

Cash Box

13.85

'Ladies Order' On The Concert Route (Ed)...RCA: No Good Dish Sound -- Yet... Market Will Expand For Indies, Says Al Bennett... UA Eyes 10 More Markets For '87 Concert Dates...Report On Newport Jazz Festival: End Of An Era?... Satchmo Dies...

DAILY NEWS AND LEADER, 27th CENTURY



A few months ago, Barbra Streisand changed her direction in music and the results were beautiful: Top-40 and FM fans made a gigantic hit of "Stoney End."

Now that same phenomenon is happening again. KHJ in Los Angeles and KFRC in San Francisco have already picked Barbra's brand-new single, "Where You Lead."



The song was written by Carole King. And the record was produced by Richard Perry, who also produced "Stoney End."

Billboard gave "Where You Lead" a Top-20 pick and called it "one of the best written, performed, and engineered disks of the week. The combination of Carole King and the 'today' Streisand sound spells a Top-10 smash."

"Where You Lead." It looks like Barbra's success story will never come to an end.

"Where You Lead." 4-45414

Barbra Streisand's new Columbia single.

BARBRA STREISAND: ANOTHER HAPPY BEGINNING.

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'Law & Order'

On The Concert Route

The phrase "law and order" has had political implications in recent years, of course, but we find it an apt expression with regard to music concerts. On this page in last week's issue we made the point that artists on tour had evolved into a "crucial tool" for the recording business. Yet, because "law and order" has been denied at several recent events—namely the "Celebration of Life" rock event in Louisiana and the Newport Jazz Festival—it is not only the industry that has received a serious blow, but, more importantly, fans of music, who are being turned off outdoor music events because of a fear as real as a midnight stroll in New York's Central Park.

The forced pruning of the Newport Jazz Festival is a particularly sad affair. Jazz has fallen on hard times in a commercial sense; those who are still true to its beat, however, form one of the most dedicated audiences for the sound of music anywhere. It is shocking that an institution as durable as the festival should be stopped by boors who feel that musical happenings are an inherent license to gain free admission into events through which artists

can earn a living. The answer by some of those artists, including Woody Herman, Dizzy Gillespie, among others, was swift: To George Wein, the festival's producer, they offered their services at a benefit concert to help Wein recoup his own investment in the event. Thus, ironically, the cycle continues: more artist free time to come to the aid of a man who gives them a chance to earn a buck.

It's time for "law and order" on the concert route. A time for the proper organization of musical events so that the free expression of music can take place. A time for our younger generation to grasp the meaning of the fear of attending large, multi-day concerts. One does not want an armed camp surrounding a stadium; it is not conducive to the enjoyment of music. Youth must say "no" to the aggressive few who hold music to be a stimulus to anarchy in the guise of false values. That political "law and order" of the wrong kind can come of it. One doesn't have to call on the "spirit of Woodstock." Just an environment where people who like music can, hopefully, get their money's worth.



CashBox TOP 100

Cash Box — July 17, 1971

1	IT'S TOO LATE	Carole King-Ode (Dist: A&M)	1	1
2	INDIAN RESERVATION	Raiders-Columbia 45332	2	3
3	DON'T PULL YOUR LOVE	Hamilton, Joe Frank & Reynolds-Dunhill 4276	4	6
4	MR. BIG STUFF	Jean Knight-Stax 0088	5	8
5	YOU'VE GOT A FRIEND	James Taylor-Warner Bros. 7489	6	12
6	TREAT HER LIKE A LADY	Cornelius Brothers & Sister Rose-United Artists 50721	3	2
7	DRAGGIN' THE LINE	Tommy James-Roulette 7103	11	16
8	SHE'S NOT JUST ANOTHER WOMAN	8th Day-Invictus 9087 (Dist: Capitol)	8	10
9	THAT'S THE WAY I'VE ALWAYS HEARD IT	Carly Simon-Elektra 45724	10	15
10	WHEN YOU'RE HOT, YOU'RE HOT	Jerry Reed-RCA 9976	9	9
11	FUNKY NASSAU	Beginning Of The End-Alston (Dist: Atlantic)	12	13
12	I DON'T WANNA DO WRONG	Gladys Knight & Pips-Soul 35083 (Dist: Motown)	14	20
13	HERE COMES THAT RAINY DAY FEELING	Fortunes-Capitol 3086	15	21
14	BRING THE BOYS HOME	Freda Payne-Invictus 9092 (Dist: Capitol)	17	23
15	SOONER OR LATER	Grass Roots-Dunhill 4279	16	19
16	HOW CAN YOU MEND A BROKEN HEART	Bee Gees-Atco 6824	31	46
17	RAINY DAYS AND MONDAYS	Carpenters-A&M 1260	7	4
18	TAKE ME HOME, COUNTRY ROAD	John Denver-RCA 0445	23	28
19	WILD HORSES	Rolling Stones-Rolling Stones 19101 (Dist: Atlantic)	20	31
20	SUMMER SAND	Dawn-Bell 107	22	27
21	MERCY, MERCY, ME	Marvin Gaye-Tamla 54207	26	47
22	GET IT ON	Chase-Epic 10738	28	38
23	SIGNS	Five Man Electric Band-Lionel 3213 (Dist: MGM)	25	30
24	WANT ADS	The Honey Cones-Hot Wax 7011 (Dist: Buddah)	13	5
25	BEGINNINGS	Chicago-Columbia 45417	30	42
26	HOT PANTS	James Brown-People 2501	36	69
27	DON'T KNOCK MY LOVE	Wilson Pickett-Atlantic 2797	18	7
28	LOVE THE ONE YOU'RE WITH	Isley Bros.-T-Neck 930 (Dist: 930)	39	54
29	WALK AWAY	James Gang-ABC 11301	32	34
30	NEVER ENDING SONG OF LOVE	Delaney & Bonnie & Friends-Atco 6804	33	41
31	MAYBE TOMORROW	Jackson 5-Motown 1186	47	—
32	CHICAGO	Graham Nash-Atlantic 2804	34	37
33	RINGS	Cymarron-Entrance 7500 (Dist: Epic)	41	49
34	DOUBLE BARREL	David & Ansil Collins-Big Tree 115 (Dist: Ampex)	37	40

35	RAINY JANE	Davy Jones-Bell 45111	44	52
36	STOP, LOOK, LISTEN	Stylitics-Avco Embassy 4572	38	45
37	WATCHING THE RIVER FLOW	Bob Dylan-Columbia 45409	45	55
38	MOON SHADOW	Cat Stevens-A&M 1265	42	51
39	CHANGE PARTNERS	Stephen Stills-Atlantic 2806	43	48
40	RESURRECTION SHUFFLE	Ashton, Gardner & Duke-Capitol 3060	48	59
41	I KNOW I'M IN LOVE	Chee Chee & Peppy-Buddah 225	35	36
42	RESURRECTION SHUFFLE	Tom Jones-Parrot 40064	60	72
43	LIAR	3 Dog Night-Dunhill 4282	64	76
44	IT DON'T COME EASY	Ringo Starr-Apple 1831	21	11
45	LOVE MEANS	Sounds of Sunshine-Ranwood 896	55	64
46	YOU'RE THE REASON	Ebonys-Phila Int'l 3503 (Dist: Epic)	49	66
47	MIGHTY CLOUDS OF JOY	B. J. Thomas-Scepter 12320	51	61
48	YOU'VE GOT A FRIEND	Roberta Flack & Donny Hathaway-Atlantic 2808	56	60
49	CRAZY ABOUT THE LA LA LA	Smokey Robinson-Tamla 54206	52	63
50	IF NOT FOR YOU	Olivia Newton John-Uni 55281	58	68
51	RIDERS ON THE STORM	Doors-Elektra 45738	62	74
52	SHE DIDN'T DO MAGIC	Lobo-Big Tree 116 (Dist: Ampex)	57	67
53	I LOVE YOU LADY DAWN	The Bells-Polydor 15027	53	58
54	SMILING FACES SOMETIMES	Undisputed Truth-Gordy 7108	66	79
55	YOU WON'T GET FOOLED	The Who-Decca 32846	69	—
56	HIGH TIME WE WENT	Joe Cocker-A&M 1258	29	29
57	SWEET HITCH-HIKER	Creedence Clearwater Revival-Fantasy 665	—	—
58	MOZART SYMPHONY #40 IN G MINOR	Waldo De Los Rios-UA 7468	59	62
59	PUPPET MAN	Tom Jones-Parrot 40062	19	14
60	DOUBLE LOVIN'	The Osmonds-MGM 24	17	—
61	ESCAPE-ISM (PTS. 1, 2 & 3)	James Brown-People 2500	40	43
62	OVER AND OVER	Delfonics-Philly Groove 116 (Dist: Bell)	65	70
63	I'M A BELIEVER	Neil Diamond-Bang 586	67	77
64	I'M LEAVIN'	Elvis Presley-RCA 9998	76	—
65	THE LAST TIME I SAW HER	Glen Campbell-Capitol 3123	68	73
66	WHAT THE WORLD NEEDS NOW/ ABRAHAM, MARTIN & JOHN	Tom Clay-Mowest 5002	86	—
67	I HEAR THOSE CHURCH BELLS RINGING	Dusk-Bell 990	71	80

68	RIDE WITH ME	Steppenwolf-Dunhill 4283	—	—
69	YOU'RE THE ONE FOR ME	Joe Simon-Spring 115 (Dist: Polydor)	72	82
70	HE'S SO FINE	Jody Miller-Epic 10734	74	84
71	LIKE AN OPEN DOOR	Fuzz-Calla 177 (Dist: Roulette)	73	75
72	MOTHER FREEDOM	Bread-Elektra 45740	77	—
73	TALKING IN YOUR SLEEP	Gordon Lightfoot-Reprise 1020	75	78
74	WHAT YOU SEE IS WHAT YOU GET	Dramatics-Volt 4058 (Dist: Stax)	78	—
75	COLOUR MY WORLD	Chicago-Columbia 45417	80	—
76	HILL WHERE THE LORD HIDES	Chuck Mangione-Mercury 73208	84	—
77	SWEET AND INNOCENT	Donny Osmond-MGM 14227	46	22
78	FOLLOW ME	Mary Travers-Warner Bros. 7481	81	96
79	SUSPICIOUS MINDS	Dee Dee Warwick-Atco 6810	79	85
80	LOVE ME	Rascals-Columbia 45400	85	92
81	IT'S SUMMER	Temptations-Gordy 7109	—	—
82	AIN'T NO SUNSHINE	Bill Withers-Sussex 219 (Dist: Buddah)	87	99
83	HE'S GONNA STEP ON YOU AGAIN	John Kongos-Elektra 45729	89	—
84	IT'S THE REAL THING	Electric Express-Linco 1001 (Dist: Atlantic)	88	—
85	LOVE IS LIFE	Earth, Wind & Fire-W.B. 7492	90	90
86	ONE-WAY TICKET	Tyrone Davis-Dakar 624	91	91
87	WHEN YOU GET RIGHT DOWN TO IT	Ronnie Dyson-Columbia 45387	92	95
88	PRAY FOR ME	Intruders-Gamble 4014	95	—
89	MOTHER NATURE'S WINE	Sugarloaf-United Artists 7210	96	97
90	FOX HUNTIN'	Daddy Dewdrop-Sunflower 111 (Dist: MGM)	—	—
91	SATURDAY MORNING CONFUSION	Bobby Russell-U.A. 50788	99	—
92	YOU'VE GOT TO EARN IT	Staple Singers-Stax 0093	—	—
93	COME BACK HOME	Bobby Goldsboro-United Artists 50807	—	—
94	I BEEN MOVED	Andy Kim-Steed 734 (Dist: Paramount)	98	100
95	GONNA BE ALRIGHT NOW	Gayle McCormick-Dunhill 4281	—	—
96	I AIN'T GOT TIME ANYMORE	Glass Bottle-Avco-Embassy 4575	97	—
97	HOW DO WE LOSE IT BABY	Jerry Butler-Mercury 73210	—	—
98	MAGGIE	Redbone-Epic 10670	—	—
99	FAITHFUL & TRUE	Z. Z. Hill-MankInd 12003	100	—
100	BLACK EYE BLUES	Joe Cocker-A&M 1258	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Ain't No Sunshine (Interior—BMI)	82	Hot Pants (Critic—BMI)	26	Maggie (Novelene—BMI)	98	Sooner Or Later (Zackley/Parls Bros.)	15
Blackeye Blues (Tro-Andover—ASCAP)	100	How Can You Mend A Broken Heart (Warner/Tamerlane—BMI)	16	Maybe Tomorrow (Jobete—BMI)	31	Stop, Look, Listen (Bellco/Assorted—BMI)	36
Bring The Boys Home (Gold Forever—BMI)	14	How Do We Lose It Baby (Butler—ASCAP)	97	Mighty Clouds Of Joy	47	Summer Sand (Pocketful of Tunes/Saturday—BMI)	20
Change Partners (Goldhill—BMI)	39	I Ain't Got (Leads—ASCAP)	50	Mother Nature's Wine	21	Suspicious Minds (Trec—BMI)	79
Chicago (Living Room—BMI)	32	I Don't Want To Do Wrong (Jobete—BMI)	94	Mother Nature's Wine (Claridge/Dream/Canyon—ASCAP)	38	Sweet And Innocent (Trec—BMI)	77
Colour My World (Aurelius—BMI)	75	I Hear Those Church Bells Ringing (Pocketful of Tunes/Saturday—BMI)	96	Mozart #40 Symphony In G Minor (Barnegat—BMI)	72	Sweet Hitch-Hiker (Greasy King—BMI)	57
Colour My World (Aurelius—BMI)	75	I Know I'm In Love—Kama Sutra/ (James Boy—BMI)	12	Mr. Big Stuff (Malaco—BMI)	89	Take Me Home Country Roads (Lane—ASCAP)	18
Come Back Home (Detail—BMI)	93	I Love You Lady Dawn (Martin Cooper—ASCAP)	67	Never Ending Song Of Love (Metric—BMI)	58	Talking In Your Sleep—(Early Morning—ASCAP)	73
Crazy About The La La La	43	I'm A Believer (Screen Gems/Col—BMI)	41	One Way Ticket	4	That's The Way I've Always Heard It (Quakenbush/Kensho—ASCAP)	9
Day By Day	—	I'm Leavin' (Presley/Oten—BMI)	53	Over And Over (Nickel Shoe—BMI)	30	Treat Her Like (Unart/Stagedoor—BMI)	6
Don't Knock My Love (Ervs—BMI)	27	Indian Reservation (Acuff-Rose—BMI)	63	Over And Over (Nickel Shoe—BMI)	62	Walk Away (Pamco/Home Made—BMI)	29
Don't Pull Your Love On Me (Scents & Pence—BMI)	3	It Don't Come Easy (Startling—BMI)	64	Pray For Me (Screen War 3—BMI)	88	Want Ads (Gold Forever—BMI)	24
Double Barrel (Inter Global—BMI)	34	It's Summer (Jobete—BMI)	64	Puppet Man (Screen Gem/Columbia—BMI)	59	Watch The River Flow	37
Double Lovin' (Fame—BMI)	60	It's The Real Thing (Cotillion, Parman—BMI)	84	Rainy Days And Mondays (Almo—ASCAP)	17	What The World Needs (Blue Sea/Jac—ASCAP)	66
Draggin' The Line (Big 7—BMI)	7	It's Too Late	1	Rainy Jane (Screen Gems/Columbia—BMI)	35	What You See (Jobete—BMI)	74
Escape-ISM (Dynamite—BMI)	61	Las' Time I Saw (W. B. Music—ASCAP)	65	Resurrection Shuffle	40-42	When You Get Right Down To It (Screen Gems/Columbia—BMI)	87
Faithful & True (Quiniv—BMI)	78	Like An Open Door (Ferncliff/Jamf—BMI)	43	Riders On The Storm	51	When You're Hot (Vector—BMI)	10
Follow Me	78	Love Is Life (Hummit c/o BBC—GNTRP)	71	Ride With Me (Duchess—BMI)	68	Wild Horses (Gideon—BMI)	19
Fox Huntin' (4 Star—BMI)	90	Love Me (Purus—ASCAP)	80	Rings (Unart—BMI)	33	You Won't Get Fooled (Track—BMI)	55
Funky Nassau (Sherlyn—BMI)	11	Love Means (Bon-Ton—BMI)	45	Saturday Morn (Pix, Russ—ASCAP)	91	You're The One For Me (Gaucho Music/Unichappel—BMI)	69
Get It On (Cha-Bil—ASCAP)	22	Love The One You're With (Gold Hill—BMI)	28	She Didn't Do Magic (Famous/Kaiser/Big Leaf—ASCAP)	52	You're The Reason Why (World War 3—BMI)	46
Gonna Be Alright Now (Tuesdale/Soldice—BMI)	95			She's Not Just (Gold Forever—BMI)	8	You've Got A Friend (Screen Gems, Col.—BMI)	5-48
He's Gonna Step (Tro-Andover—ASCAP)	83			Signs (4 Star—BMI)	23	You've Got To Earn It (Jobete—BMI)	92
He's So Fine (Bright Tunes—BMI)	70			Smiling Faces Sometimes	54		
Here Comes That Rainy Day Feeling	13						
High Time We Went (Tro-Andover—ASCAP)	56						
Hill Where The Lord (Rohaba/Screen Gems, Col—BMI)	76						

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APPLE 1835

UA Eyes 10 More Markets For Its 99¢ Concert Dates

Stewart: H'wood Bowl Lesson For Industry

HOLLYWOOD --- If nothing succeeds like success, then Mike Stewart, president of United Artists Records, is currently facing a future of superprosperity. At least that's how the results of the label's June 30 pop/rock marathon in Hollywood Bowl look on paper. Having attracted well in excess of the Bowl's capacity of 18 thousand on the basis of four of the label's headline acts, Stewart is looking forward to a series of similar concerts in as many as ten major market areas across the country, including New York. (Either Shea or Madison Square.)

What this all means for the industry at large is still an open question, but the fact of the UA success in Hollywood is bound to have its repercussions, "After the negative reactions we've all felt toward festivals and rock shows since Woodstock," says Stewart, "it's nice to see something positive like this happen. And it can only have a positive effect on the business."

The most positive and most desired reaction is, of course, increased sales, and UA execs are staying mum on this aspect. Though it is still too early to see steeply rising local sales

of albums by the acts involved--Canned Heat, Nitty Gritty Dirt Band, Sugarloaf and War--there is no doubt that the acts themselves have immeasurably increased the size and loyalty of their audiences. As reported earlier in Cash Box, the UA acts donated their services to the concert, and the ticket price was uniformly scaled to 99c "The idea of selling tickets instead of offering the concert for free," Stewart points out, "only added to our overall control of the event."

No incidents

There were no "incidents," according to Stewart. "The kids were grateful for the show and for the price. They knew they weren't being hassled, jived or cheated, and they responded in kind. We even got

(Cont'd on p. 22)

RCA's Laginestra: No Quad Disk Sound--Yet; Columbia: SQ Succeeding

NEW YORK--RCA Records says it will market, when developed, a "4-discrete" channel quadrasonic disk.

In response to queries concerning 4-channel disks Rocco Laginestra, president of RCA, has issued the following statement:

RCA Records introduced four-channel sound with four discrete channels with Q-8 cartridge tapes, and thereby established what it considers the ideal system now sought by the industry for phonograph records.

RCA Records has not seen fit to offer a four-channel sound system for records that has less artistic and technical performance capabilities than does the Q-8 tape system. In

Al Bennett: Mkt For Indies Will Expand

HOLLYWOOD --- The industry's two invincible invalids, the indie manufacturer and indie distributor will continue and flourish as viable, ever changing essentials of the record business with Europe's approaching Common Market resolving a number of the manufacturing and distribution dilemmas for our trade. This, according to Al Bennett who, just a year ago, severed ties as president of Liberty-UA and in Dec., 1970, formed his own indie label, Cream Records.

"It's true that it's more expensive today to enter the business. But by the same token, the return is greater once you have success . . . when you have a hit act today the album sales are so phenomenal. Ten years ago, for example, you could go into a studio and cut a single for maybe \$300 to \$500 and sell upwards of a million copies. But you really got no

album sales as a result of that single. Except, in rare instances. Today, of course you spend a lot more money--\$4000 is average for a single session--\$20,000 for an album. But on the other hand you can literally sell 700,000 to a million albums just in the U.S. with an average #1 album. If you have a gigantic LP, a la "Bridge Over Troubled Water," you're looking at a 2-3 million sale."

The return for investment is far greater today than it was ten years ago, says Bennett. "I think that trend is going to continue as borne out by the fact that the industry is doing in excess of a billion and a half dollars in retail sales now--while ten years ago, I'd guess, the figure was about \$300 million."

Predicts Global Boom

The increase is worldwide, according to Bennett, and will improve as the economy improves. "Japan is 2nd to the U.S. today. And you've got a booming economy there. And South America, with a tremendous population, is just waiting till the economy becomes distributed to the

(Cont'd on p. 22)

FRONT COVER:



After a brief fling with the folk revival of the sixties as half of The Simon Sisters, Carly Simon is now very much a star on her own. Her Elektra single, "That's The Way I've Always Heard It Should Be" has brought a quiet, questioning view of life to the top ten, and the LP from which it was culled is rapidly confirming that the list of top female singer-songwriters will have to expand to include her.

Urged to return to the music business by friends such as Livingston Taylor and Esquire's film critic Jacob Brackman, the decision has proved to be a solid move for all concerned. Sweet and honest sounds have made the world take note.

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Newport Jazz Fest: Is It The End Of An Era?

NEWPORT, R.I.--Newport was never like any other festival. No lines of cars on the approachways. No clusters of tents on the grounds. No drug busts. Just a group of people, many of them middle aged and further, who shared a common interest in jazz and met annually to play and listen on this New England peninsula.

Newport was never like any other festival. And the way it was destroyed was completely different too.

Shortly after ten on Saturday night, Dionne Warwick was singing "the look of love is in your eyes," as hundreds of kids with the look of hate in their eyes started dropping from the top of a twenty foot wall at the rear of the park. Minutes earlier they had succeeded in tearing down a chain link fence a few feet away.

That this was no mere case of disgruntled fans trying to get free admission to a festival was apparent immediately. Although there was room for standees in the general admission area, the invaders raced en masse toward the press and box seat sections up front.

By this time Dionne had segued neatly into "what the world needs

New CB Paper Easier To Read

Cash Box readers should be aware of sharper reproduction of editorial and advertising matter starting in this week's issue. This is due to the introduction of a whiter paper with a non-reflective feature. The staff of the magazine also believes the paper lends a more contemporary quality to the magazine.

addition, RCA Records feels that any four-channel record should be fully capable of total compatibility with existing stereo phonograph players. The two conditions have been met thus far only by the 'discrete' four-channel system such as has been demonstrated by the Victor Company of Japan, Ltd.

The "4-matrixed channel sound" system announced by CBS as the S-Q System is capable of compatibility but is not 'discrete.' RCA Records will continue to note with great interest public response to this and other systems as they are introduced. In the meantime, it will continue to

(Cont'd on p. 22)

now is love sweet love . . ."

From behind a snow fence which separated press from general admission came a chorus of vicious abuse, most of it directed at George Wein, longtime producer of the festival. As reporters and box seaters made tracks for the exit, the snow fence buckled and the crowd of young people rushed the stage.

"Put a little love in your heart," suggested Dionne in song. George Wein grabbed the mike. "The safety of every person in this park is at stake," he said and then he announced the termination of the evening's performance.

It was actually the end of the weekend. By Sunday morning the remainder of the festival had been axed. By Wednesday afternoon the Newport City Council had vetoed the upcoming

(Cont'd on p. 26)

Louis Armstrong: World Was His Stage

Louis Armstrong made music the world loved. To the jazz purist, his trumpet artistry was the mold for much of the sound of the contemporary jazz idiom; to the general public, he was an entertainer who made them feel they were walking on the sunny side of the street of life. No wonder his country "drafted" him three times to spread his goodwill around the globe. Though he is gone, we luckily have vast testimony to his greatness in his recorded works and through the mediums of film and TV.

Jim Morrison Dies In Paris

PARIS--Jim Morrison, lead vocalist for Elektra supergroup The Doors, died in Paris on Saturday, July 3, thus becoming the fifth superstar fatality in the past two years. Other rock tragedies include the deaths of Brian Jones, Janis Joplin, Jimi Hendrix and Al Wilson. Morrison, who was twenty seven, died of an apparent heart attack.

While with the Doors, Morrison was responsible for having written such rock classics as "Light My Fire," "The End," "When The Music's Over," and "The Soft Parade." The Doors latest Elektra album, "L. A. Woman," is currently on all of the national charts.

Apart from his work with The Doors, Morrison has also written a volume of poetry entitled "The Lords And The New Creatures."

Holzman Statement

Jac Holzman, president of Elektra, issued the following statement: Jim Morrison was an artist of steller

(Cont'd on p. 22)

Carlton To Capitol As Veep Of A&R Admn

NEW YORK--Joe Carlton, veteran music man, is joining Capitol Records as vp of A&R administration. Carlton, relocating to the Hollywood offices of the label, will work closely with Artie Mogull, vp of A&R. The exec, most recently associated with The Richmond Organization, has held key A&R and administrative posts with Mercury, RCA and, more recently, ABC. He also operated his own label, Carlton Records, in the late 50's.

Louis Armstrong: An Appreciation

See

Insights & Sounds



FIRST IN THEIR CLASS. MOTOWN U's MUSIC MAJORS.

Motown has always been first class. First class with product and first class with promotion. Pictured here are the faculty and student body of Motown U. First class.

1st Row (left to right) Tom Schlesinger • Director of Creative Concepts Joe Summers • Rare Earth Records Label Manager Al Valente • Director of National Promotion Phil Jones • Director of Sales Mel DaKroob • Marketing Director Dick Sherman • Mowest Label Manager Gordon Prince • Director of Single Sales

2nd Row Bob Ganim • Motown Regional Promotion Chuck Young • Motown Regional Promotion Weldon McDougall • National Promotion Al DiNoble • Rare Earth National Promotion Stan Fantich • Regional Promotion Rare Earth Jim Davenport • Program Di-

rector WFOM, Marietta, Ga. Jerry Boulding • Operations Director WWRL, New York City Marv Johnson • Regional Promotion • Motown Ira Trachter • Billboard Magazine Ed Gilreath • Regional Promotion • Rare Earth Ritchie Yorke • Billboard Magazine

3rd Row Gaylen Adams • Atlanta Perry Cooper • New York City Frank Nestro • Buffalo Paul Pieretti • San Francisco Chappy Johnson • Philadelphia Cy Gold • Chicago

4th Row Joe Cash • Baltimore/Washington Bill Spitalsky • New York City Vernon Thomas • Washington D.C. Wayne Fogle • Charlotte Marty Mackowicz • Hartford Ron Peterson • Milwaukee Andy Lane • Miami Bob Mercer • Los Angeles Ray Malinda • New Orleans StanLewerke • Los Angeles Pat Bullock • Dallas Jerry Morris • Seattle Ron Hopkins • Boston Gene Silverman • Detroit

5th Row Moe Shulman • New York City Roy Volker • St. Louis Bob Schwartz • Detroit Bruce Williams • Houston Bruce Bowles • Memphis Milt Oshins • Miami Bill Leaner • Chicago



FIRST CLASS

Chess/Janus Expects Tally Of \$750,000 Via Sales Meet

NEW YORK—The introduction of new product and catalog from the Chess, Janus and Westbound labels was, according to Marvin Schlachter, president of Chess/Janus Records, "successful beyond our expectations." Schlachter said by the time "the full tallies are in, we anticipate writing close to \$750,000 worth of business."

The meeting held at the Americana Hotel in New York saw the appearance of Alan Bayley, chairman of the GRT Corp., who stressed the parent company's complete support for the record group who in turn are solidly behind their independent distributors. A&R vice president Esmond Edwards, who introduced the new album releases, commented on the wealth of musical heritage implicit in the Chess catalog. Howard Silver, national sales director, revealed the company's distributor incentive program, radio, newspaper and magazine advertising schedule, availability of window streamers, easel back displays and point-of-purchase material with particular emphasis on the Funkadelic, Howlin' Wolf, Dells, Dainne Davidson and Jonathan Round LP's.

Schlachter closed the formal sales meeting with the comment that the last three months, since he took over as president of Chess as well as of Janus, have been "enormously challenging and stimulating to him and to his executive team. The new product, and our confidence in our company

MAC Disk/Pub Ties W/Hopper

HOLLYWOOD—MCA Records has entered into a record production and music publishing arrangement with actor-producer-director Dennis Hopper's companies.

Joe Sutton, vice president for artist acquisitions and development, said that the long-term contract with Hopper's Mother Mountain Music—a recently-formed record production company—specifies that its product can be released on any of the three MCA labels: Uni, Decca or Kapp.

Under the production section of the arrangement, the first release will be an album by contemporary singer Miki St. Clair. Sutton Stressed that Hopper will be intimately involved in his production company on a creative as well as commercial basis, noting that "Dennis will personally produce Miss St. Clair's album."

All aspects of Hopper's High Mountain Publishing company will be administered through one or more of MCA Inc.'s publishing arms.

Sutton, noting that Hopper does business with Universal Pictures ("The Last Movie"), pointed out that "Our arrangement with Dennis is in no way connected with any of his activities in the field of motion pictures. It is a separate and distinct relationship."

ABC Suit Vs. DGG, Polydor

HOLLYWOOD—ABC Records, Inc., Grand Award Record Company, Inc., and Westminster Recording Company, Inc., has filed suit in New York Supreme Court against Deutsche Grammophon, G.m.b.H. and Polydor Records of Canada, Ltd. charging alleged breach of contract covering the Canadian distribution of the ABC, Westminster and Grand Award lines.

ABC and its related companies have terminated the distribution agreement with Deutsche Grammophon and Polydor and seek damages in the sum of \$67,500 plus an accompanying for other sums due under the agreement.

and its future is a reflection of this attitude."

In the evening, following a gala cocktail party at the Royal Box, Dianne Davidson, Jonathan Round, Howlin' Wolf and Funkadelic performed for the more than 400 members of the press, disc jockeys, distributors, retailers and rack jobbers. The entertainment lasted until almost midnight.



Hoffman, Bayley, Edwards & Schlechter

Satchmo Disk Catalog Extensive

NEW YORK—Although the industry can expect a rash of Louis Armstrong "memorial LP's in the near future, there's still plenty to choose from in currently available album product.

The great jazzman, who died last week in New York at the age of 71, recorded for many labels over the years, his last released package being Avco Records' "Country & Western," released earlier this year. But, recordings on the Decca, RCA and Columbia labels carry the listener back to Satchmo's earlier sounds in the 20's 30's and 40's. After Armstrong created what was virtually to become his theme song in later years in 1964—his smash version of "Hello, Dolly!"—he began an extensive round of recording activities, including his only gold album, Kapp's "Hello, Dolly!" In the 60's, Decca, RCA and Columbia re-issued many Armstrong sides in LP collections, while ABC, Buena Vista made stereo-age Armstrong available. Other Armstrong sessions are available on Audio Fidelity, MGM, Mercury, Verve and Pickwick. He is also featured on Capitol Records soundtrack recording of "High Society," in which he introduced Cole Porter's "Now You Has Jazz" and the title song.

RCA Rushes Set

RCA Records announced this week the release of "Louis Armstrong—July 4, 1900—July 6, 1971." It will be available in stores this week. The al-

Columbia Wins Poster Judgment

NEW YORK — Columbia Special Products Merchandising and Licensing, a Service of CBS Inc., won a poster license infringement judgment when Western Graphics Corp., a manufacturer of posters for national distribution, signed an agreement in which the company agreed that it would not manufacture, sell, or distribute posters portraying 35 artists who had signed agreements with Columbia Special Products.

Prior to this judgment, Western Graphics had manufactured posters of some of the 35 artists who include Bob Dylan, Chicago, Blood, Sweat and Tears, Johnny Cash, Johnny Winter and Santana.

In commenting on the enforcement and policing of Columbia's licensing agreements, Roger Minkoff, director of merchandising and licensing at Columbia Special Products, said, "The essence of the licensing concept is enforcement. When a company abuses rights granted to others in contracts, we always have and will continue to stop them. This is for protection of the licensed company, the artist or property being licensed as well as the licensor, in this case, Columbia Special Products."

John & Yoko Aid 'Oz' Defense

NEW YORK—John and Yoko Lennon have joined the fight to save Oz, an underground British publication recently charged with violations of the Obscene Publications Act there.

Rather than donate a sum of money to the legal fund to defend the publication, the Lennons wrote a song called "God Save Oz" which will be released here as "God Save Us." Bill Elliot is the feature vocalist on the recording, and he is accompanied by various members of the publication's staff collectively known as The Elastic Oz Band. All proceeds from the Apple release will be donated to the defense fund. John also contributed the studio time at Ascot where the tune was recorded, and has turned over for auction the piano on which he composed most of the music for the Beatles' "Sergeant Pepper" album.

The British government has charged Oz with "conspiracy to corrupt and deprave the morals of the young" in a case stemming from the publication of two issues written by schoolchildren who had answered an

advertisement to contribute articles. Oz views itself as "the only magazine in the country to consistently and constructively analyze the tensions between the freak/drop-out community and the militant left, the only publication attempting to develop a theory from such antagonism" and thus the schoolchildren published were urged to submit items based on an idea of totally free expression.

