schedule for the North Carolina native who recently moved back to his home state to spend some time with his family.

A new Johnny Paycheck Fan Club has been formed with headquarters in Aurora, Colorado Box 31824 . . . Bert Bogash has been named Music Director for Central Songs/Beechwood Music, publishing subsidiary of Capital Industries. He will report to publishing chief Happy Wilson. Bogash had previously worked for Sound Seventy Productions and was general manager of Natchez Trace Productions before joining Central Songs/Beechwood Music. He will be based in Nashville.

The Tall Texan, Billy Walker, seems to be a hot product in the cold country of Alaska where he'll return for a second time in six months, when he performs at the NCO Club in Anchorage . . . "I think I could run for Mayor here, and they'd elect me," sez Danny Davis about his fans in Birmingham who have just demanded that Danny & his Nashville Brass be held over for a second week at The Club.

Music Row exec Louis Innis has joined the staff of Owepar Publishing Co., formerly an executive with both Central Songs Inc., and Starday/King in their a&r and publishing depart-

ments. Innis will become administrative assistant to Owepar VP and general manager Louis Owens at Owepar. At Owepar Innis will be involved in working and developing the company's vast music catalogue which is highlighted by Porter Wagoner and Dolly Parton compositions.

Darrell Glenn, who's head haunch for Billy Walker's publishing companies contends he's absolutely been running in circles. "But, that way," he claims, "I know I can't Get Lost!" . . . Country Music's "Black Irishman", O. B. McClinton, has a follow-up single to his "Six Pack Of Trouble" titled "Don't Let The Green Grass Fool You".

Mega Records and Tapes Inc., will launch its debut in England with tours and concerts by two of its top artists, and by the release of two Mega Records. Mega Records will now be distributed by the U.K. by Mervyn Conn Promotions, Ltd., on a new label, Nashville International. Sammi Smith, and a five piece band, left Nashville on October 23 for an extensive tour of England. Her recent hit, "I've Got To Have You", was released in the U.K. on the new label prior to the tour. Sammi was also in the concert at The Royal Albert Hall as special guest, and at a reception to launch the new label.

MGM's Billy Walker did a show the 21st for the National Peanuts Convention in Dothan, Alabama. "Gee," remarks the recording artist, with a Texas grin, "that's what you really call working for peanuts!" . . . RCA's Danny Davis has been selected to serve as honorary chairman of the 1972 Christmas Seal Campaign in Tennessee, which opens on November 8 . . . George Morgan's new single, "Making Heartaches", is to be released immediately . . . Dot's Diana Trask and band, The VIP's just returned from a highly successful European tour of Germany, Italy, and Spain. Diana returns to the recording studios week of October 30 for more sessions . . . Epic's Tommy Cash's new single, "Listen" was penned by Tommy and Jimmy Peppers . . . WDSM in Duluth, Minn., is going full time country. Their 5,000 watts gives them the strongest signal in the area. Tim Michels will be the PD and will use the theme "All American Music".

The Statlers have just returned from a 17-day European tour of Germany, England, and Sweden. While in Great Britain the Statlers learned their last single, "Do You Remember These", was banned by the BBC. They reported the reason for this was that the song contained free advertising by referring to such brand names as Lucky Strike, Pepsi, Cracker Jacks, etc. . . . Little Richie Johnson is producing several new sessions for American Heritage Records. New singles will be cut for Darrell McCall, Jimmy Snyder, Sherwin Linton, and The LeGarde Twins. D.J.'s needing copies of records may obtain them by writing to him at Box 3, Belen, New Mexico, 87002.

Tammy Wynette's new single "My Man" has a tough track to follow. The Columbia singer has had every release hit #1, with the exception of her first single, "Apartment #9", which made the top ten . . . Ray Griff returned to Nashville this week after a week in Toronto, spent taping the foremost televised country show in Canada, The Tommy Hunter Show. One of the selections performed by Ray was his first single on Dot Records "It Rains Just The Same In Missouri" . . . Del Reeves and his "Good-time Charlies" band will have their anti-freeze tested in mid-December with a nine-day Alaskan tour. Stops include Fairbanks, Anchorage, and Juneau . . . Yazoo City, Miss. Funnyman Jerry Clower to tape Christmas commercials for manufacturers of Rook Card Games . . . Canadian dynamo Blake Enmons set for first release on new MGB label, under wand of talented Ricci Mareno. First single entitled: "Play It Again" . . . Kent Westberry and Dale Turner have

ASCAP AWARD WINNERS (from p. 46)

ASCAP executives in from New York and Los Angeles were director of operations Paul Marks, western regional director Herbert Gottlieb and his assistant Peter Burke, public relations director Walter Wager. Jerry Wood and Charles Monk of the Nashville staff produced the tape-and-live show which highlighted the evening.

Following is a list of the winning ASCAP songs for 1972:

A SEED BEFORE THE ROSE

Writers: Ricci Mareno/Jerry Gillespie
Publisher: Terrace Music
Producer: Ricci Mareno and MGB Productions
Artist: Tommy Overstreet, Dot

A SPECIAL DAY

Writer: Bobby Harden
Publisher: Two Rivers Music
Producer: Frank Jones
Artist: Arlene Harden, Columbia

AIN'T IT ALL WORTH LIVING FOR

Writer: Sammy King
Publisher: Milene Music, Inc.
Producer: Tompall Glaser
Artist: Tompall and the Glaser Brothers, MGM

ALL HIS CHILDREN

Writers: Alan Bergman/Marilyn Bergman/Henry Mancini
Publisher: Leeds Music Corporation
Artist: Charley Pride, RCA

ALL I EVER NEED IS YOU

Writers: Jimmy Holiday/Eddie Reeves
Publisher: United Artists Music Co., Inc.
Producer: Scott Turner
Artist: Ray Sanders, UA

ALL I WANT TO DO IS SAY I LOVE YOU

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Billy Carr
Artist: Brian Collins, Mega

AN OLD FASHIONED LOVE SONG

Writer: Paul Williams
Publisher: Almo Music Corp.
Producers: Scotty Moore/Rayburn Anthony
Artist: Joris Ross, Cartwheel

ANN (DON'T GO RUNNIN')

Writer: Buzz Cason
Publisher: Ricci Mareno and MGB Productions
Artist: Tommy Overstreet, Dot

BABY'S SMILE, WOMAN'S KISS

Writer: Billy Edd Wheeler
Publisher: United Artists Music Co., Inc.
Producers: Bob Montgomery/Bobby Goldsboro
Artist: Johnny Duncan, Columbia

C&W MEETS R&B

Writers: Johnny Elgin/Urel Albert
Publisher: Sue-Mirl Music
Producer: Johnny Elgin
Artist: Urel Albert, Sugarhill

CATCH THE WIND

Writers: Jerry Gillespie/Ricci Mareno
Publisher: Terrace Music
Producers: Ricci Mareno and MGB Productions
Artist: Jack Barlow, Dot

COUNTRY GIRL WITH HOT PANTS ON

Writer: Jim Mundy
Publisher: Milene Music, Inc.
Producer: Don Gant
Artist: Leona Williams, Hickory

CRY

Writer: Churchill Kohlman
Publisher: Shapiro, Bernstein & Co., Inc.
Producer: Glenn Sutton
Artist: Lynn Anderson, Columbia

