

June 19, 1971

One Dollar

Cash Box

Recordings That Can Upgrade The Kiddie/Pre-teen Mkt (Ed)...Larry Uttal: Market Awareness Can Keep The Youth Business Humming...Recording Copy'rt Is Urged To Reach U.S. Global Accord...CBS/Sony Develop Compatible Quad Disk...Schwartz Bros. In Philly

HAMILTON, JOE FRANK & REYNOLDS: PULLING FOR ABC/DUNHILL





When Vivian Reed sings "I Feel The Earth Move,"⁵⁻¹⁰⁷⁵² everything but the earth moves.

As Vivian sings, on her new Epic single, "... the sky comes tumbling down." And although that doesn't happen, hands clap and feet stomp when blaring horns, pounding choruses and Vivian's wailing voice

go through "I Feel The Earth Move." Vivian's new song was written by Carole King. And producer Richard Perry, who added magic touches to Barbra Streisand's "Stoney End," also added to

Vivian's driving rhythm in "I Feel The Earth Move."

So although the earth may not really shake when Vivian belts out a song about it, you probably won't be able to keep from moving.

"I Feel The Earth Move." Vivian Reed's new single. On Epic.



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Recordings That Can Upgrade The Kiddie/Pre-teen Mkt

The kiddie or pre-teen area of TV has in recent years contributed to a good deal of recording success. Some shining examples include the Monkees, the Archies, the Partridge Family and, of course, Sesame Street. The heart-of-the-matter in all these cases has been music, which is what the world of recordings is mostly about.

But, what about other sources of sales stamina in this age bracket as it stacks up on the video screen? We bring this to mind in view of the current re-evaluation of Saturday morning programming to create a better balance between pure entertainment and entertainment that also educates. New shows this fall will reflect this format. Returning to the screens will be "Dr. Wizard," the man who showed that science can be fascinating in the early days of TV, and "You Are There," the famous radio-TV show that will now have a youthful slant. And other programs along these lines are in the works.

Music or no, we think programs of this sort can lend themselves to a recording approach, one that will be an upgrading of the kiddie or pre-teen

disk area itself, and help lend a new excitement here. Appropriately clever merchandising will be needed. Both the "Dr. Wizard" and "You Are There" concepts could reach disks with material that with or without his parent, could give a child delightful hours of learning. With "Dr. Wizard" as a helpful guide, children could do simple, but effective experiments with inexpensive material provided. Or, in the case of "You Are There," bios, photos and reproductions of documents associated with famed historical figures involved could complete the set.

"Dr. Wizard" and "You Are There" are just two programs of the entertainment/educational variety that loom in TV's Saturday morning viewing. There will undoubtedly be other interesting concepts that find application in the recording field. Whatever they are, they would add a new dimension to what has become a rather static area in the business. This vacuum can be filled with benefits to everybody concerned, especially youngsters who spend so much of their time taking up—well, just time.

1	IT DON'T COME EASY	Ringo Starr-Apple 1831	3	4	35	LOWDOWN	Chicago-Columbia	25	66	68	WILD HORSES	Rolling Stones-Rolling Stones 19101 (Dist: Atlantic)	—	—
2	I'LL MEET YOU HALFWAY	Partridge Family-Bell 996	5	10	36	TIP OF MY TONGUE	Brenda & Tabulations-Top & Bottom 407	26	23	69	CHANGE PARTNERS	Stephen Stills-Atlantic 2806	81	—
3	IT'S TOO LATE	Carole King-Ode (Dist: A&M)	6	16	37	OOH POO PAH DO	Ike & Tina Turner-United Artists 50782	39	43	70	STOP, LOOK, LISTEN	Stylistics-Avco Embassy 4572	83	87
4	RAINY DAYS AND MONDAYS	Carpenters-A&M 1260	4	9	38	ALBERT FLASHER	Guess Who-RCA 0485	47	56	71	I LOVE YOU LADY DAWN	The Bells-Polydor 15027	86	—
5	WANT ADS	The Honey Cones-Hot Wax 7011 (Dist: Buddah)	1	1	39	MR. BIG STUFF	Jean Knight-Stax 0088	55	82	72	MOZART SYMPHONY #40 IN G MINOR	Waldo Le Los Rios-UA 7468	79	84
6	BROWN SUGAR	Rolling Stones-Rolling Stones 19100 (Dist: Atlantic)	2	2	40	TARKIO ROAD	Brewer & Shipley-Kama Sutra 524 (Dist: Buddah)	46	50	73	HELP THE POOR	B. B. King-AB 11302	80	85
7	SWEET AND INNOCENT	Donny Osmond-MGM 14227	7	7	41	HERE COMES THAT RAINY DAY FEELING	Fortunes-Capitol 3086	52	62	74	MOON SHADOW	Cat Stevens-A&M 1265	—	—
8	TREAT HER LIKE A LADY	Cornelius Brothers & Sister Rose-United Artists 50721	10	14	42	HOUSE ON POOH CORNER	Nitty Gritty Dirt Band-United Artists 50769	48	53	75	DOUBLE BARREL	David & Ansil Collins-Big Tree 115	93	96
9	DOUBLE LOVIN'	The Osmonds-MGM	13	18	43	I KNOW I'M IN LOVE	Chee Chee & Peppy-Buddah 225	51	60	76	HOW CAN YOU MEND A BROKEN HEART	Bee Gees-Atco 6824	—	—
10	DON'T KNOCK MY LOVE	Wilson Pickett-Atlantic 2797	14	17	44	LIFE	Elvis Presley-RCA 9985	40	41	77	DON'T SAY YOU DON'T REMEMBER	Beverly Bremers-Scepter 12315	82	86
11	NATHAN JONES	Supremes-Motown 1182	12	13	45	DRAGGIN' THE LINE	Tommy James-Roulette 7103	57	78	78	RINGS	Cymarron-Entrance 7500	89	99
12	JOY TO THE WORLD	3 Dog Night-Dunhill 4272 (Dist: ABC)	9	6	46	REACH OUT I'LL BE THERE	Diana Ross-Motown 1184	31	19	79	LOVE MEANS	Sounds of Sunshine-Ranwood 896	90	92
13	INDIAN RESERVATION	Raiders-Columbia 45332	17	33	47	BRING THE BOYS HOME	Freda Payne-Invictus 9092 (Dist: Capitol)	56	66	80	I'M THE ONLY ONE	Lobo-Big Tree 116	85	—
14	WHEN YOU'RE HOT, YOU'RE HOT	Jerry Reed-RCA 9976	18	25	48	SPINNING AROUND	Main Ingredient-RCA 740456	50	54	81	BRAND NEW ME	Aretha Franklin-Atlantic 2796	84	94
15	DON'T PULL YOUR LOVE	Hamilton, Joe Frank & Reynolds-Dunhill 4276	29	36	49	PUT YOUR HAND IN THE HAND	Ocean-Kama Sutra 519 (Dist: Buddah)	32	20	82	YOU'VE GOT A FRIEND	Roberta Flack & Donny Hathaway-Atlantic 2808	87	90
16	SHE'S NOT JUST ANOTHER WOMAN	8th Day-Invictus 9087 (Dist: Capitol)	20	32	50	SIGNS	Five Man Electric Band-Lionel 3213 (Dist: MGM)	60	70	83	OVER AND OVER	Delfonics-Philly Groove 116	88	93
17	PUPPET MAN	Tom Jones-Parrot 40062	21	28	51	WALK AWAY	James Gang-ABC 11301	62	69	84	IF NOT FOR YOU	Olivia Newton John-Uni 55281	96	—
18	SUPERSTAR	Murray Head-Decca 32603	8	8	52	LOVE HER MADLY	Doors-Elektra 45726	34	15	85	LOVE THE ONE YOU'RE WITH	Isley Bros.-T-Neck 930 (Dist: 930)	—	—
19	I DIDN'T KNOW HOW TO LOVE HIM	Helen Reddy-Capitol 3027	19	21	53	TAKE ME HOME, COUNTRY ROAD	John Denver-RCA 0445	64	76	86	RAINY JANE	Davy Jones-Bell 45111	—	—
20	CRY BABY	Janis Joplin-Columbia 45379	23	24	54	CHICAGO	Graham Nash-Atlantic 2804	63	67	87	DEEP ENOUGH FOR ME	Ocean-Kama Sutra 525 (Dist: Buddah)	—	—
21	FUNKY NASSAU	Beginning Of The End-Alston (Dist: Atlantic)	27	35	55	ME AND YOU AND A DOG NAMED BOO	Lobo-Big Tree 112 (Dist: Ampex)	43	11	88	I HEAR THOSE CHURCH BELLS RINGING	Dusk-Bell 990	91	91
22	COOL AID	Paul Humphrey-Lizard 21006	22	29	56	YOU GOTTA HAVE LOVE IN YOUR HEART	Supremes & Four Tops-Motown 1181	66	77	89	YOU'RE THE REASON	Ebony-Epic 3503	—	—
23	LIGHT SINGS	5th Dimension-Bell 999	24	27	57	13 QUESTIONS	Seatrains-Capitol 3067	53	58	90	LIKE AN OPEN DOOR	Fuzz-Calla 177 (Dist: Roulette)	—	—
24	BRIDGE OVER TROUBLED WATER	Aretha Franklin-Atlantic 2796	11	3	58	SUMMER SAND	Dawn-Bell 107	73	—	91	WHAT YOU SEE IS WHAT YOU GET	Stoney & Meatloaf-Rare Earth 5027	92	79
25	NEVER CAN SAY GOODBYE	Jackson 5-Motown 1179	15	5	59	ESCAPE-ISM (PTS. 1, 2 & 3)	James Brown-People 2500	71	83	92	SHE DIDN'T DO MAGIC	Lobo-Big Tree 116 (Dist: Ampex)	—	—
26	YOU'VE GOT A FRIEND	James Taylor-Warner Bros. 7489	38	55	60	CAN'T FIND THE TIME	Rose Colored Glass-Bang 584	65	68	93	I'M A BELIEVER	Neil Diamond-Bang 586	—	—
27	ME AND MY ARROW	Nilsson-RCA 740443	28	30	61	AJAX LIQUOR STORE	Hudson & Landry-Dore 855	68	72	94	I'VE FOUND SOMEONE OF MY OWN	Free Movement-Decca 32818	94	95
28	SOONER OR LATER	Grass Roots-Dunhill 4279	41	52	62	WHOLESALE LOVE	Buddy Miles-Mercury 13205	70	80	95	GIVE UP YOUR GUNS	The Buoy-Scepter 12318	95	—
29	THAT'S THE WAY I'VE ALWAYS HEARD IT	Carly Simon-Elektra 45724	36	44	63	GET IT ON	Chase-Epic 10738	75	81	96	CAUGHT IN A DREAM	Alice Cooper-W. B. 7490	97	—
30	I DON'T WANNA DO WRONG	Gladys Knight & Pips-Soul 35083 (Dist: Motown)	42	59	64	NEVER ENDING SONG OF LOVE	Delaney & Bonnie & Friends-Atco 6804	77	89	97	TALKING IN YOUR SLEEP	Gordon Lightfoot-Reprise 1020	—	—
31	I DON'T KNOW HOW TO LOVE HIM	Yvonne Elliman-Decca 32785	30	31	65	IT'S SO HARD FOR ME TO SAY GOODBYE	Eddie Kendricks-Tamla 54203	72	61	98	MANDRILL	Mandrill-Polydor 14070	98	—
32	CHICK A BOOM	Daddy Dew Drop-Sunflower 105 (Dist: MGM)	16	12	66	DO YOU KNOW WHAT TIME IT IS	Circa '58 & P-Nut Gallery-Buddah 239	78	88	99	LOVE'S MADE A FOOL OF YOU	Cochise-U.A. 7362	99	—
33	NEVER CAN SAY GOODBYE	Isaac Hayes-Enterprise 9031 (Dist: Stax)	35	42	67	BEEN TOO LONG ON THE ROAD	Mark Lindsay-Columbia 45385	74	75	100	LOVE IS LIFE	Earth, Wind & Fire-W.B. 7492	—	—
34	HIGH TIME WE WENT	Joe Cocker-A&M 1258	37	40										