Written evidence submitted by the prosecution quoted from two headmasters of large London schools, disturbed by the free distribution of the issues to "young and immature adolescents."

An expensive and prolonged series of hearings and trials is anticipated in the case and the Lennons' contributions are expected to aid in the cost to the publication to a large degree.

Col, Atlantic Lead In 1971 Gold Award Race

NEW YORK—Columbia Records leads in RIAA gold awards for albums so far this year, while the Atlantic label family runs ahead in singles.

For the first half of 1971, the RIAA awarded gold records to 47 albums and 21 singles, compared to 46 albums and 27 singles for the same period last year. Columbia leads with eight gold albums, while the Atlantic-Atco-Cotillion setup has five million-selling singles. Album awards are made on the basis of \$1 million in sales of records and/or tapes.

RCA is second in gold albums with five, while Warner Bros. Records and Dunhill Records each had four singles certified.

bum, a double record set, is specially priced, and contains 34 recordings of the jazzmaster, none of which are currently available. This document spans the period from 1932 to 1956, a period during which he recorded much of his most important work.

The liner notes to the album were written by noted music authority and social commentator, Nat Hentoff.

The album will shortly be available in the following tape configurations: Stereo-8 Twinpack entitled, "Louis Armstrong—July 4, 1900—July 6, 1971," and two Stereo-8 cartridges, "A Rare Batch of Satch," and "Louis Armstrong—In The 30's/In The 40's."

'Schwartz Suit' Against BMI Is Terminated In NY

NEW YORK—An 18-year-old lawsuit against Broadcast Music, Inc. has died, seemingly, of neglect. The suit, known as the "Schwartz suit," named after one of the plaintiffs, composer Arthur Schwartz, sought to rid broadcaster interest from BMI, with the basic charge that ASCAP music was being discriminated against on the airwaves. Early last month, Judge Sidney Sugarman of the U.S. Southern District Court in New York signed an order dismissing the action with prejudice and without paying costs by the defendants.

Judge Sugarman noted that seven of the original 33 plaintiffs have died and no substitutes have been designated. None of the remaining plaintiffs has prosecuted the case since 1961.

Judge Again OK's 'Superstar' P.A.

MILWAUKEE—For the second time, the Robert Stigwood Organization has lost an attempt to halt The Original American Touring Company from performing musical selections from "Jesus Christ Superstar" and other traditional and original material. The new action was tried before the Honorable Judge Myron L. Gordon on July 1, in the United States District Court for the Eastern District of Wisconsin. The earlier case had been tried on June 7.

In denying the request for a temporary restraining order, Judge Gordon stated that he is not convinced that the plaintiff will ultimately be successful in their action.

Defense Counsel Robert L. Fitzpatrick argued that the performance of the music in repertoire was authorized and licensed by ASCAP, that a non-dramatic performance of music is not an opera and further raised doubts as to whether "Jesus Christ Superstar" actually is an opera. "You don't have a true opera just because you say so", Fitzpatrick stated.

A&M Canada Sets Indie Distribution

NEW YORK — A&M Records Canada has adopted a multi-indie distributorship policy as opposed to being represented by Capitol Records Ltd., in Ontario, Manitoba, Saskatchewan, Alberta, and British Columbia, reports Gerry Lacoursiere, managing director for A&M Records Canada.

"Due to the growth of A&M Records Canada, the time has come where concentration at distributor level becomes most important for our continued success. In each of the new appointments we are assured of this concentration in sales and promotion," says Lacoursiere.

Effective July 19, A&M Canada will utilize the following distributorships in corresponding territories: MDC in Toronto and Manitoba; Joy Music Distributors of Alberta in Calgary, Alberta and Saskatchewan, and Taylor, Pearson and Carson in British Columbia.

Lacoursiere also reports that Liam Mullen, formerly national promotion manager for A&M, has been promoted to West Coast Regional Manager responsible for sales and promotion in British Columbia, Alberta, and Saskatchewan. Mullen will headquarter in Vancouver, B.C.

In another move, the Canadian operation has signed singer-musician-composer Terry McManus to an exclusive artist-publishing pact. A single, "Sunshower in the Spring," is on release.

Shavers Dead In N.Y.

NEW YORK—Trumpeter-song writer Charlie Shavers died last Thursday (8) after a short illness. The composer of such tunes as "Undecided" and "Pastel Blue" who had been living in Queens was 53.

An ASCAP member, Shavers began his career with Tiny Bradshaw and Lucky Miller in 1936, was acclaimed for his arranging and solo trumpet work with the John Kirby Sextet (1938-1944) and toured with Tommy Dorsey's orchestra in the late forties. The fifties and sixties saw him as a leader of his own group.

UA's 'Fiddler' Track Drive Label's Most Extensive Yet

HOLLYWOOD—United Artists Records soundtrack version of "Fiddler On The Roof" will be marketed in Sept. and supported by the label's biggest ad, merchandising and exploitation in its history, according to Mike Stewart, label president.

A Mirisch-Cartier Production, "Fiddler On The Roof" will be released as a roadshow attraction, by United Artists. International star Topol heads the cast as Tevye. Other starring roles are played by Norma Crane, Molly Picon, Leonard Frey and Paul Mann.

Produced and directed by filmmaker Norman Jewison, "Fiddler On The Roof" was originally presented on Broadway by Harold Prince in September, 1964. It has since been produced in some 25 countries for audiences totaling 30,000,000 and is still going strong in New York and overseas. Joseph Stein, who authored the musical's book from stories by Sholom Aleichem, also wrote the mo-

tion picture.

The story of Tevye and his five daughters unfolds to the music of Jerry Bock and lyrics by Sheldon Harnick. John Williams was the musical director and Tom Abbott was choreographer. Concert violinist Issac Stern is heard as the fiddler on the roof.

World premiere presentation is set for New York on November 3rd at the Rivoli Theater. A first night audience of civic notables, celebrities of the entertainment and social worlds and leaders of industry will attend the performance and the champagne supper dance to follow, with all proceeds to be donated to the Will Rogers Memorial Hospital Fund which has proven of vital help to many hundreds of entertainment industry personnel and their relatives over the past three decades.

Among the all-time best-selling soundtracks issued by UA are such memorable LP's as "Never On Sunday", "Goldfinger", "The Good, The Bad, And The Ugly", "Alice's Restaurant", "Midnight Cowboy", and The Beatles' "Let It Be", plus "Mondo Cane" and "A Man And A Woman", tracks which came to the label from film distributors other than UA.

Stewart commented that the "tremendous acceptance that Fiddler On The Roof has generated all over the world, the universality of its appeal and its music make it mandatory that the experience, know-how and talents of the entire United Artists Records organization be mounted to support the original motion picture soundtrack which is expected to be the best-selling film music LP in UA's history."

Original Big Bands Draw New RCA Sales

NEW YORK—RCA Records reports receiving "tremendous response" from all parts of the nation for its specially priced series, "This Is" of the big band era. Retailers have been reordering the five two-record, specially priced albums in great numbers.

"Adults remember this musical era and want the original performances of these giants, and young people are hearing the music for the first time and are liking what they hear," said Harry Anger, Director, Merchandising and Marketing Planning, RCA Records, adding that the albums also have appeal to collectors.

The five albums, featuring original performances in non-hampered-with sound and songs chronologically sequenced in the order of their original release, are by four of the greats of the big band era—Tony Dorsey, Artie Shaw, Benny Goodman and Duke Ellington. The fifth album, titled "This Is the Big Band Era," features material from several orchestras of that period.

Some of the success of the project is being derived directly from an offshoot in the release of some of the songs from the albums as Gold Standard singles, which have received tremendous reaction from one-stops and juke box operators.

"Our timing has been very right, and as stores from Massachusetts to California are selling the albums out as fast as they receive stock, it appears we have new hits from such old and famous names as Goodman, Shaw, Ellington and Dorsey," Anger said.

Col NY Studio Revamped; To Accept Outsiders

NEW YORK—Columbia Records' 30th Street Studio has recently undergone a series of major overhauls and is now available for outside clients.

A new 36 position input console featuring simultaneous 16 track, quadraphonic, stereo and mono recording has been added, with separate balances possible for all modes. The built-in capability of the tape recorders includes sync-locking of two 16 track machines, when and if regular 16 tracks prove insufficient. Dolby units are available, and six live and mechanical echo chambers enhance even the thinnest voice. An input programmer is said to make difficult sel-sync and over dub operations easy, and the space-age technology used in the volume controls can "eliminate the noise of a gasoline truck explosion on the corner." And the control room has been redecorated for the comfort of Columbia artists and outside clients.

Consumer Spurt Aids RCA Corp.

NEW YORK—The RCA Corporation revealed a 64% increase in second-quarter earnings with profits for the three months set at \$19.5 million or 25 cents a share. This compares favorably with a 14 cents per share figure for the same period last year which encompassed an early June strike at 12 manufacturing plants.

Total profits for the first half of the year amount to \$43.3 million, 55 cents a share, up from last year's figure of 47 cents. Sales increased 6.9 to over \$1.8 billion.

Chairman Robert Sarnoff cited mixed results for RCA's diverse operations, with higher profits in consumer products and services offsetting substantially higher computer division losses.

Big 3, Farrell Renew Print Deal

NEW YORK—Wes Farrell, president of the Wes Farrell Organization and Allen Stanton, vice president and general manager of The Big 3 Music Corp., have renewed their long-term agreement for The Big 3 to print and distribute music editions of copyrights from the Wes Farrell Organization catalogs. Farrell's publishing firms have enjoyed success in the music print market with "Knock Three Times", "Your Husband, My Wife", "Blessed Is The Rain", "Indian Lake", "I'm Gonna Make You Mine", "Candida", "Angel Baby", "Summer Sand", "I Play And Sing" and other chart hits.



Big 3's Herman Steiger, Farrell & Stanton

Nashville's Quad Studios Contemporary Sound Haven

NASHVILLE—Nashville, which is well-known for its contributions in the field of country music, is now making itself felt in the area of contemporary rock sounds. Within the past few years more and more pop artists are turning to Nashville to record, while making use of the musicians from here. Quadrafonic Sound Studios, opened only a year, has already established itself as the first Nashville studio devoted primarily to recording these sounds. The studio was designed for this express purpose, and its success mirrors the changes that have been taking place in the music emanating from this part of the country.

The idea of building Quadrafonic originated with David Briggs and Norbert Putnam, two of the busiest studio musicians in Nashville. "We moved here in 1965, and have spent most of the time working country sessions, although our background is in pop and R&B. We started in Muscle Shoals, where we were part of the first successful studio band, since we cut the first successful record to come from that area—"You Better Move On," by Arthur Alexander, commented Putnam. "After five years, David and I felt we had more to contribute to the musical community here than just working sessions."

Reasons Cited

"There were two major reasons involved in our starting a studio", continued Briggs. "One was that we wanted to create an environment that would attract well-known artists while providing the opportunity for Nashville musicians to compete musically within the pop market. People are just beginning to realize that musicians from here are capable of play-

ing any type music. The second reason is we wanted a place that was technically advanced to the point where we could do things on a record or in the studio that we had previously been told were impossible".

Independent producer Elliot Mazer, the third owner of Quadrafonic, added his technical knowledge to the building of the studio. When it was constructed, it made use of the newest concepts in recording and the most up to date equipment available. It was the first studio to use quadrafonic sound plus it introduced the enclosed drum booth to Nashville and therefore a better system of isolation.

Mazer commented: "I had been coming to Nashville for the past eight years, working with such artists as Ian & Sylvia, Gordon Lightfoot, Richie Havens and Jerry Jeff Walker, and realized only the surface of Nashville's potential had been touched. Before coming here many of the acts I've produced have been hesitant about cutting in Nashville, since its always been so closely connected with country music. But after seeing and hearing what the guys here were capable of doing they have all returned. When Norbert and David explained what they intended to do with their studio I was immediately interested".

Instead of building a new structure, Quadrafonic was created by remodeling an old house. The upstairs rooms were turned into offices while the downstairs furnishes the studio. All of the original walls are standing thus several rooms still remain—each one being suited for different instruments. Musically this concept has proven to be successful and has also provided a relaxed, easy-going atmosphere conducive to making music.

Artist Comment

Neil Young originally booked two sessions when he was in Nashville to try out the studio and ended up doing 48 sessions and commenting that the musicians that were booked comprised the "tightest rhythm section I've ever worked with."

Young's feelings about Nashville, its musicians and Quadrafonic appears to be the typical reaction of incoming artists. Buffy Ste. Marie, after just recording 24 R&B sides, stated "The studio is beautiful, the basic group of musicians we used (David Briggs, Kenne'h Buttrey, Charlie McCoy, Norbert Putnam, and Billy Sanford) are great, even the engineer (Gene Eichelberger) is like a member of the band—everything to do with these two albums had gone perfectly".

Buffy Ste. Marie is being produced by Putnam, who has also produced Joan Baez's forthcoming double LP, and an album by Paul Hampton—all recorded at Quadrafonic.

Quadrafonic Sound Studios is helping to show the rest of the country that Nashville has the musicians, producers, and studios to record other types of music as well as country. This fact can be proven by the many and varied artists that have recorded there such as Neil Young, Steve Stills, John Reid, Kris Kristofferson, Lonnie Mack, Linda Ronstadt, Jake Holmes, David Ackles, McKendree Spring and Roger Sovine.

Dumont Heads Polydor Classics

NEW YORK—Jerry Schoenbaum, president of Polydor Inc., has announced the appointment of Fred Dumont as director of the classical division. Dumont will be responsible for the marketing of important labels Deutsche Grammophon and Archive, and will report to Schoenbaum.

Dumont had been with Capitol Records as Angel national sales and promotion manager for the past 15 years, and prior to the spent many years as a retail sales manager in the mid-west.

Khoury Merco Executive VP

NEW YORK—Jack Grossman, president of Merco Enterprises, Inc., has announced the appointment of Edward C. Khoury as exec vice president, reporting directly to him.

Khoury joins Merco from his position of vice president and controller of Capitol Industries, Inc., the parent firm of Merco Enterprises, Inc. Khoury first joined Capitol in 1968 as vice president and controller of the Capitol Record Club, he was appointed controller of Capitol Records in June, 1969.

Khoury will maintain his office at the headquarters at Melville, N.Y. and will move from California with his wife, Mary Ann, and their two sons.

Kiernan To RCA's Pop Merchandising

NEW YORK—John M. Kiernan has joined RCA Records as manager of merchandising of pop music. Appointment, effective immediately, was made by Harry Anger, director of merchandising and market planning, to whom Kiernan reports.

Kiernan joins RCA after having been national sales manager of Project 3 for the past two years. Prior to that, he was sales manager and merchandise manager for Kapp Records two years, and from 1956 through 1968 was associated with the Decca branch of MCA variously as salesman, branch manager, sales manager and sales promo manager.

Gillman To A&R At ABC/Dunhill

LOS ANGELES—Howard Gillman has been appointed to the ABC/Dunhill A&R staff, according to Steve Barri, the label's director of A&R.

Gillman's duties in his new post will include scouting new talent and searching for material as well as producing. Prior to his appointment, Gillman was with ABC/Dunhill as sales manager for the West Coast.

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MOEST™

WB/Reprise Markets 11 July LP's

NEW YORK — Warner/Reprise and its associated labels have announced a July release of 11 new albums.

Tom Paxton's first album for Reprise, "How Come The Sun," has been released as well as "Ride The Wind" a live album by the Youngbloods on their Raccoon label distributed by Warner Bros.

Other July albums already shipped include "Stop Your Motor," the new

Second Gold LP For Jethro Tull

NEW YORK — "Aqualung," Jethro Tull's fourth Reprise album, has been awarded a gold record certifying sales in excess of \$1 million by the RIAA. This marks the second gold album award for the group; the quintet was awarded one last year for "Benefit". Jethro Tull is currently on a sell-out tour of western states, their second U.S. tour in two months.

Singleton School Educates Employees

NASHVILLE — All employees of The Shelby Singleton Corp. have attended an "education school" conducted by various company officials. Held in the Singleton studio for a 10 day period, the school is designed to completely acquaint every employee with exactly how a record company functions.

The idea was conceived by Shelby S. Singleton, Jr. and during the first three sessions of the seminar he summarized the development of The Shelby Singleton Corp. from its inception to the present time, giving an overall picture of the process of operating a record company. During later sessions, each department or divisional head dissected his department and explained fully how it works and its relationship to other areas of the company. Films related to the music industry as well as films about company artists were shown.

Singleton feels the school will be extremely beneficial in making his employees more aware of the importance of all areas of the company and that no one area can function without the full co-operation of the rest.

"I suddenly realized most everybody around here really didn't know what the music business is all about," says Singleton.

Association album on Warner Bros., plus "Charity Ball," the second Reprise LP by the all-woman rock group Fanny. Debuts on Reprise include albums by Rosebud, a group which includes Jerry Yester and Judy Henske; The Stovall Sisters, the Oakland-based gospel styled trio that backed Norman Greenbaum on "Spirit In The Sky," and Danish-born singer-composer Flemming Rasmussen, whose first U.S. album is titled "Rasmussen." Singer-guitarist-cartoonist Michael Hurley is represented in the release with his first Raccoon album "Armchair Boogie," produced by Jesse Colin Young.

The debut solo album of Paul Stookey, "Paul and," for Warner Bros. as well as "Saved" by Big Mama Thornton and "One Man's Poison" by Redeye on the Warner-distributed Pentagram label will be released shortly.

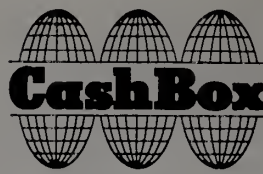
Royal American Sets Rock Debut

NASHVILLE — With the purchase of a number of masters, Royal American Records has entered the rock field. Dick Heard, president of the company said, "we have long been interested in becoming involved in the rock field, but until these masters came our way, we just had not been able to find product we felt justified the investment in time and money."

The first release is "Merrilee Thompson" by Duffey's Plantation Band, produced by Tony Moon for Kavel Productions. Moon has been responsible in the past for hits by The Vogues, Rene and Rene, The Pozo Seco Singers and recordings of the group for which he sang lead, Merging Traffic.

Upcoming releases include a new novelty tune by Gene Simmons best known for an earlier novelty hit, "Haunted House," produced by Simmons and John Mihelic. Also slated is a recording by Georgia's Dee Brothers and Dee Band and a debut disc for Vic Akers in the MOR vein.

Heard stated that promotional copies of the singles will be enclosed in printed sleeves bearing photographs of the artists and lyrics of the A side.



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 Hitch-Hiker—Creedence Clearwater Revival—Fantasy			45%	89%
2. I Just Want To Celebrate—Rare Earth—Rare Earth			43%	43%
3. What The World Needs/Abraham—Tom Clay—Mowest			41%	72%
4. You Won't Get Fooled—The Who—Decca			34%	74%
5. When You Lead—Barbara Streisand—Columbia			31%	31%
6. I'm Leaving—Elvis Presley—RCA			24%	84%
7. Mother Freedom—Bread—Elektra			21%	71%
8. Maybe Tomorrow—Jackson 5—Motown			20%	98%
9. Liar—3 Dog Night—Dunhill			18%	99%
10. Ain't No Sunshine—Bill Withers—Sussex			16%	16%
11. Love The One You're With—Isley Bros.—T-Neck			13%	98%
12. Bring The Boys Home—Freda Payne—Invictus			11%	56%
13. If Not For You—Olivia Newton John—Uni			9%	47%
14. It's Summer—Temptations—Gordy			7%	7%
15. Smiling Faces Sometimes—Undisputed Truth—Gordy			7%	15%
16. Hot Pants—James Brown—People			7%	7%
17. Do You Know What I Mean—Lee Michaels—A&M			7%	7%



SWAN SONG—Shown at center, is Bill Graham receiving a special Gold Disk for "Woodstock," from Atlantic president, Ahmet Ertegun (1) and Jerry Wexler, exec vp. Award was for Graham's assistance in securing the services of several artists who performed on the album, released on Cotillion last year. Ceremony highlighted a special luncheon.

You own us. They own you.

The difference between ASCAP and BMI is rather simple.

The ASCAP writers and publishers own ASCAP. But the BMI writers and publishers don't own BMI. Broadcasters do.

BMI is operated for the benefit of the broadcasters and not the writers and publishers.

In other words, the more money you get, the less money the broadcasters keep.

And the more money they keep, the less money you get.

In a case like that, self-interest usually dictates which choice will be made.

Examples of this are easy to come by. You know what you made at BMI.

We have a computer, it tells us what you would have made with ASCAP.

Then you can figure out to the penny what each of us pays.

BMI, we suspect, would rather not have you do this.

We'd like nothing more.



American Society of Composers, Authors and Publishers.

NASHVILLE:
700-17th Avenue South
Nashville, Tennessee 37203
(615) 244-3936

NEW YORK:
One Lincoln Plaza
New York, New York 10023
(212) 595-3050

HOLLYWOOD:
6430 Sunset Blvd.
Hollywood, California 90028
(213) 466-7681

AFM's Davis "Prefers" Cable to Cartridge TV

NEW YORK — While the Video Cassette is an "exciting new development with much promise," the president of the American Federation of Musicians (AFL-CIO) last week said he feels that Cable TV offers a "greater and more immediate potential both to the performer and the home viewer."

Hal Davis, head of the 300,000-member AFM, said high hardware prices in compatibility of present systems and "the very nature of the medium" tend to make video cassettes peculiarly suitable for educational use, both in schools and in the home. Davis envisions CATV as a more immediate and promising avenue of employment opportunities for musicians and other artists, and said that "CATV seems much more likely to have a greater impact on home entertainment."

The AFM President emphasized that regardless of which medium dominates future in-home entertainment, musicians are protected. "We have an understanding with networks and recording companies that they will not attempt to use our services on Audio-video Cassettes without first having worked out a labor agreement with the Federation." Even the union's most recent contract with advertising agencies, covering the field of commercial announcements, specifies that "employers cannot without the consent of the AFM use the spots produced under the agreement for anything other than free TV and radio broadcasting."

Davis said that he visualizes Cable Television companies in the near future issuing catalogues of programs to millions of viewers, who will select what they want at a certain time, have it played on their home screen, and then be billed either by the phone company or the cable company.

AGFA Supplies Print Stock to EVR

NEW YORK — First quantities of EVR positive print stock from Agfa-Gevaert film laboratories in Antwerp, Belgium have arrived at Rockleigh, N.J. for use in EVR cassette processing, according to Robert E. Brockway, president, CBS Electronic Video Recording Division.

The initial purchase order to Agfa-Gevaert calls for delivery of a large quantity of the special print stock during the balance of 1971. The arrangements were concluded by Bucky Freedman, sales manager, Motion Picture Products, Agfa-Gevaert Inc., Teterboro, N.J., and Paul J. Cuccolo, manager of purchasing, planning and production control at Rockleigh.

Since EVR experimental operations began in the middle 1960's, the sole supplier of special EVR film has been

Faraday, B&H, Settle

TECUMSEH, MICHIGAN — The president of Faraday, Inc., announced that a settlement of the Faraday patent infringement charge against Bell & Howell had been negotiated. Faraday contended that Bell & Howell were infringing a basic patent describing the formula for lubricating magnetic tape (No. 2,804,401) owned by Faraday. Both parties have agreed to permit Bell & Howell to continue production with the cash settlement payment by Bell & Howell to Faraday.

Frederick J. Kluin, chief executive officer of Faraday, has stated that the invention covered by the patent has made the use of the endless loop tape cartridge practical, and thereby has been responsible for the "phenomenal growth of this segment of the music business. We will continue to press other patent infringers and will work toward settlements with each and every one of them," he stated.

Cal. Pirates Convicted; A First for New Law

LOS ANGELES — The sentence was light but the conviction, the first under the State of California's Penal Code, Section 653h was a landmark event in the music industry's often futile fight to obtain meaningful legislation to combat tape and record pirates.

Three defendants, Donald Goldstein and Donald and Ruth Koven, pleaded guilty to tape piracy charges entered by City Attorney David Margulies and received suspended sentences and fines totalling \$850. Judge Erich Auerbach, who presided over the trial, upheld the constitutionality of the Section 653h (enacted in 1968) but said the sentences should be light since this was the first conviction. He warned in a post-trial statement, however, that future piracy convictions should be met with more severe penalties.

I want to take this opportunity, said the judge to make it known publicly that, having upheld the validity of the law, those who are engaged in this practice should be alerted to the fact that it is an illegal and unauthorized practice. The courts before whom such cases are brought in the future will certainly consider the fact that sterner and perhaps harsher and more severe punishment should be imposed, because from now on all offenders are put on notice that the law is on the books, that it is upheld as valid, and that those who would flout the law after such specific admonition would certainly merit a more drastic penalty, and the likelihood that it would be imposed. I say this so that those involved cannot feel that they have been misled as to the innocuous nature of the business they are engaged in at least at this level, until some other tribunal says otherwise.

Audio Magnetic Opens 2 Europe Installations

Ilford Ltd. of England. Brockway commented: "With steady expansion of our processing capability, it has been evident for some time that no single supplier could meet EVR's growing consumption of film product. We anticipate developing many major suppliers as time goes on."

Audio Magnetic Opens 2 Europe Installations

GARDENA — Audio Magnetics Corp. has opened a tape manufacturing plant in Lisbon, Portugal, and a sales headquarters in Geneva, Switzerland. According to corporation president Irving Katz, Audio Magnetics, S.A., Portugal, is capable of manufacturing one million cassettes a month for the European market in a 60,000-square-foot plant. The company will also produce 8-track cartridges and reel-to-reel tape. Peter Chalmers is the plant manager.

Audio Magnetics, S.A. (Europe), Geneva, is a sales-marketing organization directed by Jean Bouchet-Lassale. The company has representatives for the consumer electronics, audio-visual, educational and video tape fields.

GRT Signs 5 More

NEW YORK — GRT has signed five new license agreements, according to Tom Bonetti, vice president for the music tapes division. These pacts are in addition to recent contracts with MGM/Verve and Jubilee.

Tape releases involved are Hudson & Landry with "Hanging In here" (Dore Records), Paul Humphrey's "Cool Aid" (Lizard Records), soundtracks to "Wuthering Heights" and "Dr. Phibes" (American International Records) and "This is Liberate" (Attarack Records). All are being made available immediately.



Live Music Is Alive and Well on WPLJ

NEW YORK — If broadcasting of live music becomes a real trend among progressive FM stations, it will be because of outlets such as WPLJ in New York, which has made a definite commitment to such broadcasts, both in concert form and in-house shows.

The first live broadcast was done last November and featured Elton John. That show, intended as a one-shot special, was totally unsponsored and the station picked up all costs for talent and studio rental (there is no studio in the ABC building capable of containing a rock band and audience). When the show proved successful, plans were made to try and continue the concerts on a regular basis. It took three months to work out a deal with a sponsor, but by February, the Singer Home Entertainment Centers had agreed to underwrite a monthly concert through the end of 1971. Arrangements were also made to broadcast the shows from A&R Studios, with Phil Ramone producing.

Singer has thus far sponsored concerts with Butterfield Blues Band, Sea Train, Procol Harum, the Incredible String Band, and Mother Earth. Negotiations for the July presentation are still in the planning stages.

Other live music specials have also been devised by WPLJ. To mark the

station's call letter change from WABC-FM, WPLJ did a live broadcast from the Fillmore East, featuring the Chambers Brothers, Taj Mahal, and Spencer Davis and Peter Jameson. Last week, the station, in conjunction with WNEW-FM, did a simulcast of the Fillmore's last night. That show, done stereophonically, ran almost eight hours.

Between the John's concert in November and the beginning of the Singer concerts, WABC-FM kept live music going with small, informal sets of acoustic artists. These were done during regularly scheduled program times, and were usually set up quickly. Both Michael Cuscuna (when he had the early morning time slot) and Vin Scelsa (10:00 a.m. to 2:00 p.m.) have been enthusiastic supporters of live music on their shows. Artists who have appeared with them include: Rosalie Sorrels, Happy and Artie Traum, T. Rex (doing an acoustic set), Don McLean, Paul Siebel, Seals and Crofts, Randy Burns and two of the Sky Dog Band, and Pete Seeger. The most recent in-house music has been Buzzy Linhart on Vin Scelsa's show, and Loudon Wainwright doing an interview-cum-set for Alex Bennett.

In the station's view, live music has been a major factor in bringing back spontaneity and excitement to the radio scene and helped to entice an ever-larger share of the audience to listen to WPLJ. It is also for this reason that the station last week went live 24 hours a day.

STATION BREAKS:

Frank Maruca named general mgr. of WKIX-AM/FM in Raleigh, moving over from v.p. and general mgr. post at WKNR-Detroit . . . Add Steve Lundy and J. J. Johnson to deejay staff of KFRC-San Francisco Former, who comes from WLS-Chicago, will replace Mike Phillips in the 3 to 6 slot. Johnson, recently with WGRT-Chicago, will do the nine to midnight show.

Ben Frazier has joined the WIGO-Atlanta news staff . . . Barbara Holliday has taken over the 3 a.m. to 7 a.m. slot on WRIF-Detroit . . . Ron Sherwood, music director and nine to noon personality on WKNR, has announced his resignation; he'll assume a similar position with KULF-Houston

CKLG Offers 'Fest'

VANCOUVER — A fifty-four hour program which simulates a rock festival has been made available by CKLG. The show, which was broadcast from June 18 to 20, is called the CKLG Open Air Festival.

The weekend was programmed by the station's music director Roy Hennessy and was scheduled like a rock festival with each artist running in half hour blocks. Twelve minutes of commercials per hour were divided into four three-minute clusters.



BEFORE THE FALL—For the second consecutive year, NBC-TV has commissioned Dick Lavsky and Jane Meryll to compose and arrange original music for their NBC TV Week Fall 1971 schedule. Shown at the recording session for the theme music are, left to right, Dick Lavsky, guitarist Kenny Burrell, Jane Meryll, drummer Mel Lewis, Don Hammond, Thad Jones and Julie Rugiero. The project, which has a country baroque theme, consists of four sixty second pieces which will be broken down to 17 second tags as well as radio tracks.



Brenda Lee

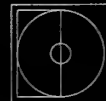
A unique artist's unique sound

"If This Is Our Last Time," is the latest single from one of the most consistent hit-makers around. It was produced in Nashville by the incomparable Owen Bradley, with whom Brenda has worked many times before. And each collaboration has always resulted in a great product.

Brenda Lee. One of a kind.

"If This Is Our Last Time" D32848 .
b/w "Everybody Reaching Out For Someone"

Decca Records





SUPA SESSION—Paramount Records threw a press party last week at Sam's to introduce their new group and their debut album, "Supa's Jamboree," to the press, record dealers and radio personnel. In the above photo taken during the party are (from l to r) Famous Corporation president, Bill Gallagher; lead singer of the group, Supa; and the group's manager, Sid Bernstein.

Polydor Maps Link Wray Promo

NEW YORK — Link Wray, absent from the recording scene for 12 years, is now the object of an all-out promo and ad campaign. Polydor president Jerry Schoenbaum said "It seems that a vast majority of DJ's and program directors and music writers cut their teeth on 'Rumble,' Link's first single." The company is now rushing release of "Fire and Brimstone" from Wray's recently issued album.

The Polydor campaign began with intensive PR sessions in New York, Washington and Maryland and will include a West Coast tour soon. To co-ordinate the editorials and reviews, Polydor is producing a series of promotional paraphernalia. A pressure

sensitive patch based on the design of the album cover will be sent to DJ's and promotional people and will be utilized as well on the distributor-dealer with an emphasis on head shops.

Other Aids

Posters of Wray's chicken shack-turned-studio are also being shipped. Fold-out copies of the album cover will function as counter-top and window displays. A brochure is in preparation which will feature the members of the Wray family and will contain a family history in essay, photos and review excerpts.

The ad schedule will include full-page advertisements in Rolling Stone, Rock and other underground media. A film history of Wray's down-home recording and jam sessions is being prepared for fall screenings by John Rubin, film department chairman of Bard College.

The Link Wray family of musicians includes Mordicaw Jones, Doug Wray and Billie Hodges and all are readying solo albums for release within the next year. A second volume of Link Wray is also underway for future release.

Release of Wray's first album is slated for Canada, Japan, France, England and Germany.

Roger Miller Into Prod, Pub

NEW YORK — Roger Miller has entered the music publishing and production field, with the formation of Roger Miller, Inc., and a subsidiary Roger Miller Productions. Companies are under the direction of Marty Allred, and offices are located at 6922 Hollywood Boulevard.

First production of the new company will be a recording by Allis Chalmers, a rock group, on Al Bennett's Cream label.



ORIGINAL CAST PARTY: Stephen Schwartz (center), who wrote the music and new lyrics and produced the "Godspell" LP for Bell Records, accepts congratulations from Marty Ostrow (left) vice president of Cash Box and Irv Lichtman (right) editor-in-chief; at a party at Komboloi restaurant, which marked the release of the original cast LP. Earlier the entire Cherry Lane Theater was taken over by Bell Records to celebrate the occasion.