DELTA DAWN

Writers: Alex Harvey/Larry Collins
Publishers: Six Ax Music/United Artists Music Co., Inc.
Producer: Billy Sherrill
Artist: Tanya Tucker, Columbia

GONE (OUR ENDLESS LOVE)

Writers: Boots Walker/Darrell Glenn
Publishers: Best-Way Music/Anne-Rachel Music Corp.
Producer: Don Costa
Artist: Billy Walker, MGM

GOODBYE

Writer: Bobby Russell
Publisher: Pix-Russ Music
Producer: Pete Drake
Artist: David Rogers, Columbia

HONKY TONK STARDUST COWBOY

Writer: Darrell Statler
Publisher: Jack and Bill Music Company
Producer: Larry Butler
Artist: Bill Rice, Capitol

I DON'T KNOW YOU ANYMORE

Writers: Ricci Mareno/Charlie Black
Publishers: Shenandoah Music/Terrace Music
Producers: Ricci Mareno and MGP Productions
Artist: Tommy Overstreet, Dot

I SAW MY LADY

Writer: Gove Scrivener
Publisher: April Music, Inc.
Producers: Dickey Lee/Jack Clement/Allen Reynolds
Artist: Dickey Lee, RCA

IF YOU LEAVE ME TONIGHT I'LL CRY

Writers: Gerald Sanford/Hal Mooney
Publisher: Leeds Music Corporation
Producer: Joe E. Johnson
Artist: Jerry Wallace, Decca

I'M GONNA KNOCK ON YOUR DOOR

Writers: Aaron Schroeder/Sid Wayne
Publisher: Anne-Rachel Music Corp.
Producer: Ron Chancey
Artist: Billy "Crash" Craddock, Cartwheel

IS IT ANY WONDER THAT I LOVE YOU

Writers: Bill Rice/Jerry Foster
Publisher: Jack and Bill Music Company
Producer: Jerry Bradley
Artist: Nat Stuckey, RCA

IT TAKES YOU

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Glenn Sutton
Artist: Bob Luman, Epic

IT'S A SIN TO TELL A LIE

Writer: William P. Mayhew
Publisher: Bregman, Vocco & Conn, Inc.
Producer: Biff Collier
Artist: Slim Whitman, UA

I'VE COME AWFUL CLOSE

Writer: Ann J. Morton
Publisher: Chess Music Inc.
Producer: Joe Allison
Artist: Hank Thompson, Dot

LISTEN TO A COUNTRY SONG

Writers: Jim Messina/Alan Garth
Publisher: Jasperilla Music Co.
Producer: Glenn Sutton
Artist: Lynn Anderson, Columbia

LOVE IS A GOOD THING

Writers: Bill Rice/Jerry Foster
Publisher: Jack and Bill Music Company
Producer: Billy Sherrill
Artist: Johnny Paycheck, Epic

LOVE ISN'T LOVE

Writers: Bobby Fischer/Ricci Mareno
Publishers: Barlow Music/Terrace Music
Producers: Ricci Mareno and MGB Productions
Artist: Bobby Lee Trammell, Souncot

ONLY LOVE CAN BREAK A HEART

Writers: Hall David/Burt Bacharach
Publisher: Arch Music Co., Inc.
Producer: George Richey
Artist: Sonny James, Capitol

PARTY DOLLS AND WINE

Writer: Joe Bob Barnhill
Publishers: United Artists Music Co., Inc./The Songmaker
Producer: Joe Allison
Artist: Red Steagall, Capitol

SOMEONE TO GIVE MY LOVE TO

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Billy Sherrill
Artist: Johnny Paycheck, Epic

SWEET APPLE WINE

Writers: Sharon K. Dobbins/Jim Powell
Publisher: Jangle Music, Inc.
Producer: Ron Chancey
Artist: Duane Dee, Cartwheel

THAT'S WHAT LEAVING'S ABOUT

Writer: Tom Lazaro
Publishers: Charlie Boy Music/Pa-Jare Music
Producer: Don Law
Artist: Ray Price, Columbia

THE MORNIN' AFTER BABY LET ME DOWN

Publisher: Blue Echo Music Inc.
Producer: Ray Griff
Artist: Ray Griff, Royal American

THE NIGHT THEY DROVE OLD DIXIE DOWN

Writer: Robbie Robertson
Publisher: Canaan Music Inc.
Producer: Glori-B Productions, Bob Wilson
Executive Producer
Artist: Alice Creech, Target

THINK ABOUT IT DARLIN'

Writers: Bill Rice/Jerry Foster
Publisher: Jack and Bill Music Company
Producer: Jerry Kennedy
Artist: Jerry Lee Lewis, Mercury

THINK AGAIN

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Jerry Kennedy
Artist: Patti Page, Mercury

WE'LL SING IN THE SUNSHINE

Writer: Gale Garnett
Publisher: Lupericalia Music Publishing Co., Inc.
Producer: Glori-B Productions, Bob Wilson
Executive Producer
Artist: Alice Creech, Target

WE'VE GOT TO WORK IT OUT BETWEEN US

Writer: Ann J. Morton
Publisher: Daydan Music Corp.
Producer: Danny Davis
Artist: Diana Trask, Dot

WHEN THE SNOW IS ON THE ROSES

Writers: James Last/Ernst Bader/Larry Kuski/Eddie Snyder
Publisher: Miller Music Corporation
Producer: George Richey
Artist: Sonny James, Columbia

WHEN YOU SAY LOVE

Writers: Bill Rice/Jerry Foster
Publisher: Jack and Bill Music Company
Producer: Glenn Sutton
Artist: Bob Luman, Epic

WOULD YOU TAKE ANOTHER CHANCE ON ME

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Jerry Kennedy
Artist: Jerry Lee Lewis, Mercury

signed with Moeller Talent Agency based in Nashville . . . Billy Joe Burnette owner of BJB Records is now swinging on the West Coast.

Mercury Recording star Dave Dudley will work his stage appearances as a single act after December 3rd. Dudley, who has been using a group for many years will only retain Billy Arr, who will serve as his road director. Karen O'Donnal, who has been with the show for the last two years will continue to make certain appearances with Dave. Dave and Karen have a new Mercury duet, "We Know It's Over", that is getting heavy air play. The heavy burden of business activities prompted Dudley to cut down on the number of show dates per month as well as giving up

his band. Dudley is owner of Six Days Publishing Company as well as his own Double-D Resort Complex in Danberry, Wisconsin.

Cutlass Records has signed a recording contract with the blind 17 year old bombshell known as Little Jackie. Sightless since birth, Jackie Pimental was voted "Miss Teenage Country Music" in 1971 and has appeared with many of the country greats during her multitude of engagements throughout the southern and South Western states . . . It'll be old home week for Billy Walker, when the tall Texan makes an appearance November 11th on the re-activated Big-D Jamboree. Billy was one of the show's regulars back in its original heyday!

Britain Wins Top 3 Spots At Radio Luxembourg Grand Prix

LONDON — Britain won the first three places in this year's Radio Luxembourg Grand Prix Producers Contest held in the Grand Duchy of Luxembourg. First prize went to Ken Howard and Alan Blaikley for their production of "Manana" by The Bay City Rollers (Bell); second was Miki Dallon's production of "Eyes of Tomorrow" by Steve 'n' Bonnie (Youngblood) and third was Red Bus

Company's Roberto Deniva and Ellis Elias "Days To Remember" by Yellowstone and Voice (Parlophone).

This is the first time Britain has carried off all three places in the contest during its four year existence—in fact the first time that one country has topped all honors.