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Ajax Liquor Store (Meadowlark—ASCAP)	61	Get It On (Cha-Bil—ASCAP)	63	Joy To The World (Lady Jane—BMI)	12	She's Not Just (Gold Forever—BMI)	16
Albert Flasher (Dunbar—BMI)	38	Give Up Your Guns (Moonbeam—ASCAP)	95	Life (Elvis Presley/Last Straw—BMI)	44	Signs (4 Star—BMI)	50
Been Too Long On The Road (Screen Gems, Col.—BMI)	67	Help The Poor	73	Light Sings (Sunbeam—BMI)	23	Sooner Or Later (Zeckley/Paris Bros.)	28
Brand New Me (Assorted, Parabut—BMI)	81	Here Comes That Rainy Day Feeling (January—BMI)	41	Like An Open Door (Ferncliff/Jamf—BMI)	90	Spinning Around (Ltd—BMI)	48
Bridge Over Troubled Water (Charing Cross—BMI)	24	High Time We Went (Tro-Andover—ASCAP)	34	Love Her Madly (Doors—ASCAP)	52	Stop, Look, Listen (Bellboy/Assorted—BMI)	70
Bring The Boys Home (Gold Forever—BMI)	47	House On Pooh Corner (Pamco—BMI)	42	Love Is Life (Hummit c/o BBC—GNTRP)	100	Summer Sand (Pocketful of Tunes/Saturday—BMI)	58
Brown Sugar (Gideon—BMI)	6	How Can You Mend A Broken Heart (Casserole—BMI)	76	Low Down (Aurelia—ASCAP)	85	Superstar (Leads—ASCAP)	18
Can't Find The Time (Intervale/Screen Gems/Col.—BMI)	60	I Don't Know How To Love Him (Leads—ASCAP)	84	Love The One You're With (Gold Hill—BMI)	35	Sweet And Innocent (Tree—BMI)	7
Caught In A Dream (Bizarre—BMI)	96	I Don't Know How To Love Him (Leads—ASCAP)	19-31	Mandrill (Mandrill/Intersong—ASCAP)	98	Take Me Home Country Roads (Lane—ASCAP)	53
Change Partners (Goldhill—BMI)	69	I Don't Want To Do Wrong (Jobete—BMI)	30	Me And My Arrow (Dunbar—BMI)	27	Talking In Your Sleep (Early Morning—ASCAP)	97
Chicago (Living Room—BMI)	54	I Hear Those Church Bells Ringing (Pocketful of Tunes/Saturday—BMI)	88	Me And You And A Dog Named Boo (Kaiser/Famous/Big Leaf—ASCAP)	55	Tarkio Road (Talking Beaver—BMI)	40
Chick A Boom (Shamley/Elrita—ASCAP)	32	I Know I'm In Love—Kama Sutra/James Boy—BMI)	43	Moon Shadow (Irving—BMI)	74	That's The Way I've Always Heard It (Quakenbush/Kensho—ASCAP)	29
Cool Aid (Wingate—ASCAP)	22	I Love You Lady Dawn (Martin Cooper—ASCAP)	71	Mozart #40 Symphony In G Minor (Barnegat—BMI)	72	13 Questions (Kulberg/Roberts/Open End—BMI)	57
Cry Baby (Mellin—BMI)	20	I'll Meet You Halfway (Screen Gems—BMI)	2	Mr. Big Stuff (Malaco—BMI)	39	Tip Of My Tongue (McCoy/One Eye Soul)	36
Deep Enough For Me (Cavint—ASCAP)	87	I'm A Believer (Screen Gems/Columbia—BMI)	93	Nathan Jones (Jobete—BMI)	61	Treat Her Like (Unart/Stagedoor—BMI)	8
Do You Know What Time It Is (Kama Sutra—BMI)	66	I'm The Only One (Famous/Kaiser/Big Leaf—ASCAP)	80	Never Ending Song Of Love (Metric—BMI)	64	Walk Away (Pamco/Home Made—BMI)	51
Don't Knock My Love (Ervs—BMI)	10	Indian Reservation (Acuff-Rose—BMI)	13	Never Say Goodbye (Jobete—BMI)	25-33	Want Ads (Gold Forever—BMI)	5
Don't Pull Your Love On Me (Scents & Pence—BMI)	15	It Don't Come Easy (Startling—BMI)	1	Ooh Poo Pah Doo (Minit—BMI)	37	What You See (Jobete—BMI)	91
Don't Say You Don't Remember (Sunbeam—BMI)	77	It's Too Late	3	Over and Over (Nickel Shoe—BMI)	83	When You're Hot (Vector—BMI)	14
Double Barrel (Inter Global—BMI)	75	It's So Hard (Jobete—BMI)	65	Puppet Man (Screen Gems/Columbia—BMI)	17	Wholesale Love (East/Memphis—BMI)	62
Double Lovin' (Fame—BMI)	9	I've Found Someone Of My Own (Mango, Run-A-Muck—BMI)	94	Put Your Hand (Beechwood—BMI)	49	Wild Horses (Gideon—BMI)	68
Draggin The Line (Big 7—BMI)	45			Rainy Days And Mondays (Almo—ASCAP)	4	You Gotta Have Love (Jobete—BMI)	56
Escape—ISM (Dynamone—BMI)	59			Rainy Jane (Screen Gems/Columbia—BMI)	86	You're The Reason Why (World War 3—BMI)	89
Funky Nassau (Sherlyn—BMI)	21			Reach Out I'll Be There (Jobete—BMI)	46	You've Got A Friend (Screen Gems, Col.—BMI)	26-28

Al Green TIRED OF BEING ALONE

2194

*The vocal performance of the year.
A ballad that just won't stop.
Already many R&B hit picks.
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Producers:

Willie Mitchell & Al Green

The Flirtations GIVE ME LOVE LOVE LOVE

7531

*Their new release is a sensational
up-tempo riff. Definite top 40 smash.*



Producer: Don Hunter



Criss-Cross Rhythms That Explode With Happiness.

Osibisa is seven black men who play a kind of music that's never been heard before: An Afro-Jazz-Rock synthesis of powerfully surging criss-cross rhythms and frantic excitement that literally explodes with happiness.

Osibisa breaks down the barriers that have existed between the music of Africa and the music of the West. They combine three kinds of music into a new form that has been overwhelming audiences and critics alike with its originality.

They are sure to become one of the most important and influential groups of our time. Osibisa is Unique. Osibisa is Black Magic.



Decca Records and Tapes

Larry Uttal:

Market Awareness Can Keep Youth Business Humming

NEW YORK — Market awareness is the key to continued recording successes, according to Larry Uttal, president of Bell Records.

Uttal, in an exclusive statement to Cash Box, makes this comment in the context of his belief that the market for recordings oriented toward youth remains strong. Here is the text of Uttal's remarks.

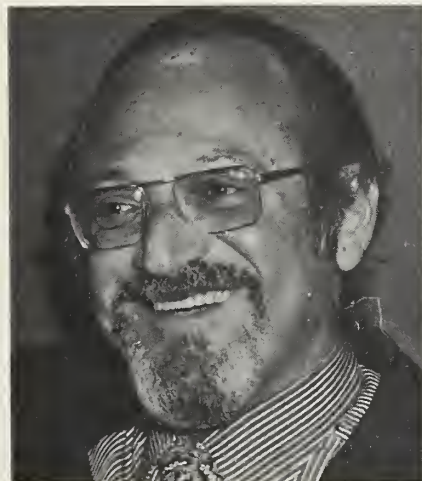
Increasingly today, from various segments of the record industry, we're hearing proclamations of doom and predictions that the booming "youth market" of the 1960's is over. At Bell Records, we're convinced that the market is there — the problem is reaching it. And when you do, business was never better. Too many companies are not gearing themselves to move fast enough creatively to keep up with rapid changes in musical taste. Too many are pulling back their promotion, advertising and publicity just when they should be moving forward. The problems there

lie with the seller — not the buyer.

Make no mistake — the market exists. Thomas A. Twomey Jr. of the prestigious College Marketing Corp. recently estimated that total expenditures by the 25-and-under generation will hit \$43.5 billion this year (compared with \$34 billion in 1966) and could reach \$49 billion by 1975.

The problem, then, is to maintain and to continue to increase the percentage of that huge market which is devoted to recordings and tapes or whatever form pre-recorded music takes in the coming years. We have got to stay "tuned-in". That's crucial. It's the "shared experience" represented by music that gives it the emotional appeal that young people

(Cont'd on p. 31)



Larry Uttal

FRONT COVER:



It may take some time to get the name right, but the people at ABC/Dunhill don't seem to mind. With their debut single, "Don't Pull Your Love" and their first LP product for the label riding high on the Cash Box charts, it's obvious that someone remembers who they are.

Hamilton, Joe Frank & Reynolds, a trio from the west coast write and perform their own original material, and are currently preparing for their first cross country tour of the United States which will keep them on the road for most of the summer months.

Produced by Steve Barri, the group consists of Dan Hamilton on guitar, Joe Frank Carollo on bass, and Tommy Reynolds on percussion, flute, vibes and piano.

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CBS & Sony To Introduce Compatible Quadraphonic Disk

Winter Debut Set

NEW YORK — A compatible quadraphonic disk system has been developed by Columbia Records, which has joined forces with the Sony Corp. to enhance the basic invention and prepare it for worldwide marketing.

As developed by CBS Laboratories under commission from Columbia Records, the system, called SQ for stereo/quadraphonic permits four channels of sound to be reproduced from a two track source. Consumers will be able to obtain quadraphonic sound on their present home systems with the addition of a special decoder, another amplifier, and two additional loudspeakers.

Although not discounting the precedent-setting work done on quadraphonic sound on tape formats, Clive Davis, president of Columbia Records, said, "We have long felt that quadraphonic sound could bring a new dimension to the enjoyment of recorded music. But, in our judgment, it had to have a disc form to

Grand Funk Sellout Shea Stadium Concert

NEW YORK—In 72 hours, Capitol's Grand Funk Railroad has sold out 55,000 seats for its July 9 concert at Shea Stadium. Stadium police estimate that some 10,000 fans were on hand 18 hours prior to the opening of the ticket windows.

Three hours after tickets were put on sale, 45,000 seats were sold. This represents over a quarter of a million dollars of the record \$306,000 the group will receive for its hour long performance on stage.

Recording Copy'rt Is Urged To Reach U.S. Global Accord

Hearings On Bill Stress Global Scope

WASHINGTON, D.C. — International implications in the battle against unauthorized recordings were clearly drawn at hearings here last week on an amendment to the current Copyright Act that would put a limited copyright on sound recordings.

A House subcommittee of the committee on the judiciary heard testimony from industry representatives and Government figures calling attention to the urgent need for the House to pass the bills, S. 646 and H.R. 6927. In addition, the House panel, chaired by Congressman Kastermeier, heard testimony on Thursday morning by those who do not favor enactment of the legislation, already passed by the Senate. The bills got a key boost from Rep. Celler of N. Y., who has had a history of close to a decade of favoring passage of legislation designed to protect the rights of recording companies. He heads the full committee of the judiciary. Rep. Celler read a statement on Wed. morning (9) that noted that "to a marked degree, the conditions I described in 1962 remain true today . . . indeed they have become aggravated." At that time, the Congressman noted, he estimated the drain of label counterfeiting at \$20 million for 1960. ". . . proponents of the present legislation claim that today the annual cost in sales of record piracy is close to \$100 million.

Two witnesses made it plain that failure to enact the Bills would be detrimental to the global campaign against bogus recordings. Barbara Ringer, assistant to the Register of Copyrights Abraham Kamenstein, said a "certain amount of cynicism

about what the U. S. says and does" is at stake. Of immediate concern, will be the matter of whether the U. S. will be a signatory to the proposed draft agreement against bogus recordings due for consideration at a

(Cont'd on p. 31)

'Legitimate Pirate' Opposes Copy'rt Bill

WASHINGTON, D. C. — A so-called "legitimate pirate" testified last week before a House subcommittee considering a bill to protect sound recordings under the Copyright Act.

Charles A. Schafer, president of Custom Recording Co., which claims to pay royalties for the product it duplicates on tape, stated his opposition to the bill and proposed an amendment to it. A statement of position was prepared for three firms, Custom Recording Co., Eastern Tape Corp. and G&G Sales, Inc., by the Washington, D. C. law firm of Rowley & Scott.

Schafer's contention is that the bill would create "an additional monopoly in the record business." "All we ask," he said, "is a chance to compete in this system, legally and honorably. We have paid our royalties; we are operating within the law."

The "ideal law," he stated, "would be one providing for compulsory licensing for records and tapes, giving the producer, artist, songwriter remuneration for their efforts but still allowing the public a choice."

Video Cassettes Go Unprotected Unless . . .

WASHINGTON, D. C. — The video cassette field will bring with it problems similar to that faced by the recording industry in terms of unauthorized duplication. The big difference between the video cassette and motion pictures is that the latter is protected by the Copyright Act. Thus, there is active policing in the film area. And so the need to start things rolling with sound recording protection, says Barbara Ringer, assistant to the Register of Copyrights.

Crewe Companies Claim Bankruptcy

NEW YORK — Bankruptcy petitions have been filed by the Crewe Group of Companies, CGC Records and Maxwell Records.

At a filing in New York Federal Court, CGC and Maxwell reported debts of \$499,218 while assets were set at \$426,269. \$403,769 of the assets listed are in the form of debts due on open accounts. No cash was listed.

Liabilities at the Crewe Group of Companies are \$108,238, with assets of \$131,438. Another unit, Crewe Publications, says its liabilities are \$705,937 and assets are worth \$500.

Rocco Sacromone heads the operations formed by Bob Crewe.

Records, Players Among Trade Items OK'd To Red China

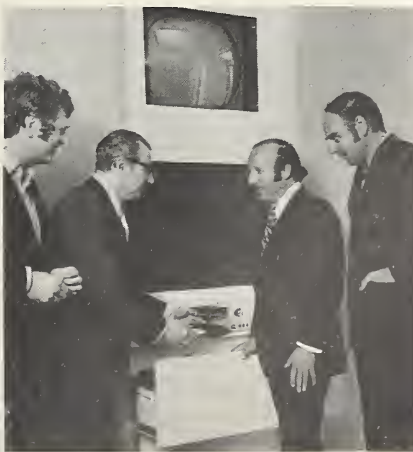
NEW YORK—If the U.S. recording industry wants to pursue the Communist China market, it can now do so. After 21 year embargo on trade with the China mainland, President Nixon lifted last week a no-trade policy on many items, including recordings, record players and musical instruments.

succeed in the mass market. With this new breakthrough, performers and producers now have a great, new creative tool in the recording arts, one that will translate itself into dramatic new sound experiences for the listener."

Method Used

The basis of the innovation of quadraphonic sound is a new double-helical modulation concept employed to encode a quadraphonic program onto a two channel recording. Upon

(Cont'd on p. 31)



(Left to right): John McClure, director of Columbia Masterworks, Benjamin Bauer, vp of CBS Laboratories, Clive Davis, president of Columbia Records, and Stan Kavan, vp of planning at Columbia, demonstrate Columbia's compatible quadraphonic disk. All played key roles in the initiation, development and introduction of the process.

WILL SUCCESS SPOIL PERRY COMO?



There was a time not so long ago when getting Perry Como in off the golf course to make us a record involved plots, cajolery, and just about everything short of physical violence.

Now we can't keep him out of the studio. It makes for a nice change.

Something else that's changed in the meantime is Perry's choice of material to put on those records.