LOOKING AHEAD

- | | |
|--|--|
| <p>1 CRAZY LOVE
(Van-Jan—ASCAP)
Helen Reddy—Capitol 3138</p> <p>2 AND WHEN SHE SMILES
(Duchess—BMI)
Wildweeds—Vanguard 35134</p> <p>3 WHEN MY LITTLE GIRL IS SMILING
(Screen Gems/Columbia—BMI)
Steve Alaimo—Entrance 7501</p> <p>4 I LOVE THE WAY YOU LOVE
(Cherlyn—BMI)
Betty Wright—Alston 4594</p> <p>5 INDIAN SUMMER
(R&M—ASCAP)
Audience—Elektra 45732</p> <p>6 FUNKY L.A.
(Lizard—ASCAP)
Paul Humphrey—Lizard 1009</p> <p>7 POOR LITTLE PEARL
(Songpainter—BMI)
Billy Joe Royal—Columbia 45406</p> <p>8 MAKE IT WITH YOU
(Screen Gems/Columbia—BMI)
Ralfi Pagan—Fanila 567</p> <p>9 THAT OTHER WOMAN GOT MY MAN & GONE
(Klmburg—ASCAP)
Margarie/Joseph—Volt 4091</p> <p>10 WE'RE ALL GOING HOME
(Heiress Music—BMI)
Bobby Bloom—MGM 14246</p> <p>11 WE ARE NEIGHBORS
(Hog—ASCAP)
Chi-Lites—Brunswick 55455</p> <p>12 1-2-3-4
(Catalyst—BMI)
Lucky Peterson Blues Band—Today 1503</p> <p>13 IN THESE CHANGING TIMES
(Jobete—BMI)
Four Tops—Motown 1185</p> <p>14 NOBODY
(Sherman-Wright—ASCAP)
Charles Wright & 103rd St Rhythm Band
—W. B. 7504</p> <p>15 TAKE MY HAND ALL GOD'S CHILDREN
(Unart—BMI/Jolly Rogers—ASCAP)
Ken Rogers & First Edition—Reprise 1018</p> | <p>16 LEAVE MY MAN
(Tiger—BMI)
Raeletts—Tangerine 1017</p> <p>17 BREEZIN'
(Tracebob/Unart—BMI)
Gabor/Szabo—Bluethumb 200</p> <p>18 I LIKE WHAT YOU GIVE
(Lizard—ASCAP)
Nolan—Lizard 1008</p> <p>19 SOMETHING IN YOUR BLOOD
(Irad/Lorimar—BMI)
Crow—Amaret 133</p> <p>20 GOOD ENOUGH TO BE YOUR WIFE
(Belwin Mills—ASCAP)
Jeannie C. Riley—Plantation 75</p> <p>21 NEAR YOU
(Blue Street—ASCAP)
Boz Scaggs—Columbia 45408</p> <p>22 CANDY APPLE RED
(Jobete—BMI)
R. Dean Taylor—Rare Earth</p> <p>23 HYMN #43
(Almo—ASCAP)
Jethro Tull—Reprise 1024</p> <p>24 THE CITY
(Irving—BMI)
Mark Almond—Blue Thumb 201</p> <p>25 I WANT TO TAKE YOU HIGHER
Kool & The Gang—De Lite</p> <p>26 WHERE EVIL GROWS
Poppy Family—London</p> <p>27 K-JEE
Nite Liters—RCA 0461</p> <p>28 DO YOU KNOW WHAT I MEAN
Les Michaels</p> <p>29 CALL ME UP IN DREAMLAND
(Van Jan/WB—ASCAP)
Van Morrison—W. B. 7488</p> <p>30 WHERE YOU LEAD
(Screen Gems/Col—BMI)
Barbara Streisand—Columbia 45414</p> |
|--|--|

Vital Statistics

#57*
SWEET HITCH HIKER (2:51)
Creedence Clearwater-Fantasy 666
10th & Parker Berkeley Cal.
PROD: C. Clearwater (same address)
PUB: Greasy King BMI P.O. Bx 9246 Berkeley Cal.
WRITER: C. Clearwater ARR: J. C. Fogerty
FLIP: Door To Door

#68*
RIDE WITH ME (3:15)
Steppenwolf-Dunhill 4283
8255 Bev Blvd L.A. Cal.
PROD: Richard Podolar c/o Dunhill
PUB: Duchess BMI 445 Park Av NYC.
WRITER: Mars Bonfire
FLIP: For Mad Men Only

#81*
IT'S SUMMER (2:56)
Temptations-Gordy 7109
2457 Woodward Av Det Mich.
PROD: N. Whitfield c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: B. Whitfield-B. Strong
FLIP: I'm The Exception To The Rule

#90*
FOX HUNTIN' (2:45)
Daddy Dewdrop-Sunflower 111
7165 Sunset Blvd L.A. Cal.
PROD: Dick Monda-Don Sciarrotta c/o Sunflower
PUB: 4 Star BMI 9220 Sunset Blvd L.A. Cal.
WRITER: D. Monda ARR: D. Monda-D. Sciarrotta
FLIP: The March Of The White Corpuscles

#92*
YOU'VE GOT TO EARN IT (3:28)
Staple Singers-Stax 0093
926 E McLemore Av Memphis Tenn.
PROD: Al Bell c/o Stax
PUB: Jobete BMI 2457 Woodward Av Det Mich.
WRITERS: Smokey Robinson-Cornelius Grant
FLIP: I'm A Lover

#93*
COME BACK HOME (3:38)
Bobby Goldsboro-U.A. 7256
6920 Sunset Blvd L.A. Cal.
PROD: Bob Montgomery-B. Goldsboro c/o U.A.
PUB: Detail BMI WRITER: B. Goldsboro
ARR: Chuck Cochran FLIP: I'll Remember You

#95*
GONNA BE ALRIGHT NOW (2:32)
Gayle McCormick-Dunhill 4281
8255 Bev Blvd L.A. Cal.
PROD: Dennis Lambert-Brian Potter c/o Dunhill
PUB: Truesdale/Soldier BMI c/o Dunhill
WRITERS: D. Lambert-B. Potter
ARR: D. Lambert-Jimmie Haskell FLIP: Save Me

#97*
HOW DID WE LOSE IT BABY (3:03)
Jerry Butler-Mercury 73210
35 E Wacker Dr Chi Ill.
PROD: Gerald Sims-Billy Butler c/o Mercury
PUB: Butler ASCAP c/o Chappell 609 5th Av NYC.
WRITERS: B. Butler-C. Jones ARR: G. Sims
FLIP: Do You Finally Need A Friend

#98*
MAGGIE (2:42)
Red Bone-Epic 10670
51 W 52 St NYC.
PROD: Lolly Vegas 5957 Carlton Way H'wood Cal.
T. Weldig c/o Epic
PUB: Novatene BMI c/o L. Vegas-Blackwood BMI 1650 Bway NYC.
WRITER: L. Vegas FLIP: New Blue Sermonettes

#100*
BLACK EYE BLUES (4:02)
Joe Cocker-A&M 1258
1416 N La Brea H'wood Cal.
PROD: Dennie Cordell c/o A&M
PUB: Tro-Andover ASCAP 10 Col Cir NYC.
WRITERS: J. Cocker-Chris Stanton
FLIP: High Time We Went

Here Comes Creedence Again!

Their New Single

CREEDENCE CLEARWATER REVIVAL



Their New Tour

JULY

- 10 Chicago
- 11 Detroit
- 13 Cincinnati
- 14 Syracuse
- 15 Providence
- 16 Boston
- 17 New York
- 19 Charlotte
- 21 Memphis

AUGUST

- 2 Tulsa
- 3 Shreveport
- 4 New Orleans
- 5 Houston
- 6 San Antonio
- 7 Fort Worth
- 8 Dallas
- 10 St. Louis
- 11 Wichita
- 12 Oklahoma City

Ford Label Files Brief In Hassle With Auto Company

NEW YORK — A 29 page brief has been filed in behalf of Ford Records with the United States Court of Customs and Patent Appeals seeking to have an appeal by the Ford Motor Company set aside.

The auto manufacturer had previously appealed a ruling by the Trademark Trial and Appeal Board which had found in favor of granting a trademark to the record company.

Attorneys for the record company, Royall, Koegel and Wells, cited more than 30 cases to support their argument for the dismissal.

Ford Records, which was founded in 1958, applied for a trademark in June of 1964. The automobile manufacturer immediately opposed the application claiming they were also in the record business.

Arguing in behalf of Ford Records, attorneys Loren C. Berry and John J. Sheehy contended from the evidence set forth by the car company that they made records only to be used in conjunction with the sales program for their dealers.

The attorney also stated in the brief that although the Ford Motor Company has "spent large sums of money in advertising, no monies have been expended promoting the sale of records and tapes."

Whatever emphasis may have been placed upon the car company's "stereo tape cartridge player (manufactured by an unrelated company under the trade name of 'Lear Jet', and only offered since 1965) was geared toward promotion of this item as an accessory to the car and hence toward the ultimate sale of the car, not the accessory," the brief states. The record company further claimed that revenues received by the automobile company were never from the sale of records or tapes.

Attorneys Berry and Sheehy further stated in the brief that records sold by the motor car company were 16 inches in diameter and were sold for \$280 a unit for the first sales program and \$22 a unit for the second program and moreover the \$2 so-called first program record is sold only to the motor car company's dealers and service personnel who solicit the material directly from the Ford Motor Company.

Ford Records has released records since 1958 by such artists as Alan Dale, Irving Fields, Dick Roman, Keefe Brasselle and others. Currently recording for Ford are Antonio Castro, Maxwell Romer, Toni Eden and a group known as Brand X.

New Timing Device To Aid Producer

Steve Katz, engineering vice president of Sound Exchange Studios, announces that he and Richard Factor have come up with a revolutionary timing device set up to save hours of work for the producer in the studio. The unit, called a digital tape timer, is the only one of its kind in operation. It was specifically designed to operate with the Ampex MM-1000, 16 track recorder. Due to the unique design of the Ampex deck, the timer reads in minutes and seconds. It has the ability of searching for any pre-designated location on the tape. Katz explains the distinct advantage in that one can time each take on the spot, actually doing away with the stop watch. The search function is extremely useful for finding a previous take or the actual second on a take, simplifying the whole process of overdubbing. Making a note of the starting time, within a couple of seconds, one can go back to the precise second on the tape and then proceed right on recording.

Katz says that the unit was designed by engineers to function for the engineer rather than having been built by an outside individual.



MANAGING CRABBY—The Elektra recording group, Crabby Appleton, has signed a contract for professional management with The Robert Fitzpatrick Corp. in Los Angeles. The Fitzpatrick organization, which also manages Elektra artist, Swamp Dogg, will function in a legal as well as managerial capacity for the West Coast band. Pictured at the signing are, left to right (seated): CA's Michael Fennelly; Robert Fitzpatrick, President of the Corp.; Max Byfluglin, VP in charge of artist development. Left to right (standing): members Hank Harvey; Phil Jones; Pat Faralla, West Coast director of publicity; and CA's Felix Falcon. The group, who scored heavily last year with their first album and single, "Go Back", are scheduled to begin recording their second LP at Elektra's studio in Los Angeles in mid-July.

Costa Sets 'Sensuous' Album Series

NEW YORK — Don Costa, composer, arranger & producer is planning to release a series of instrumental albums each tagged with the word "Sensuous" in the title.

The first album in this new concept will be titled "The Sensuous Strings,"

Mendes, Graham In New Hdqts.

HOLLYWOOD — Sergio Mendes and Don Graham have relocated their Mendes/Graham Association, a new joint ownership production company, to 8721 Sunset Boulevard. The company formed last May had been operating out of a small office adjacent to Mendes' Encino studio.

The move places Graham closer to artists and producers. He has been listening to audition tapes of new talent while currently working with producer Mike Barone on vocalist Angelo Arvonio whose single, "What Do I Need To Be Me," is being distributed by the company.

Mendes and associates are currently touring the U.S. and Mexico. Their next A&M album called "Pais Tropical" is set for August 1st release and includes material by Eric Clapton, Paul Williams and Brazilian singer-songwriter Edu Lobo who Mendes produces for A&M.

Mendes' currently operated Rodra and Berna Music will now also be housed at the new site.



HIT CHASE-ING—Producer Ron Delsener presented Epic's new recording group, Chase, which made its debut June 28th, at the Schaefer Music Festival in New York's Central Park. Ron Alexenburg (l), Epic/Columbia VP of sales & distributions, 'gets it on' with the band and ASCAP membership reps—Todd (r) and Jeff Braebek (3rd from left). Chase—who just became new ASCAP members—have a chart song, "Get It On".

5 WB/Reprise Brit. Acts Here

NEW YORK — Five top British rock acts from the Warner/Reprise roster have started or will shortly embark upon major U.S. tours. Jethro Tull, whose latest Reprise album, "Aqualung" was recently certified gold, has started a tour of western states with sell-outs at the 13,000 seat Coliseum in Houston and the 18,000 seat Forum in Los Angeles.

Black Sabbath, who have just been awarded gold records for their two Warner Bros. albums, began an extensive North American tour July 2nd in Detroit. Deep Purple, whose third Warner Bros. album is to be rush released upon completion, will be touring with British quintet, Faces.

Already on tour is John Baldry, who, besides making solo appearances has been added to certain performances of the Warner Bros./Reprise sponsored Mother Earth-Doobie Brothers tour. His first Warner Bros. album, "It Ain't Easy" produced by Rod Stewart and Elton John, has been receiving heavy airplay and excellent initial sales reaction, according to the label.

Commander Cody Inks With Para

NEW YORK — Commander Cody and His Lost Planet Airmen, underground country and old-time rock 'n roll band, have signed with Paramount Records. Formed in Michigan, the group gained its reputation mainly in the Berkeley area, where they now live, through appearances during the past three years at Mandrake's, the Family Dog and countless Bay-area clubs.

Commander Cody's first album for the label is scheduled for release this month. Meanwhile, a home tape of three Cody numbers, which has been passed from DJ to DJ across the country, will undoubtedly continue to receive extensive airplay on progressive FM stations, according to Paramount.

Directory Additions & Corrections

Record manufacturers
Aurora Int'l
Dove
25 West 56 St.
New York, New York 10019

Sure Music & Records
P.O. Box 94
Broomall, Pa. 19008

Band Box
Rustique
Spicy
Valerie
1155 Reed St.
Denver, Colo. 80215

Boot
Suite 214
6th Ave. South
Nashville, Tenn. 37203

Record Distributors
Best Service
31 Centre St.
Newton, Mass. 02158

Top 100 Producers
Elliot Mazer
Warped Recordings
1802 Grand Ave.
Nashville, Tenn. 37212

Music Publishers
A. Schroeder Int'l Ltd.
25 West 56 St.
New York, New York 10019

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PERCENT
SUMMER



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Picks of the Week

DAVID CROSBY (Atlantic 2809)

Orleans (1:57) (Guerilla, BMI—Trad/Arr: Crosby)

A magnificent arrangement and entrancing song have spotlighted this track as the prime commercial work in Crosby's latest LP. Having the glow that last lighted "Amazing Grace," this compelling side should climb rapidly among all age and taste audiences. Flip: "Traction in the Rain" (3:41) (Guerilla, BMI—Crosby)

PAUL STOOKEY (Warner Bros. 7511)

Wedding Song (There Is Love) (3:45) (Songbirds of Paradise, ASCAP—??)

Yet another of the P,P&M trio makes a solo debut in this stunning ballad performance. Coming, as well, in the wake of Carly Simon's marriage statement, the song should spark excellent receptions on the top forty, MOR and FM scenes. Magnetic melody and a shining vocal. Flip: "Give a Damn" (2:22) (Same credits)

MUNGO JERRY (Bell 123)

Lady Rose (3:13) (Our Music, ??—Dorset)

While retaining the team's semi-novel instrumental style, the latest Mungo Jerry effort shows changes that give the group a whole new magnetism for top forty programming. Fresh material and the lively overall atmosphere should spark a "Lady Rose" outburst. Flip: no info.

THE DELLS (Cadet 5683)

The Love We Had (Stays on My Mind) (4:48) (Chappell/Butler/Las Go Round, ASCAP & BMI—Callier, Wade)

Worth the waiting for, this new Dells side shows the team coasting in its super-soft-soul style. The act's special vocal grace and a standout piece of material all add up to an R&B sales giant with excellent prospects at breaking top forty. Flip: "Freedom Means" (4:12) (Eibur/Las Go Round/Butler, BMI & ASCAP—Stepney, Callier, Wade)

KING FLOYD (Chimneyville 439)

Got to Have Your Lovin' (2:15) (Malaco/Alotta/Roffignac, BMI—Broussard, Adams)

Powered by his special rhythmic motor, King Floyd surges into the sales picture once more, this time with a churning dance side that should make it three-for-three in the R&B and top forty chart categories. Flip: no info.

THE THREE DEGREES (Roulette 7105)

Ebb Tide (3:15) (Robbins, ASCAP—Sigman, Maxwell)

One of the treats of the Three Degrees' nightclub act, "Ebb Tide" comes out of the archives in a new presentation that should set the song back on best seller surveys in blues and top forty markets. Flip: no info.

JOHN DAVIDSON (Columbia 45423)

Say It Again (2:41) (Unart, BMI—Welch, Simmons)

A slight change of approach in his new side takes John Davidson into just the right channel to make rapid sales progress. Still able to curry MOR attention, the latest adds a summery teen touch to give Davidson the top forty impact missing in earlier offerings. Flip: no info.

MOMENTS (Stang 5031)

Lucky Me (2:40) (Gambi, BMI—Kerr, Robinson)

An exceptional group, the Moments ease into a new ballad which gives the team a chance to display its vocal marvels. Easy moving side that should prove an excellent sales vehicle R&B and a solid shot at breaking top forty too.

ROGER MILLER (Mercury 73230)

Loving Her Was Easier (2:58) (Combine, BMI—Kristofferson)

His name is still Roger Miller, but everything else about his new single is a change for the more exciting. Working with a grand Kristofferson ballad, aided by a stunning Jerry Fuller production and brought to a dramatic peak himself by the combination, the new outing should return Mr. M. to the best seller ranks via MOR and teen receptions. Flip: "Qua La Linta" (Alrhond, BMI—Miller)

RAY PRICE (Columbia 45425)

I'd Rather Be Sorry (2:44) (Buckhorn, BMI—Kristofferson)

Attracted by the Kris Kristofferson material, Ray Price follows his "I Won't Mention It Again" with a stirring ballad to shoot once again at country and pop sales. Careful production work gives this reading a bright breakaway prospect. Flip: "When I Loved Her" (3:14) (Same credits)

LYNN ANDERSON (Chart 5136)

He Even Woke Me Up to Say Goodbye (2:40) (Acuff-Rose, BMI—Newbury, Gilmore)

Having seen a rush of country to pop hits, the top forty market should be ready to welcome this outstanding ballad sample. Melodic and moody piece is a gem with a closing strength that should cement its sales power across the pop board. Flip: no info.

THE MISSION (Tribute 104)

I'm Alone Today (2:50) (Contemporary Mission, BMI—Coyne)

Team has created regional action with earlier releases, but the Mission takes on a new depth in this effort. Side features original material of exceptional quality and cleans up the production sound in a side that should stir FM and AM interest. Flip: "I Wonder" (2:06) (Contemporary Mission, BMI—O'Reilly, Troxwell)

EDGAR WINTER (Epic 7248)

Give It Everything You've Got (2:46) (Hierophant/Shucking & Jiving, BMI—Winter, LaCroix)

Scorching, screaming vocals aren't new from Edgar Winter, but in this track pulled from his "White Trash" LP Winter & co. add enough commercial extra to make it easily the biggest single effort from the group. Hints of Sly Stone, teen rhythmic work and a super power should turn the side into a sales winner. Flip: "You Were My Light" (4:57) (Hierophant, BMI—Winter)

Newcomer Picks

HAGOOD HARDY (Heritage 833)

Just a Little Lovin' (Early in the Mornin') (3:04) (Screen Gems/Columbia, BMI—Mann, Weil)

Tune that has approached hit status several times before, now takes on a more melodic emphasis in a summery soft-samba side that should win rapid

acceptance at MOR's and make a top forty move. Delightful. Flip: "I'll Take Love" (2:27) (Spoondrift, BMI—Knight, Allon)

TWIGGY & FRIENDS (Bell 115)

Zoo De Zoo Song (2:56) (Maribus, BMI—Cook, Greenaway)

One of those "Winchester Cathedral" typed entries that has an impossible off-the-wall enchantment, the latest from Cook & Greenaway presents an all-format bit of wizardry to captivate virtually everyone between chuckles.

BILL ELLIOT & ELASTIC OZ BAND (Apple 1835)

God Save Us (3:10) (Ono/Maclen, BMI—Lennon, Ono)

The fervor of an old rock outing polished through modern production charges this side with the vigor to make it a top forty blockbuster. Lennon lyric links some favorite things to fight for, and a heap of "God Save Us" fronds to make it a rallying song for progressives. Flip: "Do the Oz" (Same)

PRIMITIVE MAN (Parrot 3028)

Animal Love (2:30) (Murray-Callander, ASCAP—Rockliff, Davies, Fenwick)

In the neolithic-rock vein that mined "Brontosaurus" and "Neanderthal Man," this team comes up with a wild outing to stir teen activity. Side adds a slight taste of reggae for further originality in an approach which should make the single happen. Flip: "Major Barmy from the Army" (Louvigny, ASCAP—Wilson, Bedford)

THE SUNSHINE WHISTLE BAND (Prize 98-13)

The Whistle Song (2:15) (Whispering Hills/Open House, ASCAP—Bourke, McEntee)

As you should already have gathered from the title, this single presents an ineffably delightful side, part novelty/part ballad and all aimed at pleasant programming. The hauntingly lovely MOR approach is aided by a John Sebastian touch to open top forty potential as well. Flip: "Since You Told Me I'm Your Old Man" (2:23) (Gaylene/Whispering Hills/Open House, ASCAP—Bourke, McEntee) Prize, c/o JEM, 1516 Hawkins St. Nashville 37203.

Choice Programming

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

SOUTHWIND (Blue Thumb 203)

Please Don't Hitchhike (2:10) (Slippery Jack, ASCAP—Pulte) Group that made noise a few years back with "Teenybopper," Southwind turns up again, this time with a Creedence-y rocker that could gain top forty momentum. Flip: "Beside The Mountain" (3:15) (Slippery, ASCAP—Pulte, Brown)

TAMMI LYNN (Cotillion 44123)

I'm Gonna Run Away from You (2:46) (Web IV, BMI—Berns) Running with a hit in England, this Tammi Lynn release now supersedes "Mojo Hannah." The side offers a teen dance effect combining bitter-sweet lyrics with a strong production drive. Flip: no info.

BOOMERANG (RCA 0508)

Mockingbird (3:05) (Saturn, BMI—C&I Fox) Song that has become something of a blues standard is now turned into a blazing underground blues side to tempt FM and top forty thought. Flip: "Montreal Jail" (2:59) (Boomerang, BMI—Stein, Galluzi, Ramirez)

HOUSTON (Jamie 1394)

Nightlight (2:07) (Dandelion/Pinelas, BMI—Lennard) Intriguing ballad from this new act shows melodic charm to earn extra attention as an AM and FM spotlight choice. Could score heavily on the sales side. Flip: "Won't Be Coming Home" (3:07) (Same credits)

UNDERGROUND LITE BULB CO.

(Nickel & Dime 1009)
Happy People (2:44) (Sock, BMI—Martone) A smiling teen song on the surface, this side has a melody that just stays with the listener. That magnetism should help get this one moving toward top forty breakout. Flip: "Evil Ways" (2:20) (Oleta, BMI—Zack)

THE PRINCE OF AMERICA (Mega 0034)

The Rhino (2:20) (Buzz Cason, ASCAP—R&L Fiel, Stuart) Mild revisit to the sound of late fifties rock has the surging rhythmic appeal to make it a teen market left-fielder. Flip: no info.

DR. HOOK & THE MEDICINE SHOW (Columbia 45392)

Last Morning (3:28) (Evil Eye, BMI—Silverstein) From the soundtrack to "Harry Kellerman," this eerie song presents a mighty FM prospect. With sales response underground, the side could shoot for top forty second thoughts. Flip: no info.

NIGEL OLSSON'S DRUM ORCH.

(Uni 55291)
Some Sweet Day (4:00) (Dick James, BMI—Olsson, Grabham, Quay) Modeled in the Elton John mold, the instrumental and material here could invite enough teen interest

to become a sleeper. Flip: "Weird-house" (2:08) (DJM, BMI—Olsson)

ALAN LOGAN (RCA 0504)

Yesterday I Heard The Rain (2:15) (Dunbar, BMI—Manzanero, Lees) Former Tony Bennett biggie is turned into an instrumental with chorus in this shining treatment. Strong enough MOR response could stir across the board summer action. Flip: "Love is Funny" (3:06) (Dunbar, BMI—Logan, Davie)

JERRY VALE (Columbia 45407)

Which Way You Goin' Girl (2:41) (Jelinda, BMI—DeVorzon) A vivid production and superb choice of song give Jerry Vale one of his most memorable sides in some time. Could be widely enough received MOR to aim top forty in the long run. Flip: no info.

ENOCH LIGHT & THE LIGHT BRIGADE (Project Three 1396)

Marie (3:16) (Irving Berlin, ASCAP—Berlin) Well received at MOR's from Enoch Light's "Big Band" album, this classic is a brilliant production guaranteed to captivate adult audiences. Flip: "I'll Never Smile Again" (3:17) (Sun, ASCAP—Lowe)

THE ESQUIRES (Rocky Ridge 403)

Dancin' a Hold in the World (2:54) (McLaughlin, BMI—Hestor) Getting on up and getting away again, the Esquires turn in a strong dance-side performance that should hit R&B and move toward best seller breakout. Flip: "That Ain't No Reason" (2:50) (Merve-Earl/Muncie, BMI—Moorer)

S.O.U.L. (Musicor 1444)

Soul Part 2 (2:45) (Catalogue, BMI—Hawkins, Lovett) Strong R&B and jazz mixture in this instrumental side has called from-LP attention to it in Cleveland. Could move nationally. Flip: Pt. 1 (4:40) (Same)

DENISE LASALLE (Westbound 182)

Trapped by a Thing Called Love (2:43) (Ordena/Bridgeport, BMI—LaSalle) Mighty bolt of a vocal performance gives this new lady a solid R&B side which could explode nationally. Flip: "Keep it Coming" (2:35) (Ordena/Koma/Bridgeport, BMI—LaSalle, Stubbs)

THE JONESES (V.M.P. 112)

Mary Mary (Don't it Make You Feel Bad) (3:13) (Landy, BMI—Dorsey) Standout rhythm treatment gives this ballad the power to make dance ripples in the R&B marketplace. Could mount a sales drive. Flip: no info.

THE PREPARATIONS (Vard a 91241)

You Don't Want Me (3:12) (Put 'Em First, BMI—McLeod) Brightly treated almost Philadelphia soul approach gives this team a sparkler to grace R&B playlists across the country. Flip: "Can't Make It By Myself" (2:42) (Same pub, BMI—Reel)

**The Rod McKuen campaign
behind Walt Disney Productions'
motion picture**

Scandalous JOHN

**and the soundtrack album
is the most extensive
promotion in film-music history.**

May 1- June 1. 30-city concert tour, London to Los Angeles.

June 21. Phil Donohue Show, markets include New York, Miami, Philadelphia.

June 22. SCANDALOUS JOHN World Premiere, Cincinnati.

June 22. Bob Braun's 50-50 Club, Cincinnati.

June 24. David Frost Show, 1 solid hour, July 28 airdate.

June 25. Irv Kupcinet Show, Chicago.

June 28. Mike Douglas Show, Philadelphia.

June 29. Atlanta, "Today in Georgia" Show, plus four radio shows.

June 30. Larry Kane Show, Houston, 90 minutes.

July 2 San Francisco, Radio, TV and Press interviews.



**WALT DISNEY
PRODUCTIONS'**

**Scandalous
JOHN**

**Music
Composed and Performed by
ROD MCKUEN
Soundtrack on
VISTA STER-5004
Single, VISTA F-482**

"Scandalous John" is Now Playing in
30 Cities, Hundreds More This Summer.

**DISNEYLAND/VISTA
RECORDS**

RECORDS NOW AVAILABLE IN STORES EVERYWHERE.

Jim Morrison Dies

(Cont'd on p. 7)

magnitude who was able to retain a bemused and detached perspective on his aura, his art, and his stardom. His exciting qualities as a performer and writer are universally known to the fascinated public for whom Jim was always news.

Jim admired those people who stretched their lives to the fullest, who lived out on the edge of experience. He possessed special insight into people, their lives, and into the dark corners of human existence.

But beyond his public image, he was a friend to many, and those of us at Elektra who worked with him and The Doors so closely over the past five years will remember him as one of the kindest and most thoughtful people we have known.

He is already missed.

Baker Exits Post Of GPM At E. B. Marks

NEW YORK—Murray Baker has resigned his position of general professional manager at Edward B. Marks Music. During his sixteen-month tenure he handled the off-Broadway show Oscar Brown, Jr.'s "Joy," original cast album recorded on RCA Victor, and most recently set the soundtrack albums of Fellini's "The Clowns" with Columbia Records, "The Anonymous Venetian" with United Artists Records.

Latest single forthcoming is "To Be The One You Love," from "The Anonymous Venetian," recorded by Paul Mauriat on the Philips label. Baker has a number of current recordings on such material as "El Condor Pasa," "Mah-Na Mah-Na," "If You Go Away" and "Yellow Days."

The music business veteran has been general professional manager of the Big Three (Robbins-Feist-Miller) and Roosevelt Music.

NMPA Directors Elected To New Term

NEW YORK—The National Music Publishers Association has announced that its board of directors has re-elected Sal Chiantia as president and that all the other incumbent officers were named to another one-year term. The NMPA is the trade association for popular music publishers.

In addition to Mr. Chiantia of MCA Music, the other officers are: Wesley H. Rose, Acuff-Rose Publications, vice president; Harry Gerson, Edwin H. Morris & Co., treasurer; Leon J. Bretter, Shapiro, Bernstein & Co., secretary; Al Brackman, T.R.O. Inc., assistant secretary; Alan L. Shulman, Belwin-Mills Publishing Corp., assistant treasurer; and Leonard Feist, executive vice president.

New Mercury Spot In Classical Dept.

NEW YORK—M. Scott Mampe, director of Mercury Records classical division has reported the appointment of Fran Lourie as director of publicity and artist relations. The announcement reflects heightened consumer demand and dealer interest in the Philips import line of classical product and the stepped-up schedule of personal appearances in this country by several of the label's European artists.

Mrs. Lourie joins the company with a background combining educational and business experience in classical music. She holds a B.A. in Music from Queens College and has done extensive graduate study at City College and Columbia University.

VMI Elections

HOLLYWOOD—Vegas Music International (VMI) has revealed its new slate of elected officers: Bill Porter, president; Vic Beri, vice-president and Frank Hooper, general manager.

SQ Succeeding

(Cont'd from p. 7)

devote its engineering effort to develop a '4-discrete' channel phonograph record which will be capable of compatibility playback on existing stereo phonograph players.

Columbia Remarks

Columbia Records, meanwhile, says its SQ disk system has met with "unprecedented" initial success. Its acceptance was further underscored in subsequent SQ presentations in Tokyo and at the recent C.E.S. Show in Chicago. A feature of each presentation was an A/B comparison of the SQ disk to a master studio tape. Based on the "serious interest expressed by the hardware and software communities following these presentations," Columbia Records said it believes that SQ will "quickly become the standard for quadrasonic reproduction on disk."

Columbia Records further stated it has been exploring the concept of quadrasonic sound since 1968 and believes it is the medium of the future for both the recording industry and the music-listening consumer. To reach the largest possible public, Columbia has "deliberately withheld release of quadrasonic product until an optimum disk system fully compatible with existing home stereo phonographs could be introduced.

CBS Laboratories developed a discrete modulation-type disk system in 1969 but soon came to realize it was

impossible to make it equal in quality to the present LP stereo disk. Columbia immediately turned its attention to a matrix system resulting in the breakthrough of the SQ record.

In contrast to the modulation-type disk system currently under development in Japan, Columbia's SQ disk is claimed to be identical to existing stereo records in recording level, playing time, dynamic range, freedom from distortion, and durability. "It requires no expensive, extended-range playback cartridge and sounds as good or better than any stereo record when played on a stereo phonograph. Also, in contrast to a modulation disk, SQ can be broadcast on both AM and FM radio stations."

In order to limit consumer confusion in both hardware and software areas, Columbia Records feels strongly that the advantages of quadrasonic sound be made available simultaneously to the total market on both disk and tape formats as soon as possible. In addition to the SQ disk, Columbia will release quadrasonic tapes consistent with the mode previously introduced.

Columbia Records has had to expand its presentation schedule to accommodate additional interests. Meetings are being planned for both coasts culminating with Columbia's International Convention in Los Angeles, July 21-25.

UA Plans More 99¢ Concerts

(Cont'd from p. 7)

cheers for the corporation."

Event recorded

United Artists was also involved in the recording of the event, offering each act a right of refusal to the release of any of the material the company got on tape. But Stewart figures they have about five hours worth—"some of the best live performances I've ever heard, and I frankly don't know what to do with it." The options, which should be watched by the industry at large, include the release of separate albums by each of the acts involved, a Woodstock-like package offering selected tracks by all of the acts, a non-commercial premium package or even a strictly promotional album.

Says Stewart "No matter how we release the material, or even if we do, it all comes down to the fact that we, the record companies, must get involved if we are to see live music make it. We all have a stake in that, and we also have the most to gain."