Representatives from many record companies throughout Europe attended the event which was transmitted live through the Eurovision network to European television and radio stations. The six "Artists of the Year" award went to Slade (Britain); Mouth and Macneal (Holland); Dahlia Lavi (Germany); Vicky Leandros (Luxembourg TV); Stone and Charden (France) and C. Jerome (Luxembourg). These awards are nominated by the program directors of Radio Luxembourg. The winning songs are guaranteed airplay on Radio Luxembourg's services.

Polydor Japan Renews MGM Ties

TOKYO — Polydor (Japan) announced at a press conference at Tokyo's Prince Hotel Oct. 11 that the company will join hands with MGM Records (president: Mike Curb), K. K. AMP (president: Kikuo Makino), and K. K. Nanri-Enterprise (president: Takao Nanri) to begin to plan, manufacture and sell MGM recordings starting in November.

Mr. Morita, president of Polydor Co., said, "Our company has sold MGM for last 10 years, but we intend to sell more product with the newly established relationship between Polydor and MGM."

Sonora Fete On 40th Anniversary

SWEDEN — Among the labels Phonogram, Sweden markets is the Swedish label Sonora, which celebrates its 40th anniversary this year. The label has since 1932 been very successful in Sweden.

Among other things, an exhibition was arranged for the label at the Royal Library in Stockholm. At the press reception which was held on the opening of the exhibition, a 78 r.p.m. recording was carried through on equipment from the forties (at first one tried to record on even older equipment, on wax, but the machines did not work.) Making the recording, was Harry Brandelius, a singer who make his debut in show business in 1932. The opening of the exhibition was attended by the press, radio and Sweden's two TV-channels.

A 78 r.p.m. memorial record will be distributed to every one who saw and heard the recording. Phonogram has also released a LP-record with a cavalcade of Sonora-recordings made in the beginning of the 30's up to 1945. A Sonora campaign has been launched for record dealers.



TOP: Seymour Osterwall, bandleader who recorded for Sonora for many years is shown with Roo Kinntrorph. Bottom: Harry Brandelius using an old mike from the 40's. Guitarist is Olie Bergman, now managing director of Intersong; accordionist is Andrew Waiter.

Vanguard Licensees

NEW YORK — Vanguard Records has added three licensees to the company's foreign distribution chain. The Gramophone Company of India Limited, The Gramophone Company of Pakistan Limited and E.M.I. (Lebanon) S.A.L. are located respectively in Calcutta, Karachi and Beirut. They are all subsidiaries of E.M.I.

Expand 2nd Tokyo Song Fest

TOKYO — "The 2nd Tokyo Song Festival" will be held next April on a larger scale than the 1st. The prize will be raised to \$10,000. The name of the prize will be changed to "The Golden Canary" from "Japan Popular Grand Prix." This prize will be presented to the top five winners.

The outline of the festival:

Sponsors: Tokyo popular music association (Chairman: Hiroshi Suwa). The League of All Japan publishers, The Association of Musical Industries of Japan, etc.

Supporter: K. K. Tokyo Broadcasting Co.,

The public and record-manufacturers will be invited to write music to take part in both the domestic and international events under the following conditions as follows.

The domestic event:

1) Term: Oct. 16, 1972 to Jan. 12, 1973.

Japan Polydor Finances

TOKYO — Polydor Co., (Japan) held a conference at its head office in Tokyo on Oct. 6 to settle accounts for the term of the first half of 1972 and to examine the sales-policy for the second half of the year.

The total sales for this term has not been announced yet officially, however Mr. Morita, president of the company declared as follows.

"The total sales for the first half of 1972 are estimated 3% more than 2,547,000,000 yen (\$8,490,000) of the previous term. But, this is insufficient in comparison with the growth of all musical-industries at 4 or 5%."

"The sales target for the second half of the year has been set at 3,050,000,000 yen (\$10,166,666) This is 12.6% more than the same term of previous year. We have to realize more sales than this through greater efforts."

Canada Communications Meet: Pulling The Industry Together

VANCOUVER — October 14 and 15 saw a gathering of Western broadcast and record people at the Bayshore Inn that could be the beginning of a viable Western Canadian recording industry and closer ties with the rest of Canada. The meeting, hosted by Cash Box rep Walt Grealis, was called purely to bridge the communication gap that has existed between Canada's Western provinces and those in the east.

The general meeting (14) with a panel comprised of Harry Boyle, vice-chairman of the Canadian Radio-Television Commission, Don Hamilton, president of the Canadian Association of Broadcasters and general manager of Vancouver's CKLG, Charlie Fach, vice-president A&R for Mercury Records, New York City, and Arnold Gosewich, president of Capitol Records (Canada) Ltd., with Grealis as moderator, revealed many problems within the industry particularly those concerning record product to meet the 30% Canadian content ruling.

It has long been a matter of contention by major programmers of contemporary music that Canadian record companies are just not supplying them with enough product to meet this percentage. For example, on the average there are upwards of 114 foreign records received by Cana-

dian programmers each week. There are only about six Canadian records received each week. By anyone's standards this would make the programming of five Canadian records each hour, somewhat of a hardship. Fortunately, some of the programmers came out of their protective shells and publicly voiced their opinion against what they felt was a hardship in programming. Unfortunately however, there was very little concern with those programmers representing the MOR, adult contemporary and country formatted stations. Because of this, it is to be assumed that they, generally, are not having any problems in meeting the 30% challenge.

With the ball in their court, some of the record people and independent record producers queried the possibility of a Government subsidy insofar as record production was concerned. Government does it for the film industry, now showing signs of coming into its own—why not for the record industry. It was pointed out however, that with an industry making more than \$70 million a year, it's hardly likely the government would consider a subsidy—but could initiate an alternative.

In answer to the lack of credibility of Canadian hits with U.S. programmers, Charlie Fach indicated that U.S. record companies are now, more than ever, interested in picking up Canadian masters and where it came from really didn't matter to the U.S. programmers. If it had it in the grooves and was competitive, it would be played and worked as a hit. However, Fach pointed out a fact that many Canadian programmers were apparently not aware of and that was the power of the singles in today's market. He suggested that the singles market represents only around 15% of the market and that concentration is, and has been, on album product and that many U.S. programmers had adjusted to this trend. Arnold Gosewich agreed with Fach's statement of the waning power of the single. However, singles do play a major role in promoting the sale of albums.

Don Hamilton gave an exacting account of the role and some of the problems facing today's programmers, but because of the concentration on contemporary radio and because he happens to be general manager of the top contemporary radio station in Vancouver, his remarks were misconstrued as presenting only that situation surrounding CKLG. As president of the Canadian Association of Broadcasters, Hamilton was generalizing but, again, because of the locale his points were, unfortunately, passed over too quickly. It got to a point that even Harry Boyle's remarks were aimed at contemporary radio as were Doug McGowan's, his chief of AM programming (CRTC) who took over after Boyle had to leave to catch a plane to Ottawa. This must have been disconcerting to the other type programmer in audience.

Arnold Gosewich didn't defend the record industry—one of the reasons he agreed to be on the panel was to become more aware of some of the problems of both industries and to place himself "under attack." He did point up however, that Capitol had geared itself to producing more of the domestic product and had, in fact, increased its domestic production significantly in the second year of the ruling.

Workshops the following day allowed a closer look at some of the problems with programmers, record promotion men, independent record producers and studio people taking part.