Like his newest album, "I Think of You" (LSP-4539). It has things like "Bridge Over Troubled Water," "Put Your Hand in the Hand," "If," the theme from the film "Love Story"—"Where Do I Begin." Songs that other people put on the charts, done up the way that only Perry seems to know how.

Well, *will* success spoil Perry Como? Listen to "I Think of You"—and then you tell us.



dynaflex is the RCA trademark for a new development in record manufacturing that provides a smoother, quieter surface and improved ability to reproduce musical sound. This lightweight record also virtually eliminates warpage and turntable slippage.

LSP-4539; P8S-1753; PK-1753

RCA Records and Tapes

Ripp's Family Productions Seeks External Sound Sources

NEW YORK—Artie Ripp's Family Productions works on the premise of its chief that it cannot supply all its product needs through a single source, namely Ripp.

Ripp, in recognizing other sources of product, is willing to give up "points"—which means giving up a percentage of the retail price of recordings. As an example, his oper-

Scepter To Debut New Album Product At 3 Regionals

NEW YORK—Ed Kushins, Scepter's national director, has set a series of three Regional sales meetings.

For eastern region distributors, the St. Regis in New York on June 21; for midwest, O'Hare Inn in Chicago on the 22. For West Coast, the Mark Hopkins in San Francisco on the 24th.

Scepter will be presenting its new release which includes, among others, the soundtrack of the Columbia picture "The Love Machine" (Dionne Warwick); "The Buoys;" "A Moment Of Truth" (Brethren) and Allen Toussaint. In addition Scepter will be presenting a new Hob release and the new Scepter/Wand/Forever oldies single line.

Kushins added, "While the presentation of our new release is a major part of the meeting we are also going to cover matters of policy and have an open discussion regarding the role of the independent record distributor relative to the independent label and retail outlets."

A representative of Scepter's tape division will be present to address the Scepter distributor organization.

Elektra Singles Flips Preem LP's

NEW YORK — Gil Bateman, national promo director of Elektra Records, reports the development of a novel too to attract interest to new albums by unproven artists. The basic approach consists of using the flip sides of singles by unproven artists for montages of cuts from their albums.

Elektra has already released a single by the West Coast quintet Timber called "Bring America Home," from their album of the same name, with a flip side called "Splinters," a six-minute montage of music from the album, created by the group's producer, Don Gallucci.

"The concept," said Bateman, "was originated by Buzz Bennett, program director of KCBQ in San Diego. They were making montages of hit LP's by established artists. Where the industry really needs the service, however, is for unproven artists who deserve the added exposure. It's time we started using "B" sides for something more than throwaway. These montages will not only be of great use to AM programmers, but will also benefit the singles buyer who will be able to get a substantial taste of the album without actually buying it." Elektra intends to further the use of this new tool in the future.

Hansen Announces Staff Alignment

NEW YORK—Hansen Publications, publishers of sheet music and music books, has announced a new national and international staff alignment. On the national level, Stan Halverson will service the west coast publishing interests as well as overseeing the retail store outlets. Harold Lane will be operating from Illinois, to tie in with the company's mid west operation, while Bob Bryan will work out of the New York offices at 1860 Broadway.

The international publishing arm will be headed by Arturo Rainerman, who is now in London making preparations for servicing the U.K.

ation, which is nationally distributed by Paramount Records, has two acts from Michael Lang and Marvin Grafton, who, incidentally, have their Just Sunshine Productions through Paramount, too. They are Billy Joel, pianist composer/singer produced by Ripp and manager Irwin Mazer; and Velvert Turner, guitarist produced by Tom Wilson. The deal with Lang & Grafton also includes co-publishing.

Ripp's own big push at the moment is Kyle, with an LP, "Times That Try Men's Souls," from which a single, "Reason," has been culled.

Ripp says his firm is not limited to recordings, but intends to engage in films, TV and theatre enterprises.

A music publishing operation works under two firms, Rippartha Music (ASCAP) and Home Grown (BMI). Homebase for Family Productions is 8460 West 3rd St. in Hollywood.

Muscle Shoals First Music Celebration

MUSCLE SHOALS—In a show of togetherness, the Muscle Shoals music industry, along with the Chamber of Commerce, welcomed approximately 700 to celebrate the weekend of June 4, 5, and 6.

Termed the First Annual Muscle Shoals Music Celebration, the three-day celebration which opened with a parade and closed with a talent contest, was highlighted by open house at the various studios and an awards presentation banquet.

As banquet emcee, Muscle Shoals Sound's Terry Woodford introduced guest speaker Jerry Wexler, exec vice president of Atlantic Records, who spoke on the tremendous influence made on the national music industry by Muscle Shoals.

Accepting awards for outstanding contribution were Muscle Shoals pioneers Terry Nelson, Hollis Dixon, James Joiner, Bill Lowery, Paul Kelly, Quin Ivy, Jerry Wexler, and Rick Hall, with a posthumous presentation going to Otis Redding, accepted by his widow, Zelma.

National Influence

While taking a look at the past and present, the picture unfolded of the tremendous influence the Muscle Shoals sound has exerted on the greats and near-greats in music in Memphis, in New York, in Nashville, and elsewhere—Aretha Franklin, Steve Cropper, Sam Phillips, Joe Tex, Percy Sledge, Otis Redding, Billy Sherrill, Buddy Killen, Kelso Herston, and others.

A Tune The Beginning

Starting in 1956, the first studio was opened by Kelso Herston and James Joiner. The studio, called Tune, had as its first record, "A Fallen Star", written by James Joiner, published by Tree, which later sold a million copies with the Hilltoppers, Jimmy Newman, and Ferlin Husky, followed by "Sweet and Innocent", written by Billy Sherrill and Rick Hall, published by Tree International, which is now riding the top of the

Final ARD Meet

NEW YORK—Mickey Gensler, president of the Association of Record Dealers, has announced that the association's last meeting of this season will be held this Tuesday (15) at 7:30 PM at The Mercury Recording Studio at 110 West 57th Street in New York.

Hy Weiss To Viewlex

NEW YORK — Hy Weiss has joined the Viewlex organization as an account rep for the company's pressing and duplicating setup. Weiss was formerly owner of Old Town Records.

VA Acts United In Unique Concert At Hollywood Bowl

HOLLYWOOD — Plans for United Artists Records unconventional pop/rock marathon, set for the Hollywood Bowl on June 30, were announced last week. At a press conference at the U.A. offices here, UA president Mike Stewart, who made the announcement, cited it as "a total communal effort" of artists, label and managers involving the firm's top acts—Canned Heat, Nitty Gritty Dirt Band, Sugar Loaf and War. Groups are offering their talents at union scale and all admissions will be scaled at 99 cents, going on sale to the public on June 12.

The show is set to run continuously from 5 to 11 P.M. (the Bowl's regular closing hour) with Skip Taylor, manager of Canned Heat, producing and MC'ing. Bill McEuen, Dirt Band's manager will be photographing the event on videotape with Steve Gold (War's manager) and Joel Brandes

(Sugarloaf's mentor) sharing behind the scenes stage managerial assignments.

Prime reason for the unusual show, according to Stewart, is "the opportunity it presents to offer UA's top talents to kids who can't afford a \$6.50 to \$8.00 tab—but who buy our records."

Souvenir programs, with no commercial, (Cont'd on p. 31)

Anthem Banner For US Distribbed Co.

HOLLYWOOD—Ted Feigen and Lee Laseff have just released the first single on their new Anthem label. Both executives formerly ran the White Whale operation.

Anthem will be distributed by United Artists nationally, first product to be the Dillard's "It's About Time." The single was produced for Anthem by Richard Podolor, producer of Three Dog Night and others.

According to Feigen, the White Whale label now exists only as a legal entity and will be dissolved upon completion of current business matters.

Schwartz Bros. Opens Sales-Promo Outlet In Phila.

WASHINGTON, D. C. — Schwartz Bros. has established its first sales and promo distribution office in Philadelphia.

The outlet, reports Jim Schwartz, president of the large Washington wholesaler, started business on June 1, with the following lines: Stax/Volt, Enterprise, Mainstream, RCA and Bang. It offers overnight servicing of the Philadelphia area, with the D. C. operation the source of stocking.

Located at 8040 Roosevelt, Suite 211, the operation is headed by Harry Jacobs, a 16-year vet of the wholesaling business, most recently associated with ABC Records & Tapes. Ned Richards, who has done promo for Capitol Records in the area over the past five years, heads promo. The office's first salesman is Ed Webber, a 10-year veteran on the distribution-rack scene.

Schwartz states that the move represents his continued faith in the independent distribution field, and calls for this area to "wake up" and strengthen its service to the business.

Overall business at Schwartz Bros. remains "good," Schwartz reports. As for his retail Harmony Hut chain, the exec puts business at 50% ahead of last year.

Set \$250,000 Promo Drive On Vista 'John' Track

NEW YORK — Disneyland/Vista Records in conjunction with the Walt Disney film division will launch a \$250,000 promo campaign on "Scandalous John," featuring a score by Rod McKuen.

Millions of TV viewers are being introduced to "Scandalous John," through ad spots on the Wonderful World of Disney and other top rated N.B.C. shows. Bill Walsh, the producer, will make an appearance on the David Frost TV show this month with film excerpts. There will be coverage in such national magazines as Life as well as nationally syndicated newspaper columns.

"We feel Rod McKuen has created a fantastic work of art by writing and performing this beautiful score," says Jerry Weiner, label national sales manager. "McKuen is so enthused that he is devoting a special 12 minutes in his concert tours to the music and theme song Pastures Green. He will appear on the Dick Cavett and David Frost shows."

TIC Reassesses Finance Report

NEW YORK—Transcontinental Investing Corp. has announced that testing of unaudited financial results for the first four months of 1971 indicates that the gross profit margin of its Transcontinental Music Corp. subsidiary may be higher than that which was indicated for the year ended Dec. 31, 1970. In late April, the company reported that based upon preliminary results, Transcontinental Music's gross profit margin appeared to have an "unreconciled decline," and advised that if the gross profit margin decline was confirmed, the year end results for Transcontinental Investing Corp., after Federal income tax credit, would reflect a maximum loss of about \$5.5 million. The company stated that on the basis of the more recent findings, its independent auditors could not confirm this decline and as a result the loss might be smaller.

Bob Lifton, chairman, said that the company has determined that a fair presentation should be reflected in a financial statement covering the seventeen month period, including the calendar year 1970, plus the first five months of 1971. This will provide audited results up to June, the beginning of the new fiscal year which had previously been selected by the company so that inventory and closing procedures need not fall in Dec., its busiest time of year. Lifton noted that the other operations of the company, including its finance subsidiary, its bank and real estate activities, had been audited and these subsidiaries reflected a profit for the year ended Dec. 31, 1970, and are continuing to operate profitably.

CI Omits Its 6 Mos. Dividend

LOS ANGELES—The board of directors of Capitol Industries, Inc. reported last week that the usual semi-annual dividend of 16¢ per share, which in the past has been declared in June and paid in July, would not be paid.

The company has paid semi-annual dividends of 16¢ per share since July of 1968 and, in addition, paid a special year-end dividend of 8¢ per share in July, 1970. The board stated that current adverse operating results indicate that the payment of a dividend at this time would not be in the best interests of the company and its stockholders.

It is anticipated that results for the fiscal year ending June 30, 1971 will show a net loss for the last quarter and consequently for the fiscal year in total.

Capitol Industries, headquartered in Los Angeles, is traded on the American and Pacific Coast stock exchanges.

Pickwick Sets 3-For-2 Split

NEW YORK—Cy Leslie, Chairman of the Board, reports that at its regularly scheduled meeting, the board of directors of Pickwick International, Inc., declared a 3 for 2 stock split effected in the form of a 50% stock dividend. The record date for the stock split is June 15, with payment to be made July 9.

Handleman Declares Quarterly Dividend

DETROIT—The board of directors of Handleman Company (NYSE), Detroit, has announced the regular quarterly dividend of \$.17 per share of common stock, payable on July 7, 1971 to stockholders of record at the close of business on June 21, 1971.

The board also established the annual meeting date for shareholders to be Wednesday, September 1, 1971, with a record date of July 16, 1971.

NARAS Starts Summer Seminars To Train Youth For Business

NEW YORK — A four-pronged program designed to bring high school students into direct contact with the recording field and eventually to lead them into industry careers gets underway this week. Presented by the NARAS Institute for Creative Development and Training, an arm of the National Academy of Recording Arts and Sciences, the first of these four one-week training courses goes into full swing this Monday (14) in Nashville. Similar sessions are scheduled in New York the week of June 28, in Atlanta the week of July 12, and in Los Angeles the week of August 16.

No Charge

Though each of the four courses will be created and produced individually by the Academy's four chapters, all will be offered without charge to specially selected, talented, and often underprivileged students. Designed to stimulate their interest in the field through personal participation, each course will be staffed with top recording personnel, who will be contributing their time, expertise and experiences. In addition, the American Federation of Musicians, through its national office as well as its locals, will supply live musicians via grants from its Music Performance Trust Fund.

Lecturers and active participants in each of the seminars will bring the students into direct contact with all phases of recording. These will include initial planning stages, live studio and re-mixing sessions, visits to record pressing plants, plus periods devoted to the merchandising, distribution, promotion, pricing and packaging of recordings.

Many Participate

Nashville is calling upon two dozen of its top recording citizens, among them singer Eddy Arnold and producer-conductor Danny Davis of the Nashville Brass, to staff a dozen different sessions, with engineers, writers, music publishers, promotion men and record business men of various types completing their faculty roster.

In New York, the seminar will fo-

Richard Robinson To RCA Rock A&R

NEW YORK — Richard Robinson, the rock journalist, musician, and producer, has joined RCA Records' contemporary A & R Department as a producer.