Although he would not turn down any inquiry from another company on a how-to-do-it basis, Stewart is reluctant to co-op a similar venture with another company, feeling as he does that the success of a concert like this "depends on the acts not on the companies involved." The United

Artists groups on the Hollywood Bowl bill seemed to him to be almost uniquely compatible in terms of the show itself as well as to each other. "There was no up-staging. They knew their time (one hour), and they were rooting for each other. It was a kind of team spirit, a family feeling, that brought it all off." Stewart categorically rejects the idea of co-opting with any outside "sponsor," stating that he is out to sell records and no other product.

In addition to projected company-oriented concerts in this country, there is a likelihood of others overseas. UA has already had feelers from London and Tokyo. Both are being seriously considered.

It is significant, Stewart believes, that something like this Hollywood Bowl marathon, with all the good things that happened and can yet happen in terms of the music industry, should have in fact happened only five days before Louisiana's disastrous "Festival of Light" and only three days after the premature collapse of festivities in Newport. In the end, he says, "It was fun getting a little show business into the recording business. And to see it work so well."

Bennett On Indies

(Cont'd from p. 7)

masses enough so they can really participate in the market. It's already true in Europe. And with the Common Market coming in, I think it's going to increase our business even more. Your distribution problems, your manufacturing problems will be resolved—you'll be able to treat the whole of Europe very much like the U.S."

"You won't have to have manufacturing in every country. With the elimination of the tariff, it's going to be much simpler."

On Indie Distribution

As to the conundrums of indie labels, constantly faced with uncovering energetic, productive indie distribution in key areas, Bennett says, "Obviously there are some markets where we can't find effective distributors, some secondary markets there are none at all—and the trend is going to continue . . . When I was at Liberty-UA I had several conversations with various indie manufacturers, offering our warehouse and distribution facilities, handling all their servicing, invoicing etc. at a small service fee. I think that something like this might eventually be worked out . . . obviously we're going through changing distribution patterns. But that's eternal. Change is fundamental to our industry."

Bennett says he gave a great deal of serious thought to retiring following his departure from Liberty-UA and considered politics as an outlet and vocation. "For the first few months I did nothing but play golf. But in Oct., '70 I elected to return with an indie label and indie distribution. "Primarily," he says, "because of my long association with indie distributors, my knowledge of distribution—it didn't phase me, as opposed to making a production deal with a major."

Since Dec., '70 when Cream released its first single, the label has unveiled just six singles and three LP's with a forthcoming set by Kent Morrill, a concept album dealing with love, ecology and peace package as its "first major lp thrust." It's due for release later this month. Cream has an homogenized roster of five acts—Ray Kennedy, Clark and Marilyn Burroughs, Kentucky Express, Henry Shed and Morrill. In Feb. Bennett travelled to Europe, setting up foreign distribution for his label, primarily through EMI. Spanish and Mexican licensees are still not set.

Seymour Zucker is Cream's vp of finance, heading the firm's legal dept.; Ken Revercomb is national sales director; Lou Stewart, national promotion; Wayne Bennett, A&R chief; Alan LaVinger, merchandising & marketing as well as international servicing; Pam Sklaar, artist relations, and Linda Campbell, girl Friday. Cream's publishing arms are Butter (BMI) and Churn (ASCAP).

Bennett's interests also include about 10,000 acres of farming land in Arkansas, and he is a stockholder in the Ken Draper-Chuck Blore Programming D.B. firm, fronted by Draper and John Rook.

A/V: 'Big Unknown'

He points to audio-visual as "the big unknown," adding that his feeling is that it will have little impact on the music market. "Perhaps initially, as TV did with radio. But ultimately radio survived and became bigger than ever. And for one good reason—anything that's visual requires your undivided attention. Music doesn't."

"Sure, there are changes taking place. But they're only going to serve to increase the total market . . . the total expansion of our market."



Crowd Reaction at UA Hollywood Bowl Contest

"The United Artists" at The Hollywood Bowl June 30, 1971 99¢ Concert

DAILY VARIETY July 2, 1971

One-Niter Review
Hollywood Bowl 99¢

Sparklers whirled in the air, firecrackers zapped and popped and frisbies floated skyward as 18,000 kids danced in the aisles at the Bowl Wednesday to the tunes of Sugarloaf, Nitty Gritty Dirt Band, War and Canned Heat. United Artists Records presented a 99¢ concert by their diskers, sold out several days in advance. It was a wild, exhilarating romp.

BILLBOARD

July 10, 1971
UA's 99¢ Concert
Is Top Dollar Affair

LOS ANGELES — United Artists packed the 17,000 seat Hollywood Bowl on June 30 with good music, a fun feeling and lots of happy, dancing people. The musical artistry of Canned Heat, War, Sugarloaf, the Nitty Gritty Dirt Band . . . together in a mass audience facility for just 99 cents admission.

A lot of time was allotted for the bands, so the solos flowed and the crowd responded with applause. The music was good; the sound system strong and clear so that everyone in the facility heard everything.

War had the crowd dancing to its Latin-oriented rock. Canned Heat had them clapping to its boogie woogie rhythms.

The Nitty Gritty Dirt Band and Sugarloaf displayed their own brand of pop music to launch the evening.

A jam session blended all the bands plus Spencer Davis, Peter Jameson, Jamene (a vocalist formerly with a group called Fantasy), Bobby Womack.

LOS ANGELES TIMES — July 2, 1971

MUSIC REVIEW
99-Cent R 'n' R
Marathon at Bowl

Six hours of nonstop rock 'n' roll from United Artists' stable of stars, Canned Heat, Nitty Gritty Dirt Band, War, Sugarloaf, was offered to the public for the unique price of 99 cents Wednesday night at the Hollywood Bowl. It was one of the more interesting pop music experiments.

It was billed as a "tribute" to the fans who hopefully buy United Artists records (and will hopefully buy more) it was a great success. A good show at a reasonable, or in this case, bargain-basement price may well encourage other record companies to follow suit.

The audience was certainly one of the liveliest and best-behaved for a large concert in many years. They gave the show a miniature Woodstock atmosphere of continuous dancing in the aisles.

LOS ANGELES HERALD-EXAMINER —

July 2, 1971
At Hollywood Bowl
Discount Concert A Success

. . . a rare festival-like experience for an unexpectedly large crowd of more than 18,000 at Hollywood Bowl.

. . . five UA Records artists in a concert for only 99 cents.

. . . featuring Sugarloaf, Canned Heat, the Nitty Gritty Dirt Band and War. But the evening, partly because of the tremendous response in terms of audience size, turned into a free form happening.

. . . a 45-minute jam that had the surging audience on its feet.

The Wednesday night concert, however, came off like something out of the Woodstock mold.

There is no other word for what went down than "family".

Spokesmen for other record companies leaving the bowl concert in awe, said the evening may change the entire record industry's outlook in terms of promotional activities.

**Thank You,
CANNED HEAT**

and Manager,
SKIPTAYLOR

**Thank You,
NITTY GRITTY
DIRT BAND**

and Manager,
BILL M'CUEN

**Thank You,
SUGARLOAF**

and Manager,
JOEL BRANDES

**Thank You,
WAR**

and Managers,
**STEVE GOLD
& JERRY GOLDSTEIN**

Thank you, special guest performers:
Spencer Davis, Peter Jameson, Jamene Miller,
Bobby Womack, all those "behind-the-scenes,"
Wolfman Jack and the Hollywood Bowl.



Additions To Radio Playlists — Primary Markets

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

WLS—Chicago
World/Abraham/Tom Clay—Mowest
Hitch Hiker—C. Clearwater—Fantasy
Signs—5 Man Elec Band—Lionel
I'm Leavin'—Elvis Presley—RCA
Won't Get Fooled—The Who—Decca

WKBW—Buffalo
Celebrate—Rare Earth—Rare Earth
Signs—5 Man Elec Band—Lionel
Double Barrell—Dave & Ansil Collins—Big Tree
Hitch Hiker/Door—C. Clearwater—Fantasy

WQAM—Miami
Bring The Boys—Freda Payne—Invictus
Hitch Hiker—C. Clearwater—Fantasy
Mercy—Marvin Gaye—Tamla
Liar—3 Dog Night—Dunhill
Pic: Love The One—Isley Bros—T-Neck

WMAK—Nashville
World/Abraham—Tom Clay—Mowest
When My Little Girl—Steve Alaimo—ABC
Celebrate—Rare Earth—Rare Earth
Hitch Hiker—C. Clearwater—Fantasy
Maybe Tomorrow—Jackson 5—Motown
Saturday Morning—Bobby Russell—U.A.

WMPS—Memphis
World/Abraham—Tom Clay—Mowest
Do You Know—Lee Michaels—A&M
When She Smiles—Wild Weeds—Vanguard
You've Got—Roberta Flack—Donnie Hathaway—Atlantic
Celebrate—Rare Earth—Rare Earth
Mother Freedom—Bread—Elektra

WABC—New York
How Can You—Bee Gees—Atco
Never Ending—Delany & Bonnie—Atco
Beginnings—Chicago—Columbia
Signs—5 Man Elec Band—Lionel
Mercy—Marvin Gaye—Tamla

WMEX—Boston
Bring The Boys—Freda Payne—Invictus
I'm Leavin'—Elvis Presley—RCA
Carey—Joni Mitchell—Reprise
Stop—Stylitics—Avco Embassy
Reason—Rod Stewart—Mercury

WTIX—New Orleans
Pic: It's Summer—Temptations—Gordy
Pic: I'm In Love—General Johnson—Invictus
Are You Lonely Sisters—Love—A&M
Never Ending—Delany & Bonnie—Atco
Sweet Ginger Bread—Mike Curb—MGM
Maybe Tomorrow—Jackson 5—Motown
How Can You—Bee Gees—Atco

WOKY—Milwaukee
Hitch Hiker—C. Clearwater—Fantasy
Love The One—Isley Bros—T-Neck
Girl I've Got—Cherokee—Dunhill
Ain't No Sunshine—Bill Withers—Sussex
Gene Are You There—Gene Pitney—Musicor
Won't Get Fooled—The Who—Decca
It's About Time—The Dillards—Anthem

KXOK—St. Louis
Pic: Never Ending—Delany & Bonnie—Atco
Maybe Tomorrow—Jackson 5—Motown
Mercy—Marvin Gaye—Tamla
Hot Pants—James Brown—People
Love The One—Isley Bros—T-Neck

CKLW—Detroit
Hot Pants—James Brown—People
Evil Grows—Poppy Family—London
Sweet City Woman—Stamperders—Bell
Hitch Hiker—C. Clearwater—Fantasy

WIXY—Cleveland
Where You Lead—Barbra Streisand—Columbia
The Last Time—Glen Campbell—Capitol
Ain't No Sunshine—Bill Withers—Sussex
California On My Mind—Morning Mist—Event
Mother Freedom—Bread—Elektra
Love Means—Sounds Of Sunshine—Ranwood

WSAI—Cincinnati
Hot Pants—James Brown—People
Chirpy—Mac & Katie Kissoon—ABC
Mercy—Marvin Gaye—Tamla

WRKO—Boston
Love The One—Isley Bros—T-Neck
Hitch Hiker—C. Clearwater—Fantasy
Liar—3 Dog Night—Dunhill
LPS: California—Joni Mitchell—Reprise
Seems Like—Rod Stewart—Mercury

WHB—Kansas City
One Tin Soldier—Coven—Warner Bros.
Liar—3 Dog Night—Dunhill
Love Means—Sounds Of Sunshine—Ranwood
Double Barrell—Dave & Ansil Collins—Big Tree
Maybe Tomorrow—Jackson 5—Motown

WCAO—Baltimore
Pic: Hitch Hiker—C. Clearwater—Fantasy
Resurrection—Tom Jones—Parrot
Resurrection—Ashton Gardner Dyke—Capitol
Riders—Doors—Elektra
Mother Freedom—Bread—Elektra
If Not—Olivia Newton John—Uni

KILT—Houston
Pic: Wedding Song—Paul Stookey—Warner Bros.
Love The One—Isley Bros—T-Neck
Do You—Lee Michaels—A&M
Get It On—Chase—Epic
What You See—Dramatics—Volt
Ride With Me—Steppenwolf—Dunhill
LP: Marianne/Change Partners—Stephen Stills—Atlantic

WAPE—Jacksonville
Hitch Hiker—C. Clearwater—Fantasy
I'm Leavin'—Elvis Presley—RCA
Do You—Lee Michaels—A&M
How Can You—Bee Gees—Atco

WKNR—Detroit
Love The One—Isley Bros—T-Neck
Ain't Got—Glass Bottle—Avco Embassy
Watching—Bob Dylan—Columbia
Hitch Hiker—C. Clearwater—Fantasy
Liar—3 Dog Night—Dunhill
Magic—Lobo—Big Tree

WIBG—Philadelphia
Mercy—Marvin Gaye—Tamla
Hitch Hiker—C. Clearwater—Fantasy
Peoples Choice—B. J. Thomas—Scepter
Maybe Tomorrow—Jackson 5—Motown

KFRC—San Francisco
What You See—Dramatics—Volt
Where You Lead—Barbra Streisand—Columbia

KGB—San Diego
Hitch Hiker—C. Clearwater—Fantasy
How Can You—Bee Gees—Atco
Liar—3 Dog Night—Dunhill

THE BIG THREE

1. Sweet Hitch Hiker—Creedence Clearwater Revival—Fantasy
2. I Just Want To Celebrate—Rare Earth—Rare Earth
3. What The World Needs/Abraham—Tom Clay—Mowest

KQV—Pittsburgh
Ain't No Sunshine—Bill Withers—Sussex
Celebrate—Rare Earth—Rare Earth
What You See—Dramatics—Volt
Mercy—Marvin Gaye—Tamla
All Day Music—War—U.A.

WAYS—Charlotte
Rings—Cymarron—Entrance
Love Me—Impressions—Curton
Where You Lead—Barbra Streisand—Columbia
Pic: Smiling Faces—Undisputed Truth—Gordy
Them Changes—Buddy Miles—Mercury

KRLA—Pasadena
Moon Shadow—Cat Stevens—A&M
Celebrate—Rare Earth—Rare Earth

KHJ—Hollywood
Where You Lead—Barbra Streisand—Columbia

KYA—San Francisco
Love The One—Isley Bros—T-Neck
Liar—3 Dog Night—Dunhill
Evil Grows—Poppy Family—London
It's About Time—Dillards—Anthem

New York Sound Now In Motion

NEW YORK — With their distribution set-up but one month old, the New York Sound label reports success with their first two singles releases.

The company feels that the current action on The Fifth Amendment's "Please Don't Leave Me Now" has confirmed their concept of selective releases and pin-point promotion. "Roads" by Candy Coated People has just been released with promotional efforts centering in southern New England where the group has been active in club and concert appearances.

According to the label, "a go-slow policy remains the basis for giving adequate effort and the chance for exposure to each early effort in order to establish the logo's identity."

Allan Taylor On U. S. Trek

HOLLYWOOD — United Artists Records' Allan Taylor left his native England last weekend for an extensive cross country tour of the United States. Coincident with Taylor's state-side visit, will be the release of his first American LP, "Sometimes."

The 25 year old folksinger and composer from Leeds has already been booked at the Philadelphia Folk Festival from Aug. 27 through 29, with other major concert dates and night club bookings to precede and follow the Pennsylvania gig.

Prize Whistles Into Pop Market

NASHVILLE—Nashville-based Prize Records announced their entry into the pop singles market with the release of "The Whistle Song" by The Sunshine Whistle Band. The product was independently produced by Mike Thomas, a TV and radio commercials specialist at DBM studio.

According to Prize president Joe Gibson, the label will specialize in sounds and material off the beaten path. The six month old label has formerly concentrated on country product.

I'M LEAVIN'
ELVIS PRESLEY RCA
Elvis Presley
Oten Music

TOUCHING HOME
JERRY LEE LEWIS Mercury
Hill & Range
Blue Crest

DREAM LOVER
BILLY "CRASH"
CRADDOCK Cartwheel
Hill & Range
Fern

FADED LOVE
TOMPALL & GLASER BROS. ... MGM
Hill Range

I GOT A WOMAN
BOB LUMAN Epic
Hill & Range

TONIGHT
THE MOVE Capitol
Anne-Rachel
Tiflis Tunes

**DON'T LET HIM MAKE A
MEMORY OUT OF ME**
BILLY WALKER MGM
Hill & Range
S-P-R Music

WHEN HE WALKS ON YOU
JERRY LEE LEWIS Mercury
Hill & Range
Blue Crest

THE ABERBACH GROUP
241 West 72 Street, New York, N.Y.



TOGETHER AGAIN—Rick Nelson and Jimmie Haskell during a break at session for Nelson's new Decca album. Haskell arranged and conducted strings and woodwinds. Nelson produced the album as well as wrote six of the tunes. Date was at United Recorders, Hollywood, scene of the two's first session in 1958 when they produced "Be Bop Baby," the first of Nelson's string of gold records.

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Additions To Radio Playlists—Secondary Markets

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

WLAV—Grand Rapids

Lady Dawn—Bells—Polydor
Mother Freedom—Bread—Elektra
The City—Mark Almond—Blue Thumb
Ain't No Sunshine—Bill Withers—Sussex
Draggin'—Tommy James—Roulette
Don't Wanna—Gladys Knight—Soul
Tie-Dy Princess—Ides of March—Warner Bros.

WIRL—Peoria

Do You Know—Lee Michaels—A&M
Liar—3 Dog Night—Dunhill
Love The One—Isley Bros—T-Neck
Sha Na Sha Na—Conjur—Sunflower

WDRC—Hartford

Mercy—Marvin Gaye—Tamla
LPS: Uncle Albert/Admiral Halsey—Paul & Linda McCartney—Apple
Gamblin—Blood Sweat Tears—Columbia

KEYN—Wichita

Celebrate—Rare Earth—Rare Earth
Sha Na Sha Na—Conjur—Sunflower
Cherry Hill Park—Classics IV—U.A.
Hitch Hiker—C. Clearwater—Fantasy
Where You Lead—Barbra Streisand—Columbia

Them Changes—Buddy Miles—Mercury

Won't Get Fooled—The Who—Decca

LP: What I Say—Rare Earth—Rare Earth

WGLI—Babylon

Pic: Maybe Tomorrow—Jackson 5—Motown
Chirpy—Middle of the Road—RCA
Watching The River—Bob Dylan—Columbia
Resurrection—Tom Jones—Parrot
Love Is Life—Earth Wind Fire—Warner Bros.

Can't Get Enough Of You—Lea Roberts—U.A.

Wild Horses—Rolling Stones—Rolling Stones

LP: 5th—Lee Michaels—A&M

KIOA—Des Moines

Wild Horses—Rolling Stones—Rolling Stones
Church Bells—Dusk—Bell
If Not—Olivia Newton John—Uni
Mighty Clouds—B. J. Thomas—Scepter
Beginnings—Chicago—Columbia

WPOP—Hartford

World/Abraham—Tom Clay—Mowest
Ain't No Sunshine—Bill Withers—Sussex
Won't Get Fooled—The Who—Decca
Magic—Lobo—Big Tree

WHLO—Akron

Wild Horses—Rolling Stones—Rolling Stones
Mercy—Marvin Gaye—Tamla
Riders—Doors—Elektra
Where You Lead—Barbra Streisand—Columbia
Lord Hides—Chuck Mangione—Mercury

WPRO—Providence

Hitch Hiker—C. Clearwater—Fantasy
Go Down Gamblin'—Chicago—Columbia
Take Me Home—John Denver—RCA
Love Means—Sounds Of Sunshine—Ranwood
Liar—3 Dog Night—Dunhill

WLOF—Orlando

Love The One—Isley Bros—T-Neck
Mighty Clouds—B. J. Thomas—Scepter
Riders—Doors—Elektra
Hitchhiker—C. Clearwater—Fantasy
Won't Get Fooled—The Who—Decca
Sam Stone—John Prine—Atlantic
Gonna Run Away From You—Tammy Lynn—Cotillion

WBAM—Montgomery

Rings—Cymarron—Entrance
It's Summer—Temptations—Gordy
One Way Ticket—Tyrone Davis—Dakar
Crazy About La—Smokey Robinson—Tamla
Hitch Hiker—C. Clearwater—Fantasy

WING—Dayton

Celebrate—Rare Earth—Rare Earth
Smiling Faces—Undisputed Truth—Gordy
Mercy—Marvin Gaye—Tamla
Liar—3 Dog Night—Dunhill
Hitch Hiker—C. Clearwater—Fantasy
I'm Leavin'—Elvis Presley—RCA
World/Abraham—Tom Clay—Mowest

KLEO—Wichita

Theme From Medical Center—Laylo Schifrin—MGM
If Not—Olivia Newton John—Uni
Liar—3 Dog Night—Dunhill
Love Means—Sounds Of Sunshine—Ranwood
World/Abraham—Tom Clay—Mowest

WBBQ—Augusta

Love The One—Isley Bros—T-Neck
Saturday Morning—Bobby Russell—U.A.
Celebrate—Rare Earth—Rare Earth
Come Back—Bobby Goldsboro—U.A.

WCOL—Columbia

Bring The Boys—Freda Payne—Invictus
Love The One—Isley Bros—T-Neck
Won't Get Fooled—The Who—Decca
Smiling Faces—Undisputed Truth—Gordy
I'm Leavin'—Elvis Presley—RCA
Sweet City Woman—Stempeders—Bell
Chirpy—Mac & Katie Kissoon—ABC

WSGN—Birmingham

World/Abraham—Tom Clay—Mowest

WTRY—Alb, Sch, Troy

Never Ending—Delany & Bonnie—Atco
How Can You—Bee Gees—Atco
Maybe Tomorrow—Jackson 5—Motown
Hitch Hiker—C. Clearwater—Fantasy
LPS: Classic—Gordon Lightfoot—Reprise
Death Walks Behind You—Atomic Rooster—Elektra

WDGY—Minneapolis

Mother Freedom—Bread—Elektra
Mercy—Marvin Gaye—Tamla
Maybe Tomorrow—Jackson 5—Motown
Hitch Hiker—C. Clearwater—Fantasy
LPS: Hymn 43—Jethro Tull—Reprise
Take Me In Your Arms—Blood Sweat Tears—Columbia

Morgana King To Buddah

HOLLYWOOD — Morgana King, currently starring opposite Marlon Brando in Paramount Pictures "The Godfather," has been signed by Neil Bogart and Art Kass to an exclusive recording contract with Buddah Records. Miss King, whose deal was negotiated by her manager Barbara Belle, will be produced by Curtis Mayfield on his Curtom logo. Marvin Stu-



JAMMING AT NARAS — Singer Maxine Sullivan and guitarist Toots Thielemans (above) entertain at the first "New York NARAS Jam Session and Social Get-Together" at Le Martinique, as producer Johnny Pate and Cash Box editor Irv Lichtman (below) listen appreciatively. The four-hour affair, which pulled an audience of more than 150 members and guests, drew a host of top musicians, including Marian McPartland, Joe Newman, Milt Hinton, Dick Hyman, who organized the event, and many others who offered a variety of jazz and pop sounds. The chapter now plans to hold similar sessions on a regular basis.

art represented Mayfield at the signing.

Plans call for three albums to be released during the first year with the first to be released this fall when Miss King appears at the Rainbow Grill in New York the same time "The Godfather" goes into national release.

MOTOWN is the place for me!

Stevie Wonder

Newport Festival; End Of An Era?

(Cont'd from p. 7)

folk festival as well as a performance of "Jesus Christ, Superstar."

But, more importantly, they had canceled the license for the Newport festival itself. In one swift movement, a band of several hundred freaks had killed off one of the longest running and most famous music festivals in the world.

What made them do it?

Most of them probably couldn't tell you the reason. Because when a person feels frustrated, he doesn't waste time on words. He strikes out blindly at whatever is at hand and, often, he destroys something that he loves.

Miles Davis, the Allman Brothers, B.B. King, Aretha Franklin, Ray



Duke Ellington

Charles, Herbie Mann with Air, and Dave Mason's group, New Heavenly Blue were among the acts scheduled to perform Sunday and Monday. It's just hard to believe that the people who scaled the wall on Saturday night would not have enjoyed hearing them play, even if it was from the distance of a nearby hill.

But, when you're frustrated, you don't think about tomorrow's entertainment line-up. You get on a stage and smash a piano to pieces. You scream abuse at George Wein and his wife as they stand together watching their dream fall apart.

After Woodstock, we should have stopped. Altamont, Powder Ridge, Celebration of Life and last Saturday's catastrophe could have been avoided. But once the machine was set in motion, once we began the process of trying to duplicate the perfect festival, the rest was inevitable. Even to the destruction of what Bill Chase, leader of the jazz/rock band Chase, referred to reverently during his set as "the grand-daddy of them all."

The blame for the frustration can be placed on several factions which have come into play since the summer of Woodstock—get-rich-fast promoters who have made a practice of ripping off festival goers, ego tripping artists who have failed to show, super-reactionary law enforcement officers, uptight local officials. Still the mob of several hundred who crashed the



Ornette Coleman

festival must bear the burden of guilt. After all, even when the way into the concert grounds was wide open, the majority of the young people in the surrounding area stayed where they were.

Music Heard

Largely overlooked in reports of the weekend is the fact that almost three complete shows were presented to the public without incident. They ranged the spectrum from early boogie-woogie to fusions of jazz and rock.

The Friday show opened to the casual viber of Dave Pike—just the proper touch for a warm summer evening as thousands filed into the park. His quartet was followed by the Stan Kenton band and this proved to be the first disappointment of the night. There can be little quarreling with the musicianship of the Kenton players but dated arrangements dealt a heavy blow to items such as "Love Story" and "Maria."

Tight is the word for Buddy Rich's band. And fantastic is the word for Buddy's drumming. His extended solo brought the entire crowd to its feet for the only standing ovation of the evening.

While Duke Ellington played in his typically flawless and effortless fashion, his band was surprisingly sloppy as they trudged through selections from "Bravo Togo" and "New Orleans Suite." Even "Take The A Train" could not be rescued from the torpor which had embraced the band.

One of the most eagerly awaited acts was Roberta Flack and she didn't disappoint. She closed out the program with a strong set featuring most of the songs which she has made her own.

Oldtimers' Day

A pair of gentlemen whose combined ages total more than 160 years were the stars of Saturday afternoon's bill. Eubie Blake and Willie "The Lion" Smith were thoroughly delightful as they played stride piano and boogie-woogie with abandon.



Bill Chase

Neither of the next two acts, Charlie Mingus and Freddie Hubbard, was able to generate much excitement among the sparse crowd. Former lapsed into a Spike Jones Band imitation which was diverting for a minute or so; latter seemed content to find a comfortable trumpet groove and then stick right to it.

The New York Bass Violin Choir, the creation of Bill Lee, was an interesting experiment which might have been more effective in closer quarters. Ornette Coleman, one time enfant terrible of the jazz world, offered a frantic set, distinguished by his inimitable solos and the firm bass work of Charlie Haden.

Chase, the jazz/rock group led by trumpeter Bill Chase, walked away with the Saturday night honors. They are an incredibly strong group with a perfect balance between brass and rhythm sections. Dave Brubeck and Gerry Mulligan followed with an excellent set which included the perennial favorite "Take Five." The next act was Dionne Warwick.

e.k.

(photos by David Loffert)

Canned Heat / War / Nitty Gritty Dirt Band / Sugarloaf

HOLLYWOOD BOWL, LA—Billed as "The United Artists at the Hollywood Bowl," this package of prime UA stars had varying degrees of success, depending on your vantage point.

For the audience (a capacity crowd of some 18,000) the line-up of entertainers for a general admission price of 99c plus \$1.00/car parking was pretty clearly a bargain, despite some unfortunate unpleasantness supplied, largely, by the spectators themselves. For the label, a study of sales figures over the next couple of weeks should tell the story.

The sound system, except during the Dirt Band's set, was pretty well balanced, although not particularly loud (many cries of "turn it up" were heard from the rear of the seating area). Intermissions between bands were quite short. And the weather could hardly have improved upon.

The four bands are, presumably, the label's biggest sellers. Conspicuous in their absence, though, were Ike and Tina Turner. It would have been clever, then, to play their music during the intermissions, rather than that of Crosby, Stills and Nash.

None of the performers was playing at his best, although some were clearly better than others. Sugarloaf opened the show. The addition of Bob Pickett in a Sly Stone outfit made more difference in the group's physical appearance—heretofore pretty drab—than in their music, which remains rather colorless and sloppy. They got a fairly good reception, however, particularly in light of the fact that they were first up, and at a time when the large portion of the audience was still filing in.

The Nitty Gritty Dirt Band, who have probably never been less than "good" were here just that, suffering from underamplification and loss of

some visual impact. They do better in more intimate surroundings. Nonetheless, they received the first standing ovation of the evening.

War didn't really get moving until halfway through their third number, "Paint It Black." Their set was further marred by long, pointless love-peace raps by their leader. Most numbers were long, rhythmic, and largely instrumental. They were clearly not operating at top form; when they are, War can be an awesome musical machine.

Canned Heat boogied through several of their hits, and an improbable duet between Bob Hite and Wolfman Jack, who made a few appearances during the evening. It was hardly Sam and Dave, but good fun. In fact, Canned Heat was probably the best-performing group of the evening, more than justifying their top billing.

Last up was a jam with several people promised but not showing up, and some actually appearing who probably shouldn't have. Such things aren't beyond criticism, but needn't be bothered with, either.

Anyone at UA or any other label who contemplates putting on one of these extravaganzas should be aware in front that a large number of the people who come to one, do so thinking that the price of admission entitles them to carry on with simply no regard to the principles of good conduct. And that, for a \$1.00 admission, you're likely to attract a crowd roughly 5 times as rude as you'd find at a concert with a \$5.00 ticket. Broken furniture and wine bottles; programs shredded and thrown in the air; firecrackers and people crushing one another in an effort to grab better seats—these were all characteristic of this concert and shall, no doubt, continue to be so for all such events to come.

Leon Russell

FORUM, ENGLEWOOD, CALIF.—Occasionally a performer appears in the celestial musical spotlight who has that rare quality which enables him to communicate in an honest and sincere fashion with the ever-critical audience. Such is the case with Leon Russell, a fine pianist, guitarist, and singer, whose recent performance at the Frizbee-freak filled "Fabulous Forum" near Los Angeles may be remembered as one of those unusual happenings which typifies this era of "operation brotherhood."

Russell, with his silver hair mid-back and shaggy, possesses a coolness which allowed the Forum audience an opportunity to relax, to sit back and enjoy, while the master himself led the people on a musical journey. This Journey climbed from an almost meditative state with "Wild Horses," Bob Dylan's "A Hard Rain's A-Gonna Fall," and Russell's own "The Ballad of Mad Dogs and Englishmen," to one of thunder and acclamation with the Stones' "Jumpin' Jack Flash," The Beatles' "Roll Over Beethoven," and Leon's "Delta Lady."

The audience became an entourage of worshippers in the face of a polyphonic preacher. It was indeed almost religious. "Give Peace a Chance" brought the entire arena (all of us: "teachers, learners, incense burners") to our feet and even higher, as we climbed to the top of our chairs. "Yes I Am," a song Russell described as one to be used when "down and out" maintained this physical and spiritual elevation. Other songs performed included "Sweet Emily," "Shoot Out on the Plantation," "Stranger in a Strange Land," and many others, including several cuts from each of his Shelter albums.

The acts which preceded Russell's included a fine performance by blues guitarist Freddy King ("This is the Blues; are you listening?"), and an excellent musical offering by the Buddy Miles Band, a six piece orchestra, with Buddy on the drums. Each performance in itself could easily have been an evening of successful musical entertainment.

h.z.



DIONNE & BILL—As seen at the Seventh Annual Dinner-Dance of the Music and Performing Arts Lodge of the B'nai B'rith, from left to right: Ken Rosenblum (dinner chairman); Floyd Glinert (lodge president); Dionne Warwick (recipient of Creative Achievement award); Bill Graham (recipient of Humanitarian Award); Scott Muni, MC (WNEW-FM); David Rothfeld (lodge exec vp); Toby Renick (dinner co-chairman); and Mitch Manning (dinner co-chairman). The affair, held at the New York Hilton's Trianon Ballroom, attracted over 400 people.

insight&sound



HOLLYWOOD—THE SOUL OF JAZZ

"As long as those pearly teeth hold out, Louis'll still be playing something new and all the others will be running after him, trying to catch up"—pianist Richard M. Jones.

Just about a year ago we sent off an editorial birthday card to Armstrong, noting that if anyone should ask we'd answer that Louis Armstrong, Duke Ellington and Benny Goodman are the Bach, Beethoven and Brahms of jazz.

If we had to name one guy alone, we said, we'd give Louis the title as the greatest jazz personality ever to raise a horn to his lips and blast a rooftop.

Armstrong was 70 last year—on July 4th. He had been blowing into a trumpet (and cornet) for nearly 60 out of those 70 barrelhouse years. The history books tell us that he started in New Orleans, fooling around with a beatup trumpet and trying it on for size. He was 12 when he was sentenced to the Waif's Home for "firing firearms within the city limits." And it was there that he learned to read music.

By 1917 he was playing on the excursion boats that moved up the Mississippi's muddy waters. By 1922 he was a member of King Oliver's band at the Lincoln Gardens in Chicago. And two years after he was the star attraction with Fletcher Henderson's band at the Roseland in N.Y. By 1927 he had moved into the Sunset Cafe with his own band. But Louis was always the main attraction. So eloquent, so unique that kids who had jazz within them came nightly to listen in awe struck devotion. Kids who were screwballs at the time—Muggsy Spanier, Bing Crosby, Frank Teschmacher, Bix Beiderbecke, Jess Stacy, Benny Goodman.