- 2) The works to be original popular songs.
 - 3) Announcement: Jan. 28, 1973 via Fuji-TV-network.
 - 4) The top 20 songs will be invited to the domestic event. The 5 works selected from them may be taken part in the international event.
 - 5) The domestic-event will be held at The Shibuya Public-Hall on Apr. 21, in Tokyo.
- The international event:
- 1) Term: Oct. 16, 1972 to Jan. 31, 1973.
 - 2) The works to be original popular songs.
 - 3) Announcement: Mar. 10, 1973.
 - 4) The world grand prix will include 25 songs in which 20 selected works from this group and five works from the domestic event will be included.
 - 5) The international-event will be held at the imperial-theatre in Tokyo on Apr. 29.



COCKER POWER is the name of a successful promo by Festival Records of New Zealand. Joe Cocker, Chris Stainton and Patto recently played to an audience of 20,000 at the open-air Western Springs Stadium in Auckland. Shown (left to right) are Ray Porter, general manager of Festival; Joe Cocker, Kevin Williams, sales manager of the label.



Great Britain

Tape continues its growth in the entertainment market and at this year's Motor Show currently being held at Earls Court the British Recorded Tape Development Committee have a stand of their own on either side of the centre gangway on the ground floor thus prominently displaying the hardware of such manufacturers as Philips, Motorola, Radiomobile, Pye, Sanyo, Autocar Electrical, Blue Spot, Harry Moss, Javelin, Lyall Lusted, Lee Products and World Radio. This is the first year that in-car entertainment has featured so prominently at the Motor Show and gives an indication of the popularity of tape cartridge and cassettes in Britain now. There are now over 7000 tapes available featuring all types of music and the figure is growing week by week with new releases many simultaneous with the equivalent on record. As well as the hardware manufacturers tape supplies Arrowtaps, CBS, Decca, EMI, Phonogram, Pickwick, Polydor, Precision, RCA and United Artists also exhibited at the Motor Show.

Still on the tape scene Pickwick's new tape racking operation has been successful according to Pickwick's managing director Monty Lewis. A special pilfer-proof rack has been devised to hold both cassette and cartridge tapes which goes a long way to solving the dealers problems of carrying stock. Pickwick cassettes retail at £1.59 with cartridges at £1.99 and a total of 48 items are included in the release.

Dick Asher, managing director CBS Records has announced that April Music manager, Bob Britten, has been appointed to the board of directors of April Music Ltd. and become Head of March Artists responsible for both publishing and agency activities. Ash-

er said "As a combination the agency and publishing company will complement each other and provide a more efficient service to artistes and writers. As a family unit it should be a very workable enterprise. At the same time both companies can and will continue with their separate ventures. New premises are being sought to house the new venture and Ivan Chandler has been promoted to deputy general manager April Music with new man Brian Oliver joining November 1st.

RCA is to undertake manufacture and distribution of singles on the Transatlantic label in Britain. Transatlantic will retain its label identification and its releases—up to twelve a year—will be jointly distributed and promoted by both companies. First release under new agreement "You Got Me Danglin'" by Skin Alley.

Following last week's announcement that Status Quo had signed to Gaff Managements, Pye Records issued a statement claiming that "status Quo are under an exclusive recording contract with Pye Records for the U.K. and the world. Under the terms of this contract Status Quo are not at liberty to enter into an agreement or contract with any other recording company or organisation". Let battle commence.

B. B. King flies into Britain and his first concert will be for prisoners in Dartmoor. As co-chairman of America's FAIRR (Foundation for the Advancement of Inmate Rehabilitation and Recreation) King makes a point of including special prison performances in his touring schedules. Coincidental with his arrival EMI issued a single "Something In the City" and an album "Guess Who" on the Probe label.

Mendes To Brazil

NEW YORK — Sergio Mendes, concluding a three week engagement at the Hilton Hotel, Las Vegas, last week (23), has left for Rio de Janeiro. The international music star will assist in the final selection of a recipient for the \$5000, one year full tuition scholarship he recently established at the Berklee College of Music, Boston, Mass.

Mendes will meet with a committee of music academicians to choose the Brazilian student-musician who will benefit from the scholarship. Their selection will be based on the student's musical ability and promise, and financial need. The recipient will begin his or her studies at Berklee in '73.

Brazil's foremost television personality, Flavio Cavalcante, has devoted time and attention to the scholarship on his weekly three-hour show for the past 14 weeks. Over 18,000 letters of inquiry have already flooded Cavalcante's offices.

Mendes is expected to remain in Rio until a final decision is made.

Wizdom Single Thru UK's Dart

NEW YORK — Wizdom Records has made an agreement with Dart Records of London for the British Label to release the Wizdom Single by Beat Hoven, "A Medley of my Hits" and "A Jab to the Jaw" in England and Europe, according to Jimmy Wisner, head of Wizdom Records.

The agreement was negotiated by Tim Satchell and Dart will release the record immediately. The instrumental was produced, written and arranged by Jimmy Wisner.

Ventures Still Strong In Japan

TOKYO — The Ventures have shown that they have strong popularity in Japan through their performances in Japan for three months starting in July. Sales of their recordings set highs for the group in Japan.

Besides performances, the group produced Japanese-singers. Among many singers the group produced was Shigeiko Orii, vet female singer.

MoWest Bows In England

LONDON — MoWest, the label formed by Tamla Motown to handle talent recruited on the U.S. west coast, is now represented in England with release of singles by Thelma Houston and Frankie Valli and the Four Seasons. First album release will be "Syreeta," due out later this month.

Label was officially launched with a reception at Ronnie Scott's Club in London, incorporating an audio-visual demonstration of product and a performance by Miss Houston.

The English MoWest company will use an extensive advertising and promotional campaign, including posters and window displays for dealers throughout the United Kingdom. Label also will distribute keyrings, t-shirts, record bags and ash trays, all bearing the MoWest logo.

SEE
Radio Luxembourg
Story
On Int'l News Page

These 1972 Australian Record Award Winners did it for Fable

The All-Australian Label

ROBIN JOLLEY — Best Male Vocal Single — "Marshall's Portable Music Machine".

MISSISSIPPI — Best Group Single — "Kings of the World" (tied with "Gipsy Queen" by Country Radio).

'BRIAN CADD' — Best Male Vocal Album.

'MISSISSIPPI' — Best Group Album.

BRIAN CADD & DON MUDIE — Best Popular Australian Composition — "Show me the Way".