Dennis Katz, vice president of contemporary music, said Robinson will report to Elliot Horne, manager of A & R contemporary music, east coast. He previously served as assistant to the vice president at Buddah-Kama Sutra Records.

Robinson's varied career in the music business saw him start in the mailroom of Mercury Records. After refusing to go to postal school for Mercury he went on to found the Pop Wire Service, a syndication which reaches over 100 papers.

Robinson, a former air personality at WNEW-FM, now has a syndicated radio show which reaches almost 600 radio stations across the country.



Richard Robinson

cus upon an actual recording project by the Thad Jones—Mel Lewis Big Band. Both leaders, plus producer Phil Ramone, arranger Manny Albam and engineer Brooks Arthur, will first brief the students in a planning period, then lead them through all the stages of producing a specific recording, to the completion of the product and into its marketing phases. In addition, disc stars, like Dizzy Gillespie and Richie Havens, will join the students and instructors in a general rap session regarding common problems and complaints encountered by working performers.

The Atlanta and Los Angeles chapters, currently completing plans for their seminars, are expected to follow patterns similar to those set by the Nashville and New York chapters.

Stein To Present Scholarship Dates

NEW YORK—Howard Stein, owner of the Capitol Theatre in Port Chester, New York, is presenting a Scholarship Concert Series in conjunction with Manhattan College. The series of outdoor rock concerts will be held at Gaelic Park, 240th St. & Broadway.

The opening date, slated for July 21, features Mountain. Currently, the scheduled appearances include: Black Sabbath (July 28); Jefferson Airplane (Aug. 18); Emerson, Lake & Palmer (Sept. 1).

Tentative dates have been set for Grateful Dead, Ten Years After, and Johnny Winter.

Stein is coordinating this project with Dr. Cashman, vp of student activities at Manhattan College and John Swenson, president of student government in an effort to increase university and student involvement respectively.

MCA Establishes Employee Relations Dept. Under Schwartz

HOLLYWOOD — MCA Records has created a new department of employee relations and has named Norton Schwartz as its director.

Mike Maitland, president, said that with the company's continuing growth in all areas, but especially with its wholly-owned factories and distribution outlets around the country, Canada and Hamburg, Germany, for the international market, the new department had become a necessity.

Schwartz's immediate attention, according to Maitland, will be a complete study and evaluation of the personnel management set-up for the total company including the Uni, Decca and Kapp labels.

Additionally, he will begin a wage schedule study to make certain that the company is entirely competitive with the industry—or better. And, he will reevaluate the company's always-changing incentive salary schedule for its sales and promotion staff. Finally, Schwartz will initiate a continuing executive manpower search program.

Maitland said that Schwartz will also be the record company's chief executive in all labor union negotiations as well as other aspects of employee relations. In some of these areas, especially union negotiations, he will be joined on occasion by his counterpart with the parent company—MCA, Inc.

Schwartz, 41, comes to MCA Records from a 14-year career in industrial-employee relations and as a noted executive within the field. He has also lectured extensively to university industrial management classes and seminars.

Pickett Denies Brown Implications

NEW YORK — Singer Wilson Pickett has criticized James Brown, for indirectly placing the blame on him for the Chattanooga, Tenn., riot last month that followed Pickett's actions in refusing to perform before an audience when he said the promoters declined to pay him.

"I bitterly resent Brown's remarks in Cash Box (June 5 issue) that 'It's a shame, though, when our entertainers can't take the responsibility to handle their audiences intelligently . . . but to refuse to perform after an audience has paid to see you is unfair.'"

"What he's saying is that I was stupid in my actions and failed to live up to the show business credo of 'the show must go on'. He wasn't anywhere around at the time and for him to make ignorant remarks like that shows that he lacks intelligence."

When he played Harlem's Apollo theatre recently, Pickett said, Brown visited him backstage and insisted that they were "real tight soul brothers". He said that he looked upon Brown's statement in the musical trade magazine as a "stab in the back."

Pickett, who recently was awarded a gold record for his hit Atlantic record, "Don't Let The Green Grass Fool You," sitting in his office at 200 W. 57th St. with his personal manager James Evans, again recited the circumstances that led to the trouble that erupted shortly after he left the Chattanooga city auditorium with his band.

"I arrived in town three hours before the concert and was ready to go onstage. But since both the supporting acts. The Impressions and The Intruders were late in arriving I offered to perform until they came. But a Mr. Hawkins, the white manager of the hall, refused to pay me the balance of my money which was \$2500.00 as my contract called for.

"Instead, he went onstage, took the microphone and told the packed house that the Impressions and Intruders were late and that I wouldn't probably not show up either. This was a downright lie as I was standing in the wings ready to perform. This angered the crowd and when some of them didn't get their money back they went on a rampage."

Evans, in complete agreement with his client, said that because of the blame being put on Pickett for the riot which followed and left one man dead and 150 arrested, lasting five days, the Atlantic record artist stands to lose over \$100,000 in future engagements over the next two months. Arena owners around the country, he added, are fearful of renting to promoters who want to play Pickett. He indicated that he's conferring with his attorneys regarding a suit against the Chattanooga auditorium officials for their allegations that the riot could have been averted if Pickett hadn't left.

Gershman Exits Publicity Firm

NEW YORK—Mike Gershman will leave the Gershman, Gibson & Stromberg publicity firm July 1st to enter the fields of personal management, record production and music publishing.

His first project is Looking Glass, a four-man New Jersey rock group.

Gershman will be headquartered on 12 acres of land in Woodstock, N.Y., which will house a 4-track recording studio and provide living space for his management clients. He will also maintain a New York office at 509 Madison Avenue.

Prior to starting his own PR firm, Gershman worked for publicists Dorothy Ross and Connie De Nave and started the pop music department of Rogers, Cowan & Brenner in August, 1967. Gershman & Swaney began in January, 1969, and Bob Gibson joined the firm in September, 1969.

**Announcing the opening
of bell's summer playground!...**



everything begins with the newest single

recorded by

DAWN

"SUMMER SAND"

Bell #45-107

produced by

The Tokens & Dave Appell

BELL RECORDS, A Division of Columbia Pictures Industries, Inc.

Fantasy Takes Over Prestige Catalog In States & Canada

BERKELEY — Fantasy Records has acquired the U.S. and Canadian rights to the entire Prestige catalog under sub-license from Regency Record Company Ltd., a British Commonwealth firm which has recently purchased the label.

Fantasy will take over production, packaging and distribution of Prestige in the U.S. and Canada on June 3, according to Saul Zaentz, president of Fantasy, and Bob Weinstock, president and founder of the 21 year old Prestige Records.

"No changes in distribution are contemplated," Zaentz said in making the announcement. "We will retain the same distributors who have worked with Prestige in the past. With Bob Weinstock and with the help of the rest of the Prestige staff, including Bob Porter and Herb Holland we hope to expand Prestige's activities, lend greater weight to the line and diversify the product.

Ben Pollack Dies

CALIFORNIA—Ben Pollack, former bandleader known during the 30's and 40's as the "father of swing," was found dead by hanging in his California home. Pollack was 67.

Pollack, who was a drummer, was partially responsible for the rise of such other musicians as Glenn Miller, Benny Goodman, Harry James, Bud Freeman and others.

In 1936, after realizing that the public was becoming interested in the sound of the big band, Pollack formed a new group which included Harry James, Shorty Sherock, Irving Fazola, Dave Matthews, and Freddy Slack. The members of his band soon left him, and after trying once more, Pollack left the music business in the 50's to open a restaurant on the Sunset Strip in Hollywood.

Atlantic Artists Close Final Fillmore Shows

NEW YORK—Two of Atlantic's acts, The Allman Brothers and The J. Geils Band, will perform at the Fillmore East over closing weekend. The last nights for the Fillmore in New York are June 25, 26 & 27, and the Allman's and Geils bands are the last featured performers at the already legendary theater. The 25th and 26th are regular nights; Sunday night, the last concert, is by Fillmore East Invitation only.

The Allman Brothers Band has a new album coming out shortly, which is called "The Allman Brothers Band Live At The Fillmore East".



ON DISPLAY: RCA Records' creative services department has designed a full color counter display for Mike Nesmith and the First National Band. The display folds up to pack in a record shipping carton, yet when set up, it stands two feet high. Highlighting Nesmith's newest album, "Nevada Fighter" the display also stresses the artist's two previous RCA releases "Loose Salute" and "Magnetic South", all of which make up Nesmith's trilogy.

"The Prestige label is one of the most honored and historic independent labels in record business history and will, of course, always retain its separate identity," Zaentz said.

Bob Porter, chief producer for Prestige, and Herb Holland, promotion chief for the label, met with Fantasy execs in Berkeley to lay out the new operation.

Under discussion were new sessions with Prestige's roster of active artists which include Charles Earland, Gene Ammons, Rusty Bryant, Leon Spencer, Mel Sparks, Dexter Gordon, Houston Person, Boogaloo Joe Jones, Idris Muhammad.

In addition an extensive series of reissues from the Prestige catalog is being projected for the fall, many of them on a "twofer" basis (i.e. two LPs for the price of one) with heavy emphasis on classic jazz names such as John Coltrane and Miles Davis and Thelonius Monk.

Fantasy's creative director Tony Lane flew to New York last week to survey the entire Prestige catalog and to make plans for reissues, repackaging and new releases.

Under the new operation all sales and merchandising activities will be coordinated from Berkeley and all creative recording activities will continue to be based in New York.

The deal with Regency Record company includes all the various labels which Prestige has operated in the past such as New Jazz, Bluesville, Swingsville, Moodsville, Folk Lore, Irish, Near East, True Sound and Lively Arts as well as the publishing company, Prestige Music, Inc.

Prestige's current roster includes the two particularly successful artists, Gene Ammons and Charles Earland. Ammons has been undergoing a resurgence of interest in recent years with a growing reputation among soul jazz, blues and underground FM audiences. Earland was recently re-signed to the label.

Daybreak Signs Basie

HOLLYWOOD—Count Basie and his Orchestra have signed with Daybreak Records, with first recording sessions scheduled for July 5 and 6.

Basie now joins a select group of name artists already inked by label Prexy Burke including Bing Crosby, Nelson Riddle, Les Brown, Gordon Jenkins, Frank Sinatra, Jr. etc.

Burke will meet with Basie in Las Vegas the latter part of this month to review all material being considered for the initial album release and also, to discuss a new approach Burke has in mind for Basie concerning his presentation on records.

The agreement was concluded with Willard Alexander, Basie's personal manager.

Silver Dollar Thru Jamie/Guyden

PHILADELPHIA—Silver Dollar Records will be distributed nationally as of June 4, under the Jamie/Guyden logo, announces Larry Cohen, national sales and promotion director of Jamie/Guyden Distribution Corp. Distribution will be handled by all Jamie distributors including those distributors who formally had Silver Dollar Records as an indie line. The initial Silver Dollar release under the deal is "Ain't It Good Enough" by the Nu-Sound Express, Ltd. It will be reservecued to all Jamie distributors in conjunction with a complete national mailing.

The Devotions, a female vocal group from New York, formerly under contract to Colossus Records, will also be exclusive Silver Dollar artists.

Negotiations were finalized by Paul Kyser and Tom Vetri, vice presidents of A & R of Silver Dollar, and Harold B. Lipsius, president of Jamie/Guyden Distribution Corp.



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 ADED TITLES TO PROG. SCHED. TO DATE
1. Mr. Big Stuff—	Jean Knight—	Stax	48%	60%
2. Wild Horses—	Rolling Stones—	Rolling Stones	41%	41%
3. How Can You Mend A Broken Heart—	Bee Gees —	Atco	37%	70%
4. I Don't Wanna Lose You—	Gladys Knight & Pips —	Soul	35%	61%
5. Watching The River Flow—	Bob Dylan—	Columbia	33%	33%
6. Rings—	Cymarron—	Entrance	30%	59%
7. Rainy Jane—	Davy Jones—	Bell	28%	80%
8. Signs—	5 Man Electrical Band—	Lionel	26%	94%
9. Summer Sand—	Dawn—	Bell	25%	92%
10. Love Means—	Sounds Of Sunshine—	Ranwood	23%	36%
11. Mighty Clouds Of Joy—	B. J. Thomas—	Scepter	22%	22%
12. Change Partners—	Stephen Stills—	Atlantic	21%	47%
13. Never Ending Song Of Love—	Delaney & Bonnie —	Atco	20%	79%
14. The Last Time I Saw Her—	Glen Campbell—	Capitol	19%	19%
15. Take Me Home Country Road—	John Denver—	RCA	17%	63%
16. Double Barrel—	Dave & Ansil Collins—	Big Tree	16%	70%
17. He's Gonna Step On You—	Joe Kongus—	Elektra	15%	15%
18. Resurrection Shuffle—	Ashton, Gardner & Dyke —	Capitol	13%	13%
19. America—	Simon & Garfunkel—	Columbia	11%	23%
20. Talking In Your Sleep—	Gordon Lightfoot—	Warner Bros.	10%	10%
21. That's The Way I've Always Heard It—	Carly Simon—	Elektra	9%	9%

SONGS FOR BEGINNERS
GRAHAM NASH



On Atlantic Records & Tapes
(Tapes Distributed by Ampex)

Criteria Starts Qtr.-Million Dollar Expansion Based On Tele-Tape Future

MIAMI—Criteria Recording Studios have begun construction of a \$250,000 addition to double its present size and increase parking facilities at the Miami location. According to Mack Emerman, Criteria president, the decision to expand was based "not merely on the growing activity on the Miami recording scene, but looking forward to the future with the emergence of video cartridges for home and business use."

The wing being built as an extension of the quarters will house new executive offices and a new studio and control room facility.

At the 1755 N.E. 149th Street location, Criteria's current building also houses the Bel Air Interests motion picture production company which is to co-participate in offering visual as well as aural services.