Last year we wrote: "What Armstrong did those nights at the Sunset, he is still doing. And if he occasionally hams it up, we understand."

"It was in the mid-thirties when Hollywood finally discovered him—handed him a scene or two in a Crosby flick ("Pennies From Heaven") and Louis became a kind of clown. And in "Going Places" he crooned Johnny Mercer's "Jeeper's Creepers (Where'd You Get Those Peepers?)" to a horse. He came off best, probably, in "New Orleans," a film based loosely on his life. To our recollection it was—and still is—the most authentic jazz incorporated into a

(Cont'd on page 33)

NEW YORK—'ARNOLD LAYNE HAD A STRANGE HOBBY . . .'

. . . collecting clothes/moonshine, washing line/they suit him fine/On the wall/hung a tall mirror/distorted view/see through baby blue/He's at it/Oh Arnold Layne!/It's not the same/takes two to know/why can't you see?"

Things looked bleak for Pink Floyd in 1968. A year before, March 1967, to be exact they had released a revolutionary single, their first, "Arnold Layne." It soon ran into flak from the BBC because of its controversial lyrics but, like John's Children's "Desdemona," it became an instant underground classic. Late in '67, the brilliant "See Emily Play," began to climb the British charts and everyone was talking about Pink Floyd.

As it turned out, both singles were harbingers of a more beautiful whole, the group's first LP, "The Piper At The Gates Of Dawn," released at year's end. It was, in its original British form, a complete science fiction chronical. Unfortunately, upon its release here songs were left out, replaced, and reordered. The whole was hacked apart; the original concept lost. The original tracks, in playing order: Side One—"Astronomy Domine" (this first version, that opened "Piper" has still never been released here)/"Lucifer Sam"/"Matilda Mother"/"Flaming" (also never released)/"Pow R Toc H"/"Take Up Thy Stethoscope And Walk"/Side Two—"Interstellar Overdrive,"/"The Gnome"/"Chapter 24"/"The Scarecrow"/"Bike."

Without any regard to the group's intent, the American LP reads: Side One—"See Emily Play"/"Pow R. Toch" (sic)/"Take Up My (sic) Stethoscope And Walk"/"Lucifer Sam"/"Matilda Mother"/Side Two—"The Scarecrow"/"The Gnome"/"Chapter 24"/"Interstellar Overdrive." Note also the typos in the song titles.

In any case, "Piper" remains the most brilliant debut LP a group has yet made. In addition, Norman Smith's tremendously 'clear' and knowledgeable production marked him then (and still does today) as England's most outstanding producer. Still, things looked bad for the group in 1968. Syd Barrett, Floyd's lead guitarist and vocalist, who had composed both singles and ten of the eleven cuts from the album, left to pursue a solo career. Outwardly, at least, it had seemed that Syd was the sparkplug of the group.

Yet that year their second album, "Pinkfloyd," came out. It was a different Floyd yet very much the same. David Gilmour had replaced Barrett on guitar, and the others in the group, Richard Wright, Nick Mason, and Roger Waters had begun writing. The songs were now more flowing, quite different than Barrett's frenetic, rapid-burst-phrased songs. The science fiction feel was still there, but the quartet seemed more at peace with their music—with Barrett in the group, they continually made war on their music, attacking it in quick slashes. Compare, for example, "Matilda Mother" or "Lucifer Sam" to "Remember A Day" (Wright) or "Let There Be More Light" (Waters) from the second LP.

Floyd's third saw them creating an incredibly moving and complex score for "More," a diabolically evil film about drugs. The album stands on its own as a Pink Floyd musical progression. But seen within the context of the film, the music is joltingly atmospheric.

Now the group's "Relics" album, in the top 10 in Britain, has been released here and it contains (see this week's LP Reviews) a goodly number of previously unreleased (here) cuts. Some, "Paint Box," "Julia Dream," and "Arnold Layne," are among the best Floyd's ever recorded.

eric van lustbader
(Cont'd on page 33)

Pink Floyd Discography

LP's

- The Piper At The Gates Of Dawn—Columbia (UK)/Tower (USA)
- A Saucerful Of Secrets—Columbia/Tower
- 'More' Soundtrack—Columbia/Tower
- Ummagumma—Harvest/Harvest
- Best Of The Pink Floyd—Columbia (Holland)

Atom Heart Mother—Harvest/Harvest
Relics—Starline/Harvest

Singles—Columbia (UK)

Arnold Layne
See Emily Play/Scarecrow
It Would Be So Nice/Julia Dream (first 45 with new lineup)
Apples & Oranges/Paint Box
Point Me At The Sky/
Careful With That Axe, Eugene



Louis Armstrong

Pink Floyd: Nick Mason, David Gilmour, Roger Waters, Richard Wright

We're betting on Matthews, Southern Comfort

We have a hot tip on "Mare Take Me Home," their beautiful new single following on the heels of the smash hit, "Woodstock," both from their Decca album "Later That Same Year."

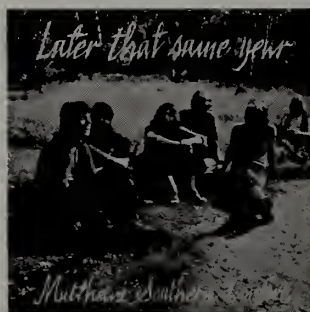
With that kind of track record, it looks like "Mare Take Me Home" is sure to finish in the money.

"MARE TAKE ME HOME" 32845

b/w "THE BRAND NEW
TENNESSEE WALTZ"

Matthews' Southern Comfort, Another member of the MCA Sound Conspiracy.

Decca Records & Tapes



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TOP 100 Albums

● INDICATES 3 TRACK AND CASSETTE

Cash Box — July 17, 1971

- | | | | | | | | | |
|----|--|----|----|--|-----|-----|--|-----|
| 1 | TAPESTRY
CAROLE KING (Ode 77009) | 1 | 34 | HOT TUNA ELECTRIC RECORDED LIVE
(RCA LSP 4550) (P8S 1762) (PK 1762) | 36 | 68 | PEACEFUL WORLD
RASCALS (Columbia G 30462) (CA 30462) (CT 30462) | 71 |
| 2 | JESUS CHRIST SUPERSTAR
(Decca DXSA 7206) (6-6000) (73-6000) | 3 | ● | HAMILTON, JOE FRANK & REYNOLDS
Dunhill (DS 50103) | 42 | 69 | LOVE'S LINES, ANGLES AND RHYMES
5th DIMENSION (Bell 6060) (8 6060) (5 6060) | 63 |
| 3 | CARPENTERS
(A&M SP 3502) (8T 3502) (CS 3502) | 2 | ● | INDIAN) RESERVATION
RAIDERS (Columbia C 30768) (CA 30768) (CT 30768) | 46 | 70 | OSIBISA
(Decca DL 75285) (6-75285) (73-75285) | 82 |
| 4 | STICKY FINGERS
ROLLING STONES (Rolling Stone COC 59100) (TP 5910) (CS 5910) | 5 | ● | B, S & T; 4
Blood Sweat & Tears (Columbia KC 30590) (CA 30590) (CT 30590) | 48 | 71 | TUMBLEWEED CONNECTION
ELTON JOHN (Uni 73096) | 68 |
| 5 | RAM
PAUL & LINDA McCARTNEY (Apple SMAS 3375) (8XT 3375) (4XT 3375) | 4 | 38 | THIRDS
JAMES GANG (ABC ABCX 721) | 38 | 72 | MAN IN BLACK
Johnny Cash (Columbia C 30550) (CA 30550) (CT 30550) | 80 |
| 6 | MUD SLIDE SLIM
JAMES TAYLOR (Warner Bros. WS 2561) (8 2561) (5 2561) | 6 | 39 | MAYBE TOMORROW
JACKSON 5 (Motown MS 735) (M8 1735) (M75 735) | 33 | 73 | MARY
MARY TRAVERS (Warner Bros. WS 1907) (8 1907) (5 1907) | 79 |
| 7 | AQUALUNG
JETHRO TULL (Reprise MS 2035) (8 2035) (5 2035) | 9 | 40 | PARANOID
BLACK SABBATH (Warner Bros. WS 1887) (M8 1887) (M5 1887) | 40 | 74 | LIVE JOHNNY WINTER AND
(Columbia C 30475) (CA 30475) (CT 30475) | 69 |
| 8 | ARETHA LIVE AT FILLMORE WEST
ARETHA FRANKLIN (Atlantic SD 7205) (TP 7205) (CS 7205) | 7 | 41 | LOVE STORY
ORIGINAL SOUNDTRACK (Paramount PAS 6002) | 34 | 75 | THE DONNY OSMOND ALBUM
(MGM SE 4782) (8130-4782) (5130-4782) | 87 |
| 9 | 4 WAY STREET
CROSBY, STILLS, NASH & YOUNG (Atlantic SD 2-902) (TP 8902) (S 2-8902) | 8 | 42 | CURTIS/LIVE
CURTIS MAYFIELD (Curton CRS 8008) | 35 | 76 | TARKIO
BREWER & SHIPLEY (Kama Sutra KSBS 2024) | 66 |
| 10 | SURVIVAL
GRAND FUNK (Capitol SW 764) (8XT 764) (4XT 764) | 10 | 43 | SWEET BABY JAMES
JAMES TAYLOR (Warner Bros./7 Arts) (WS 1843) (8 WM 1843) (CWX 1843) | 45 | 77 | CONTACT
FREDA PAYNE (Invictus SMAS 7307) (8XT 7307) (4XT 7307) | 83 |
| ● | 11-17-70
ELTON JOHN (Uni 93105) (8 93105) (2 93105) | 12 | 44 | VOLCANIC ACTION OF MY SOUL
RAY CHARLES (ABC 726) | 47 | 78 | THE POINT
NILSSON (RCA LSPX 1003) (P8S 1623) (PK 1623) | 64 |
| ● | SONGS FOR BEGINNERS
GRAHAM NASH (Atlantic SD 7204) (TP 7204) (CS 7204) | 13 | 45 | ABRAXAS
SANTANA (Columbia KC 30130) (CA 30130) (CT 30130) | 37 | 79 | WRITER
CAROLE KING (Ode 77006) | 81 |
| ● | EVERY PICTURE TELLS A STORY
ROD STEWART (Mercury SRM 1-609) (MCR 1-609) (MCR4 1-609) | 14 | 46 | EMERSON, LAKE & PALMER
(Cotillion SD 9040) | 41 | 80 | CHAPTER 2
ROBERTA FLACK (Atlantic 1569) (TP 1569) (CS 1569) | 84 |
| ● | WHAT'S GOING ON
MARVIN GAYE (Tamla TS 310) (T8 1310) (M75 310) | 17 | 47 | CHICAGO III
(Columbia CT 30110) (CA 30110) (CT 30110) | 51 | 81 | TOUCH
SUPREMES (Motown MS 737) (M8 1737) (M75 737) | 85 |
| 15 | UP TO DATE
PARTRIDGE FAMILY (Bell 6059) (8 6059) (5 6059) | 11 | 48 | MANDRILL
(Polydor 24-4050) | 49 | 82 | MESSAGE TO THE PEOPLE
BUDDY MILES (Mercury SR 1-608) (MCR 1-608) (MCR4 1-608) | 73 |
| 16 | BURT BACHARACH
(A&M SP 3501) (8T 3501) (CS 3501) | 16 | 49 | LOVE IT TO DEATH
ALICE COOPER (Warner Bros. WS 1883) (8 1883) (5 1883) | 50 | 83 | WHERE I'M COMING FROM
STEVIE WONDER (Tamla TS 308) (T8 1308) (T75 308) | 89 |
| ● | TARKUS
EMERSON, LAKE & PALMER (Cotillion SD 9900) (TP 9900) (CS 9900) | 20 | 50 | WHEN YOU'RE HOT, YOU'RE HOT
JERRY REED (RCA LSP 4506) (P8S 1712) (PK 1712) | 53 | 84 | FRIENDS & LOVE
CHUCK MANGIONE (Mercury SRM 2-800) | 88 |
| 18 | GOLDEN BISQUITS
3 DOG NIGHT (Dunhill DS 50098) (8 50098) (5 50098) | 15 | 51 | CLOSE TO YOU
CARPENTERS (A&M 4271) (8T 4271) (CS 4271) | 43 | 85 | GLEN CAMPBELL'S GREATEST HITS
(Capitol SW 752) (8XT 752) (4XT 752) | 77 |
| 19 | CHASE
(Epic E 30472) (CA 30472) (CT 30472) | 19 | 52 | PUT YOUR HAND IN THE HAND
OCEAN (Kama Sutra KSDS 2033) | 47 | 86 | THE CRY OF LOVE
JIMI HENDRIX (Reprise MS 2034) (8 2034) (5 2034) | 67 |
| 20 | LEON RUSSELL & THE SHELTER PEOPLE
(Shelter SW 8903) (8XT 8903) (4XT 8903) | 21 | 53 | IF I WERE YOUR WOMAN
GLADYS KNIGHT & THE PIPS (Soul SS 731) (S8 1731) (S75 731) | 59 | 87 | LAYLA
DEREK AND THE DOMINOS (Atco SD 2-704) (TP 704) (CS 704) | 90 |
| 21 | CARLY SIMON
(Elektra EKS 74082) (T8 4082) (54082) | 22 | ● | STEPHEN STILLS 2
(Atlantic SD 7206) (TP 7206) (CS 7206) | — | 88 | WHAT YOU HEAR IS WHAT YOU GET
Ike & Tina Turner (United Artists UAS 9953) | — |
| 22 | POEMS, PRAYERS AND PROMISES
JOHN DENVER (RCA LSP 4499) (P8S 1711) (PK 1711) | 23 | 56 | BROKEN BARRICADES
PROCOL HARUM (A&M SP 4294) (8T 4294) (CS 4294) | 56 | 89 | MANNA
BREAD (Elektra EKS 74086) (8T 4086) (TC 54086) | 75 |
| 23 | BLUE
JONI MITCHELL (Reprise MS 2038) (8 2038) (5 2037) | 24 | ● | ONE WORLD
Rare Earth (Rare Earth RS 520) (R8 1520) (R75 520) | 111 | 90 | BLOODROCK 3
(Capitol ST 765) (8XT 765) (4XT 765) | 76 |
| ● | LOVE LETTERS FROM ELVIS
ELVIS PRESLEY (RCA 4530) (P8S 1748) (PK 1748) | 27 | 58 | THIS IS A RECORDING
LILY TOMLIN (Polydor 25-4055) | 54 | 91 | GRAND FUNK LIVE
(Capitol SWBB 633) | 91 |
| 25 | TEA FOR THE TILLERMAN
CAT STEVENS (A&M SP 4280) (8T 4280) (CT 4280) | 28 | 59 | WOODSTOCK TWO
(Cotillion SD2-400) (TP 8400) (CS 8400) | 61 | 92 | ROCK ON
HUMBLE PIE (A&M SP 4301) (8T 4301) (CS 4301) | 95 |
| 26 | SKY'S THE LIMIT
TEMPTATIONS (Gordy GS 957) (G8 1957) (G75 957) | 25 | 60 | LOVE STORY
ANDY WILLIAMS (Columbia KC 30497) (CA 30497) (CT 30497) | 55 | 93 | WOODSTOCK
ORIGINAL SOUNDTRACK (Cotillion SD3-500) (TP 33-500) (CS 33-500) | 100 |
| 27 | SHE'S A LADY
TOM JONES (Parrot XPAS 71046) (M 79846) (M 79846) | 18 | 61 | LEE MICHAELS V
(A&M SP 4302) (8T 4302) (CS 4302) | 60 | 94 | SECOND MOVEMENT
EDDIE HARRIS & LES McCANN (Atlantic SD 1583) (TP 1583) (CS 7205) | 93 |
| 28 | THE BEST OF GUESS WHO
(RCA LSPX 1004) (P8S 1710) (PK 1710) | 29 | 62 | THE PARTRIDGE FAMILY ALBUM
ORIGINAL TV CAST (Bell 6050) (8 6050) (5 6050) | 62 | 95 | I THINK OF YOU
PERRY COMO (RCA LSP 4539) (P8S 1753) (PK 1753) | 99 |
| 29 | SUMMER SIDE OF LIFE
GORDEN LIGHTFOOT (Reprise MS 2037) (8 2037) (5 2037) | 30 | 63 | STEPPENWOLF GOLD
(Dunhill DS 50099) (8 50099) (5 50099) | 57 | 96 | DONNY HATHAWAY
(Atco SD-33-360) (TP 33 360) (SC 33-360) | 96 |
| ● | HOMEMADE
THE OSMONDS (MGM SE 4770) (8130-4770) (5130-4770) | 39 | 64 | SLY & THE FAMILY STONE GREATEST HITS
(EPIC KE 30325) (CA 30325) (CT 30325) | 65 | 97 | ONE BAD APPLE
OSMOND BROS. (MGM SE 4724) | 78 |
| 31 | L.A. WOMAN
DOORS (Elektra EKS 75011) (8T 5011) (55011) | 26 | 65 | ALARM CLOCK
RICHIE HAVENS (Stormy Forest SFS 6005) | 58 | 98 | BYRDMANIAX
Byrds (Columbia KC 30640) (CA 30640) (CT 30640) | — |
| 32 | PEARL
JANIS JOPLIN (Columbia KC 30322) (CA 30322) (CT 30322) | 31 | 66 | I WON'T MENTION IT AGAIN
RAY PRICE (Columbia C 30510) (CA 30510) (CT 30510) | 70 | 99 | JUST AS I AM
BILL WITHERS (Sussex SXBS 7006) | 103 |
| 33 | NATURALLY
THREE DOG NIGHT (Dunhill DSX 50088) | 32 | 67 | SINFONIAS
WALDO DE LOS RIOS (United Artists UAS 6802) | 72 | 100 | LATER THAT SAME YEAR
MATTHEWS SOUTHERN COMFORT (Decca DL 75264) (6-5264) (73-5264) | 97 |



TOP 100 Albums

101 TO 100

101	DEATH WALKS BEHIND YOU ATOMIC ROOSTER (Elektra EKS 74094) 118 (BT 4094) (54094)	117	TO BE CONTINUED ISAAC HAYES (Enterprise ENS 1014) 119	134	DID YOU THINK TO PRAY CHARLIE PRIDE (RCA LSP 4513) 143 (P8S 1723) (PK 1723)
102	I DON'T KNOW HOW TO LOVE HIM HELEN REDDY (Capitol ST 762) 105 (8XT 762) (4XT 762)	118	STAY AWHILE BELLS (Polydor 24-4510) 115 (8F 4510) (CF 4510)	135	DEJA VU CROSBY, STILLS, NASH & YOUNG (Atlantic SD 7200) 144 (TP 7200) (CS 7200)
103	ALL THINGS MUST PASS GEORGE HARRISON (Apple STCH 639) 106 (8XT 639) (4XT 639)	119	INTRODUCING LOBO (Big Tree BT 2003) 120	136	TOBACCO ROAD SPOOKY TOOTH (A&M SP 4300) 132 (8T 4300) (CS 3502)
104	SWEET REPLIES HONEY CONE (Hot Wax HA 706) 102	120	HISTORIC DEAD GREATFUL DEAD (Sunflower SFF 5004) —	137	EDGAR WINTER'S WHITE TRASH (EPIC 30512) 86 (CA 30512) (CT 30512)
105	THE REAL THING TAJ MAHAL (Columbia G 30619) 101 (CA 30619) (CT 30619)	121	FRIENDS ORIG. SOUNDTRACK/ELTON JOHN (Paramount PAS 6004) 121	138	LOVE STORY RAY CONNIFF (Columbia C 30498) 137 (CT 30498) (CA 30498)
106	LONG PLAYER FACES (Warner Bros. WS 1892) 128 (M8 1892) (M5 1892)	122	TAP ROOT MANUSCRIPT NEIL DIAMOND (UNI 73092) 123	139	HAIR ORIGINAL CAST (RCA Victor LSO 1150) 142 (085-1038) (DK 1038)
107	ELTON JOHN (UNI 73090) 114 (8 73090) (2 73090)	123	STONEY END BARBRA STREISAND (Columbia KC 30378) 125 (CA 30378) (CT 30378)	140	VIKKI CARR'S LOVE STORY (Columbia C 30662) — (CA 30662) (CT 30662)
108	DIANA ORIGINAL SOUNDTRACK (Motown MS 719) 104 (M8 719) (M75 719)	124	PENDULUM CREEDENCE CLEARWATER (Fantasy 8410) 126 (8 8410) (5 8410)	141	ROSE GARDEN LYNN ANDERSON (Columbia C 30411) 94 (CA 30411) (CT 30411)
109	IF I COULD ONLY REMEMBER MY NAME DAVID CROSBY (Atlantic SD 7203) 109 (TP 7203) (CS 7203)	125	CANNED HEAT CONCERT (United Artists UAS 5509) —	142	HOW MUCH MORE CAN SHE STAND CONWAY TWITTY (Decca DL 75276) 141 (6-5276) (73-5276)
110	BRIDGE OVER TROUBLED WATER SIMON & GARFUNKEL (Columbia KCS 99-14) 116 (18 10 0750) (14 10 0750) (16 10 0750)	126	THE BEST OF WILSON PICKETT, VOL. II (Atlantic SD 8290) 122 (TP 8290) (CS 8290)	143	COSMO'S FACTORY CREEDENCE CLEARWATER REVIVAL (Fantasy 842) 146
111	AFTER THE GOLD RUSH NEIL YOUNG (Reprise RS 6383) 117 (BRM 6383) (CH 6383)	127	TOMMY THE WHO (Decca DXSW 7205) 124 (6-2500) (73-2500)	144	IF YOU COULD READ MY MIND GORDON LIGHTFOOT (Reprise RS 6392) 149
112	HERE COMES THAT RAINY DAY FEELING AGAIN FORTUNES (Capitol ST 809) — (8XT 809) (4XT 809)	128	FOLLIES ORIGINAL CAST (Capitol SO 761) 131 (8XT 761) (4XT 761)	145	WE SURE CAN LOVE EACH OTHER TAMMY WYNETTE (Epic E 30658) 148 (CA 30658) (CT 30658)
113	BACK TO THE ROOTS JOHN MAYALL (Polydor 25-3002) 107	129	HAG MERLE HAGGARD & THE STRANGERS (Capitol ST 735) 129 (8XT 735) (4XT 735)	146	LOVE STORY JOHNNY MATHIS (Columbia C 30499) 150 (CA 30499) (CT 30499)
114	SWEET SWEETBACK'S BAADASSSSS SONG ORIGINAL SOUNDTRACK (Stax STS 30001) 110	130	LIVE IN COOK COUNTY JAIL B. B. KING (ABC ABCS 723) 138	147	SWEETHEART ENGELBERT HUMPERDINCK (Parrot XPAS 71043) 98 (M 79843) (M 79643)
115	CURTIS CURTIS MAYFIELD (Curton CRS 8005) 112	131	NO NO NANETTE ORIGINAL CAST (Columbia S 30563) 127 (SA 30563) (ST 30563)	148	ALL BY MYSELF EDDIE KENDRIKS (Tamla TS 309) 92 (T8 1309) (T75 309)
116	PORTRAIT OF BOBBY BOBBY SHERMAN (Metromedia KMD 1049) 108 (8090 1040) (5090 1040)	132	THE WORST OF JEFFERSON AIRPLANE (RCA LSP 4459) 139	149	ENCORE JOSE FELICIANO (RCA LSPX 1005) 134 (P8S 1729) (PK 1729)
		133	SINATRA & CO. FRANK SINATRA (Reprise RS 1033) 74 (8 1033) (5 1033)	150	MUDLARK LEO KOTTKE (Capitol ST 682) 133 (8XT 682) (4XT 682)

Basic Album Inventory

WORLD PACIFIC/WORLD PACIFIC JAZZ/SOUL CITY

5th Dimension	Up Up And Away	92000
5th Dimension	The Worst That Could Happen	92001
5th Dimension	Stoned Soul Picnic	92002
5th Dimension	The Age Of Aquarius	92005
Lord Buckley	Bad Rapping Of The Marquis de Sade	21889
Lord Buckley	Buckley's Best	21879
Carnival	The Carnival	21894
Groove Holmes	X-77	20163
Craig Hundley	Plays With The Big Boys	21896
Craig Hundley	Arrival Of A Young Giant	21880
Jazz Crusaders	Lighthouse '69	20165
Jazz Crusaders	Powerhouse	20136
Jazz Crusaders	Lighthouse '68	20131
Les McCann	More Or Less	20166
Jean Luc Ponty	At Thee Experience	20167
Buddy Rich	Buddy And Soul	20158
Buddy Rich	Big Swing Face	20117
Buddy Rich	Swingin' New Big Band	20113
Freddy Robinson	The Coming Atlantis	20162
Peter Sarstedt	Where Do You Go To My Lovely	21895
Bud Shank	Windmills Of Your Mind	20157
Ravi Shankar	At The Woodstock Festival	21467
Ravi Shankar	At The Monterey Pop Festival	21442
Gerald Wilson	Eternal Equinox	20160

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Ray Charles	Dedicated To You	355
Ray Charles	Modern Sounds In Country & Western Vol. 1	410
Ray Charles	Greatest Hits	415
Ray Charles	Modern Sounds In Country & Western Vol. 2	435
B. B. King	Live At The Regal	509
Ray Charles	Together Again	520
B. B. King	Confessin' The Blues	528
Ray Charles	Crying Time	544
Ray Charles	Ray's Moods	550
Ray Charles	A Man & His Soul (2 record set)	590X
Ray Charles	Listen	595
Frankie Laine	I'll Take Care Of Your Cares	604
Ray Charles	A Portrait Of Ray	625
Ahmad Jamal	Tranquility	660
Blues Magoos	Never Goin' Back To Georgia	697
Tommy Roe	12 In A Row	700
Eddie Holman	I Love You	701
Ray Charles	Love Country Style	707
James Gang	Rides Again	711
Sound Track	They Shoot Horses Don't They?	10 OCS
Original Cast	Applause	11 OCS
Blues Magoos	Gulf Coast Bound	ABC 710
B. B. King	Indianola Mississippi Seeds	713
Tommy Roe	We Can Make Music	714
Rare Bird	As Your Mind Flies By	716

John Lee Hooker

The James Gang	92000
B. B. King	92001
Ray Charles	92002
The Impressions	92005
Sound Track	21889
Sound Track	21879
Wes Montgomery	21894
Quincy Jones	20163
Quincy Jones	21896
Antonio Carlos Jobim	21880
Paul Desmond	20165
Pete Jolly	20136
Burt Bacharach	20131
Carpenters	20166
Michel Colombier	20158
Herb Alpert & TJB	20117
Burt Bacharach	20113
Herb Alpert & TJB	20162
Brewer & Shipley	21895
Sergio Mendes & Brasil '66	20157
Melvin Van Peebles	21467
Sea Train	21442
Joe Cocker	20160
Burt Bacharach	
Lee Michaels	
Carpenters	
Melvin Van Peebles	
Joe Cocker	
Herb Alpert & TJB	
Herb Alpert & TJB	
The Sandpipers	
Wes Montgomery	
Sergio Mendes & Brasil '66	
Emitt Rhodes	
Flying Burrito Bros.	
Cat Stevens	
The Sandpipers	
Fairport Convention	
Carpenters	
Cat Stevens	
Sergio Mendes & Brasil '66	
Free	
Rita Coolidge	
Procol Harum	
Julius Wechter & Baja Marimba Band	
Spooky Tooth	
Humble Pie	
Lee Michaels	

Endless Boogie

Thirds	ABCX 721
Live In Cook County Jail	ABCS 723
Volcanic Action Of My Soul	ABCS 726
16 Greatest Hits	ABCS 727
Zachariah	OCS 13
Song Of Norway	OCS 14

A&M

A Day In The Life	SP 3001
Walking In Space	SP 3023
Gula Matari	SP 3030
Tide	SP 3031
Bridge Over Troubled Water	SP 3032
Seasons	SP 3033
Burt Bacharach	SP 3501
Carpenters	SP 3502
Wings	SP 3503
Going Places	SP 4112
Reach Out	SP 4131
The Beat Of The Brass	SP 4146
Down In L.A.	SP 4154
Fool On The Hill	SP 4160
Brer Soul	SP 4161
Sea Train	SP 4171
With A Little Help From My Friends	SP 4182
Make It Easy On Yourself	SP 4188
Lee Michaels	SP 4199
Ticket To Ride	SP 4205
Ain't Supposed To Die A Natural Death	SP 4223
Joe Cocker	SP 4224
The Brass Are Comin'	SP 4228
Greatest Hits	SP 4245
Greatest Hits	SP 4246
Greatest Hits	SP 4247
Greatest Hits	SP 4252
The American Dream	SP 4254
Burrito Deluxe	SP 4258
Mona Bone Jakon	SP 4260
Come Saturday Morning	SP 4262
Full House	SP 4265
Close To You	SP 4271
Tea For The Tillerman	SP 4280
Stillness	SP 4284
Highway	SP 4287
Rita Coolidge	SP 4291
Broken Barricades	SP 4294
As Time Goes By	SP 4298
Tobacco Road	SP 4300
Rock On	SP 4301
5th	SP 4302

cash box/album reviews

Pop Picks

SOMETHING ELSE—Shirley Bassey—United Artists 6797

Songstress Shirley Bassey should have no trouble repeating on the chart with this follow up to her "Something" set. "Where Do I Begin," the theme from "Love Story" has become almost obligatory for MOR style records these days; still Shirley brings a special quality to it. Other nice items: "Until It's Time For You To Go," "Pieces Of Dreams" and "Till Love Touches Your Life." Kudos also to Johnny Harris, who arranged, produced and conducted in fine fashion.



THE SILVER TONGUED DEVIL AND I—Kris Kristofferson—Monument—A 30679

Kris Kristofferson is the most contemporary writer currently in the music industry. His songs are pieces of dreams realized. His delivery, honest, sincere and right to the point. His first album for Monument went virtually unnoticed, but this one is destined to be recognized as a musical landmark. Along with some of the very finest musicians in the country comes 11 of the finest songs ever written. It's Kristofferson at his very best—only until his next album.

HERE COMES THAT RAINY DAY FEELING AGAIN—The Fortunes—Capitol ST-809

The producing team of Roger Cook and Roger Greenaway has come up with another sure fire winner in this album by the quartet which is currently riding the singles chart with "Here Comes That Rainy Day Feeling Again." Naturally, that song kicks off the LP, but there are a slew of other strong tracks, such as "Hear The Band," "I Gotta Dream," "Just A Line To Let You Know" and "Oh! Babe." Good summer listening here.



RELICS—Pink Floyd—Harvest (dist: Capitol) SW-759

Being a bizarre Collection of Antiques and Curios from England's foremost underground group. Of especial interest: their first-ever single (unreleased here) "Arnold Layne," both sides of their Britain-only single "Julia Dream" and "Paint Box" (the latter side so totally into the feeling of "A Day In The Life," that it's incredible), and a song previously unreleased anywhere, "Biding My Time." All these among the best tracks ever recorded by PF. Plus a glittering array of more well known songs: "See Emily Play" (their first single here), "Careful With That Axe, Eugene," "Remember A Day," and much, much more.

SHA NA NA—Kama Sutra 2034

Second album release from this bunch of merry campsters finds the boys alive and well and live at Columbia University. In-person side of the disk features recreations of oldies "Yakety Yak" and "Duke Of Earl" but it is the flip side which is most interesting and which points to new directions for this talented group. "Only One Song" shows that Sha Na Na can really deliver in a harmony type of ballad and the amusing "Top Forty," just released as a single, is fun from start to stop. Could it be that Sha Na Na "is here to stay?"

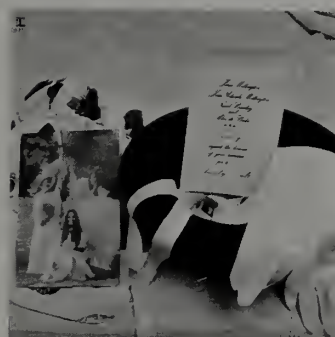


THE CLOWNS—Original Soundtrack—Columbia S 30772

Federico Fellini's evocative film, "The Clowns" began as a TV documentary, but the finished product was so extraordinary—a superb elegy to the dying brilliance of the Continental clowns—that it was decided to release it in the theaters. Nino Rota's ongoing score, interspersed with crowd reactions, is every bit as moving—although one would think that seeing the film first would be a prerequisite—and by its constantly changing moods, adds the finishing touches to a fascinating film.

HOW COME THE SUN—Tom Paxton—Reprise RS 6443

Tom Paxton's first album release for Reprise, is a collection of nine original songs, most of them written by Tom himself and several in collaboration with David Horowitz. As a commentator on the human comedy, Paxton has few peers; as a folk singer he is pretty near perfect. Whether he is decrying the needless slaughter of animals as in "I Had To Shoot That Rabbit" or sketching a portrait of a young friend ("She's Far Away), he has a quality which is rare. Another excellent Paxton outing.



CHARITY BALL—Fanny—Reprise 6456

Fanny made a lot of friends and believers with their first LP and now they give further proof that they are among the better hard rock groups to emerge this year. The title track should get people on their feet and other exceptional cuts include "Place In The Country," "A Little While Later," "What Kind Of Lover" and "Cat Fever." Fanny is a band with staying power and this album could put them over the top.