'THE ADVENTURES OF BARRY MCKENZIE'

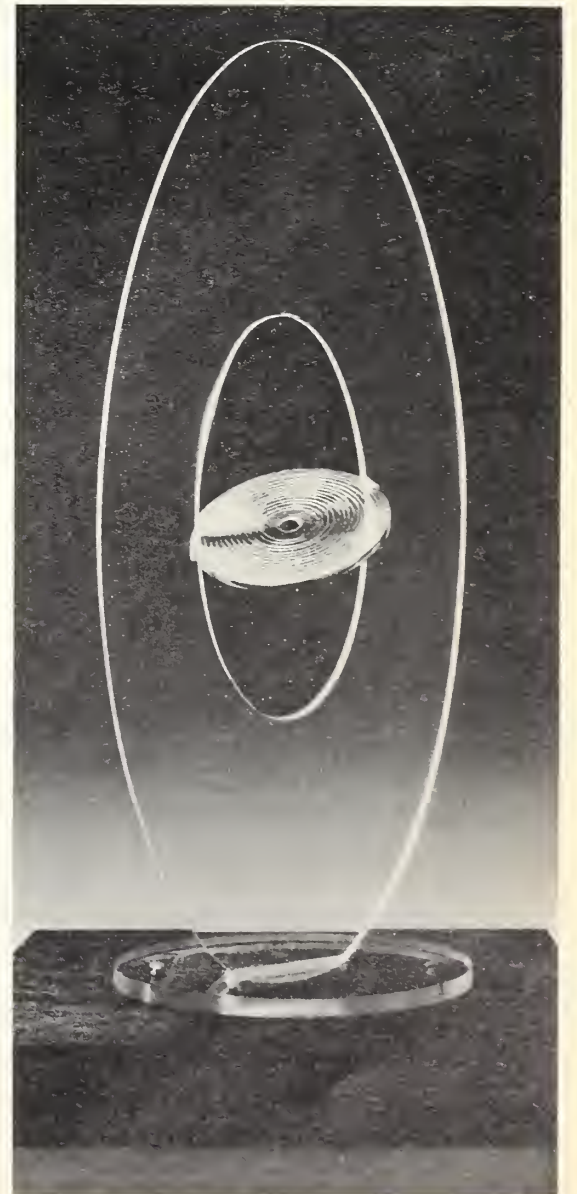
— Best other Australian Composition — composed by Peter Best and Barry Humphries.

BRIAN CADD

— Best Produced Album (tied with Tully).

Fable artists won 7 out of the 16 Australian Record Awards presented this year by the Federation of Australian Commercial Broadcasters. When you consider the international heavies currently recording 'Down Under', we feel we have something to tell the world about . . . and at the same time, say a very sincere 'thank you' to the Australian Broadcasting Industry — from everybody at Fable.

Managing Director: Ron Tudor, Fable Record Co. Pty. Ltd., 180 Bank Street, South Melbourne, Vic., 3205, Australia. Cables: Fable Melbourne.



Wurlitzer Distribbs Enjoy Juke Intro At Acapulco Fete

ACAPULCO, Mexico — The Wurlitzer Company introduced its new line of 200, 160 and 100 selection Americana Model 3700 phonographs at a gala four-day celebration here in Acapulco, Mexico in mid-October. Present for the festivities at the Plaza Internacional Regency Hyatt Acapulco Hotel were over 150 domestic, Canadian and Latin American distributors and distributor principals and their wives.

Beside the premiere of the new Americana phonographs, the 1972 Wurlitzer Western Hemisphere Distributors Meeting produced a 200 selection Cabaret phonograph with dollar bill acceptor option, a furniture-styled Carousel tape player which was previewed at the MOA Expo in Chicago, and a Company commitment to expand its phonograph line so that Wurlitzer would truly establish itself as "The Music People."

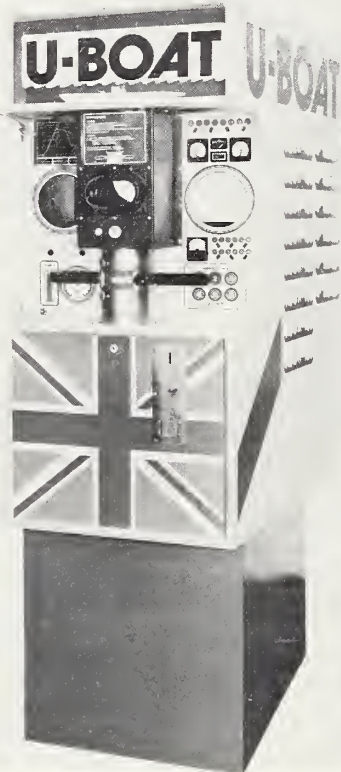
Amile Addy, vice-president and manager of Wurlitzer's North Tona-wanda facility, was the meeting's keynote speaker. He told distributors in setting the stage for the Americana's introduction, "Our entire program has undergone continuous change these past few years. We've tried to reorganize our personnel and policies to make you a prosperous participant. We've advanced our product line to establish in the minds of operators that we are truly "The Music People." We've fortified service programs to make sure every piece of Wurlitzer equipment is working and earning properly. Today, we're extending ourselves in still another new direction."

Following this introduction, the distributors greeted the new Americana phonograph with a standing ovation. While the phonograph played, two young ladies moved the phonograph on a turntable to accommodate the view of all the audience. Later in the day, distributors were invited to view firsthand the Americana's particular features and components.

In summarizing the phonograph's features, Addy said, "Without doubt, Wurlitzer has created a phonograph that will appeal to every patron, every location owner, every operator. It is at once daringly different and handsomely attractive. It looks great from any angle, so patrons in every corner of the room will be attracted to it."

The Model 3700 has a sweeping curved front from which the program holder extends outwards shelflike toward the patron. Its coin chute and selector buttons float in a panel at the top of the phonograph at eye level. There is no replacement glass. The Americana is largely constructed of chrome die castings, expanded steel

MCI Bows 'U-Boat'; Target Novelty Puts Player On Defense



MCI U-BOAT

MILWAUKEE—MCI, Ltd., which began shipping its new U-Boat game to its distributors early in October, is now in full production on the piece.

John Ancona, MCI's marketing director, describes the U-Boat as "truly innovative. It's the first game in which the hunter becomes the hunted. This game fights back."

The player commands a submarine, hunting and torpedoing enemy ships. But when his torpedoes miss he must dive and try to avoid depth charges from enemy ships. The player scores when he sinks a ship, but the enemy can score too—when a sub is hit by a depth charge.

"Thus, the U-Boat is actually two games in one: the player's attack on enemy ships and the enemy's attack on the player," Ancona declared. He added that extensive field and life tests indicate exceptional mechanical reliability and excellent earnings.

grillework, durable Parkwood finishing and a revolutionary polystyrene foam molding which forms a decorative collar surrounding the phonograph.

Sharing the spotlight with the new Wurlitzer products was R. C. Roling, chairman of the board of the Wurlitzer Company. It was the twentieth

consecutive Wurlitzer Western Hemisphere Distributors Meeting that Roling has attended. He has never missed a presentation of new products in the history of the Wurlitzer Company. Wurlitzer sales manager for Latin America and the Caribbean Diego J. Veitia, advertising and sales promotion manager A. D. Palmer, Jr.,

and service manager C. B. Ross were the other speakers at the meeting.

The social part of the meeting included a Welcome Cocktail Party and Dinner the evening previous to the presentation of new products, a luncheon following the presentation, a dinner with cocktails and an excursion. (Continued next page)

EDITORIAL

The Novelty of the Business

Many operators we've spoken to over the years refuse to speculate on how good or bad a new machine may eventually prove out on the route. The new staple jukeboxes and games present a certain promise of income, the novelties that pop onto the market from time to time are pretty difficult to dope out as either future money-makers or total duds that you won't be able to trade back in.

But even tho the new ideas in machines may make the average operator stand back and take a second and third look, some tradesters are usually adventurous enough to try out a few on hunch. And these are the operators who are ultimately responsible for launching the new ideas and trends that the others jump onto after they're proven out (or laugh at after they've died on location).

Today's rage is obviously the wall game. Whether it be darts, football, basketball or the host of other sports that lend themselves as themes for this type of item, the electronic games are making nothing but money for operators, and for the dozen or so factories turning them out. Whether the wall game will become a staple in the industry is impossible to predict and no distributor will go on record as suggesting as much. But one thing is certain—its success is a credit to those operators who had the imagination to try them in the first place.