Emerman explained that he "feels very strongly that audio-visual cassette will make a tremendous impact

on the home entertainment scene. This market is beginning to gain ground already and the emergence of cassettes as an entertainment unit is right around the corner. With both Criteria and Bel Air, we can offer record producers all the elements of production for the a-v market under the same roof."

Criteria presently has two studios equipped with 16-track consoles. Studio A accommodates up to 100 musicians; and Studio B is currently under lease on an annual basis to Atlantic Records. The projected Studio C will include full 16-track controls with the latest tape and associated equipment being designed by Jeep Harned, president of MCI in Ft. Lauderdale.

The new control room and studios are being equipped with quadrafonic sound as well. Completion date is set as September 1 of this year.

Hershfield Heads GRT Tape's Sales; Realigns Nat'l Force

SUNNYVALE, CALIF.—Herb Hershfield has been appointed national sales manager for the music tapes division of GRT. The veteran executive will be reporting directly to division mar-

keting president White Sonner.

Hershfield's first move in the new position was a realignment of the music tape division's sales organization. The changes include naming Chuck Scherzer to the new post of national account manager and the promotion of Ron Steele to eastern regional manager and Fred Furfey as New England rep in Steele's place.

Scherzer's appointment becomes effective July 4, at which time he will be based in Sunnyvale and working with regional and district managers in establishing and coordinating national programs. As national account manager, Scherzer will be responsible for seeing that these national plans are executed at the local level for all major accounts.

Replacing Scherzer as eastern regional manager, Steele will locate in metropolitan New York. And Furfey, formerly a sales staff worker, will both take over Steele's vacancy and serve as national trouble shooter for the tape sales force. In this capacity he will report directly to Hershfield.

Cerro Controls STCA

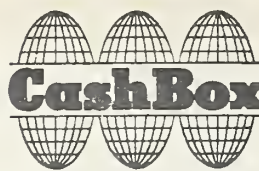
NEW YORK—Cerro Corp. has completed its purchase of a 60% beneficial interest in Stereo Tape Club of America following a successful tender offer for STCA common stock and options. C. Gordon Murphy, Cerro's president, has announced that as a result of the transaction, Cerro also obtained control of 80% of the voting shares of STCA.

This acquisition is the second step by the nonferrous metals company in establishing a base in U.S. consumer products business. Last September Cerro added Leadership Housing Systems, Inc. as a subsidiary full range residential construction company. At that time, Murphy said Cerro had embarked on a program of geographic expansion and diversification of its product line.

Cerro paid to stock and option holders of STCA approximately \$3.2 million for 280,650 common shares of the total 464,250 shares outstanding, and for options to purchase 118,500 STCA shares.

In addition, STCA has issued to Cerro 500,000 shares of a new voting preferred stock and a \$3 million convertible promissory note, for a total of \$3.5 million.

Management of STCA will continue in present positions.



Moffat Chain Plans 5th Canadian Awards

WINNIPEG — Moffat Broadcasting has announced its fifth annual Canadian Talent Awards for outstanding Canadian records of the past year. Records nominated by Canada's record companies will be played on the five Moffat Broadcasting stations, with listeners determining the winners. A \$500 award will again be presented to the top vote-getter.

Entry date for the awards is July 15. Date and city of the presentations will be announced soon.

For the first time this year, four trophies will go to Canadian record producers, with the remaining twelve being evenly divided among artists, composers and record companies.

Kane TV Special On Jeff Barry

HOUSTON — Songwriter/producer Jeff Barry is the subject of an entire segment of a Larry Kane special to be aired next month. Barry will review his ten year career from his first hit, "Tell Laura I Love Her," through his recordings with the Ronettes, Monkees, Neil Diamond and others. The Kane show is syndicated by Bing Crosby Productions and seen weekly over 100 stations in the U.S. and in several foreign countries.

Mother Earth On WPLJ

NEW YORK — Mother Earth, the Nashville-based group featuring Tracy Nelson, will give a concert to be aired live over WPLJ in New York on June 23rd. The group is currently touring the country with the Doobie Brothers as part of the Mother/Brothers Show sponsored by Warner/Reprise.

Mother Earth's debut album on Reprise is entitled "Bring Me Home," a single from which has just been released called "Temptation Took Control of Me and I Fell."

Two Stations To PSA

SAN DIEGO—The FCC has approved transfer and sale of KBBI-Los Angeles and KBBW-San Diego, from Biola College, La Mirada, to PSA Broadcasting. Former becomes KPSSA with studios and offices in Hollywood; latter will be KPSE, with HQ in San Diego.

Also, beginning this year, a record will be eligible for entry if it meets two of the four criteria for Canadian content set by the C.R.T.C., and if it achieved sales of no less than 1500 units in the four western provinces served by Moffat stations. An individual may win a trophy only if he is a Canadian citizen or a permanent resident of Canada.

The five Moffat stations are CKLG-Vancouver; CHED-Edmonton; CKXL-Calgary; CHAB-Moose Jaw and CKY-Winnipeg.



GETTING A BUZZ ON—WNEW-FM's Allison Steele, right, was the emcee for a recent Central Park concert which featured Kama Sutra artist Buzzy Linhart. Joining them for the photographer was Carly Simon, who recorded "The Love's Still Growing," a song written by Linhart, on her debut Elektra album.

STATION BREAKS:

John Patton, previously with WKRC-Cincinnati, appointed program director of WASH (Washington, D.C.) . . . J. J. Jeffries moves over from WFIL-Philadelphia, to take over the evening show at WLS-Chicago.

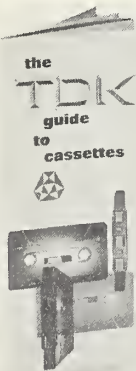
John Gordon has joined the WLWD-Dayton staff of announcers. He formerly served as p.d. and announcer at WLYK-Cincinnati . . . Dave Armstrong promoted to post of operations mgr. of WKSX-AM & FM in Jamestown, N.Y. . . . Art Roberts is newest addition to WCFL-Chicago, as host of morning drive program. He comes there from KNBR-San Francisco.

Mizaur Distrib Mgr In Motorola Ed/Tr

CHICAGO—Don Mizaur has become manager of distribution planning for Motorola Systems Inc., the marketing organization for Motorola EVR players.

Jack Harris, general marketing manager, said Mizaur will plan broadening of the distribution base for EVR (including both the Tele-player unit and programming in cassettes). His work will involve examination and evaluation of possible methods for distribution of these products to industrial, institutional, government, and business markets.

Mizaur has been midwest district sales manager for the same Motorola group.



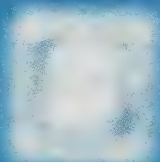
TDK GUIDE—An illustrated, information booklet for owners of cassette recorders, "The TDK Guide to Cassettes," has been published by TDK Electronics. Compiled by TDK marketing manager George Saddler, the guide is being made available at no charge. Booklet includes such topics as: advantages of cassette recording, choice of tape quality and running time for applications, what to look for when buying cassettes, how to judge quality, care of cassettes and recorders, choice of microphones, repair of cassettes in the event of accidents, indexing the cassette library and storage. "The TDK Guide to Cassettes" may be obtained on request at authorized TDK dealers or by writing Saddler at TDK.



TOM AND TERRY—Reprise's The First Edition will soon debut in their own tv variety series, "Rolling On The River." Initial segments were completed last week in Toronto. Above, Terry Williams of the group, exchanges a few words with Tom Smothers, who guested on a show. The variety show series will debut as a thirty minute syndication outing in the U. S. on September 15. It will air as a full-hour stanza in Canada on the CTV network.

BRUNG TO EWE BY RAM

WHITBREAD



PALE ALE



New 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.

WLOF—Orlando

Where Evil Grows—Poppy Family—London
Never Ending—Delany & Bonnie—Atco
Where Would I Be—Edgar Winters—Epic
Love Means—Sounds Of Sunshine—Ranwood
Double Barrel—Dave & Ansil Collins—Big Tree
Never Can Say—Isaac Hayes—Enterprise
Pic: Indian Summer—Audience—RCA

WLAV—Grand Rapids

How Can You—BeeGees—Atco
Rainy Jane—Davey Jones—Bell
Driveway—100 Proof—Hot Wax

WGLI—Babylon

Pic: Love Me—Rascals—Columbia
I know—Chee Chee & Peppy—Buddah
Draggin—Tommy James—Roulette
Albert Flasher—Guess Who—RCA
Like An Open Door—Fuzz—Calla
Mr. Big Stuff—Jean Knight—Stax
Moon Shadow—Cat Stevens—A&M
Never Can Say—Isaac Hayes—Enterprise
LPS: Right On—Maxine Weldon—Mainstream
Times That Try A Mans Soul—Kyle—Paramount

WSGN—Birmingham

You've Got—James Taylor—Warner Bros.
Never Ending Song—Delany & Bonnie—Atco
Don't Knock—Wilson Pickett—Atlantic
America—Simon & Garfunkel—Columbia
Signs—5 Man Elec Band—Lionel
Albert Flasher—Guess Who—RCA
Summer Sand—Dawn—Bell
Funky Nassau—Beginning of the End—Alston
Mr. Big Stuff—Jean Knight—Stax
Rings—Cymarron—Entrance
How Can You—BeeGees—Atco

WLEE—Richmond

How Can You—BeeGees—Atco
Summer Symp—Jack Gold Sound—Columbia
Love Me—Rascals—Columbia

WJET—Erie

America—Simon & Garfunkel—Columbia
Wild Horses—Rolling Stones—Rolling Stones
Rainy Jane—Davey Jones—Bell
Changing Times—4 Tops—Motown
High Time—Joe Cocker—A&M
Don't Say—Beverly Bremers—Scepter
Ooh Poo—Ike & Tina Turner—U.A.
Change Partners—Stephen Stills—Atlantic
Pic: Summer Sand—Dawn—Bell

KIOA—Des Moines

Rainy Jane—Davey Jones—Bell
She's Not Just—8th Day—Invictus
Love Means—Sounds Of Sunshine—Ranwood

WTRY—Alb. Sch. Troy

If Not For You—Olivia Newton John—Uni
God Save Our Country—Gentrys—Sun
Changing Times—4 Tops—Motown
Talking In Your Sleep—Gordon Lightfoot—
Reprise

WPOP—Hartford

Mighty Clouds Of Joy—B. J. Thomas—Scepter
Watching The River Flow—Bob Dylan—
Columbia
How Can You—BeeGees—Atco
Bring The Boys—Freda Payne—Invictus
Albert Flasher—Guess Who—RCA
If Not For You—Olivia Newton John—Uni
You Gotta Have—Supremes & 4 Tops—Motown
Mr. Big Stuff—Jean Knight—Stax
Summer Sand—Dawn—Bell

WKWK—Wheeling

Sweet Ginger Bread—Mike Curb—MGM
Magic—Lobo—Big Tree
You're The Reason Why—Ebonys—Phila Int'l
Someday Somewhere—Center Stage—RCA
How About Me—Nino Tempo & April Stevens
—MGM
Take Me Home—John Denver—RCA
Do You Know—P-Nut Gallery—Buddah
Love Made A Fool—Cochise—U.A.

WCOL—Columbus

How Can You—BeeGees—Atco
Melting Pot—Booker T—Stax
Wild Horses—Rolling Stones—Rolling Stones
Summer Sand—Dawn—Bell
Mr. Big Stuff—Jean Knight—Stax

WHLO—Akron

Double Barrel—Dave & Ansil Collins—Big Tree
How Can You—Bee Gees—Atco
Love You Lady Dawn—Bells—Polydor
That's The Way—Carly Simon—Elektra
Never Ending—Delany & Bonnie—Atco
Can't Find The Time—Rose Colored Glass
—Bang
Never Ending—Delany & Bonnie—Atco
Pic: Little Girl Is Smiling—Steve Alaimo—
Entrance
Pic: LP: Every Picture Paints A Story—Rod
Stewart—Mercury

WPRQ—Providence

Rainy Jane—Davey Jones—Bell
Signs—5 Man Elec Band—Lionel
Wild Horses—Rolling Stones—Rolling Stones
He's Gonna Step On You—John Kongus—
Elektra
Love Means—Sounds Of Sunshine—Ranwood
Never Ending—Delany & Bonnie—Ranwood
LPS: Ram—Paul McCartney—Apple
Sticky Fingers—Rolling Stones—Rolling Stones
Tapestry—Carole King—Ode

KLEO—Wichita

Double Barrel—Dave & Ansil Collins—Big Tree
Rings—Cymarron—Entrance

WING—Dayton

Sooner Or Later—Grass Roots—Dunhill
You Gotta Have—Supremes & 4 Tops—Motown
Rainy Jane—Davey Jones—Bell
Signs—5 Man Elec Band—Lionel
What You See—Stoney & Meat Loaf—Rare
Earth
Rings—Cymarron—Entrance
Walk Away—James Gang—ABC
Pic: Never Ending—Delany & Bonnie—Atco

WBBQ—Augusta

Pooh Corner—Nitty Gritty—U.A.
Mighty Clouds Of Joy—B. J. Thomas—Scepter
Indian Summer—Audience—RCA
Poor—B.B. King—ABC

WIRL—Peoria

That's The Way—Carly Simon—Elektra
Wild Horses—Rolling Stones—Rolling Stones
Change Partners—Stephen Stills—Atlantic
She Didn't Do Magic—Lobo—Big Tree
Beginning—Chicago—Columbia

WDRG—Hartford

Talking In Your Sleep—Gordon Lightfoot—
Reprise
Wild Horses—Rolling Stones—Rolling Stones
You Gotta Have—Supremes & 4 Tops—Motown
Mr. Big Stuff—Jean Knight—Stax
Magic—Lobo—Big Tree
Let It Shine—Home—Columbia

Carney Debut LP Set By Mercury

CHICAGO—Mercury Records has released an album introducing eighteen-year-old Paul Carney, following the signing of an independent production deal with Stanley Kahan and Billy Arnell.