Pop Best Bets

PETER RABBIT AND TALES OF BEATRIX POTTER—Original Soundtrack—Angel S-36789

Chances are if you and your children see the filmed version of the Beatrix Potter stories, you will want to own this original soundtrack album. Through the charming music of John Lanchbery, as performed by the Royal Opera House Orchestra, Covent Garden, Sui Squirrel Nutkin, Jemima Puddle-Duck, Mrs. Tiggy-Winkle and other fabled favorites are brought to life once more. Popularity of the Royal Ballet film could place this disk on the chart.



TRUTH IS ON ITS WAY—Nikki Giovanni—Right-On 05001

Nikki Giovanni, a remarkably gifted young black poetess, has set a representative sample of her work to music and come up with an exciting album. The direct and sincere quality of the poems is augmented by renditions of "Amazing Grace," "This Little Light Of Mine," "Must Jesus Bear The Cross Alone" and other hymns, as performed by the New York Community Choir. Of special interest is "Poem For Aretha," coupled with "Nobody Knows The Trouble I've Seen." All in all, a triumph for Miss Giovanni.

SEEDS ON THE GROUND—Airtó—Buddah 5085

Maybe you know Airtó Moreira as the percussionist for the new group Weather Report or for his work with Miles Davis. This is his first solo album, and, to no ones great surprise, he turns in a virtuoso performance working with the rhythms of Brazil. Some of the tracks, most notably "O Sonho (Moon Dreams)" are marked by the superb vocal stylings of Flora Purim. Once you get into this album, you'll find it irresistible.



SUPA'S JAMBOREE—Supa—Paramount 6009

"New York kid makes good" is nothing new to show business and neither is Richard Supa, the Brooklyn born musician, who paid his dues in a few Long Island bands and in "Hair." Despite his urban roots, Supa and his cohorts take a country rock approach to their material. The result is enjoyment. We liked "Stone County (Wanted Man)" "Walk Through Country Sunshine" and the slightly softer "Unwritten Words." But all the cuts have something very positive to offer.

Black Firm Sets Anemia Telethon

NEW YORK — Actors, senators and radio personalities will join recording talent in aiding fund-raising efforts on the "Telethon for Research in Sickle Cell Anemia" to be aired September 12th at nine p.m. over WOR-TV, New York.

Celebrities will include Harry Belafonte, Aretha Franklin, Bill Cosby, Nancy Wilson, Ronnie Dyson, James Brown, Roberta Flack, Adam Wade and many others.

Several units of industry, union, schools and other civic groups have pledged support in an all-out effort to combat this blood disease which has plagued black persons for centuries.

Covay, Doe Inked To Janus

NEW YORK — Marvin Schlachter, president of Chess/Janus Records, reports the signing of Don Covay and Ernie K. Doe to the Janus label. An LP by Ernie K. Doe is being released in July while Covay's first Janus album is scheduled for Sept.

Covay is best known for his compositions, including "Chain Of Fools," "Your Love Is Like A See Saw," "Mercy Mercy," "Pony Time," "Sookie Sookie" and many others which have reportedly sold over 37 million records. Covay, who has been performing since he was 16 years old, will produce his Janus album and write most of the songs.

Ernie K. Doe has been re-united with Allen Toussaint, who wrote and produced "Mother In Law," "Hello My Lover," "There's A Certain Girl," "Tain't It The Truth" and others for Ernie many years ago. The new Janus LP, titled "Ernie K. Doe," was co-produced in New Orleans by Toussaint, who wrote most of the tunes, and Marshal Sehorn for SanSu Enterprises.

M-E LP On M. Sullivan; More EMI Disks

NEW YORK — Monmouth-Evergreen Records has just completed a new Maxine Sullivan album at A & R Studios. The package, "Sullivan, Shakespeare and Hyman," features Maxine singing songs from William Shakespeare's comedies as set to music by Dick Hyman. The album is scheduled for Sept. release along with a big-band jazz set, "The Many Facets and Many Friends of Rusty Dedrick."

The label has also acquired the rights from EMI to all the Fred and Adele Astaire material recorded in London in the late 20s and early 30s. The albums, which feature George Gershwin at the piano, are "Lady Be Good" and "Funny Face," and are scheduled for Aug. release.

Full plans call for two additional Ray Noble/Al Bowlly sets and a Sir Noel Coward album co-starring Miss Gertrude Lawrence, as well as an all Gertrude Lawrence Showcase.

The financial support will greatly benefit research programs which have only been ongoing for the past eight years. Previous to that time, little was known about the disease and little had been done to fight it.

Filmed portions of the Telethon will be sent to other cities around the country which have organizations interested in staging their own telethons for the cause.

The organization behind the New York telethon has been incorporated in Albany as a subsidiary of Howard Sanders Ltd. The staff includes Howard Sanders, executive producer; David Hepburn and Rupert Hitzig, co-producers and Mrs. Marian Logan, production coordinator.

Daybreak, Into Publishing

HOLLYWOOD — As part of the plans for the expansion of Daybreak Records—to be distributed nationally this fall — president and founder Sonny Burke announced that Daybreak Music has been launched as a member of ASCAP.

Accordingly, initial material features three songs with words and music by Frank Sinatra, Jr., entitled "Black Night," "Believe in Me" and "Spice". The Sinatra, Jr., material is featured in his first LP for Daybreak, backed by the Nelson Riddle charts and orchestra.

"We plan to have a most active publishing division at Daybreak," said Burke, "and we believe that our catalogue will offer a very wide variety of material by name as well as new, contemporary writers. Songs by Paul Francis Webster and Larry Groce will be a part of Daybreak's buildup as a strong publishing company."

Various USA and foreign publishing possibilities are already being considered by Bobby Weiss, executive vice-president and general manager of Daybreak, but Weiss does not expect to reach any final decisions on alliances until sometime this fall.

James Carr On Atlantic Street

NEW YORK — Atlantic Records executive vice president Jerry Wexler has announced that the firm has signed James Carr to a long term exclusive recording contract.

Carr is remembered for a string of hits he recorded while on the Gold Wax label including "Dark End Of The Street". The singer's first single for Atlantic, "Hold On", was recorded at Malaco Studios in Jackson, Mississippi and was recently released.

The contract was negotiated between Wexler and Carr's manager Quinton Claunch.



Top 60 In R & B Locations

1	MR. BIG STUFF	Jean Knight (Stax 0088)	1	●	THERE AIN'T NO SUNSHINE	Bill Withers (Sussex 219)	37
2	I DON'T WANT TO DO WRONG	Gladys Knight & Pips (Soul 35083)	2	●	PRAY FOR ME	Intruders (Gamble 4014)	39
●	HOT PANTS	James Brown (People 2501)	5	●	YOU'VE GOT TO EARN IT	Staple Singers (Stax 0093)	42
4	LOVE THE ONE YOU'RE WITH	Isley Bros. (T-Neck 930)	4	●	ITS THE REAL THING	Electric Express (Cotillion-Linco 1001)	36
●	ESCAPISM	James Brown (Peoples Choice 2500)	6	●	WEAR THIS RING	Detroit Emeralds (Westbound 181)	40
●	BRING THE BOYS HOME	Freda Payne (Invictus 9092)	8	●	WHAT YOU SEE IS WHAT YOU GET	Dramatics (Volt 4058)	43
●	YOU'VE GOT A FRIEND	Roberta Flack, Donny Hathaway (Atlantic 2808)	9	●	IT'S SUMMER	Temptations (Gordy 179)	46
●	MERCY MERCY ME	Marvin Gaye (Tamla 5420)	10	●	YOU'RE THE ONE FOR ME	Joe Simon (Spring 115)	49
9	DON'T KNOCK MY LOVE	Wilson Pickett (Atlantic 2797)	3	●	I WANT TO TAKE YOU HIGHER	Kool & The Gang (De-Lite 540)	34
10	FUNKY NASSAU	Beginning of End (Austin 4595)	7	●	WHEN YOU GET RIGHT DOWN TO IT	Ronnie Dyson (Columbia 45387)	41
11	STOP LOOK AND LISTEN	Stylistics (Avco 4572)	11	●	CRAZY ABOUT THE LA-LA	Smokey Robinson & Miracles (Tamla 54206)	44
●	TREAT HER LIKE A LADY	Cornelius Bros. (UA 6673)	22	●	BRAND NEW ME	Aretha Franklin (Atlantic 2796)	23
13	YOU'RE THE REASON	Ebonys (Epic 3503)	14	●	BUMPY ROAD AHEAD	Lovelites (Lovelites 02)	45
14	SHE'S NOT JUST ANOTHER WOMAN	8th Day (Invictus 9087)	12	●	K-JEE	Nite Lites (RCA 0461)	57
●	YOU'RE A LADY	Gene Chandler (Mercury 73206)	21	●	ONE WAY TICKET	Tyrone Davls (Dakar 624)	48
16	I FOUND SOMEONE	Free Movement (Decca 3218)	19	●	1-2-3-4	Lucky Peterson (Today 1503)	50
17	DAY BY DAY	Continental 4 (Jay Walking 011)	17	●	TIRED OF BEING ALONE	Al Green (HI 2194)	51
18	I KNOW I'M IN LOVE	Chee Chee & Peppy (Buddah 225)	16	●	MAKE IT WITH ME	Ralfi Pagan (Wand 11236)	—
19	LANGUAGE OF LOVE	Intrigues (Yew 1012)	20	●	49 FUNKY L.A.	Paul Humphrey (Lizard 1009)	53
20	WANT ADS	The Honey Cone (Hot Wax 7011)	13	●	I LIKE WHAT YOU GIVE	Noian (Lizard 1008)	—
●	SMILING FACES SOMETIMES	Undisputed Truth (Gordy 7180)	26	●	FOR YOUR PRECIOUS LOVE	Cheeta Davls (House of Orange 2405)	—
22	NATHAN JONES	Supremes (Motown 1182)	18	●	WE ARE NEIGHBORS	Chi-Lites (Brunswick 55455)	—
23	OVER AND OVER/HEY LOVE	Delphonics (Philly Groove 116)	27	●	53 LOVE IS LOVE	Earth Wind & Fire (Warner Bros. 7492)	58
24	NEVER SAY GOODBYE	Isaac Hayes (Enterprise 9031)	15	●	MAYBE TOMORROW	Jackson 5 (Motown 1186)	—
25	I KNOW YOU GOT SOUL	Bobby Byrd (King 6378)	32	●	55 STEP INTO MY WORLD	Magik Touch (Black Magic 19102)	56
26	YOU GOT TO HAVE LOVE IN YOUR HEART	Supremes & 4 Tops (Motown 1181)	29	●	UNTIL THEN I'LL SUFFER	Barbara Lynn (Atlantic 2812)	—
27	SUSPICIOUS MIND	Dee Dee Warwick (ATCO 6810)	31	●	57 IN THESE CHANGING TIMES	4-Tops (Motown 1185)	59
28	I LIKES TO DO IT	Peoples Choice (Phil La of Soul 349)	30	●	58 GOT TO GET ENOUGH	Roy C. (Alaga 1006)	28
●	LIKE AN OPEN DOOR	Fuzz (Calla 177)	38	●	59 I DON'T WANT TO LOSE YOU	Johnny Taylor (Stax 0089)	24
30	CHICKEN HEADS	Bobby Rush (Galaxy 778)	33	●	60 I'M SORRY	Bobby Bland (Duke 466)	—



CHESS MATE—Comedian Timmie Rogers has just been signed to Chess Records, part of the GRT Record group. Bob Morgan of Sound Exchange Productions and Esmond Edwards, director of a & r for the label, negotiated the deal. A single, which Timmie wrote, "Super Soul Brother", is being readied for early August release. Presently Timmie is on tour with Sammy Davis, Jr. They will be appearing together at Harrah's in Lake Tahoe from July 15th to 28th.

NEW YORK (Cont'd from page 27)

BROKEN BANNISTERS—

Since their beginnings (in Hugo Gurnsback), Science Fiction writers have been in the forefront of people trying to abolish classifications. They've worked long and hard at it. And today the successes they've achieved can be measured by the vast number of science fiction books that no longer deal with the Buck Rogers adventure format, but rather with emotional, philosophical, and, indeed, even existentialist topics. Recent winners of science fiction's top yearly honors, the Nebula (Science Fiction Writer) and Hugo (Science Fiction Convention) Awards attest to this. Witness: Nebula winner "Behold The Man" (Avon) by Michael Moorcock deals with a psychologically tortured man's search in the distant past for the historical Christ. Simply written, it nevertheless contains brilliant, flashing insights into the mind of man and the writing of religion. "Dune" (ACE) by Frank Herbert was recently the first book to sweep both the Nebula and Hugo Awards. A huge volume, it is, simultaneously, the depiction of an alien culture and the personal story of the awakening of the spiritual messiah of a planet.

Ursula K. LeGuin's "The Left Hand Of Darkness" (ACE) is the first book since "Dune" to sweep both awards. Also a depiction of an alien culture, it is much more. The earth system emissary to a distant planet finds that the success of his mission (the merging of the cultures on this planet with the Galactic Federation) depends on the deepening friendship between himself and one alien.

And so, while the majority of Best Seller fiction dotes on lurid sex and flashy but inconsequential writing, the science fiction world, by and large, has been devoting itself to deeper and more profound matters: the awakening and awareness of the individual.

Robert Silverberg's "Downward To The Earth" (SIGNET) deals with one man's return to an alien planet where he was stationed when it was a colonial possession of Earth. He comes back to the planet now under its own rule because he's driven by doubt and guilt. The majority of the population, the Nildoror, look very similar to Earth's elephants, and while they were able to communicate, Earthmen nonetheless treated them as intelligent animals. Silverberg's protagonist begins a quest to learn about these creatures (who, in the past, he had mistreated) and finds within them, and ultimately within himself, the most profound form of spiritual and philosophical being. The parallels to our own present are obvious and the parallels to Herman Hesse's "Siddhartha" also come to mind. Yet Silverberg's vision and understanding far outshine Hesse's.

All this was brought about by two interesting facts. This year's Hugo nominations are in (the presentation will be on Sept. 3-6 at the Sheraton in Boston). In the category of "Best Dramatic Presentation" we find two albums in the running. The first, "Don't Crush that Dwarf, Hand Me The Pliers" by Columbia's the Firesign Theatre, far and away the industry's most creative comedy and satire group. The second, Paul Kantner's "Blows Against the Empire" (RCA). This is the first time that a musical production of any kind has been nominated for a Hugo.

It figures that the science fiction community would be the first to honor excellence irrespective of medium. We applaud both the efforts of the Firesign Theatre and Paul Kantner, and the futuristic (and realistic, we might add) attitude of the 29th Science Fiction Convention.

e. v. i.

NEWS OF THE WEEK IN PREVIEW—Procol Harum's lead guitarist Robin Trower is no longer Procol Harum's lead guitarist, having left the group to form his own act. Taking over Robin's spot is David Ball. In addition Procol will add a new bassist. Former bassist Chris Copping will move to organ. Group began a six week tour of the U.S. on July 30. They'll be in N.Y. on Aug. 16 for the Schaeffer Festival in Central Park . . . Received a news letter from Stan Monteiro and Augie Blume, co-leaders of the Airplane's Grunt Records. Most of it was taken up by a reprint that they thought more important than hype for their product (which doesn't need it anyway). Since we thought it just as important as they, we're taking the liberty of reprinting their reprint, along with our First Budding Record Label Honesty Award to Grunt.

SPACE VIEWS—ADVERTISING ON THE RADIO

"Just the other day we received a beautiful letter from Mike Linder, the Station Manager at CJOM in Windsor, Ontario, Canada. We would like to give others a chance to see their Advertising Standards. They are food for thought, and who knows, maybe they will motivate other stations to upgrade their whole concept of advertising on the radio.

"The broadcaster reserves the right to accept or reject a commercial on the grounds of its production techniques. Loud and strident delivery and/or effects will not be allowed. Musical beds and effects shall closely parallel the format of the station which will broadcast the message or program. Advertising testimonials shall be genuine and reflect an honest appraisal of personal experience. Dramatizations featuring station air personalities shall not lead listeners to believe that any dramatized endorsement constitutes actual endorsement. Serious evaluation will be given requests for "saturation" advertising campaigns. Such campaigns shall not be conducted in a manner as to create an invasion of listener privacy. Extreme care must be taken to carefully evaluate the "appeal" of the commercial broadcast. While it is entirely appropriate to present a product in a favorable light and atmosphere, the presentation must not, by copy or demonstration, involve:

- non-existent "exclusive" features for identical products.
- encouragement of consumption for social status; the junk culture.
- overemphasis on the gross material pleasures of life.
- appeal pressures which reduce the radio environment to its lowest common denominator.
- products which contribute to our environmental problems/
- poor, harmful or even dangerous products.
- corporate image advertising that incorrectly salutes the corporation as a great benefactor of mankind; irresponsible social responsibility advertising.
- advertising which contains a minimum amount of pertinent information.
- exploitation of children and misleading statements as to the products performance and/or usefulness.
- false, misleading or deceptive advertising.
- reference to the results of research, surveys or tests so as to create an impression of fact beyond that established by the survey.

HOLLYWOOD (Cont'd from page 27)

film score."

"Now he can be caught on TV occasionally, guesting on shows helmed by lesser talents. And in Europe, where he is revered, he'll be touring to SRO crowds with pick up all star combos. Soon he'll be in town, we hear, to celebrate his 70th with us, concertizing and compelling. This then (since we don't have his home address) is our open adoration birthday greeting to the King. Stick with the Swiss Kriss, man. Happy 70th."

Somebody once said that the greatest Armstrong record of all time was the one you just took off the turntable. That's the way it was with his sides. Still we have our particular favorites. If you haven't sampled much of Louis, may we suggest you try to get hold of any of the following (most of them re-released on Columbia) —

- Cornet Chop Suey (Hot Five, recorded, Feb., 1926)
- Heebie Jeebies (Hot Five, same date)
- Pratt City Blues (with Bertha Hill, Nov., 1926)
- Potato Head Blues (Hot Seven, May, 1927)
- Struttin' With Some Barbecue (Hot Five, Sept., 1927)
- West End Blues (Hot Five, June, 1928)
- No One Else But You (Savoy Ballroom Five, Dec., 1928)
- I Can't Give You Anything But Love (Savoy Ballroom Five, same date)
- Sweethearts on Parade (Sebastian New Cotton Club Orch., July, 1930)
- You Won't Be Satisfied (Esquire All-Americans with Ella Fitzgerald, Jan., 1946)

Critic Robert Goffin dedicated his "Frontières Jazz" to Louis, explaining that he made that decision after hearing a dozen or so Armstrong recordings . . . "Armstrong is more than the King of Jazz; he is its soul, he is jazz itself, he is the standard against which all other jazzmen are measured . . . to my mind he is the one indisputable genius American music has produced."

AND OPEN AND "FRANK" LETTER—Until just a few years ago KGIL, that "fringe" station in the San Fernando Valley, used San Fernando as its postal address. But is was really located somewhere between Laurel Canyon and the twilight zone. Its jocks wore celluloid collars and spoke through megaphones. They spun their 78 RPM's with cactus needles. Sides like Ben Bernie's "Crazy Rhythm" and the best of Irving Aaronson's Commanders. Next to KGIL, MUZAK was acid rock. Surface noise was the station break jingle. Nobody ever tuned to KGIL. It was piped out of loudspeakers between flicks at the Sepulveda Drive-In and, occasionally, it was heard at cut-rate shops like the Barber Training School on Van Nuys Blvd.

A couple of guys named Buckley and Jaeger picked it up for a song (probably "Charmaine") in the mid-sixties and things started to happen. Like 45 RPM's and LP's, "sweet" Dick Whittington and Chuck Southcott and Paul Compton and Stan Warwick and Wink Martindale and Larry Van Nuys. It's "musically conservative middle-of-the-road programming" was switched from MOR-personality to personality-MOR. It became the #1 rated of all stations heard in the valley.

Last week KGIL took full page ads in the Valley papers, quarter pages in the Times and Examiner with an open letter to one Frank Sinatra. It read: "Dear Frank, We refuse to accept your retirement from show business. We can't accept it. A world without Sinatra would be a world without laughter of children on a summer morning, a world without the wonderful sadness of looking back at lost love."

"And so Frank, we must decline your notice of retirement. We will continue to play more Frank Sinatra music than any other station.

"In fact this Saturday we'll play Sinatra non-stop for 24 hours. We won't allow you to hang up the old tonsils. We're keeping Sinatra on the active list."

"Frank Sinatra, we refuse to accept your retirement. You have no choice in the matter. And neither do we."

"But if you'd like, take the rest of the afternoon off."

WEST COAST GIRL OF THE WEEK—

Susan Jacoby, making her second appearance as our coast gal, works at the Original Sound Records building on Sunset and LaBrea, otherwise referred to as "the wax museum." Her duties entail fostering and nourishing Oldies but Goodies, including working with radio outlets across the country, coordinating promotions and contests and keeping libraries up to date with the original oldies series. Susan assists Art Laboe on his nightly "oldies" show, heard in 11 Western states. In her spare time, she is occupied with her ballet and jazz dancing. She's now 21—definitely not an "oldie." By all means, a "goodie."



SOUND TRACKS—Helen Reddy signed by Ray Stark to write the title lyrics and sing them in his new Columbia flick, "To Find a Man" . . . Charlie Goldberg, former coast branch sales manager for Atlantic, reports he has had several offers to work out of town—so far he has resisted them—he's still available . . . Buffy Sainte-Marie shedding the Vanguard label—she'll cut independently . . . A son for Fantasy artist Mark Spoelstra-wife Sherry and baby, now at home in Calistoga, Calif., are doing fine . . . Add another "Jesus" title—Jeremy Faith's "Jesus," cut in English, was sliced here at the Hollywood church. . . . Glen Campbell, the kid with a guitar, makes his first headline appearance at home July 21-25 when he fills those soft benches at the Greek Theater, along with his "Goodtime Hour" buddies, Jerry Reed and Anne Murray. It was barely three years ago, we recall, that Glen was playing second fiddle, banjo and guitar in country shows at the Shrine and Bowl. Those were the days when he'd regularly whomp us at Los Robles and Harding, a fete that spread to the far reaches of L.A., including the "Open" officials who subsequently named the tournament in his honor. Anyway, that's our version. You're welcome, Glen.

harvey geller

—matters of health which should be determined by a physician.

Our sincere thanks to Mike Linder for taking a stand and for passing his views along to us, so that we could pass them along to you. Pass it around."



Country Artist of the Week: **BOBBY BARE**



THE BARE FACTS—Bobby Bare enjoyed his first country-pop hit with a tune called "Detroit City" recorded in 1963. Since then, his recordings include such all-time greats as "Five Hundred Miles Away From Home", "Four Strong Winds", "Margie's At The Lincoln Park Inn", "Come Sundown", and many more.

Maintaining a heavy schedule of personal appearances, local and network TV guest shots, Bobby made his motion picture debut in Warner Brothers' "A Distant Trumpet".

Among the most traveled recording artists, Bare has made several round the world safaris, which include performances given in Japan, New Zealand, Australia and countries

throughout Europe. He has recorded albums in both German and Japanese and in 1963 was awarded two silver records from Norway and a gold disk from South Africa.

Once a penniless teenager who amused himself by dreaming up his own style of music while working eighteen-hour days in the Ohio farm fields, today Bobby Bare has written over two hundred songs of which more than a hundred have been recorded by top artists.

Bobby's current hit is a Kristofferson penned song, "Please Don't Tell Me How The Story Ends", produced for Mercury by Jerry Kennedy. Exclusive representation is by Key Tal-

Country Music Survey Shows Broadcast Growth

The annual survey of the radio stations in the United States and Canada conducted by the Country Music Association has been completed with returns showing continued growth in the use of Country Music as a form of broadcast entertainment. Of all the stations broadcasting commercially excluding simulcast, 35.6% are airing some or all Country Music.

Over 6000 radio stations were mailed questionnaires earlier this year. Some 3000 replied not only to the factual data requested but also included comments about the use of

Country Music. From the returns 25% or 624 stations are broadcasting Country Music on a fulltime basis. This figure includes stations which are on the air 24 hours a day as well as those which broadcast only during daylight hours. Of the total stations contacted which are not simulcasting, some 10% are fulltime Country Music broadcasters across the nation.

Another 62% or 1563 stations (those answering the questionnaire) are broadcasting Country Music on a part time basis. This varies from two hours per day to as much as 18 hours per day. Of the total contacted in the survey 25½% of the nation's stations broadcast part time Country Music.

The replies to the questionnaire do not reflect the numbers of stations which broadcast much Country Music as Pop, featuring such artists as Johnny Cash, Ray Price, Glen Campbell, Anne Murray, etc. These artists are not classified by many broadcasters as hard Country and as a result are played consistently on many Pop or MOR stations. Many other Country Music artists and Country songs are played on those stations as Pop Music. Tabulations by CMA show those stations which deliberately breakdown their programming formats to show that they do broadcast Country Music as a specific musical form.

Blevins New TCG Chairman

NASHVILLE — Jim Blevins, vice president of Blevins Popcorn, was elected Chairman of the 1971 Tennessee Country Gentlemen's Association on Thursday July 1, during a luncheon held at First American National Bank which was hosted by the Bank's chairman of the board, Andrew Benedict.

The 35 Country Gentlemen each contribute \$1,000 annually to the Music City Pro-Celebrity Golf Corporation. These funds insure the financial success of the Corporation's Music City U.S.A. Pro-Celebrity Golf Tournament. The 1971 tournament will for the 7th year bring together national celebrities from the music and motion picture industries, a prominent group of music executives, and golf professionals for the three day event Harpeth Hills Country Club has been selected as the site of this year's tournament which will be held on October 8, 9 and 10.

Funds totaling \$7,500 from the 1970 tournament were distributed at the luncheon by Tournament director Frank Rogers to representatives of the three charities which share proceeds from the yearly event. The charities are the Nashville Area Jr. Chamber of Commerce, Nashville Memorial Hospital and the Country Music Hall of Fame.

Blevins, who is serving his first term as Chairman since the association was formed in 1966, succeeds TCG Sam Fleming, chairman of the board of Third National Bank.

The three sponsors of the Music City tournament are the Country Music Association, the Nashville Area Jr. Chamber of Commerce and the Nashville Tennessean.

Mexico Honors Brenda Lee

NEW YORK — American recording artist Brenda Lee has been named recipient of Mexico's 1971 Aztec Calendar Award as "Outstanding Foreign Female Artist," in the 17th annual voting by the Association of Mexico Press, Radio and Television (AM-PRYT). Miss Lee and Andy Williams were the sole U.S. artists to top categories in the awards, presented June 10 in Mexico City.

Brenda Lee, according to a press spokesman, was unable to attend the award presentations in Mexico due to her scheduled June 10 opening at the Fairmount-Roosevelt Hotel in New Orleans.

Carlos V. Salas, U.S. representative of the AMPRYT in California, announced that arrangements will be made for a delegation to fly to Las Vegas for presentation of the Aztec Award to her onstage during Brenda Lee's August 25-September 9 engagement at the Fremont Hotel

Cranston, Dalton Review Rodgers Stamp Campaign

WASHINGTON — A meeting to review the status of an informal campaign to secure a commemorative U.S. postage stamp honoring Jimmie Rodgers, the "Father of Country Music," was scheduled for Wednesday, June 30, at the New Senate Office Building quarters of California Sen. Alan Cranston.

He'll be joined by William Dalton, vice president and general manager of Radio Station KLAC, Los Angeles, in Washington specifically to pursue the matter with Cranston, who was among the first government leaders to publicly support the effort.

Dalton's station, a Metromedia outlet, has been leading the Rodgers stamp push, principally via on-air promotional appeals by station personnel and major Country music luminaries, such as Glen Campbell.

Dalton will present Sen. Cranston a sampling of the letters received from KLAC listeners, all endorsing the idea of a special stamp for Rodgers, who would become the first Country artist to be recognized by the United States Post Office Department.

Dalton also is bringing with him a concept for such a stamp which is pictured below.

"I'm confident that Sen. Cranston will continue to support the campaign," Dalton remarked, "and I'm hopeful, at the same time, that other government officials will join us in turning this great public dream into reality."

Rodgers was the first performer elected to the Country Music Hall of Fame in Nashville. He wrote 112 songs, many of them considered classics today.



New Site Planned For GM Hall Of Fame

NASHVILLE — A site for a Gospel Music Hall of Fame in Nashville, Tennessee may be selected soon as work progresses towards the naming of the Hall's first members.

Set up recently by the Gospel Music Association's board of directors, the Hall of Fame board is scheduled to meet in Nashville July 12-13, it was announced by Herman Harper, chairman of the board. James Blackwood is president, pro-tem, of the Hall of Fame board, and Marvin Norcross is secretary-treasurer, pro-tem.

Harper said that during the July meeting the board will view several tracts of land being considered for a physical building for the Hall of Fame. Election of the balance of the officers for the Hall is also scheduled, Harper said.

Also to be considered is the form of the Award to be presented to the first recipients. Balloting is currently under way by a panel of more than 100 persons to select both a living and deceased "hero or heroine" in the field of gospel music.

First recipients of the honor will be announced October 9 during the annual Dove Awards banquet in Nashville. Dove Awards are presented for outstanding work during the current year in the field of gospel music.

KLAC Publishes Special Promo Country Songbook

HOLLYWOOD — The "KLAC Country Songbook," a 120-page folio featuring the music and lyrics of 36 recent Country hits, has been developed for use in special promotional situations, according to William Dalton, vice president and general manager of the Metromedia station.

Produced exclusively for KLAC by West Coast Publications Inc., the Songbook includes songs such as "Dream Baby," "Amos Moses," "Okie From Muskogee," "Rose Garden," "Put Your Hand in the Hand," "Me and Bobby McGee" and "When You're Hot You're Hot."

There are full-page photo portraits of artists who made the songs hits, including Glen Campbell, Anne Murray, Roy Clark, Johnny Cash, Tammy Wynette, Jerry Reed, Charley Pride, and Kris Kristofferson.

The Songbook also provides photos and biographical information about KLAC personalities Jay Lawrence, Charlie O'Donnell, Deano Day, Harry Newman, Mac Curtis and Gene Price, as well as program director Bob Kingsley and sports director Jim Healy.

Plans call for new folios to be added on a regular basis, Dalton said.

ROY CLARK THE COMPLETE MUSIC MAN

HIS NEW ALBUM



DOS 25990/DO8 25990/DOC 25990

DON'T TAKE OUR WORD FOR IT, ASK THE CRITICS AND HIS MILLIONS OF FANS!

THE HOLLYWOOD REPORTER—" . . . undoubtedly one of the finest guitar players seen or heard . . ."

LOS ANGELES TIMES—" . . . impressive in his ability to move from comedy to vocals to instrumentals . . ."

RENO GAZETTE—" . . . a master of many instruments . . ."

VEGAS VISITOR—" . . . can only be called 'versatented' . . . a guitarist, vocalist, banjoist, comedian, actor . . . a master of the piano, violin, trumpet, trombone and drums . . ."

VARIETY—" . . . The multi-faceted Roy Clark surprises . . . holds rapt interest with one intent—to entertain . . ."

MEMPHIS PRESS-SCIMITAR—" . . . Versatility takes on new meaning in the hands of Clark . . ."

BILLBOARD—" . . . Roy Clark, mixing both humor and music, carries them both off . . ."

ROANOKE WORLD-NEWS—" . . . the master musician . . ."