Now take the soccer table—probably the sleeper of the decade. Years ago you couldn't put one out except in a beer hall in the German-American areas of the upper mid-west. Today they're catching hold among all kinds of people in all sorts of locations. Sort of like a brush fire that just takes a little fanning to get going.

The industry has fallen in and out of love with all types of games thruout the years (staples as well as novelties) but the point is, if you as an operator think anything new coming out has a good chance to make a buck somewhere on your route, don't be afraid to jump. If nobody ever took a chance, there wouldn't even be a jukebox around today.



L. to r., Don Jose Riojas, Sr. former Wurlitzer phonograph distributor for Mexico; Mrs. Riojas; Mario Wunderlich, Wurlitzer distributor for Guatemala; Mrs. Amile A. Addy, Mrs. Wunderlich, Amile A. Addy; Rodolfo Criscuolo, Wurlitzer distributor for Puerto Rico.

From left, Jo Johnson, wife of Dale Johnson, Dale Distributing Company, Richmond B.C., Canada; Mr. & Mrs. Irv Sandler, Sandler Vending Company, Minneapolis; Donald Arsem, Executive Vice President, Manager-Engineering & Research, of Wurlitzer.

At the welcoming cocktail party of the Wurlitzer Western Hemisphere Distributors Meeting in Acapulco, Mexico; from left, Mr. & Mrs. A. D. Palmer, Jr. with Mr. & Mrs. Victor E. Zast.

Brunswick's Air Hockey Game Hits; Firm Sets Network of U.S. Distribs

CHICAGO — The Brunswick Corp., since releasing the innovative "Air Hockey" game during the recent MOA convention, has been in the process of setting up a network of distributors across the country. Approx-

imately twenty-six distributor appointments have been made and several more are pending.

Product manager Arnold Fogel said the firm has received numerous inquiries about the game from foreign countries; they recently introduced it in Germany.

"The reaction to 'Air Hockey' has been phenomenal," Fogel said, "not only in the United States but in the overseas markets as well. Air Hockey underwent an extensive testing period, with overwhelming results, prior to its official release. We placed it in such locations as taverns, resort hotels, bowling centers, arcades, military installations and college campuses with the repeated results of impressive collection figures and wide patron appeal."

As a safety measure, the game's goalie and pucks have been redesigned using a softer material, to make the game safe to play and to avert the possibility of flying pucks.

Asked whether Brunswick intends to produce a sequel to Air Hockey Fogel stated, "This game has staying power and we expect to enjoy a long, very successful run with it. But, there is a possibility that some variations of Air Hockey might be on the planning board in the near future, however, that is very remote at the present time."

Among the distributors appointed by Brunswick are Advance Automatic (San Francisco), Banner Specialty (Pa.), Brady Dist. (No. Carolina), Bush Int'l. (Florida), Central Dist. (Omaha), Central Sales (Texas), Circle Int'l. (So. California), Diamond Dist. (Denver), Dunis (Oregon), Hawaii Pan Pacific (Honolulu), J&J (Indianapolis), L. E. Corp. (Houston), Lieberman Music (Indianapolis), Miller Newmark (Michigan), Phil Moss (Iowa), Pioneer Sales (Milwaukee), Peach State (Georgia), Shaffer (Ohio), Stiebel (Louisville), Southeastern (Norfolk), Runyon Sales (New Jersey), Tulsa Billiard Supply (Okla.), Trimount Automatic (Boston), W. B. Music (Missouri), and World Wide Dist. (Chicago).

Lerner Dies at 50



MORRIS LERNER

SYRACUSE, N.Y. — Morris (Morrie) Lerner, president of Advance Distributing, Inc., passed away Wednesday, Oct. 11th from a heart attack. Lerner was 50 years of age.

The well-known Wurlitzer Music and Rock-Ola Can Vendor distributor entered the operating industry as a coffee operator in 1958. He formed Advance in 1960, offering such lines since then as Automatic Products, U.S. Automatic, Wurlitzer and Rock-Ola.

Services were held at Birnbaum Funeral Home. He was buried in Syracuse at Adath Yeshurin Cemetery.

Lerner is survived by his wife Nelly and two sons Dennis and David, who will now manage the business.

NA Honors Portale

LOS ANGELES — Bob Portale, president of Portale Automatic Sales in Los Angeles, was recently presented a "Super-Spaceman" award by Bill Nutting, president of Nutting Associates. Nutting advised that Portale Automatic Sales has led all other distributors in the sale of the Nutting Computer Space. A specially engraved silver goblet was presented to Portale for this outstanding achievement.

Nutting personally piloted his beautifully restored 1941 Waco airplane to Los Angeles to present the award. "We are proud of Portale Automatic Sales for this excellent sales record and feel this kind of achievement warrants a personal presentation," Nutting said.



(left to right) Bob Portale and Bill Nutting in the former's Los Angeles showroom.

S.D. Ops' Annual Set for Nov. 19-20

BROOKINGS, SOUTH DAKOTA — The members and associate members of the South Dakota Music and Vending Assn. will hold their annual business meeting Nov. 19-20 at the new Holiday Inn here in Brookings. The meeting's agenda will cover the next state 8-ball tournament, current legislation affecting the industry in South Dakota, the possibility of splitting up the duties of secretary-treasurer and 8-ball tournament director, and finally, the election of officers for the next term.

Reservations for attending should be made through Doyle Hicks (Hicks Enterprises). Members are requested to notify Hicks if they plan to attend, regardless of whether they stay the night at the Holiday Inn.

Wurl. Meet (Cont'd)

sion to the famed cliff divers at El Mirador Hotel, a private cruise around Acapulco Bay aboard the luxury ship Bonanza, and a cocktail party and dinner dance in the lavish El Numero Uno restaurant at the top of the Plaza Internacional overlooking Acapulco's glamorous hotel row.

Last year Wurlitzer Western Hemisphere distributors were invited to a similar presentation meeting in Honolulu, Hawaii. The Wurlitzer Company makes a special effort to entertain their distributors each time they gather to discuss business at these annual convocations.

Bally May Acquire Empire Distributing

CHICAGO — Bally Manufacturing Corp. announced on Oct. 20th that it is engaged in negotiations for the acquisition of Empire Distributing, Inc., Chicago and its affiliated companies in exchange for Bally Common Stock.

Empire distributes a broad line of coin-operated amusement and vending equipment and acts as a distributor for Bally and a number of other equipment manufacturers.

Bill O'Donnell, president of Bally, stated that certain basic terms of the transaction had been agreed to and that the parties and their attorneys are working out further details. He added that, assuming completion of the transaction, Empire will operate as a separate subsidiary and retain the product lines it now carries.

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Pin Tournery to Assist Anti-Drug Drive

ROCHESTER — A weekend fund raising event aimed at starting a drive towards a \$50,000 goal to aid in the fight against drug abuse, is to be held in the merchant mall area of the Holiday Inn complex on Main Street in Rochester on November 17, 18th and 19th. The event highlighting the weekend shall be a pin ball tournament, awarding prizes donated by local merchants, to the winners of singles, doubles and team competition.