Carney began singing and playing piano with his father, and is now writing songs as well as performing. Several of his compositions appear in his debut album.

In addition to his vocal chores, Carney has formed a five-piece group which is presently in rehearsal for engagements being set by ATI Agency.

The Mercury LP, called "Threshold," offers a variety of instrumentation backing Carney, from small group to large orchestra augmented by strings.

Tommy Overstreet

Top 10 Country Single

"Gwen...Congratulations"

Crossing Over Pop.
Key Top 40 Stations In These
"Grassroots America" Markets
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Oklahoma City, Okla.
Spartanburg, S.C.

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Featuring "Gwen...Congratulations"

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Direction & Management
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Here Come the Fuzz!
with a stone smash followup to their
"I Love You For All Seasons"

(20 weeks on the charts)

"Like An Open Door"

A Carr-Cee Production/Produced by Joe Tate

CALLA RECORDS #177*

The Fuzz

Billboard Spotlight Singles

FUZZ—LIKE AN OPEN DOOR (2:27)

(Prod. Joe Tate) (Writer: Young) (Ferncliff/JAMF, BMI)—Group's "I Love You for All Seasons" took them high on the Hot 100 and Top 10 on the Soul chart. Potent blues ballad follows up offers all that potential and more.

cashbox

Picks of the Week

THE FUZZ (Calla 177)

Like an Open Door (2:27) (Ferncliff/JAMF, BMI—Young)

Arriving with a marshmallow soul sound, the Fuzz scored with "Love You for All Seasons." Now, the crew stirs another caramel ballad into an exciting follow-up. Lovely vocals and a tasty bit of material give the act their second chart-breaker.



PICKS OF THE WEEK

THE FUZZ, "LIKE AN OPEN DOOR" (Ferncliff/JAMF, BMI). Follow-up to their "I Love You for All Seasons" top 10 breakthrough can't help but repeat Mellow, soft soul sound that's so pretty it always appeals pop like Smokey Robinson and the Miracles Calla C-177 (Roulette).

* Distributed by:



ROULETTE RECORDS

17 West 60th St., N.Y.C.

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.

CKLW—Detroit
Whatcha See—Dramatics—Volt
Smiling Faces Sometimes—Undisputed Truth—Gordy
Double Barrel—Dave & Ansil Collins—Big Tree
Draggin—Tommy James—Roulette
How Can You—BeeGees—Atco
Caught In A Dream—Alice Cooper—Warner Bros.

WIXY—Cleveland
I Don't Wanna—Gladys Knight—Soul
You've Got—James Taylor—Warner Bros.
Watching The River Flow—Bob Dylan—Columbia
Stop Look Listen—Stylistics—Avco Embassy
Mr. Big Stuff—Jean Knight—Stax

WSAI—Cincinnati
You Got A Friend—Roberta Flack—Donnie Hathaway—Atlantic
Summer Sand—Dawn—Bell

WKBW—Buffalo
Never Can Say—Isaac Hayes—Enterprise
Wild Horses—Rolling Stones—Rolling Stones
She's Not Just—8th Day—Invictus
How Can You—BeeGees—Atco
LP: Puppet Man/Resurrection Shuffle/Tom Jones—Parrot

WQAM—Miami
Signs—5 Man Elec Band—Lionel
She's Not Just—8th Day—Invictus
Draggin—Tommy James—Roulette
Mr. Big Stuff—Jean Knight—Stax
Take Me Home—John Denver—RCA
Rainy Day Feeling—Fortunes—Capitol
Pic: Resurrection Shuffle/Puppet Man—Tom Jones—Parrot

WTIX—New Orleans
One Way Ticket—Tyronne Davis—Dakar
Don't Pull—Hamilton, Joe Frank & Reynolds—Dunhill

WABC—New York
I Know—Chee Chee & Peppy—Buddah
She's Not Just—8th Day—Invictus
Never Can Say—Isaac Hayes—Enterprise
That's The Way—Carly Simon—Elektra
LP: I Feel The Earth Move—Carole King—Ode

WLS—Chicago
Albert Flasher—Guess Who—RCA
Rainy Jane—Davey Jones—Bell
Funky Nassau—Beginning of the End—Alston
Mr. Big Stuff—Jean Knight—Stax
Love Means—Sounds Of Sunshine—Ranwood
He's Gonna Step On You—John Kongus—Elektra

WFIL—Philadelphia
Double Lovin—Osmonds—MGM
Don't Knock—Wilson Pickett—Atlantic
How Can You—BeeGees—Atco
Wild Horses—Rolling Stones—Rolling Stones
She's Not Just—8th Day—Invictus
Watching The River Flow—Bob Dylan—Columbia
Moon Shadow—Cat Stevens—A&M

WMEX—Boston
Change Partners—Stephen Stills—Atlantic
Magic—Lobo—Big Tree
How Can You—BeeGees—Atco
I Don't Wanna—Gladys Knight—Soul
Watching The River Flow—Bob Dylan—Columbia

WMPS—Memphis
Wild Horses—Rolling Stones—Rolling Stones
Bring The Boys—Freda Payne—Invictus
Change Partners—Stephen Stills—Atlantic
Changing Times—4 Tops—Motown
Mr. Big Stuff—Jean Knight—Stax

WDGY—Minneapolis
Draggin—Tommy James—Roulette
Love Means—Sounds Of Sunshine—Ranwood
You Gotta Have—Supremes & 4 Tops—Motown
He's Gonna Step On You Again—John Kongus—Elektra
I Don't Wanna—Gladys Knight—Soul

WEAM—Washington, D.C.
Wild Horses—Rolling Stones—Rolling Stones
How Can You—BeeGees—Atco

QOV—Pittsburgh
Resurrection Shuffle—Ashton Gardner Dyke—Capitol
How Can You Mend—BeeGees—Atco
Maggie—Redbone—Epic
I Like To Do It—People's Choice—Phil La Of Soul
Over And Over—Delfonics—Philly Groove

WRKO—Boston
Watching The River Flow—Bob Dylan—Columbia
That's The Way—Carly Simon—Elektra
How Can You—BeeGees—Atco
Change Partners—Stephen Stills—Atlantic
LPS: Walk Away—James Gang—ABC
Sway—Rolling Stones—Rolling Stones
Hymn 43—Jethro Tull—Reprise
Alcatraz—Leon Russell—Shelter
Chicago—Graham Nash—Atlantic
Feeling Alright—Grand Funk—Capitol
Reap What I've Sowed—Climax Blues Band—Sire

KHJ—Hollywood
Rings—Cymarron—Entrance
Signs—5 Man Elec Band—Lionel
That's The Way—Carly Simon—Elektra
Watching The River Flow—Bob Dylan—Columbia

KYA—San Francisco
Rings—Cymarron—Entrance
She's Not Just—8th Day—Roulette
I'm The Only One—Lobo—Big Tree
Nobody—Dooby Bros—

KGB—San Diego
Draggin—Tommy James—Roulette
Meet You—Partridge Family—Bell
Pooh Corner—Nitty Gritty—U.A.

KFRC—San Francisco
Take Me Home—John Denver—RCA
Sooner Or Later—Grass Roots—Dunhill
Mr. Big Stuff—Jean Knight—Stax

KYNO—Fresno
Signs—5 Man Elec Band—Lionel
Watching The River Flow—Bob Dylan—Columbia
Resurrection Shuffle—Ashton Gardner Dyke—Capitol

I Don't Wanna—Gladys Knight—Soul
LP: You've Got—James Taylor—Warner Bros.
Found A Child—Ballin' Jack—Columbia
Wild Horses—Rolling Stones—Rolling Stones
I'm Losing You—Rod Stewart—Mercury

KJR—Seattle
Resurrection Shuffle—Ashton Gardner Dyke—Capitol
Summer Sand—Dawn—Bell
Ajax Liquor—Hudson Landry—Dore
Near You—Boz Scaggs—Columbia
Never Can Say—Isaac Hayes—Enterprise

WAYS—Charlotte
Rainy Day Feeling—Fortunes—Capitol
I Don't Wanna—Gladys Knight—Soul
Love The One—Isley Bros—Buddah
Deep Enough—Ocean—Kama Sutra
Poor Little Pearl—Billy Joe Royal—Columbia
Clouds Of Joy—B.J. Thomas—Scepter

KLIF—Dallas
Talking In Your Sleep—Gordon Lightfoot—Reprise
Take Me Home—John Denver—RCA
Summer Sand—Dawn—Bell
Love Means—Sounds Of Sunshine—Ranwood
Rings—Cymarron—Entrance
I'm The Only One—Lobo—Big Tree

Polydor Readies Hedge & Donna LP

NEW YORK—Polydor has announced the immediate shipment of "Revolution," the new album by Hedge & Donna. The album is the first release of their new affiliation with Polydor. Apart from a change of labels, the album heralds a new direction for the husband and wife duo.

Previously, Hedge & Donna has released four albums, each of which sold twice as many copies as the preceding one.

The release of the new album, coincides with their opening at the Troubadour in L.A., where they were first discovered. Presently, they are working on a tour that will include New York's Bitter End later this summer, Paul's Mall in Boston early in July, a fortnight in Chicago and a San Diego concert with The Byrds on 25 June.

THE BIG THREE

1. Mr. Big Stuff—Jean Knight—Stax
2. Wild Horses—Rolling Stones—Rolling Stones
3. How Can You Mend A Broken Heart—Bee Gees—Atco

WMAK—Nashville
Never Can Say—Isaac Hayes—Enterprise
How Can You—BeeGees—Atco
Summer Sand—Dawn—Bell
Everybody Got To Clap—Lulu—Atco
Rings—Cymarron—Entrance
Get It On—Chase—Epic

WOKY—Milwaukee
How Can You—BeeGees—Atco
Change Partners—Stephen Stills—Atlantic
Last Time I Saw Her—Glen Campbell—Capitol
If You Think I Love You Now—Vic Dana—Columbia
I'm So Lonely—Bobby Jones—
I'm A Believer—Neil Diamond—Bang

KXOK—St. Louis
I Don't Wanna—Gladys Knight—Soul
You've Got—James Taylor—Warner Bros.
That's The Way—Carly Simon—Elektra
Sooner Or Later—Grass Roots—Dunhill
Cool Aid—Paul Humphrey—Lizard

KILT—Houston
Pic: Indian Summer—Audience—RCA
How Can You—BeeGees—Atco
Mighty Clouds Of Joy—B.J. Thomas—Scepter
Mr. Big Stuff—Jean Knight—Stax
Last Time I Saw Her—Glen Campbell—Capitol
Wild Horses—Rolling Stones—Rolling Stones

WHB—Kansas City
Do You Know—P-Nut Gallery—Buddah
Draggin—Tommy James—Roulette
High Time—Joe Cocker—A&M
She's Not Just—8th Day—Invictus
Can't Find The Time—Rose Colored Glass—Bang
Last Time I Saw Her—Glen Campbell—Capitol

WCAO—Baltimore
Pic: Mighty Clouds Of Joy—B.J. Thomas—Scepter
Spinning Around—Main Ingredient—RCA
Love You Lady Dawn—Bells—Polydor
Watching The River Flow—Bob Dylan—Columbia
Do You Know—P-Nut Gallery—Buddah
Never Ending—Delany & Bonnie—Atco
Wholesale Love—Buddy Miles—Mercury

WKNR—Detroit
Smiling Faces Sometimes—Undisputed Truth—Gordy
Wear This Ring—Detroit Emeralds—Westbound
Summer Sand—Dawn—Bell
Mr. Big Stuff—Jean Knight—Stax
LP: Close Your Eyes—James Taylor—Warner Bros.

WAPE—Jacksonville
Mr. Big Stuff—Jean Knight—Stax

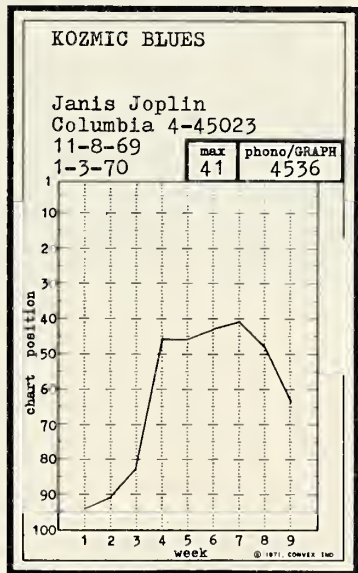
WIBG—Philadelphia
Moon Shadow—Cat Stevens—A&M
Watching The River Flow—Bob Dylan—Columbia
Wild Horses—Rolling Stones—Rolling Stones
How Can You—BeeGees—Atco
Jack In The Box—Clodagh Rodgers—RCA
America—Simon & Garfunkel—Columbia
Stop Look Listen—Stylistics—Enterprise
Draggin—Tommy James—Roulette
Mr. Big Stuff—Jean Knight—Stax

CHARTS

Our book has the complete chart history of every record in Billboard's "HOT 100" for the last 15 years. It's all here!

For each record, the week-by-week chart positions are shown by a graph such as the one in this Ad. A graph is the only way to obtain a "picture" of each record's position in the ratings. This presentation has never before been done; it is available only in our book, The Miles Chart Display.

Nearly 10,000 neat, individual graphs arranged by record title * 200 additional graphs that compare (by overlay) the versions as recorded by different artist * a 100 page cross-index of the 2300 artist and their songs from the "HOT 100" * a list of the number one singles for each week of the last 15 years * nearly 1300 pages * hard cover * many other important features.



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CB671

**MOVE OVER MR. SHUBERT!
McTELL'S UNFINISHED HAS ARRIVED...**

“STREETS OF LONDON”

PAA-0096

Gus Dudgeon, who is producing Ralph McTell's first album for Paramount, arrived in New York with finished tapes, he only had one cut with him. But it's so great and we're so excited about having Ralph on Paramount that we told Gus we can't wait. So here it is...