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Country Top 65

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Published by: NEWKEYS MUSIC

JIMMY MARTIN



- | | | | | | |
|----|---|----|----|--|----|
| 1 | JUST ONE TIME
Connie Smith (RCA 9981)
(Acuff-Rose—BMI) | 2 | 34 | JOY TO THE WORLD
Murray Kellum (Epic 10741)
(Lady Jane—BMI) | 46 |
| 2 | WHEN YOU'RE HOT,
YOU'RE HOT
Jerry Reed (RCA 9976)
(Vector—BMI) | 1 | 35 | I'VE GOT A RIGHT TO CRY
Hank Williams Jr. (MGM 14240)
(Recordo—BMI) | 33 |
| 3 | GWEN (CONGRATULATIONS)
Tommy Overstreet (Dot 17375)
(Shenandoah—ASCAP) | 3 | 36 | GOOD ENOUGH TO BE
YOUR WIFE
Jeannie C. Riley (Plantation 75)
(Belwin Mills—ASCAP) | 47 |
| 4 | PLEASE DON'T TELL ME
HOW THE STORY ENDS
Bobby Bare (Mercury 73203)
(Combine—BMI) | 6 | 37 | COUNTRYFIED
George Hamilton IV (RCA 0469)
(Beechwood—BMI) | 38 |
| 5 | SOMETHING BEAUTIFUL
Slim Whitman (United Artists 50775)
(Stallion—BMI) | 4 | 38 | I WONDER WHAT SHE'LL
THINK ABOUT ME LEAVING
Conway Twitty (Decca 32842)
(Blue Book—BMI) | 50 |
| 6 | SHE DON'T MAKE ME CRY
David Rogers (Columbia 45383)
(Tomake—ASCAP) | 9 | 39 | COMIN' DOWN
Dave Dudley (Mercury 73193)
(Addell—BMI) | 30 |
| 7 | RUBY (ARE YOU MAD)
Buck Owens (Capitol 3096)
(Acuff-Rose—BMI) | 7 | 40 | LOVE ON BROADWAY
Jerry Lee Lewis (Sun 1125)
(Champion—BMI) | 41 |
| 8 | BRIGHT LIGHTS, BIG CITY
Sonny James (Capitol 3114)
(Conrad—BMI) | 14 | 41 | THE LAST TIME I SAW HER
Glen Campbell (Capitol 3123)
(Warner/Tamerlane—BMI) | 44 |
| 9 | ME AND YOU AND A DOG
NAMED BOO
Stonewall Jackson (Columbia 45381)
(Kaiser, Famous—ASCAP) | 5 | 42 | PITTY, PITTY, PATTY
Susan Raye (Capitol 3129)
(Blue Book—BMI) | 43 |
| 10 | THE CHAIR
Marty Robbins (Columbia 45377)
(Mariposa—BMI) | 10 | 43 | MY BLUE TEARS
Dolly Parton (RCA 9999)
(Owepar—BMI) | 52 |
| 11 | NASHVILLE
David Houston, (Epic 510748)
(Tree—BMI) | 12 | 44 | WELCOME TO MY WORLD
Eddy Arnold (RCA 9993) | 48 |
| 12 | INDIAN LAKE
Freddie Weller (Columbia 45388)
(Pocketful of Tunes—BMI) | 15 | 45 | EASY LOVING
Freddie Hart (Capitol 3115)
(Blue Book—BMI) | 49 |
| 13 | CHARLEY'S PICTURE
Porter Wagoner (RCA 9979)
(Window—BMI) | 11 | 46 | STEP ASIDE
Faron Young (Mercury 73191)
(Blue Echo—BMI) | 42 |
| 14 | SOMEDAY WE'LL LOOK BACK
Merle Haggard (Capitol 3112)
(Blue Book—BMI) | 16 | 47 | WHEN HE WALKS ON YOU
Jerry Lee Lewis (Mercury 73227)
(Blue Crest/Hill & Range—BMI) | — |
| 15 | TAKE MY HAND
Mel Tillis & Sherry Bryce (MGM 14255)
(Sawgrass—BMI) | 18 | 48 | BABY, YOU GOT WHAT
IT TAKES
Charlie Louvin & Melba Montgomery
(Capitol 6216) (Vogue/Eden—BMI) | 56 |
| 16 | YOU'RE MY MAN
Lynn Anderson (Columbia 45356)
(Flagship—BMI) | 8 | 49 | AWARD TO AN ANGEL
Wayne Kemp (Decca 32824)
(Tree—BMI) | 51 |
| 17 | I'M JUST ME
Charlie Pride (RCA 9996)
(Tree—BMI) | 21 | 50 | THE YEAR THAT CLAYTON
DELANEY DIED
Tom T. Hall (Mercury 73221)
(Newkeys—BMI) | — |
| 18 | HE'S SO FINE
Jody Miller (Epic 10734)
(Bright Tunes—BMI) | 24 | 51 | UNDER YOU SPELL AGAIN
Waylon Jennings & Jessi Colter
(RCA 9992) (Central—BMI) | — |
| 19 | DREAM LOVER
Billy "Crash" Craddock (Cartwheel 196)
(Hudson Bay, Hill & Range,
Screen Gems/Columbia—BMI) | 22 | 52 | I CAN'T GO ON LOVING YOU
Roy Drusky (Mercury 73212)
(Moss Rose—BMI) | 63 |
| 20 | SINGING IN VIET NAM
TALKING BLUES
Johnny Cash (Columbia 45393)
(House of Cash—BMI) | 20 | 53 | FISHIN' ON THE MISSISSIPPI
Buddy Alan (Capitol 3110)
(Blue Book—BMI) | 54 |
| 21 | MOUNTAIN OF LOVE
Bobby G. Rice (Royal American 32)
(Wren—BMI) | 23 | 54 | HERE I GO AGAIN
Bobby Wright (Decca 32839)
(Contention—SESAC) | — |
| 22 | THEN YOU WALK IN
Sammi Smith (Mega 0026)
(100 Oaks—BMI) | 17 | 55 | TAKE ME HOME
COUNTRY ROAD
John Denver (RCA 0445)
(Lane—ASCAP) | 60 |
| 23 | THE RIGHT COMBINATION
Porter Wagoner & Dolly Parton
(RCA 9994) (Owepar—BMI) | 27 | 56 | HE EVEN WOKE ME UP
TO SAY GOODBYE
Lynn Anderson (Chart 5136)
(Acuff Rose—BMI) | — |
| 24 | GOOD LOVIN' (MAKES IT
RIGHT)
Tammy Wynette (Epic 10759)
(Algee—BMI) | 29 | 57 | HAPPY ANNIVERSARY
Roy Rogers (Capitol 3117)
(Forrest Hills—BMI) | 57 |
| 25 | I WON'T MENTION IT AGAIN
Ray Price (Columbia 45329)
(Seaview—BMI) | 13 | 58 | YOU'RE JUST MORE
A WOMAN
Bob Yarbrough (Sugar Hill 013)
(Sue-Mirl—ASCAP) | 59 |
| 26 | I HEAR THAT LONESOME
WHISTLE
Don Gibson (Hickory 1598)
(Peer Int'l—BMI) | 28 | 59 | MAHOGANY PULPIT
Dickey Lee (RCA 9988)
(Bannock—BMI) | 61 |
| 27 | RIGHT WON'T TOUCH A
HAND
George Jones (Muscor 1440)
(Glad—BMI) | 32 | 60 | I'M GONNA WRITE A SONG
Tommy Cash (Epic 10756)
(Flagship—BMI) | — |
| 28 | LIFE
Elvis Presley (RCA 9985)
(Elvis Presley, Last Straw—BMI) | 26 | 61 | PLEDGING MY LOVE
Kitty Wells (Decca 32840)
(Lion—BMI) | — |
| 29 | TOMORROW NIGHT IN
BALTIMORE
Roger Miller (Mercury 73190)
(Tree—BMI) | 19 | 62 | TWO WEEKS AND A DAY
Joe Stampley (Dot 17383)
(Al Gallico—BMI) | 62 |
| 30 | TREAT HIM RIGHT
Barbara Mandrell (Columbia 45391)
(Don Music—BMI) | 37 | 63 | I GOT A WOMAN
Bob Luman (Epic 10755)
(Hill & Range—BMI) | — |
| 31 | LOST IT ON THE ROAD
Carl Smith (Columbia 45382)
(Stallion, Xenia—BMI) | 25 | 64 | ODDS AND ENDS/INVISIBLE
TEARS
Penny DeHaven & Friends
(United Artists UA 50790) (Central—BMI) | — |
| 32 | FADED LOVE
Tompall & The Glaser Brothers
(MGM 14249) (Hill & Range—BMI) | 39 | 65 | QUITS
Bill Anderson (Decca 32850)
(Stallion—BMI) | — |
| | | | | THE PHILADELPHIA FILLIES
Dei Reeves (United Artists 50802)
(Acuff Rose—BMI) | — |

JULY FORECAST: FARON HOTTER

It's Faron Young Month!
Featuring Faron's new hot single "Leavin' and Sayin' Goodbye,"
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Leavin' and Sayin' Goodbye.
SR-61354 8-Track MC8-61354 Musicassette MCR4-61354

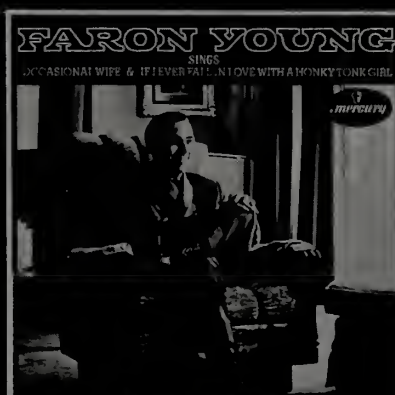
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Wine Me Up
SR-61241 8-Track MC8-61241
Musicassette MCR4-61241



Occasional Wife
SR-61275 8-Track MC8-61275
Musicassette MCR4-61275



Precious Memories
SR-61212 8-Track MC8-61212
Musicassette MCR4-61212

Faron Young recording exclusively for Mercury Records. Single written by Jeannie Seely. Produced by Jerry Kennedy.
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Cartwheel 196

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Top Country Albums

1	I WON'T MENTION IT AGAIN Ray Price (Columbia C 30510)	1	15	SIMPLE AS I AM Porter Wagoner (RCA LSP 4508)	11
2	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed (LSP 4506)	2	16	SOMETHING SPECIAL Jim Reeves (RCA LSP 4528)	19
3	I WANNA BE FREE Loretta Lynn (Decca DL 75282)	4	17	FOR THE GOOD TIMES Ray Price (Columbia C 30106)	18
4	MAN IN BLACK Johnny Cash (Columbia C 30550)	7	18	EMPTY ARMS Sonny James (Capitol ST 734)	15
5	WE SURE CAN LOVE EACH OTHER Tammy Wynette (Epic E 30658)	6	19	ANGEL'S SUNDAY Jim Ed Brown (RCA 4525)	17
6	ROSE GARDEN Lynn Anderson (Columbia C 30411)	5	20	THERE'S A WHOLE LOT ABOUT A WOMAN Jack Greene (Decca DL 75238)	22
7	A WOMAN ALWAYS KNOWS David Houston (Epic E 30657)	9	21	WILLY JONES Susan Raye (Capitol ST 736)	20
8	DID YOU THINK TO PRAY Charlie Pride (RCA 4513)	3	22	JUST ONE TIME Connie Smith (RCA LSP 4534)	25
9	TOUCHING HOME Jerry Lee Lewis (Mercury SR 61343)	12	23	I'M JUST ME Charlie Pride (RCA LSP 4560)	—
10	HAG Merle Haggard & The Strangers (Capitol ST 735)	8	24	THIS, THAT & THE OTHER Wendy Bagwell (Canaan CAS 9679)	24
11	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith (Mega M-31-1000)	14	25	GLEN CAMPBELL'S GREATEST HITS (Capitol SW 752)	23
12	MARTY ROBBINS GREATEST HITS VOL. III (Columbia C 30571)	10	26	RUBY Buck Owens & The Buckaroos (Capitol ST 795)	—
13	HOW MUCH MORE CAN SHE STAND Conway Twitty (Decca DL 75276)	13	27	WE ONLY MAKE BELIEVE Loretta Lynn & Conway Twitty (Decca DL 75251)	28
14	KNOCK THREE TIMES Billy 'Crash' Craddock (Cartwheel STW 193)	16	28	LESTER N' MAC Leslie Flatt & Mac Wiseman (RCA LSP 4547)	30
			29	ALWAYS REMEMBER Bill Anderson (Decca DL 75275)	27
			30	THE INCREDIBLE ROY CLARK (Dot DOS 25990)	



THANKS FOR THE GOOD TIMES—Kris Kristofferson receives his KBBQ Country Music Award from Corky Mayberry for the 1970 Song of the Year. KBBQ listeners picked Kristofferson's "For the Good Times" as the number one song for 1970.

Of the top five songs selected by the KBBQ listeners, Kristofferson wrote three. In addition to the number one selection, he wrote the 3rd place sing, "Sunday Morning Coming Down" and the 5th place runner-up, "The Taker".

Mayberry, the nation's #1 Country and Western Disk Pockey, presented the award during Kristofferson's recent appearance at the Troubadour in Hollywood.



Country Roundup

Don Light says, "Success or failure—neither one is a permanent situation." . . . Bill Owens, an uncle who recognized Dolly Parton's potential and helped her get started in the music industry before she was ten years old has rejoined Owepar Publishing Company, working as a writer for the firm and with Owepar's present writing staff. Bill and Miss Parton formed Owepar in October, 1967, but he later left the firm in order to pursue some independent production and publishing activities. Owepar now ranks among the top twenty music publishing firms in Nashville. In the past year Owens has divided his time between Nashville and Sevierville, Tennessee, hometown of the Owens and Parton clans. He now resides in Nashville.

The newly formed television production company, Nashville Teleprojects, has completed the taping of their first prime time show for syndication entitled "Country Suite", starring Billy Edd Wheeler with his guests, Sammi Smith, Mickey Newbury, and Tom T. Hall . . . Conway Twitty recently presented a donation of \$1,000 to Joe Dunn, chairman of the Cherokee Guidance Center benefit show in Morristown, Tennessee. The guidance center deals with mental health in the nine upper East Tennessee counties. Claude "Tiny" Day, East Tennessee promoter, worked as a volunteer to get up the show that drew more than 4000 and had Twitty, The Twitty Birds, Tommy Cash, Jamey Ryan, Billy "Crash Craddock, and Chase Webster . . .

Judy Lynn was sworn in as Honorary Sheriff at a special luncheon in Nassau County, Florida July 4th, which was followed by a parade through two counties. After the parade, a battle of Pop and Country and Western singers competed for the coveted honor of being Judy Lynn's guest on her opening night at the Thunderbird Hotel in Jacksonville, Florida . . . Freddy Weller is spending his hot summer days at "Indian Lake" via a best selling country single of the same name on Columbia Records. The Cowsills popularized the tune on the pop charts in the summer of '67. Better make that two feathers in young Weller's summer war bonnet as his group, The Raiders, is currently charting with a million seller, "Indian Reservation" . . . Clyde Brendle has been appointed as music director and program director of the all-country music radio station WIAQ in Rome, Georgia . . .

By popular request, Dave Clark has returned to top DJ duties at Nashville's all-country station WKDA . . . When Peer-Southern exec Roy Horton set Earl Scruggs' "Foggy Mountain Breakdown" with Warren Beatty for the "Bonnie and Clyde" movie he really started something big. "Foggy Mountain Breakdown" is being used as the underlying theme for nearly 40 Bluegrass festivals around the country this summer . . . Jim Ed Brown's new RCA release "She's Leavin'" is due out momentarily . . . The month of July finds Jerry Lee Lewis "Shakin'" 'em up down Texas way. On the 9th he will be at 7 Points Western in 7 Points, Texas . . . KBBQ Radio, Burbank, celebrated its 4th birthday with a combination birthday/We Love Our Country show in conjunction with the City of Burbank's annual 4th of July celebration. The big country music show featured Jerry Wallace, The Norm Forrest Band, Freddy Hart, Doug Wilson, Jay Judy Kay, and the Country Road. In past years, the birthday show has drawn crowds of 30,000 and more. This year approximately 50,000 joined KBBQ to help celebrate its 4th year as the best country music station in Los Angeles . . .

Kentucky Governor Louie B. Nunn recently appointed select members of the Blackwood Family as Kentucky

Colonels. Persons selected for this honor were James Blackwood, Jack Marshall, Ron Blackwood, R. W. Blackwood, Jr., Sandra Blackwood, and Donna Blackwood. The Blackwood Family, composed of The Blackwood Brothers Quartet and The Blackwood Singers, were recently appointed as Tennessee's official Ambassadors of Gospel Music by Governor Winfield Dunn . . .

Over 23,000 fans turned out recently for "Farmers Night" at Municipal Stadium as the Kansas City Royals of the American League hosted the Boston Red Sox. Johnny Western, Columbia recording artist, headed the country music artists that took part on the Royals' first "country music" night, produced by Harry (Hap) Peebles, Wichita. Officials of the Kansas City Royals plan to make it an annual affair, and are mapping elaborate plans with Peebles for 1972 when they move into their new multi-million dollar Harry S Truman 50,000-seat complex . . .

Eddie Kilroy, vice president in charge of recorded product of Jimmy Duncan Productions, Inc., Houston, has announced the signing of an exclusive recording contract with Ace Reid, nationally known Western humorist and author of the syndicated cartoon, "Cowpokes". Jimmy Duncan Productions recorded an hour of Reid's humor, with a live audience of invited Houston VIPs recently in the Soundville Blue Room which will be released nationally on the Westpark record label . . . Col. Dave Mathes, president of Nashville Recording Services, Inc., spoke on the technical aspects of the recording industry to the engineering students of Western Kentucky University in Bowling Green, Kentucky recently . . . Columbia artist, David Rogers, was one of the first recipients of the new ASCAP Chartbuster Awards. David's current hit single is "She Don't Make Me Cry" which will be featured during his appearance in Convention Hall in Philadelphia on July 10 . . . Beginning with an appearance July 16 in Benton, Kentucky, the Porter Wagoner Show with Dolly Parton and the Wagonmasters, are booked every night through August 1. The dates take them crisscross through Kentucky, Virginia, Tennessee, Maryland, Ohio, Indiana, and Georgia, ending in Lakeland, Florida at the old Plantation Music Park . . .

David Westmoreland, Moss Rose writer recently returned to his hometown of Toccoa, Georgia to spend a few days with his family and wound up in the Warner Brothers motion picture, "Deliverance". Westmoreland and a friend had gone to Clayton, Georgia to watch the location filming on the movie. He was spotted by assistant director Al Jennings, who immediately introduced Westmoreland to director John Boorman, who concurred with Jennings that David would be just right as the stand-in for Burt Reynolds, who co-stars in the film with John Voight. Westmoreland, who never dreamed of being involved with a major motion picture finds the experience new and exciting and presently is unsure of his immediate future plans. The only thing he is sure of is he won't be returning to Nashville as early as he had thought, at least not until the movie is completed . . .

Chubby Howard is checking out his duties at Puyallup, Washington's KAYE for the month of August for a country-wide promotion trip of his instrumental and LP on the Wasp label. When he returns in early August he will be beginning his fourth year on KAYE. To observe the occasion, he plans to program some special features including a tribute to the one and only Bob Wills. While he's away, Hank Brown will be manning the country turntables at the station . . .



Country Singles Review

Picks of the Week

LORETTA LYNN (Decca 32851)

You're Lookin' At Country (2:19) (Sure Fire Music, BMI—Lynn)

Title of Loretta's latest single sums it all up, except to say that it's gonna be another number one tune. Up tempo treatment of a self penned song will soon top the country charts. Flip: "When You're Poor" (2:11) (Coal Miners Music, BMI—T. Lee)

RAY PRICE (Columbia 45425)

I'd Rather Be Sorry (2:44) (Buckhorn Music, BMI—Kristofferson)

Ray follows up his country smash of "I Won't Mention It Again" with a beautiful Kristofferson ballad certain to once again take Price to the very top of the charts. Flip: "When I Loved Her" (3:14) (same credits)

FARON YOUNG (Mercury 73220)

Leavin' And Sayin' Goodbye (2:26) (Tree, BMI—J. Seely)

Faron's follow up to his smash "Step Aside," is a great up tempo number guaranteed to also top the country charts. Culled from the album of the same name, record is in store for instant airplay and immediate listener approval. Flip: "She Was The Color Of Love" (2:38) (Court Of Kings, BMI—B. Sykes)

ROY CLARK (Dot 17386)

She Cried (3:02) (Tree, BMI—G. Martin)

Roy's latest is a brilliantly performed ballad guaranteed to soar right to the top of the charts. Fine vocal performance finds Roy at his very best. Flip: "Back In The Race" (2:18) (Campbell-Allison, BMI—Campbell, Dana)

BARBARA FAIRCHILD (Columbia 45422)

Love's Old Song (2:43) (Duchess, BMI—Crutchfield)

Catchy melody line gives Barbara one of her strongest single outings to date. Record is certain to make a lasting impression on the country charts. Flip: no information available.

BRENDA LEE (Decca 32848)

If This Is Our Last Time (3:05) (Blue Crest, BMI—Frazier)

Soft ballad returns Brenda Lee to her original country format. Record has enough strength to make her latest outing a most welcome one. Flip: "Everybody's Reaching Out For Someone" (2:11) (Jack Music, BMI—Lee-Reynolds)

ERNEST TUBB (Decca 32849)

Shenandoah Waltz (2:39) (Acuff-Rose, BMI—Moody, Wise)

Extremely tasteful delivery by Ernest is certain to garner much radio exposure leading to what looks to be a giant record. Flip: "Don't Back A Man Up In The Corner" (2:26) (Wilderness, BMI—Howard)

Best Bets

RAYS OF SUNSHINE (Royal American 37)

Sunflower (2:00) (Blue Echo, BMI—R. Griff) Catchy instrumental by Ray Griff's band could come from out of left field. Repeated melody gets a bit tedious at times, but overall, record has what it takes. Flip: "Have You No Feelings At All" (2:22) (Same credits)

JOHNNY RUSSELL (RCA 1000)

Mr. & Mrs. Untrue (3:07) (Pocketful Of Tunes, BMI—Wine, Levine) Fine ballad with excellent story line and delightful vocal accompaniment by the Nashville Edition should put this record on the right track. Russell's most impressive outing to date. Flip: "I'm Stayin'" (1:54) (Sure Fire Music, BMI—Russell)

THE LYNN SISTERS (Chatham 0003)

The Answer To Everything (2:35) (Dolfi Balmac, ASCAP—Bacharach—Williard) Fine first outing by the Lynn Sisters should create some listener excitement but tune on the whole is not strong enough to carry over to the charts. Flip: "Someone Else Is Doing My Thing" (2:12) (Famous Music, ASCAP—D. DeVaney)

MICHAEL HENRY MARTIN (SSS Int'l 838)

He'll Have to Go (3:05) (Central, BMI—A&J Allison) Dramatic reincarnation of the Jim Reeves giant has super material to open MOR, top forty and even R&B channels. Flip: no info.

STRANGERS (Capitol 3144)

Song From "Sleep Walk" (2:44) (Hudson Bay Music, BMI—Wolf, Farina, Farina, Farina) Merle Haggard's boys take the Santo & Johnny pop hit of the fifties and treat it to a lush and mystifying arrangement. Culled from their rockabilly "Honky Tonk" LP by demand. Flip: "Slow 'N Easy" (3:02) (Shade Tree Music, BMI—J. Gimble)

TRAVIS BELL (Royal American RA 39)

Family Reunion (2:30) (Birmingham, Beak and Purple Rooster, BMI—D. Hall) Clever novelty item about a get-together of relatives. Background sounds like some real partyin' was going on in the studio. Flip: "There Oughta Be A Law" (2:15) (Birmingham and Purple Rooster, BMI—D. Hall)

JIM NESBITT (Chart CH-5131)

Having Fun In '71 (2:27) (Sixteenth Avenue Music, BMI—J. Nesbitt) Jim serves up a humorous, topical talkin' blues tune that should compete well for airplay and chart action. Flip: "Here Today and Here Tomorrow" (2:45) (Sixteenth Avenue Music, BMI—J. Nesbitt)

EARL SCRUGGS (Columbia 45413)

Country Comfort (2:50) (Dick James, BMI—John, Taupin) Latest single of this song offers a spicing that could outdo even the earlier efforts. Could pick up the FM and top forty momentum to break onto sales lists. Flip: no info.



Great Britain

A major cut-back at Philips has resulted in more than a dozen staff leaving the company. A press statement by the company saw it thus: "The building up and re-organisation of Philips" by managing director Fred Marks had led to a "redeployment and the tightening up of his team". Casualties include copyright and contracts manager Pat Feldman, an employee of the company for more than ten years; international promotion manager Howard Harding; press officer Nick Massey; Paul Swainson (tape product); promotion man Lyndon Holloway and Mike Aylott responsible for Vertigo product. Aylott now joins Island in August as the company's label co-ordinator for Chrysalis and Bronze. Two members of the sales force, John Simons and Dave Wood have also been made redundant. Other departures, although not part of the redundancies, were A&R co-ordinator Brian Shepherd and product co-ordinator Shaun Greenfield. The dust settles to reveal a new promotion, exploitation and press department headed by Red Oldfield; international operations and special projects are now the responsibility of John Hardman; Roy Tempest's pop product department comprises John Carr and Howard Tomley and these three now take over responsibility for release of third-party product. News of the staff cuts swept round the industry within hours. As if by way of reassurance, the Philips statement which followed declared that the company was now "poised for a major campaign in the autumn and is well set for the expansion of its activities later this year and in 1972". There is, as yet, no indication of the nature of the major campaign referred to. Further licensing deals are thought to be part of the company's plans and there is speculation that Janus and Chess may move to Philips.

Screen Gems-Columbia Music is undergoing a major revamp following the resignation of managing director Jack Magraw. Irwin Schuster, vice-president of professional services at Screen Gems in New York said in London that a statement on

the company's future in Britain would be made shortly.

Chris Arnold, Dave Martin and Geoff Morrow, the songwriting-production team have signed a long-term deal to produce their two acts Butterscotch and Arnold Martin and Morrow for Bell. Their product was previously issued through RCA although the trio produced "It's Up To You Petula" the last Edison Lighthouse single for Bell.

Kinney in the U.K. is to follow the company's new U.S. policy on Elektra singles culled from albums, coupling a one-song A side with a montage of other tracks from the album on the flip. First single to be issued in this form will be "Bring America Home" by Timber.

Quickies: Clive Stanhope and Tim Satchell of Chart Productions have formed new label, Dart, which will concentrate on the singles market... First single by The Roy Young Band under their newly signed MCA contract, due shortly... A silver disk for RCA-Italy act Middle of the Road for 250,000 sales of "Chirpy Chirpy Cheep Cheep" in U.K. ... DJM has launched its new Silverline budget label with 10 albums including Vanity Fare and Trogg collections... A&M act Humble Pie appeared with Grand Funk Railroad at their free concert in London's Hyde Park... Free-standing cut-outs of gnomes being distributed to dealers to launch first album by Stackridge in August. The gnome figures in all the band's publicity... RCA currently has seven singles in U.K. Top 50 including Jim Reeves three-track maxi-single... Following hit with Tami Lynn oldie Polydor's soul label Mojo now has second hit with another revived track "Girls Are out To Get You" by The Fascinations... Settlers have a one-off single "The Lightning Tree" out on newly formed York Records. Song is theme from new TV series "Follyfoot"... New Gilbert O'Sullivan single on MAM "We Will" again penned by Sullivan and produced by Gordon Mills... DJM issue new Edward Woodward album "It Had To Be You"...



Canada

The Poppy Family's "Where Evil Grows" is growing into another monster in Canada. They've chalked up nearly 50,000 units sold and it doesn't look as if it's ended yet. It'll be No. 2 at CHUM this week after being in the Top 10 for the past four. April Wine's "Fast Train" re-submitted to the Maple Leaf System and won handily. The single has been released in the U.S. on the Big Tree label. Ginette Reno is back on the scene once again with what's shaping up to be her best entry to date. "I've Got To Have You", written by Kris Kristofferson and produced by Marcel Stellman in the UK, will be the object of a massive promotion campaign by London's national sales manager, Dick Riendeau and national promotion manager, Mike Doyle.

Vancouver's Seeds of Time have returned to the singles scene with "Crying The Blues" on the Coast label. Action is slowly spreading eastward from the West Coast. Another West Coast group, Spring, who saw national action with their "Country Boy Named Willy" deck will have a U.S. release on the London label as will "Lord Bless You Lord Bless Me." by the Stratus Singers.

Polydor has released the first album from Joey Gregorash which was produced in Memphis. Entitled "North Country Funk" the set contains the Winnipeg chanter's "Jodie" hit single.

Capitol's national promotion man-

ager, Roland Legault, has introduced a unique method of promotion for Canada. They placed an advert in the personal column of one of Toronto's dailies reading: "What's The Sound? Call 677-4444." When the caller reaches the number, a Capitol promotion man introduces him a couple of cuts from a new album or a fast breaking single. There is only one line in on this experiment and from 9 AM to 5 PM there have been 200 calls averaged. No count is kept after that time. If the experiment proves successful the promotion will be extended to other major Canadian centres.

The Stampeders, who previously released in the U.S. on the Polydor label, now release all their product on the Bell label. They recently caught top national action with their Music World Creations' deck, "Carry Me" but failed to break through in the U.S. Their newest release "Sweet City Woman" has broken nationally in Canada and with proper promotion could break in the U.S. Quality, who distribute MWC, is still the hottest company with Cancon product. Their releases include: "You're Gonna Miss Me"/Wishbone (Celebration); "Wait For The Miracle"/The-cycle (Tamarac); "Southbound Train"/Steel River (Tuesday); "In The Land Of The Few"/Poor Souls (Quality); "Out Of Time"/Linda Lane (Tuesday); "Hallelujah"/Madrigal (Tuesday); and their latest, "Here Today" by the Sunshine group on the Celebration label.

Great Britain's Best Sellers

This Week	Last Week	
1	1	Chirpy Chirpy Cheep Cheep—Middle of the Road—RCA—Flamingo
2	3	*Banner Man—Blue Mink—Regal Zonophone—In
3	6	*He's Gonna Step On You Again—John Kongos—Fly—Essex International
4	2	*I Did What I Did For Maria—Tony Christie—MCA—Intune
5	10	Co-Co—The Sweet—RCA—Chinnichap/Rak
6	9	Don't Let It Die—Hurricane Smith—Columbia—Rak
7	5	I'm Gonna Run Away From You—Tami Lynn—Mojo—Shapiro Bernstein
8	4	*Lady Rose—Mungo Jerry—Dawn—Our
9	12	Just My Imagination—Temptations—Tamla Motown—Jobette/Carlin
10	7	Knock Three Times—Dawn—Bell—Carlin
11	17	I Don't Blame You At All—Smokey Robinson & Miracles—Tamla Motown—Jobette/Carlin
12	8	I Am... I Said—Neil Diamond—Uni—KPM
13	11	Heavens Must Have Sent You—Elgins—Tamla Motown—Jobette/Carlin
14	13	*Oh You Pretty Thing—Peter Noon—Rak—Titanic/Chrysalis
15	—	Pied Piper—Bob and Marcia—Trojan—Robbins
16	—	When You Are A King—White Plains—Deram—AIR
17	—	Me And A Dog Named Boo—Lobo—Philips—Famous/Chappell
18	—	Monkey Spanner—Dave and Ansell Collins—Technique—B&C
19	15	Rags To Riches—Elvis Presley—RCA—Frank
20	—	Black And White—Greyhound—Philips—Carlin

*Local Copyright

Top Twenty LP's

- 1 Sticky Fingers—Rolling Stones—Rolling Stones
- 2 Ram—Paul McCartney—Apple
- 3 Bridge Over Troubled Water—Simon And Garfunkel—CBS
- 4 Tarkus—Emerson, Lake and Palmer—Island
- 5 Tamla Motown Chartbusters Vol. 5—Various Artists—Tamla Motown
- 6 Split—Groundhogs—Liberty
- 7 Home Lovin' Man—Andy Williams—CBS
- 8 Mud Slide Slim And The Blue Horizon—James Taylor—Warner Bros.
- 9 Live Free—Free—Island
- 10 Symphonies For 70s—Walter de los Rios—A&M
- 11 Four Way Street—Crosby, Stills, Nash and Young—Atlantic
- 12 Relics Of Pink Floyd—Pink Floyd—Starline
- 13 This Is Manuel—Manuel—Studio Two
- 14 Songs For Beginners—Graham Nash—Atlantic
- 15 Osibisa—Osibisa—MCA
- 16 Sinatra & Co—Frank Sinatra—Reprise
- 17 Andy Williams Greatest Hits—Andy Williams—CBS
- 18 Sound Of Music—Orig. Soundtrack—RCA
- 19 El Pea—Various Artists—Island
- 20 The Yes Album—Yes—Atlantic

Argentina's Best Sellers

This Week	Last Week	
1	1	*La Chica De La Boutique (Relay) Heleno (RCA)
2	2	*No Juegues Mas (Melograf) Leonardo Favio (CBS)
3	3	Love Story (Korn) Francis Lai (Music Hall) Andy Williams, Johnny Mathis (CBS) Al De Lori (Odeon) Alain Debray (RCA) Robert Yanes (Music Hall)
4	4	*La Fuerza Del Amor (Melograf) Luis Aguile (CBS)
5	5	*Lion, Je T'aime (Korn) Billi Bal (Philips)
6	7	*Cancion Para Una Mentira (Edifon) Los del Suquia (Microfon)
7	8	*Adios, Chico De Mi Barrio (Relay) Tormenta (RCA)
8	9	*De Boliche En Boliche (Melograf) Naufragos (CBS)
9	6	*Vuelvo A Vivir Vuelvo A Cantar (Pamsco-Music Hall) Sabu (Music H)
10	10	Pensando En Ti Nena Mardi Gras (Fania-Music Hall)
11	12	*Abrazarte Munequita Mia (Pamsco-Kleinman) Banana (Music Hall)
12	11	*Como Todos/Voy Buscando (Korn) Nino Bravo (Polydor)
13	15	Has Visto La Lluvia Alguna Vez (Relay) Creedence Clearwater Revival (UA-EMI)
14	13	*Subete A Mi Barco (Melograf) Safari (CBS)
15	17	Acuario/Deja Salir El Sol Engelbert Humperdinck (Odeon)
16	—	*Cuando Te Enamores (Relay) Charlie Leroy (RCA)
17	19	*Apura La Marcha (Artismo) La Pandilla (Disc Jockey)
18	—	*He Tratado De Olvidarte (Pamsco-Kleinman) Sabu (Music Hall)
19	—	Culpalo A Pony Express Johnny Johnson (EMI)
20	16	Toca Dee, Toca Dum Middle of the Road (RCA)

*Local

Top LP's

- 1 — Alta Tension Selection (RCA)
- 2 1 14 Voltops Vol II Selection (CBS)
- 3 2 Hot Pants Selection (RCA)
- 4 3 Love Story Francis Lai (Music Hall)
- 5 4 Los Mas Grandes Exitos Luis Aguile (CBS)
- 6 6 Love Story Alain Debray (RCA)
- 7 9 Cancion Para Una Mentira Los del Suquia (Microfon)
- 8 — Mujeres Argentinas Ramirez/Sosa (Philips)
- 9 10 Hermanos Barrios Hermanos Barrios (Music H.)
- 10 10 Mi Guitarra Y Yo Cacho Tirao (CBS)

cash box

INTERNATIONAL MUSIC SECTION

Aussys Name Tops In Pops

MELBOURNE — Viewers of nationwide television were treated to the annual Go-Set Pop Awards for 1971. (With a large circulation of pop music readers across the country, the awards are considered an authentic means of gauging public reaction.)