Delphi, a drug abuse rehabilitation program operating within Rochester and serving all Monroe County, is the sponsor of the tournament, and hopes to raise funds towards a \$50,000 goal for the procurement, furnishing and maintenance of Rochester's first 24 hour therapeutic community for the treatment of drug addiction. The community will be a residential facility providing rehabilitation on a 24 hour basis whereas at present is a daytime operation.

Johnny Bilotta, who is attempting to obtain donations of the needed machines from the flipper factories, said: "this will be a very novel approach in motivating young people to get involved in raising funds to help fight a problem facing them directly, that being drugs. It will also serve to spotlight the pinball machine as a true competitive sport that the youth

relate to quite readily."

"Lights Out" has been selected as the title for the event, according to Bilotta, "so that we may help put the lights out on drug abuse in Monroe County."

Registration shall be in the form of singles, doubles and team competition. It is planned that registration will be carried out on the college campuses, as well as a booth being set up in Midtown Plaza, during the week prior to the event. Local business organizations as well as individuals will be able to form teams of 4 people, for competition.

Proceeds are to be obtained through a registration fee payable to the Delphi Drug Abuse program as well as machine proceeds.

There will be a minimum age requirement for age registration of 18 years old . . . Grand Prizes shall be along the lines as . . . a complete ski outfit and stereo equipment, for first place.

The creation and promotion of the event is being done by Herb Gross in behalf of Delphi and several public officials have joined in providing endorsements such as; City Councilman Charles Schiano, Mayor May, County Manager Lucien Morin, County Board of Mental Health Director, Dr. Miles and others . . .

cashbox/ Round The Route

EASTERN FLASHES

CONDOLENCES—The sympathy of the trade goes out to the family of Morrie Lerner who died suddenly Wed. Oct. 11th from a coronary. Many traders mentioned to us that they'd just met Morrie couple of days previous, down at the NAMA Show in Atlantic City, and were naturally shocked as well as saddened when they heard the tragic news. Morrie's sons Dennis and David will continue at Advance in Syracuse; Dennis to serve as manager, Dave as sales manager. Morrie's widow Nelly will also take an active role in the business. We personally met Morrie about four years ago when he and Bert Betti of Betson Enterprises thru a joint machine showing-party for Connecticut operators at a town near Bridgeport. Bert had the new Rock-Ola's of the day, plus Fischer tables on display; Morrie the Automatic Products line plus the U.S. Automatic equipment. Jack Shawcross, now with Trimont-Bilotta, was with Advance at that time and told us Morrie was a comer in the New York State industry. After that, he got the Rock-Ola music and vending line out of Syracuse, then about a year ago, Rock-Ola went to Vic Conte in Utica and Morrie went Wurlitzer for the Western part of the State, still offering the Rock-Ola can soda line. He was a good man and a credit to the industry. May he rest in peace.

CONVENTION TIME—Many local associations are doing the annual convention thing around this time of year and we just learned the West Virginia group has joined in with their's slated for the weekend on Nov. 3rd. Affair will take place at the Midtown Motor Inn in Charleston, W. Va. Leoma Ballard says there'll be entertainment in addition to business meets; among the performers will be popular Tommy Wills of Juke Records. Tom will also avail himself of the opportunity by playing several of his Juke disks for the operators and their programmers. Tom's quite a guy, as many in the business know. His major job as a performer with the tenor sax is supplemented by his rather successful singles line, which he tailors to operators and markets himself thru one stops. He's a fixture at many trade get-togethers, including the MOA.

ROUND FUN CITY—Dick Greenburg at Mike Munves Corp. tells us couple of real "out of towners" came by the shop recently to look over the goods. They were F. J. Richardson of San Juan, Puerto Rico and Richard Uyehara of Pacific Amusement in Honolulu. Uyehara couldn't get over the enormous number of antique machines Munves maintains on their third floor for theatrical rentals, etc. Munves, now celebrating their 50th year in the business, does very well with the aged machines, especially since most of them are in cleaned-up, cracker-jack working order. . . . The MONY meeting Nov. 14th at Ricardo's Restaurant in Long Island City will feature election of officers for the next term, plus an agenda of subjects including an up-to-date summary on the flipper problem.

UPSTATE ITEMS—Millie McCarthy, president of the New York State Coin Machine Assn., again advises her members that the big annual business conference is set for Nov. 9th at the DeWitt Clinton Hotel in Albany (it's a Thursday). Plenty to discuss so she hopes for a 100% attendance. . . . Johnny Bilotta pleased that the pinball tournery for Delphi is looking so good. Plenty of business people will compete, plus scads of politicians. "The more the merrier," says John. "Each entrant means more funds for Delphi and they deserve it, the grand job they're doing to combat the drug problem in Monroe County." Johnny also likes the fact that the pingame is in the spotlight and would like to see it recognized all round as the sport it is. Speaking of sports, the big fellow was in New York City again last Tuesday and Wednesday for a soccer league conference at the Summit Hotel.

GOIN' SOUTH—Chatted with General Vending's Arnold Kaminkow and if his appraisal of the health of the Maryland business is indicative of the rest of the country, things are great all way round. Machine sales at General are superb, he says. The new Rock-Ola's, including their new wallbox, are extremely well ordered, Gottlieb's Jungle 4-Pl. continues very well, The ChiCoin Big Top rifle is a very big seller, both Halgames and Astrotronics wall games really strong, and Arnie's already booking advance orders on the soon-to-come ChiCoin All Star Football game—"just on the strength of what I've been telling the operators," he says. New sales staffer at General is trade vet Morris Sanker who will represent the General Vending lines in Virginia and West Virginia. Morris, a 17 year vet in the business, was most recently with Phil Mason's Allied Vending in Washington, D.C.

THE JERSEY BOUNCE—Full house of Jersey and Connecticut operators and their ladies turned out for Betson Enterprises' Rock-Ola introduction at the Tappan Zee Motor Inn last Sunday 22nd. . . . Dan Denman at Rowe's Whippany offices pleased as punch with the way their new Monte Carlo and Deauville jukes have taken off. Several dealers are almost up to the annual quota already, and the units have only been around less than two months. . . . Irv Morris in Newark says Gottlieb's Jungle flipper's been one of his hottest numbers in the four-player line ever. . . . New game about to go into the works at American Shuffleboard, whispers Sol Lipkin. Details soon. Sol's tickled that both his sons, Gene and now Bruce, are in the coin business, the first selling games from Allied Leisure and Bruce now selling coin boxes at a firm in Jersey.

MILWAUKEE MENTIONS

MIC has just about completed sample shipments of its newly introduced "U-Boat" game which was unveiled during the recent MOA Expo in Chicago. "It enjoyed wide acceptance at the show" said the firm's JoAn Mason, "and is currently the top priority item on our production schedule!" JoAn also mentioned that she planned to be on hand at the Sherman House for the upcoming IAAP convention November 9-12, headquartering herself in the Empire Dist. exhibit where "U-Boat" will be on display. . . . MCI's busy marketing director John Ancona was in the home office for a brief period following his attendance at the NAMA conclave in Atlantic City. He'll be off again this week visiting MCI distributions in various areas of the country.

IN CELEBRATION OF Rock-Ola open house week Empire Dist.-Green Bay hosted its showing of the new model 450 phonograph and the 506 Tri-View Wallbox on Thursday, October 26. Distrib's reception committee on the big day consisted of Bob Rondeau, Pat Netterville, Joe Eggner and Dale Johnson. . . . By the way, we were happy to hear that Bob and his wife, Bev, finally found the new home they had been searching for these past many months—and it just so happen to be located directly across the street from a park so their youngest son, Eric, has a built-in playground!