He started his career as a busker, singing in the streets of London, Paris, across Europe all the way to Istanbul. Later a folksinger, paying dues on the circuit of tiny, obscure clubs and coffeehouses in remote little English towns.

At the Isle of Wight last summer, Ralph McTell played to some 400,000 people, and made his set as intimate for them as one of his club concerts. He still plays the small clubs, and probably always will, even though he has become a major concert attraction.

Regardless of what lies ahead, Ralph prefers to think of his future in terms of a line from a Walter de la Mare poem he must have learned as a child: "Look you on all things lovely, every hour, every minute of every hour."

PAA-0096



**RALPH McTELL'S
UNFINISHED ALBUM — PAA-0096
FINISHED SINGLE — PAA-0096**

**AVAILABLE ON
PARAMOUNT RECORDS**



ONE GOLD APPLE—Mike Curb (r), president of MGM Records, presents the RIAA gold record award to The Osmonds for their million seller of "One Bad Apple." The event took place on stage of Caesar's Palace Hotel.

Metromedia Sets Summer LP Program

NEW YORK—Metromedia Records is gearing for a summer release schedule that consists of four major albums, all slated for complete promo support by the label.

Heading the list of new releases

Poster Display Sparks London's Stones' Promo

NEW YORK—The largest poster ever to be used as a merchandising tool by London Records, has been prepared as the central element of a major Rolling Stones catalog drive.

The 37 by 53 inch full-color sheets include reproductions of all 15 Rolling Stones London LP's, 13 of which have long since been certified as gold record award winners. Carrying the legend, "209 Solid Reasons for Sales," the posters list every title from every album and single by the Stones on London Records.

Massive quantities of the posters are being rushed for dealer use on walls, in windows, and in fact, even for a wall-to-wall arrangement in stores. The poster campaign for Stones product, announced by Herb Goldfarb, the firm's vice president for sales and marketing, is a follow-up to the company's "Program for Profit" campaign, initiated last May 10 to point up the story of the Rolling Stones product which is exclusively on the London label.

is an album by the eleven-member rock group, Spirit In Flesh. The group was discovered living on a commune in Warwick, Massachusetts, seeking "spiritual discovery without the use of drugs." The album, which is a You & Me Production, was produced by Peter Siegel. Susan Leonard is exec producer. Promo support for the group has already begun, in anticipation of a release date during the week of June 17.

The rock group, Gypsy, whose debut album on Metromedia was a success, is also scheduled for an album release during the week of June 14. The new album, "In The Garden," contains all new material.

A folk-rock artist named James Late will debut with his Metromedia album during the week of July 5. Late, who works at the Fulton Fish Market in New York, was discovered while singing in Central Park one afternoon and was signed to Metromedia soon afterward.

The debut of recording artist Peter Allen took place with the release of his Metromedia album on May 24. All the material contained on the LP was written by Allen, while the record was produced by Dick Bozzi.

In addition to the new releases already mentioned, Metromedia reports increasing sales on The Holy Modal Rounders' recently-released LP, "Good Taste Is Timeless."



AT THE HEART of the mob scene at Kennedy Airport are Mr. and Mrs. Lennon who flew in to finish dates on their respective new albums. Shown with the pair is Pete Bennett, Apple and Abkeo promotion director. John, now sans beard, and Yoko made a surprise visit to Fillmore Sun., when they played with Frank Zappa and the Mothers on stage. John's LP is due for release shortly.

- 1 **WATCH THE RIVER FLOW**
(Big Sky—ASCAP)
Bob Dylan—Columbia 45409
- 2 **MOTHER NATURE'S WINE**
(Claridge/Dream/Canyon—ASCAP)
Sugarloaf—U.A. 7210
- 3 **THE LAST TIME I SAW HER**
(Warner-Tamerlane—BMI)
Glen Campbell—Capitol 3123
- 4 **FOLLOW ME**
(Cherry Lane—ASCAP)
Mary Travers—W. B. 7481
- 5 **SUSPICIOUS MINDS**
Dee Dee Warwick—Atco 6810
- 6 **IT WON'T HURT TO TRY IT**
(Knottwood—ASCAP)
Tony Scotti—Sun Flower 109
- 7 **IN THESE CHANGING TIMES**
(Jobete—BMI)
Four Tops—Motown 1185
- 8 **NEAR YOU**
(Blue Street—ASCAP)
Boyz Scaggs—Columbia 45408
- 9 **HILL WHERE THE LORD HIDES**
(Rohaba/Roosevelt—BMI)
Chuck Mangione—Mercury 73298
- 10 **WE'RE ALL GOING HOME**
(Heiress Music—BMI)
Bobby Bloom—MGM 14246
- 11 **SOUNDS OF SILENCE**
(Charing Cross—BMI)
Peaches & Herb—Columbia 45386
- 12 **MONEY**
(Jobete—BMI)
Mob—Colossus 145
- 13 **AND WHEN SHE SMILES**
(Duchess—BMI)
Wildweeds—Vanguard 35134
- 14 **LOVE SONG**
(Razzle Dazzle—BMI)
The Vogues—Bell 991
- 15 **RESURRECTION SHUFFLE**
(Tess Erand—ASCAP)
Ashton, Gardner & Dyke—Capitol 3060
- 16 **YOU'VE GOT TO EARN IT**
(Jobete—BMI)
Staple Singers—Stax 0093
- 17 **YOU'RE A LADY**
(Defrantz/Monique—ASCAP)
Gene Chandler—Mercury 73206
- 18 **CALL ME UP IN DREAMLAND**
Van Jan/WB—ASCAP
Van Morrison—W.B. 7488
- 19 **CALIFORNIA EARTHQUAKE**
(Great Honesty—BMI)
Norman Greenbaum—Reprise 1008
- 20 **HANGING ON (TO) A MEMORY**
(Gold Forever—BMI)
Chairmen of the Board—Invictus 9089
- 21 **THE SUMMER KNOWS**
(Warner Bros—ASCAP)
Roger Williams—Kapp 2140
- 22 **SUMMERTIME**
(Gershwin/New Dawn—ASCAP)
Herb Alpert—A&M 1261
- 23 **WHEN YOU GET RIGHT DOWN TO IT**
(Screen Gems/Columbia—BMI)
Ronnie Dyson—Columbia 45387
- 24 **BAD FEET**
(Tree—BMI)
Joe Tex—Dial 1001
- 25 **LANGUAGE OF LOVE**
(Van McCoy—BMI)
Intrigues—Yew 1012
- 26 **COME DOWN IN TIME**
(Dick James—BMI)
Jyve Fyve—Avco Embassy 4568
- 27 **I NEED SOMEONE**
Z. Z. Hill—Kent 4547
- 28 **LOVE ME**
(Purusa—ASCAP)
Rascals—Columbia
- 29 **WHEN MY LITTLE GIRL IS SMILING**
(Screen Gems/Columbia—BMI)
Steve Alaimo—Entrance 7501
- 30 **DOODLE-OOP**
(Rhinelander—BMI)
Meters—Josie 1029

Vital Statistics

- #68* **WILD HORSES (5:38)**
Rolling Stones—Rolling Stones 19101
1841 Bway NYC.
PROD: Jimmy Miller c/o Rolling Stones
PUB: Gideon BMI 1700 Bway NYC.
WRITERS: Mick Jagger—Keith Richard
FLIP: Sway
- #74* **MOON SHADOW (2:45)** Cat Stevens—A*M 1265
1416 N La Brea H'wood Cal.
PROD: Paul Samwell Smith c/o A&M
PUB: Irving BMI c/o A&M WRITER: C. Stevens
FLIP: I Think I See The Light
- #76* **HOW CAN YOU MEND A BROKEN HEART (3:52)** Bee Gees—Atco 6824
1841 Bway NYC.
PROD: Bee Gees—Robert Stigwood c/o Atco
PUB: Casserole BMI 221 W 57 St NYC.
Warner BMI 200 Pk Ave NYC. Tamarlane BMI
6290 Sunset Blvd. L.A. Cal.
WRITERS: Barry & Robin Gibb
FLIP: Country Woman
- #85* **LOVE THE ONE YOU'RE WITH (3:27)**
Isley Bros—T-Neck 930 (Buddah)
1650 Bway NYC.
PROD: R-O & R Isley c/o T-Neck
PUB: Gold Hill BMI (same address)
WRITER: S. Stills FLIP: He's Got Your Love
- #86* **RAINY JANE (2:42)** Davy Jones—Bell 45111
1776 Bway NYC.
PROD: Jack Mills for Wednesdays Child Prod.
PUB: Screen Gems/Columbia BMI
711 5th Ave NYC.
WRITERS: Howard Greenfield—Neil Sedaka
ARR: Al Capps FLIP: Welcome To My Love
- #87* **DEEP ENOUGH FOR ME (3:00)**
Ocean—Kama Sutra 525 (Buddah)
1650 Bway NYC.
PROD: Aled Music Corp. Toronto Canada.
PUB: Canint-Catac ASCAP
20 Cranfield Rd Toronto Canada.
WRITERS: Gael-Erbe FLIP: No Other Woman
- #89* **YOU'RE THE REASON WHY (3:09)**
Ebony—Epic 3503
51 W 52 St NYC.
PROD: Gamble—Huff 250 S Broad St Phila Pa.
PUB: World War 3 BMI c/o Gamble Huff.
WRITERS: K. Gamble—Huff ARR: Thom Bell
FLIP: Sexy Ways
- #90* **LIKE AN OPEN DOOR (2:27)**
Fuzz-Calla 177 (Roulette)
17 W 60 St NYC.
PROD: Joe Tate for Carr-Cee Prod.
820 Monroe St. Annapolis Md.
PUB: Ferncliff/Jamf BMI 17 W 60 St NYC.
WRITER: Sheila Young
FLIP: Leave It All Behind Me
- #92* **SHE DIDN'T DO MAGIC (2:49)**
Lobo—Big Tree 116
555 Madison Ave NYC.
PROD: Phil Gernhard Entrp.
6727 1st Ave S. St. Petersburg Fla.
PUB: Famous/Kaiser/Big Leaf ASCAP
1 Gulf & Western Plaza NYC.
WRITER: Kent Lavoie FLIP: I'm the Only One
- #93* **I'M A BELIEVER (2:48)**
Neil Diamond—Bang 586
1650 Bway NYC.
PROD: Jeff Barri & Ellie Greenwich
137 W 52 St NYC.
PUB: Screen Gems/Columbia BMI
711 5th Ave NYC.
WRITER: Neil Diamond
FLIP: Crooked Street
- #97* **TALKING IN YOUR SLEEP (2:56)**
Gordon Lightfoot—Reprise 1020
4000 Warner Blvd Burbank Cal.
PROD: Joe Wissert c/o Reprise
PUB: Early Morning ASCAP
350 Davenport Rd Tor. Can.
WRITER: G. Lightfoot
FLIP: Nous Vivons Ensemble
- #100* **LOVE IS LIFE (4:06)**
Earth Wind & Fire—Warner Bros. 7492
4000 Warner Blvd Burbank Cal.
PROD: Joe Wissert c/o Warner Bros.
PUB: Hummit c/o BBC Entrp.
9255 Sunset Blvd H'wood Cal.
WRITERS: Maurice White—Don Whitehead—Wade Flemons
FLIP: This World Today

AIN'T NO MOUNTAIN HIGH ENOUGH

Jobete Music Company, Inc.
Nickolas Ashford
Valerie Simpson

ALL I HAVE TO DO IS DREAM

House of Bryant Publications
Boudleaux Bryant

ARIZONA

Kangaroo Music, Inc.
Kenny Young

BACKFIELD IN MOTION

Cachand Music, Inc.
Patchal Music
Hubert McPherson
Melvin Harden

BORN FREE

Screen Gems-Columbia Music, Inc.
John Barry (PRS)
Don Black (PRS)

BOTH SIDES NOW

Siquomb Publishing Corporation
Joni Mitchell

A BRAND NEW ME

Parabut Music Corporation
Assorted Music
Kenneth Gamble
Theresa Bell
Jerry A. Butler

BRIDGE OVER TROUBLED WATER

Charing Cross Music, Inc.
Paul Simon

BY THE TIME I GET TO PHOENIX

Rivers Music Company
Jim Webb

CANDIDA

Pocketful of Tunes, Inc.
Toni Wine
Irwin Levine

CAN'T TAKE MY EYES OFF OF YOU

Seasons Four Music Corporation
Saturday Music, Inc.
Bob Crewe
Robert Gaudio

CECELIA

Charing Cross Music, Inc.
Paul Simon

CHERRY HILL PARK

Low-Sal Music Company
Robert Nix
Billy Gilmore

COME TOGETHER

Maclen Music, Inc.
John Lennon (PRS)
Paul McCartney (PRS)

DAUGHTER OF DARKNESS

Felsted Music Corporation
Les Reed (PRS)
Geoff Stephens (PRS)

DON'T CRY, DADDY

Elvis Presley Music, Inc.
B-n-B Music, Inc.
Mac Davis

DOWN ON THE CORNER

Jondora Music
John C. Fogerty

EARLY IN THE MORNING

Duchess Music Corporation
Mike Leander (PRS)
Eddie Seago (PRS)

EASY COME, EASY GO

Screen Gems-Columbia Music, Inc.
Jack Keller
Diane Hilderbrand

EL CONDOR PASA

Charing Cross Music, Inc.
Daniel A. Robles
Paul Simon
Jorge Milchberg (SACEM)

ELEANOR RIGBY

Maclen Music, Inc.
John Lennon (PRS)
Paul McCartney (PRS)

ELI'S COMIN'

Tuna Fish Music, Inc.
Laura Nyro

EVERYBODY'S TALKIN'

Fred Neil

EVERYTHING A MAN COULD**EVER NEED**

Ensign Music Corporation
Mac Davis

EVERYTHING IS BEAUTIFUL

Ahab Music Company, Inc.
Ray Stevens

FIRE AND RAIN

Blackwood Music, Inc.
Country Road Music, Inc.
James Taylor

FOR THE GOOD TIMES

Buckhorn Music Publishing, Inc.
Kris Kristofferson

GAMES PEOPLE PLAY

Lowery Music Company, Inc.
Joe South

GENTLE ON MY MIND

Glaser Publications, Inc.
John Hartford

GET READY

Jobete Music Company, Inc.
William Robinson

THE GIRL FROM IPANEMA

Duchess Music Corporation
Norman Gimbel
Antonio Carlos Jobim

GOIN' OUT OF MY HEAD

Vogue Music, Inc.
Teddy Randazzo
Bobby Weinstein

GYPSY WOMAN

Curtom Publishing Company, Inc.
Curtis Mayfield

HELLO DARLIN'

Twitty Bird Music Publishing Company
Conway Twitty

HEY JUDE

Maclen Music, Inc.
John Lennon (PRS)
Paul McCartney (PRS)

HITCHIN' A RIDE

Intune, Inc.
Peter Callander (PRS)
Mitch Murray (PRS)

I GUESS THE LORD MUST BE**IN NEW YORK CITY**

Dunbar Music, Inc.
Harry Edward Nilsson

I JUST CAN'T HELP BELIEVIN'

Screen Gems-Columbia Music, Inc.
Barry Mann
Cynthia Weil

I NEVER PROMISED YOU A**ROSE GARDEN**

Lowery Music Company, Inc.
Joe South

I THINK I LOVE YOU

Screen Gems-Columbia Music, Inc.
Tony Romeo

IF I WERE A CARPENTER

Koppelman-Rubin Enterprises, Inc.
Tim Hardin

I'LL BE THERE

Jobete Music Company, Inc.
Bob West
Hal Davis
Willie Hutch
Berry Gordy, Jr.