Best International Male Singer: Elvis Presley; Best International Female Singer: Janis Joplin; Best Australian Male Singer: Johnny Farnham; Best Australian Female Singer: Allison Durbin; Best International Group: Creedence Clearwater Revival; Best Australian Group: Daddy Cool; Best International Album All Things Must Pass (George Harrison); Best Australian Album: Choice Cuts by Masters Apprentices; Best Australian Single Eleanor Rigby by the Zoot; Best International Songwriter: Paul McCartney; Best Australian Songwriter: Russell Morris; Special Award: Ron Tudor, creator of Fable Records.

Among personalities on hand to make the presentations were Johnny Farnham, Ross D. Wylie, Ronnie Burns and Jeff Philips.

GWP To Pye

NEW YORK — Jerry Purcell, president of GWP Records, has returned from a 10-day trip to Switzerland, Germany and England in which he established foreign distribution for his record label and set-up a personal appearance tour for GWP recording artist Sarofeen.

Purcell revealed that Pye Records will distribute all GWP product in England, first of which will be Sarofeen's single, "Susan Jane", to be followed by her GWP Records album, "Sarofeen and Smoke."

Sarofeen's personal appearance tour in late July throughout England is being arranged through Dave McAleer, United States Coordinator for Pye Records, and Ann Ivel, Pye's promo Director.

De-Lite Execs Seek Licensees

NEW YORK — Fred Fioto and Harry Finfer, president and vice president of De-Lite Records, will leave New York on July 18 for a three week visit to Europe. The purpose of their trip is to set up foreign licensees on both the De-Lite and Red-Lite labels, as well as to scout foreign product and talent for U.S. release. Included in their itinerary are London, Paris, Madrid, Rome, Milan, Stockholm and Hamburg.

In addition, De-Lite announced a new single by their best selling artist, Kool and the Gang, "Hot Pea Soup" coupled with "Lucky For Me." This will be followed by two new album releases later in the month, "Live At PJ's" and "The Best of Kool and the Gang."

De-Lite records recently moved to new and larger headquarters located at 200 W. 57th St., New York City, 10019. Their new phone number is (212) 757-6770.

Philips Bishop LP

HOLLYWOOD — Philips Records, Ltd., British foreign license for Ray Charles' Tangerine Records, has announced imminent release of "John Bishop Plays the Guitar, Doesn't He?," most recent LP by Bishop on the Tangerine label.

Island Reshuffles Licensees

HOLLYWOOD — Island Records in London has broken away from Philips U.K. in a reshuffle of the company's licensing outlets in all world ter-

Gilbert Becaud Triumphs At Bratislava Fest

BRATISLAVA — Gilbert Becaud was the main attraction at the Bratislava Lyra Pop Song Festival held in Bratislava, Czechoslovakia, June 8th to 12th.

He shared the bill with Desmond Decker and The Aces from Jamaica. Further guests included The Marmalade, and David Alexander, Great Britain, Leonora Rego, Cuba, Stan Borys, Poland, Josipa Lisac, Yugoslavia, Sarlota Zalatnay, Hungary, Margareta Pislaru, Rumania, Frank and Chris, GDR, and Edita Piecha, USSR.

The prize of the best Czechoslovak pop song was awarded to Bob Ondracek. Borovec Title, "Spoutej Me (Blind Me)", sung by the soul orientated Hana Ulrychova from Brno. Young singers from the provinces were especially successful, as the prize from the audience went to another Ondracek title, Hej, Nebud nesva (Hey, Don't Be Shy), sung in a duet by Maria Rottrova and Peter Nemecek from Ostrava. Ondracek scored several successes at Bratislava Lyra in previous years as well as the first Tokyo Pop Festival.

It is interesting to note among the professional people gathered at the festival from almost all European countries, there were representatives from Japan. In the non-competitive gala performance by local artists, especially successful were Coogium Musicum from Bratislava, playing Hayden and other classical pieces in rock, and the group Prudy led by composer Pavol Hammel whose songs were recently performed at the pop festival in Rio De Janeiro and Chile.

Time Sells Its Interest In Brazilian TV

NEW YORK — Time Inc.'s interest in TV Globo, Ltda. has been sold to TV Globo, Ltda, for the sum of US \$3,850,000.

In 1962, Time Inc. entered into a joint venture with TV Globo, Ltda. to establish and operate a television station in Rio de Janeiro. Subsequently, after the acquisition of certain broadcast properties in Sao Paulo, Brazil, the joint venture was terminated and replaced by a new relationship, involving Time Inc.'s ownership of real estate, and the providing of services under technical assistance agreements.

Barry Zorthian, president of Time-Life Broadcast, described with regret the termination of a "pleasant" association in Brazilian television with one of Brazil's leading publishers, Dr. Roberto Marinho, but noted that a shift in emphasis in Time's electronic communications from broadcasting to CATV, video cassette and television film production were major factors in the decision to sell its interest.

ritories except North America, where Capitol handles Island product, and Australia, handled by Festival. Lone remaining licensing deal with Philips is for France and Belgium.

New major European licensee is now Ariola of West Germany, which will be responsible for Island product in West Germany, Holland, Spain, Portugal, Austria, Luxembourg and Switzerland.

Island has negotiated country-by-country deals with Sonet in Sweden, Arne Bendiksen in Norway, Finnlevy in Finland, Trutone in South Africa, and King in Japan.

London Canada Reports Gains In Classics

MONTREAL — While most Canadian record companies have gone through a heavy deflation period with their classical lines, London Records of Canada reports the largest classical sales in the history of the company for the period (fiscal year) ending March 31.

Jacques Druelle, manager of London's classical division, reports that April and May sales of this year are more than twice the sales recorded during the same period last year.

International Artist Of The Week:

TONY CHRISTIE



'Las Vegas' established Tony Christie in the charts and was soon followed by 'I Did What I Did For Maria,' another Mitch Murray-Peter Callander song. It turned out to be an international success, entering British, Australian, South African, Belgium and German charts. He also has an album out titled simply, 'Tony Christie,' including both 'Las Vegas' and 'Maria'. He signed with MCA last year and his products are released on Kapp in America. He appeared in the recent festival at Split and also has had TV appearances in Germany and Switzerland.

ChiCoin Bows Pool Novelty Game; No Pin, But Set in Pin Cabinet



CC HI-SCORE POOL 2P1

CHICAGO—Chicago Coin has done it! A two player pool game in a flipper style cabinet. "Hi-Score Pool" according to the factory, is an all new

location piece that may be legally operated anywhere.

The playfield has a full set of 15 realistic lighted pool balls, plus large size flippers offering plenty of ball action throughout the game. A player shoots when the pointer is lined up with various combinations of lighted pool balls. An arrow moving left and right gives the player an opportunity to shoot at the desired combination and this is controlled by an all new motorized shooter.

Each ball that is hit scores 10 points, plus bonus points of 1000, 700 or 400 for each rack that is run off. The game is adjustable 1 to 4 racks per game. And, up to five shots are allowable per rack. Multiple racks are possible per ball, depending upon the skill of the shooter.

Roll-over buttons and rebound rubbers score 100 points when they are lit.

Operators can take a cue from their local ChiCoin distributor, "Hi-Score Pool" is a sharpshooters dream. The scoreglass offers a delightful swinger in hotpants. In the background, a game is in progress "Hi-Score Pool" will rack up the points and the coin in any location and is available either at 2/25¢ play, or 10¢ —3/25¢ play. An intriguing STAR feature is included for extra bonus scoring.

Southern Cal. Ops Learn Rock Mech.

LOS ANGELES — Going West, Bill Findlay, Rock-Ola's field service engineer, put on his traveling service seminar for a large group of service personnel at Rock-Ola's Los Angeles distributor's showroom of Portale Automatic Sales.

Findlay, in conducting the well attended school, using audio-visual aids as well as the actual phonographs, impressed the service personnel with operational simplicity and the commonness of parts in the Rock-Ola line of phonographs. In the Rock-Ola line of phonographs for 1971, Models 444, 445 and the all new Console Deluxe Model 446, special emphasis was placed on the interchangeability of parts even between the 100 and 16

selection models.

The school was hosted by Bob Portale, owner of Portale Automatic Sales, Jimmy Wilkins, sales manager, and James Leonard, parts department manager.

Those present at the service seminar were: Milton E. Knapp, Bernard Schlossman, A. Stocki, Paul Bryan, Clay Durbon, Larry Kroeze, Martin Romero, Lester A. Sterling, Dayton Allen, Mike Cheesman, Roger LaRere, Fred Woelky, A. Santellanes, Allan Kimmel, Sol Giannone, Dave Snyder, Steve Miller, Jerome Peterson, George Aguilor, Gene Boley, John Collins, Ray Larson, James H. Wedge, Walter S. urra, Phil Giannone and Stanley Schlossman.



Jimmy Wilkins (left), Jim Leonard (behind counter) and Bob Portale (in left photo), hosts of Rock-Ola service session conducted by Bill Findlay (shown at right with his "students").

EDITORIAL:

The Black Eye Still Hurts

Many of our tradesters are by now aware that more bad press on the industry is hitting the public these days, involving a district attorney from a Southern city, and some of our own people who can best be described in this case as "political meatballs." The only moral judgment we'd like to make about this situation is simply that our brothers will probably get less of a fair legal shake than would anybody else in their situation, solely because they make their living from selling and operating amusement games.

What we're saying is that regardless of any operator's or distributor's alleged guilt or innocence in any suit, he invariably gets the dirty end of the legal stick because, in the eyes of the public and the law, he's "automatically" a bad guy because he's in this industry. Ordinary folks charged with anything from a traffic violation up to genocide are innocent until proven guilty; juke and games people just don't seem to enjoy this most American form of protection . . . if you're in the trade, you start at ground zero and pray to God that fair play will somehow out.

We've always condemned the "black eye" this industry wears because it has consistently denied good locations to our operators. Many location owners are still convinced anyone in the trade is "gonna get you" and would rather do without the extra income than put themselves in some supposed physical jeopardy. Of course it's sick, but it's not the only area where the black eye hurts; this Southern problem has surfaced one more example where tradesters' reputations and their due process under law are directly and inversely affected by the reputation, however preposterous, this business suffers.

Two and a half years ago in Chicago, columnist Jack Anderson told the assembled MOA members that the best way to dress up their public image was to "do a good job." Many weren't quite satisfied with that answer at the time, but looking back, Anderson's thought was about the most valid suggestion anyone could make. However, when he was asked whether he would write something about the fine operators assembled for their annual convention, he said no, but he would write about any he found who were up to no good!

This is really the attitude of the press. There's nothing interesting in a good operator doing a good job. But find one with a game where it doesn't belong, because of some discriminatory law, and boy, does that make good news copy. Therefore doing a good job doesn't mean keeping a low profile in the community. It means doing a visibly good job, being active in the town, getting involved in community projects, getting your name and your company's name out there in front of the public.

So many points were scored for our side when the brave but few operators delivered the MOA Jukebox Story at local business and fraternal meetings. The Jukebox Story is still a great tool for making good PR but there's many, many more steps the local operator can take to build prominence and respectability, for himself and his industry. A sound public reputation means a sound business.

SEGA Enterprises Enters Pingame Manufacturing; Intro's 'Winner' to Japan Mkt, Export Downstream



David Rosen, SEGA chairman, making announcement of firm's introduction into pingame manufacture (left), following which, Tokyo operators enjoyed reception (right).

TOKYO — At a series of parties held for leading industry distributors and operators SEGA announced their entry into flipper game manufacture.

Chairman David Rosen in a speech explained how after three years of extensive research and engineering SEGA was proud to introduce the first model "WINNER" of their new flipper line. "The SEGA flipper was engineered with the technology of

the '70s and would require minimum servicing. As example, closed plug in relays are used thruout the machine instead of the conventional open switch blade type," stated Rosen.

Rosen also gave thanks to the hundreds of major company officials attending the receptions, pointing out

the great strides made by the Japanese industry in the past fifteen years, originally an importer of used equipment until today the manufacturer of some of the world's most sophisticated coin operated amusement machinery.

It was also stated in the speech that the present models are being designed primarily for the local Japanese market and that SEGA has no immediate plans for export.

Columbia Records Begins Mailing Country Singles To MOA Membership

NEW YORK — Ron Braswell, Jukebox Product Coordinator for Columbia Records, has announced that members of the MOA will soon begin receiving a copy of each country single that Columbia releases. This step is being taken in order to allow the operators an advanced copy for their listening and selecting.

"This is another continuing effort by Columbia to try and strengthen the working relationship between the MOA and the record industry," Braswell declared.

New Products



Reynolds Products, Inc., has introduced the gourmet line of coin-operated coffee makers. The coffee-makers are designed for commercial use offering a controlled system of coffee service costs. A portion controlled dispensing unit assures the same amount of coffee in every cup. An automatic thermostat controls the temperature keeping the coffee fresh over a longer period of time. Separate keys are used for the coin and cleaning access, providing coin security. There is also a safety overflow control.

NAMA Food Product Labeling Guide Contains Current U.S. Regulations

CHICAGO — A comprehensive guide for labeling food products according to current requirements of federal agencies has been issued by NAMA.

The 31-page guide covers previous and newly adopted laws and regulations which affect "packaged food and beverage products normally prepared or packaged by vending and catering operators."

"The Congress has enacted three major pieces of legislation in the interest of consumer protection which affect the labeling of food industry products," said David E. Hartley, NAMA public health counsel and author of the guide. "We have published this comprehensive report in response to numerous inquiries and hope that it will receive wide circulation. It should provide valuable guidance to many of our companies and forestall labeling problems before they arise," he said.

Because federal regulations, in most cases, are more stringent than local and state requirements, the NAMA guide dwells almost entirely on the U.S. government labeling regulations.

Sections of the report describe the Federal Food, Drug and Cosmetic Act, the Federal Meat Inspection Act, the Poultry Products Inspection Act, the Wholesome Meat Act, the Wholesome Poultry Products Act and the Federal Fair Packaging and Labeling Act.

Specific sections deal with "General Labeling Requirements," "Name and Address Requirements," "Requirements Governing Name of Products," "Ingredient Listing Requirements," "Statement of Contents," "Definitions and Standards of Identity," and "U.S.D.A. Label Approval Procedures."

NAMA members can obtain the guidelines free for single copies and at a price of \$5.00 each for additional copies. Nonmembers may order the guide for \$25.00 each.

Copies of the Labeling Guide can be obtained from NAMA at 7 South Dearborn Street, Chicago, Illinois 6063.

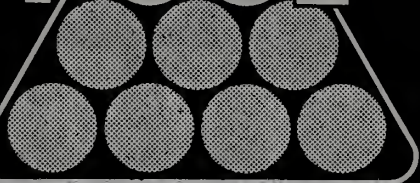
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EASTERN FLASHES

AROUND TOWN—Spent a little time talking to Orestes Basulto at Orestes Coin. Orestes is understandably excited because of his forthcoming trip to Spain. A glorious three weeks in August. Says the trip will take him to Madrid on one of the big 747's and then stopping at Toledo. From there Orestes will be heading for Costa Brava on the southern coast of Spain. The trip is a business and pleasure affair. Three big ones for Orestes. The coast of Spain can be mighty inviting, especially when you think of those hot August days ahead.

We checked in with Murray Kaye at Atlantic New York Corp., Murray, as he stated, takes his vacation time by tacking a Friday onto the weekend. Says he's



Herbert Nach, a principal of the NSM phonograph factory in Germany, paid a week's visit to New York City before jetting back to Europe Tuesday, July 6th, in the company of two prominent German bankers and his U.S. jukebox distributors. Shown above at the New York Hilton, just prior to departure, are (l to r seated) Dr. Putz (of the Deutschebank), Herr Nach and Hans-Dieter Hoffman (also of the bank). Standing are Mickie Greenman (left) A.C.A. vice president, and Henry Leyser, A.C.A. president and U.S. representative of the NSM music line.

been doing it for years, and finds it highly rewarding. It was just after the 4th when we talked to Murray and, understandably everybody was having difficulty getting started after such a fabulous weekend in this area of the country. Momentum is still gaining with the Gottlieb "Extra Inning." Operators are discovering that with just a little push here and there they are able to open another door with an additional piece of equipment that is a bar and tavern natural. In our travels around the city we are beginning to see the "Extra Inning," at various locations and the game looks great.

Operators are not too happy with the current tax on cigarettes referred to as an 'ecology' tax that is determined by the tar and nicotine content of each pack. The small operator seems to find himself burdened more and more. Otto Freedman at Red Circle Music Co., in Brooklyn says the margin of profit keeps dwindling, the increased number of breakins, plus the service calls for normal machine operation takes time and money.

ASSOCIATION BUSINESS—Ben Chicofsky at the MONY office says he just received applications for membership from two routes: Sam Aimbinder's A&P Vending of Brooklyn and Berken and Rutt's County Wide Vending Corp. from Farmingdale. The latter recently bought the Mathews route out in Suffolk. Ben also info's letter's out to members advising that the City's COAD tax stamp for 1971-72 has to be on all jukes by August 20th. Stamp's still \$25. Vacation-wise, Sophie Selinger's taking a week later on in July. Ben will wait till the winter. Incidentally, no new developments yet in the matter of additional games permitted in non-alcoholic locations. Ops are warned to stick by the list issued by MONY.

ON THE AVENUE—Things are a might quiet on coinrow these days as the vacation season slows down normal route activity and equipment buying. Hear from a few operators that 4th of July weekend collections served up a bit of a bonus—a bonus many companies count on to offset a slack summer. The rather desirable weather the area has been enjoying the past few weeks has been okay for resort operators but as far as the metropolitan area is concerned, it takes much of the paying public away from the machines and out to the beaches.

The arcades along Broadway have been jumping practically every night. We've even seeing some bona fide out-of-town tourists among the local citizenry these days, visiting the arcades and other attractions along the Great White Way. If you've been to B'way at night lately, and checked some of the freaks, panhandlers and other local color which drift up and down, we give these tourists a lot of credit for blind courage. The best show on the street is walking up and down the street. Purely wild.

We had an opportunity to chat with Steve Hodges (Atomic Music) in the midst of his Thursday stops on the avenue to pick up what supplies are needed. Steve said that he was endeavoring to increase his route operation. The years of hard work and effort have been rewarding, but, Steve said he was thinking of branching out. Steve also mentioned that the music business was really on the upswing. Again, this is because of the personal attention that Steve gives to each of his music locations . . . Ernest Montgomery at A-1 Record Sales reports that a big, big record is 'Sweet Hitch-Hiker' by Creedence Clearwater Revival, another mover is 'K-Jee' by the Night Lighters. And, of course, the James Brown 'Hot Pants' is heading into the top. Action at A-1 is always in high gear because of their concentration on serving the jukebox operator.

Mutoscope's Larry Galante just put the finishing touches on another of his arcade installations in a Westchester department store. The set-up is complete from bulk venders to quarter novelty games and he says the shoppers are parting with lots of change in his direction . . . Carl Pavesi, Jr. of Automatic Phonograph Service in White Plains, is also proprietor of a Carvel installation in Yonkers and reports terrific business there these summer weeks.

JERSEY BOUNCE—American Shuffleboard's Sol Lipkin reports that old company standby, the 22' Imperial Shuffleboard, has been consistently moving out to dealers in ever increasing numbers all this year. Large bloc of sales were sent in from Sol's Southern dealers. "Very, very gratifying," the Lip muses, puffing on his pipe. By the way, ask Sol about the seven foot sailfish is son Gene "almost" caught down at Palm Beach . . . Bert Betti and Johnny Rafer preparing to move out to the Orient for visit to some of their billiard supply exporters. Meantime, hot item expected any moment at the Betson establishment is ChiCoin's 'Hi-Score Pool' game. Machine's got all bases covered, says Bert, including great play action, great looks and being housed in a "flipper cabinet", should get that "extra attention" from the folks at the locations . . . Chatted over the phone with Bruce Amusement's Bruce Kawut who reports good collections from his street stops, as well as the department store installations he's got here, there and, well, you name it. Bruce is very big for these off-street stops and says dealing with management there is most comfortable . . . Irv Morris, Gottlieb's North Jersey distrib, always has compliments for the Gottlieb engineers but has particular praise this time for the lads who designed the new '4 Square' single player. "This table's four-level play action is almost as fun to watch as to play," says Irv. Gonna be a giant for years to come, he declares.

ALONG N. BROAD ST. in Philly, dealers going great guns in the sales Dept. Active's Joe Ash taking mucho orders on the new Gottlieb '4 Square', and anticipating brisk business with the soon-to-arrive ChiCoin 'Hi-Score Pool' game. And, like in most parts of the country, Joe says sales of the Rock-Ola 446 furniture-styled console have been far bigger than anyone would have dreamed . . . Over at Banner Specialty, Jim Ginsburg and Marc Rodstein pleased as punch with the Rowe music and vending lines on the floor. Sales in both areas just great, they boast.

We have received another plea for used equipment from Sonnie Crane president of the Philadelphia section of the National Council of Jewish Women. This organization is responsible for the continued efforts and establishments of reach out centers maintained for the rehabilitation of youths. Each center, it is planned, will have at least one pool table, one juke box, one pin game and a ping-pong table. The following is a part of the letter that we have received from (Mrs. Nathan) Sonnie Crane: "We are totally dependent upon the generosity of the people in your industry to help us in the rehabilitation of these young men and women." The organization also helps provide volunteer mechanics to help vocationally oriented students. They also provide a volunteer teaching staff to enable patients to obtain their high school equivalency diploma or college credits needed. Equipment should be sent or delivered to the Diagnostic and Rehabilitation Center located at 304 Arch Street in Philadelphia.

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CHICAGO CHATTER

The Midway Mfg. Co. plant in Schiller Park is closed for vacation until July 19. Sales manager Larry Berke was in the office last week, however, answering phones and kind of filling in all over the place prior to taking his own vacation on July 12. He'll be motoring to Canada. Larry was positively elated over a letter just received from Ron Gold of Cleveland Coin. Referring to Midway's red hot rifle game "Wild Kingdom", Ron writes "confirming the sentiments of our sales and technical people . . . this is the best gun Midway has produced to date!" Larry says this pretty much spells out what he's been hearing in the trade since the gun's release!

HAD OCCASION TO TALK TO Holt, Michigan operator Tom Cram who, at the age of 21, is an 8 year veteran in the coin machine industry. Who says the young are not attracted to coinbiz! Tom started his own operation about two years ago and at present has 52 pieces of equipment on location in the Holt area where he is based. "I owe everything I know at this early age to Ray French of Northeastern Music in Alpena, Michigan," he said. As a youngster of 13 Tom made the rounds with Ray, learned all about the equipment and was able to repair machines by the time he was 15. Tom has very ambitious plans for expanding his operation. Good luck!

WORLD WIDE DIST. has just announced to its customers that it will be closed on Saturdays during July and August . . . John Neville got back from vacation last week. Bob Parker will be taking his two weeks very shortly . . . Irv Ovitz and Frank Gumma of World Wide's vending department are being rushed with re-orders on the Seeburg tobacco counter which vending operators are going for in such a big way!

HAROLD LA ROUX OF EMPIRE'S Grand Rapids, Mich. office is heading for vacationland this week. Have fun! . . . Jack Burns and his wife, Sibby, (Empire-Chicago) spent an enjoyable weekend with George and Mabel Wooldridge (Blackhawk Music, Sterling, Ill.) aboard the Wooldridge's beautiful new boat! Jack had no trouble piloting, we understand—especially when it came to docking!

A REMINDER FOR MOA MEMBERS: Please send in your recommendations for the Board of Directors as soon as possible, to the local MOA office. Deadline is July 16 . . . Association proxy Les Montooth and executive veepee Fred Granger will be heading for Helena, Montana to attend the Montana Coin Machine Operators Association convention July 16-17, at the Sleeping Giant Lodge. They'll also be on hand in Lawrence, Kansas August 14-15 for the KAMA conclave.

MORT LEVINSON OF NATIONAL COIN MACHINE EXCHANGE is quite pleased with the new Gottlieb single player "4 Square" which is on display in the National showroom—and attracting plenty of attention! The Gottlieb factory will resume production on the new piece following the vacation period which will run from July 9 through the 26th.

THE SEEBURG PLANT closed for vacation just before the July 4th weekend and will re-open on Tuesday, July 27.

MILWAUKEE MENTIONS

The recent 3-day July 4th weekend was celebrated in grand style hereabouts! Coin people enjoyed an extra day off for swimming, fishing, boating, or just lolling about—and the resort people, needless to say, experienced a boom in business! . . .

DON'T WANT TO APPEAR TO BE rushing the season, but would like to make mention of the fact that Rhinelander operator Ernie Feight was recently appointed to head up the worldwide snowmobile races which take place in the area after the first of the year. Ernie's been receiving tons of publicity on his appointment! Congrats! . . .

THEY'RE A LITTLE SHORTHANDED at Empire Dist. Shop foreman Joe Eggener is on vacation and so is gal Friday, Dawn. Bob Rondeau really has his hands full! . . .

DON'T FORGET—if you're interested in participating in the upcoming Milwaukee Music Industry golf outing August 10, contact Stu Glassman of Radio Doctors or Pete Stocke of Taylor Electric and get your reservations in early. Event is being held at the River Oaks Country Club in Mequon . . .

JACK HASTINGS OF HASTINGS DIST. INC. will be taking a week off on the 19th for a brief vacation trip with his Mom and Dad and his own family. They'll be stopping off in Kentucky and Tennessee to visit relatives they haven't seen in quite a while. Wally Bohrer and staff will hold down the fort at Hastings, of course . . .

GOT THE LOWDOWN from Gordy Pelzek of Record City on some hot operator singles in this area. Among them, "Mighty Clouds Of Joy" by B. J. Thomas (Scepter), "Maybe Tomorrow" by Jackson 5 (Motown), "The Last Time I Saw Her" by Glen Campbell (Capitol) and "Indian Lake" by Freddy Weller (Columbia).

CALIFORNIA CLIPPINGS

Well, the countdown has begun over at Struve Distributing. Just another three weeks to go till their Vegas junket. Leo Simone says that they are expecting approximately 400 people to be joining them for their three day extravaganza celebration and big give away. The event will take place on August 6, 7th & 8th at Caesar's Palace. Three plane loads will be leaving from Los Angeles, one plane load from Denver and a half (?) a plane from Phoenix. Some of the "trinkets" that will be given away are a Cadillac, mink coats, diamond rings, golf clubs, and much, much more. Jimmy Wilkins of Portale Automatic Sales reports to us that they just got in a shipment of Gottlieb's new single player "4 Square" and are getting very good response. "Roller Coaster" a two player is still going strong. Jimmy tells us that "Playball" single player has had the largest run of any Gottlieb pinball in the territory. J.W. is also mighty pleased with the hot weather we've been having, it means lots of orders for cold drink vendors. Speaking of can vendors, they just got in a shipment of Rock-Ola 6 column large capacity can vendors as well as the CC5, 5 column vendor. This seems to bear out what Vend stated in a recent issue, that the largest increases have been in the area of can vendors.

Chicago Coin has been keeping everyone busy with their "Sharp Shooter" rifle game. "Mardi Gras" bowler and "Prestige" shuffle alley are still bringing in the coin and of course the ever popular Mark 111 Speedway". Hear that Tom Portale is attending summer camp up north at Fort Ord, which Bob Jr. is in Honolulu (some people get all the breaks) for the summer working for an operator. It should give him some new slants on the coin biz since he's never worked that side of the counter before. Bob Sr. popped in to say that this past June was the one since he's been in L.A.

Speaking of great months, Lou Wolcher president of Advance Automatic Sales Co. in San Francisco reported that the Lekro-Vend sales have been very good, especially the pastry-candy machine. All the sales reps at Automatic are really excited over the Midway introduction of "Wild Kingdom." This gun has an added feature called 'Jungle Charlie' who is a big game hunter that never misses a shot. Operators aren't missing many shots either, says Lou, when they put "Wild Kingdom" on location . . . A.C.A. president Henry Leyser winged into town Thursday from his jaunt into New York City. Henry reported that he was very pleased with the trip and huddled with Mickie Greenman A.C.A. vice president, and NSM principal Herbert Nach, the latter who spent a week in the states.

Lou Dunis of Dunis Distributing, Portland, received shipment of Allied Leisure's brand new 'Drag Races' novelty game; says orders for same are coming in thick and fast and the unit should prove a terrific money earner for operators during the summer months . . . Incidentally, the Oregon Amusement Machine Association under the leadership of Don Anderson, is looking forward eagerly to the kickoff of their first 8-Ball Tournament just after Labor Day. Grand playoffs will climax the tourney in late November.

JUKEBOX PROGRAMMING GUIDE

Pop

LYNN ANDERSON

HE EVEN WOKE ME UP TO SAY GOODBYE (2:40)
No Flip Info. Chart 5136

MUNGO JERRY

LADY ROSE (3:13)
No Flip Info. Dell 123

JOHN DAVIDSON

SAY IT AGAIN (2:41)
No Flip Info. Columbia 45423

PAUL STOOKEY

WEDDING SONG (THERE IS LOVE) (3:45)
b/w Give A Damn (2:22) Warner Bros. 7511

JERRY VALE

WHICH WAY YOU GOIN' GIRL (2:41)
No Flip Info. Columbia 45407

WADSWORTH MANSION

NINE ON THE LINE (2:21)
b/w Queenie Dew (2:54) Sussex 221

GAYLE McCORMICK

GONNA BE ALRIGHT NOW (2:37)
No Flip Info. Dunhill 4281

R & B

THE DELLS

THE LOVE WE HAD (STAYS ON MY MIND) (4:48)
b/w Freedom Means (4:12) Cadet 5683

MOMENTS

LUCKY ME (2:40)
No Flip Info. Stang 5031

THE THREE DEGREES

EBB TIDE (3:15)
No Flip Info. Roulette 7105

C & W

LORETTA LYNN

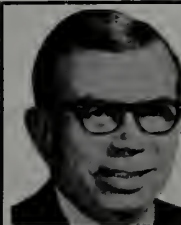
YOU'RE LOOKING AT COUNTRY (2:19)
b/w When You're Poor (2:11) Decca 32851

RAY PRICE

I'D RATHER BE SORRY (2:44)
b/w When I Loved Her Columbia 45425

ROY CLARK

SHE CRIED (3:02)
b/w Back In The Race (2:18) Dot 17386



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

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Rock-Ola introduces the 446.
It goes where no other coin-operated
phonograph has ever gone before.

Some places wouldn't even let you in the front door, right?

"Too classy for a phonograph," they said. "We're not ready for the bright lights and all that jazz."

Now it's your turn to show them what stuff the new 446 is made of . . . the new 446 Rock-Ola Console Deluxe, musicmaker for the elegant people. Fact of the matter is, when the lid is down, most people don't even realize the 446 is a coin-operated phono. It looks like just another beautiful piece of furniture to set a drink on or to serve hors d'oeuvres from . . . buffet-style.

After all, the Patrician walnut-veneer cabinet is stain-resistant and aristocratically styled to fit perfectly into any elegant corner.

But don't let its beauty fool you. The 446 plays for keeps, with all the features that have made Rock-Ola famous. Features like our Compute-A-Flash Record-Now-Playing Indicator that makes choosing records just a little more . . . grand. Plays for keeps, with all the other accessories, hard-working snap-out components and security measures that keep Rock-Ola sounding great, performing without a stop.

Let the 446 Rock-Ola Console Deluxe open some new doors for

you. To all the elegant places that weren't ready for a phono before. Use it to broaden your line. To give yourself more sales, more profits, more prestige.

Go out with the 446 and mingle a little. With all the elegant people.

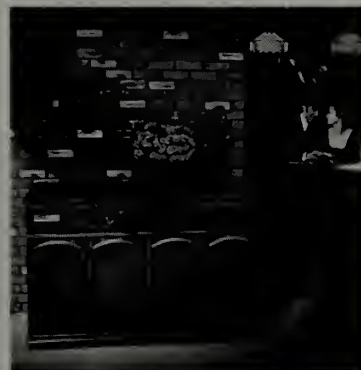
Ain't nobody can say you don't have enough class now.

The 446 Rock-Ola Console Deluxe from

ROCK-OLA

The Sound One

800 North Kedzie Avenue
Chicago, Illinois 60651



These days, you never can tell who'll show up at a Mancini concert.

That music does it every time. It's—Mancini. The King of the middle-of-the-road has gone off the beaten track a bit for his latest, "Mancini Concert." (LSP-4542) But what else can you say, after all, about an album that includes in close proximity upon its sleek black sides such things as "Ciribiribin" and "Mrs. Robinson," the "Overture from 'Tommy'" and "March of the Cue Balls," a medley from "Jesus Christ Superstar" and "Moonlight Serenade"?

You say Henry Mancini's done it again, is what you say. And he does it in and with typical Mancini style. This summer, Henry will be appearing in concert in a number of places, and he'll be performing the entire "Mancini Concert," plus other items from his very extensive repertoire.

Mancini in concert, this summer. "Mancini Concert," is for this summer too. Support your local Mancini Concert.

Philadelphia July 11
Minneapolis July 17
St. Louis July 18
The Sahara in Lake Tahoe
August 16-22

Hollywood Bowl July 31
The Garden State Festival
in Holmdale, N. J. August 2-7
Columbia, Md. August 9-14
Berlin August 28-31