BON VOYAGE TO Hastings Dist. Inc.'s Wally Bohrer who'll be departing for Prague very shortly.

JUKEBOX PROGRAMMING GUIDE

POP

NEIL DIAMOND

WALK ON WATER (3:04)
No Flip Info. Uni 55352

DR. HOOK & THE MEDICINE SHOW

THE COVER OF "ROLLING STONE" (2:53) Columbia 4-45732

ROD STEWART

ANGEL (4:04)
b/w Lost Paraguayos (3:58) Mercury 73344

SAILCAT

BABY RUTH (2:52)
No Flip Info. Elektra 45817

OVATIONS

HOOKED ON A FEELING (3:00)
No Flip Info. MGM SM 712

THE BEE GEES

ALIVE (4:00)
b/w Paper Mache, Cabbages and Kings (4:55) Atco 45-6909

R & B

CURTIS MAYFIELD

SUPERFLY (3:10)
No Flip Info. Curtom CR 1978

JAMES BROWN

I GOT A BAG OF MY OWN (3:46)
No Flip Info. Polydor 14153

C & W

GEORGE JONES & TAMMY WYNETTE

OLD FASHIONED SINGING (2:55)
b/w We Love To Sing About Jesus (1:54) Epic 10923

SONNY JAMES

DOWNFALL OF ME (2:23)
b/w I'll Follow You (2:07) Capitol 3475

DOTTIE WEST

IF IT'S ALL RIGHT WITH YOU (2:38)
b/w Special Memory (2:17) RCA 0828

DAVID ROGERS

ALL HEAVEN BROKE LOOSE (2:27)
No Flip Info. Columbia 45714

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CHICAGO CHATTER

Several members of the Rock-Ola Mfg. Corp. executive and sales staff were in various areas of the country last week attending the distributor showings of the factory's new model 450 phonograph and 506 Tri-View Wallbox. Factory commenced full production on the new units simultaneous with the weeklong open house celebration (23-28)—and deliveries are now in progress . . . Firm's executive veepee **Ed Doris**, accompanied by export manager **Art Janacek**, departed for Germany last week . . . The big Empire Dist. hosted showing was held on Tuesday, October 24, in the distrib's headquarters at 120 S. Sangamon. **Gil Kitt**, **Joe Robbins**, **Jack Burns**, **Murph Gordon**, et al were on hand to greet visitors throughout the day.

NATIONAL COIN MACHINE EXCHANGE prexy **Elmer Schmitt** will be among the speakers participating in the IAAPA's Arcade Workshop scheduled for Friday, November 10 in the Crystal Room of the Sherman House Hotel, during the Parks Show. His subject "Structuring A Game Arcade". Schmitt is also hosting a cocktail party for members attending the convention. The show itself begins on November 9 and runs through the 12th.

MORE ON "ODE TO THE BIG RED" by **Urel Albert** on All Pro. As mentioned a few columns back, the single is a novelty tune, a tribute to the Nebraska football team, which **Lieberman One Stop's Evelyn Dalrymple** has been promoting like crazy, even to the extent of submitting a copy to the President of the United States—who promptly acknowledged receipt with a personal letters of gratitude to Evelyn. "This release is indeed a welcome addition to my collection of sports mementos," **President Nixon** wrote. And, needless to say, Ev is quite beside herself and literally bursting with pride!

FURTHER EVIDENCE OF AIR HOCKEY'S DRAWING POWER! The game was placed in the basement of the Brunswick Building in suburban Skokie, Illinois—a rather remote area of the basement at that, to be used by Brunswick personnel and visitors to the office for demonstration purposes. However, the game's presence was quickly discovered by everyone in the building, so this once remote spot in the basement is now just about the busiest in the building during lunch hours, coffee breaks and all other hours of the day!

SAMPLE SHIPMENTS OF "BIG TOP" are currently in progress at the Chicago Dynamic Ind. factory. Next item on the production agenda is All Star Football which is due very shortly! Marketing manager **Chuck Arnold** tells us there are some big surprises in store for release in the near future!

THIRTY-NINE DANISH CUSTOMERS from Bally-Automater in Copenhagen visited the Bally Chicago factory last Tuesday (24) and were escorted through the plant's facilities by sales manager **Paul Calamari**. After a very full day in Chicago, the group departed for Las Vegas! . . . Paul was telling us how well the new "Space Time" 4-player is doing, and that within the next week or so the firm plans to release "Sub Pack" the arcade piece which was such a hit at MOA Expo!

HOUSTON HAPPENINGS

Skeptical when **L. C. Butler**, owner Gulf Coast Distributing Co., said this years Houston showing of Wurlitzer New Model Phonographs would be greatest one ever for there have been some gigantic previous ones. But it was! On Oct. 15, 1972, Gulf Coast Distributing Co. presented Wurlitzers New Model phonographs, together with supplementary equipment, to largest crowd ever to view a one stand new model showing in Houston. Preview was on 49th floor, One Shell Plaza, in Plaza Club which is among largest exclusive nite clubs in City. Very few of formal invitations to Houston area operators were declined. **Ralph D. Cragan**, Wurlitzer Regional Sales Mgr. and **Ben Wells**, Gulf Coast Dis. Sales Mgr. handled actual sales demonstrations. Time was 6:00 p.m. until midnight. Out of the industry guests included: The Honorable **Preston Smith**, Governor, State of Texas; **Bob Bullock**, Secretary of State, State of Texas and Head of McGovern For President Houston Headquarters; County Judge **Bill Elliott** and wife. Cocktails were followed by dinner in Plaza's elaborate dining room. Dinner was accompanied by full fledged nite club show that featured **The Four Freshmen** and **Jesse Lopez**. After first floor show guests gathered around dining room tables and cocktail waitresses did landslide business. Massive crowd was handled most efficiently. All kinds of the finest, for free liquor, was liberally consumed yet not a single case of disorderly conduct was noted. Verily it was a most festive and enjoyable affair.

Delayed condolences to immediate family of **C.O. (Cecil) Harrington, Jr.**, 44, who passed away last month. Cecil was long associated with his younger brother, **David Harrington** in operation of Harrington Cigarette Service, Houston. He recently moved to Ft. Worth, Tex. to head a Harrington Amusement Co. there. Semi-retired **Cecil O. (Red) Harrington**, father of Cecil and David, formerly was a truly big time operator in Houston. David presently is a Major in National Guard. . . . **Byron Everts**, Galveston operator, together with wife attended the MOA meeting in Chicago on Sept. 14, 1972. . . . Barbecue for Music Operators of Texas and their families Oct. 14, 1972 at Bay Home of **Byron Everts**, Galveston, Tex. was a huge success. Invitations stated the affair would be an occasion for breaking bread together and getting better acquainted and that is exactly what it was. Menu was barbecue beef, sausage, ranch style beans, baked potatoes, with all relishes, soft drinks and beer. Tickets only \$2.00 with children free. No limit on food or drinks. Host, **Byron Everts**, Galveston, is vice-president of the Operators Association and his Bay Home was ideal for the blowout. . . . **Lorin T. Kushiya** and wife, owners of National Amusement, Inc., Honolulu, Hawaii, traveled longest distance to attend Wurlitzer new models showings in Houston on Oct. 15, 1972. National Amusement operates Wurlitzer phonographs and all other kinds of coin operated machines.

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

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