IT'S ONLY MAKE BELIEVE

Marielle Music Publishing Corporation
Conway Twitty
Jack Nance

JAM UP AND JELLY TIGHT

Low-Twi Music, Inc.
Tommy Roe
Freddy Weller

JINGLE JANGLE

Don Kirshner Music, Inc.
Jeff Barry
Andy Kim

JULIE, DO YA LOVE ME

Green Apple Music Company
Tom Bahler

APPLAUSE TO THE WRITERS AND PUBLISHERS WHO CREATED THE 89 MOST PERFORMED SONGS

IN THE BMI REPERTOIRE DURING 1970

ALL THE WORLDS OF MUSIC
FOR ALL OF TODAY'S AUDIENCE



BROADCAST MUSIC, INC.

KENTUCKY RAIN

Elvis Presley Music, Inc.
S-P-R Music Corporation
Dick Heard
Eddie Rabbitt

LA LA LA (IF I HAD YOU)

Green Apple Music Company
Danny Janssen

LET IT BE

Maclen Music, Inc.
John Lennon (PRS)
Paul McCartney (PRS)

THE LONG AND WINDING ROAD

Maclen Music, Inc.
John Lennon (PRS)
Paul McCartney (PRS)

LOOKIN' OUT MY BACK DOOR

Jondora Music
John C. Fogerty

LOVE GROWS

(WHERE MY ROSEMARY GOES)
Tony Macaulay (PRS)
Barry Mason (PRS)

MAKE IT WITH YOU

Screen Gems-Columbia Music, Inc.
David A. Gates

MAMA TOLD ME NOT TO COME

January Music Corporation
Randy Newman

MEMORIES

Elvis Presley Music, Inc.
Mac Davis
Billy Strange

MRS. ROBINSON

Charing Cross Music, Inc.
Paul Simon

MY BABY LOVES LOVIN'

Maribus Music, Inc.
Roger Cook (PRS)
Roger Greenaway (PRS)

MY CHERIE AMOUR

Jobete Music Company, Inc.
Henry Cosby
Sylvia Moy
Stevie Wonder

MY ELUSIVE DREAMS

Tree Publishing Company, Inc.
Claude Putman
Billy Sherrill

MY LOVE

Duchess Music Corporation
Tony Hatch (PRS)

MY SWEET LORD

Harrisongs Music, Inc.
Abkco Music, Inc.

MY WOMAN, MY WOMAN, MY WIFE

George Harrison (PRS)
Mariposa Music, Inc.
Marty Robbins

OKIE FROM MUSKOGEE

Blue Book Music
Merle Haggard
Roy Edward Burris

OVERTURE FROM TOMMY

Track Music, Inc.
Peter Townshend (PRS)

PATCHES

Gold Forever Music, Inc.
General Johnson
Ronald Dunbar

A RAINY NIGHT IN GEORGIA

Combine Music Corporation
Tony Joe White

SAVE THE COUNTRY

Tuna Fish Music, Inc.
Laura Nyro

SNOWBIRD

Beechwood Music Corporation
Gene Maclellan

SOMEDAY WE'LL BE TOGETHER

Jobete Music Company, Inc.
Harvey Fuqua
Johnny Bristol
Robert L. Beavers

SOMETHING

Harrisongs Music, Inc.
Abkco Music, Inc.
George Harrison (PRS)

SPANISH EYES

Screen Gems-Columbia Music, Inc.
Bert Kaempfert (GEMA)
Charles Singleton
Eddie Snyder

SPINNING WHEEL

Blackwood Music, Inc.
David Clayton-Thomas

STRANGERS IN THE NIGHT

Champion Music Corporation
Screen Gems-Columbia Music, Inc.
Bert Kaempfert (GEMA)
Charles Singleton
Eddie Snyder

SUNDAY MORNIN' COMIN' DOWN

Combine Music Corporation
Kris Kristofferson

SUNNY

MRC Music Corporation
Portable Music Company, Inc.
Bobby Hebb

TENNESSEE BIRD WALK

Back Bay Music
Jack Blanchard

THAT'S WHERE I WENT WRONG

Gone Fishin' Music
Terry Jacks

TIGHTER, TIGHTER

Big Seven Music Corporation
Tommy James
Robert L. King

TRACES

Low-Sal Music Company
Buddy Buie
James B. Cobb, Jr.
Emory Lee Gordy, Jr.

UP, UP AND AWAY

Rivers Music Company
Jim Webb

WALK A MILE IN MY SHOES

Lowery Music Company, Inc.
Joe South

WAR

Jobete Music Company, Inc.
Norman Whitfield
Barrett Strong

THE WAYS TO LOVE A MAN

Al Gallico Music Corporation
Algee Music Corporation
Billy Sherrill
Tammy Wynette
Glenn Sutton

WE'VE ONLY JUST BEGUN

Irving Music, Inc.
Paul Williams
Roger Nichols

WHAT IS TRUTH

House of Cash, Inc.
Johnny Cash

WHICH WAY YOU GOIN' BILLY

Gone Fishin' Music
Terry Jacks

WITHOUT LOVE (THERE IS NOTHING)

Hill and Range Songs, Inc.
Gomace Music, Inc.
Danny Small

THE WONDER OF YOU

Duchess Music Corporation
Baker Knight

YESTERDAY

Maclen Music, Inc.
John Lennon (PRS)
Paul McCartney (PRS)

Picks of the Week

CHICAGO (Columbia 45417)

Beginnings (2:47) (Aurelius, BMI—Lamm)

Remember when the group was Chicago Transit Authority? If so, you'll remember "Beginnings" from before the beginning of Chicago's arrival. Now, re-issued as a result of from-1st-LP play, the side comes on with the power of the team's "Know What Time It Is" style. This driver returns coupled with yet another of the almost-hit ventures, "Colour My World," from the second album. Flip credits: (2:59) (Aurelius, BMI—Pankow)

SMOKEY ROBINSON (Tamla 54206)

Crazy About the La La La (2:57) (Jobete, BMI—Robinson)

The mellow old Miracle sound comes as a honeyed jubube for the blues and top forty markets. Group puts a superb build behind a new standout performance from Smokey Robinson on a track that is bound to find an explosive sales reception. Flip: no info.

TOM JONES (Parrot 40064)

Resurrection Shuffle (2:56) (Edwards & Coletta, ASCAP—Ashton)

While "Puppet Man" surged up the charts in its original release, the newly coupled side gives Parrot an even stronger bit of Tom Jones to astound his public. The Ashton, Gardner & Dyke rock thunderer is tailor made for Jones and will become the top side. Flip: "Puppet Man" (3:25) (Screen Gems/Columbia, BMI—Sedaka, Greenfield)

B. J. THOMAS (Scepter 12320)

Mighty Clouds of Joy (2:56) (Low-Sal, BMI—Buie, Nix)

While others sing of sunshine, B. J. Thomas has made his biggest mark with "Raindrops." Now, he conjures up Gospel thunderheads in a mighty tale of clouds that should have him moving to a new peak. Roaring top forty showcase with monster potential. Flip: no info.

BILLY JOE ROYAL (Columbia 45406)

Poor Little Pearl (2:37) (Songpainter, BMI—Davis)

Throbbing bass line gives Billy Joe Royal a bottom to build on, and he does in a stunning session that should rocket him up the top forty lists. Standout material also features a massive production to sew up teen support for the effort. Flip: "The Lady Lives to Love" (2:04) (Tridem, ASCAP—Polley)

WHITE PLAINS (Deram 85076)

When You Are a King (2:48) (Maribus, BMI—J&R Hill)

Striking ballad with a melodic magnetism that should turn the side into a giant. The performance is immediately enticing, but the real enchantment sneaks up on listeners in a subtle manner that could make it a while in happening. But when it breaks, the side will have bombshell impact. Flip: "The World Gets Better with Love" (3:00) (Maribus, BMI—Greenaway, Cook)

TYRONE DAVIS (Dakar 624)

One-Way Ticket (2:23) (Julio-Brian, BMI—Moore, Daniels)

Striking rhythm ballad with the distinctive Tyrone Davis vocal impact sets the artist's latest in motion with a thrust that is bound to carry the man back up the charts. Jaunty rhythmic track adds dance appeal to a delightful sounding performance. Flip: no info.

JIMMY CLIFF (A&M 1270)

Goodbye Yesterday (3:20) (Irving, BMI—Cliff, Bright-Plummer)

Light-hearted teen romp gives Jimmy Cliff his strongest side since "Wild World." The track's bright pacing and Cliff's fetching vocal airyness turn up the elements to give him a summer's run on the best seller lists. Flip: "Let's Seize the Time" (4:55) (Irving, BMI—Bright-Plummer)

JEANNIE C. RILEY (Plantation 75)

Good Enough to Be Your Wife (Belwin Mills, ASCAP—Murphy)

Having returned to the pop charts with "Oh, Singer," Jeannie C. Riley turns up a ballad whose lyric gives the lady a running start toward capturing both teen and country markets once again. Attractive delivery to match the song should tempt MOR and top forties. No flip info.

THE GLASS BOTTLE (Avco Embassy 4575)

I Ain't Got Time Anymore (2:27) (Leeds, ASCAP—Leander, Seago)

At last, the Glass Bottle turns its powers to a song that should win the act top forty explosions. Ballad material is heightened in a standout reading that ought to whip up immediate attention on the top forty front. MOR support could prove frosting on a sales winner. Flip: "Things" (2:58) (T. M., BMI—Darin)

THE BROTHERHOOD OF MAN (Deram 85077)

You & I (2:52) (Burlington-Hiller, ASCAP—Hiller)

Undiminished, the Brotherhood of Man unleashes its vocal might in a blistering top forty session that comes on with the strength of an instant winner. Undertoned by an outstanding rhythm line, the team has everything working toward wrapping up a teen monster. Flip: "Sing in the Sunshine" (2:06) (Felsted, BMI—Hiller, Goodison)

JACKIE DeSHANNON (Capitol 3130)

Keep Me Warm (2:20) (Tree, BMI—Christopher)

Mixture of delight and melancholy gives the latest Jackie DeShannon side a body which should endear the performance to both top forty and middle-of-the-road programmers. The soft blues arrangement behind her offers a tender cushion to win listener reaction. Flip: "Salinas" (3:50) (Plain & Simple, ASCAP—DeShannon)

JOY OF COOKING (Capitol 3132)

Hush (2:43) (Red Shoes, ASCAP—Garthwaite, Brown)

Traditional material which became of giant side for Billy Joe Royal now returns in an arrangement for the Joy of Cooking. Coming off their "Brownsville" reputation maker, the group should now reinforce its top forty hold and extend further into the FM market with this delight. Flip: "Red Wine At Noon" (3:35) (Bear Brown, ASCAP—Brown)

MIKE REILLY (Paramount 0103)

Caress Me Pretty Music (2:45) (Wren/Fever, BMI—O'Day)

The unusual sound of his "1927 Kansas City" made Mike Reilly's first a regional hit in several areas over the course of a few months. Now, in an off-beat follow-up, Reilly has the groundwork laid to establish his first national sales breakthrough. A work side, but easy enough after the second listen. Flip: "So Long Lady" (Chromakee, ASCAP—Reilly)

Newcomer Picks

CLIMAX BLUES BAND (Sire 351)

Reap What I've Sowed (2:34) (Chrysalis, ASCAP—Climax)

Rock vamps from the fifties and an electronic amplification to warm the earlobes of teen listeners should set this side into action on AM and FM fronts. The explosive track fuses dance and listen-to excitements into one overwhelming stick of sales dynamite. Flip: no info.

RALPH McTELL (Paramount 0096)

Streets of London (4:30) (TRO-Andover, ASCAP—McTell)

Taking an unusual approach, Paramount is giving this side all the extra effort to start it happening with FM stations and AM outlets. The intriguing lyric and enticing melodic line should earn "Streets of London" enough listener attention to make it a standout shot for best seller breakthrough. Flip: "Bright & Beautiful Things" (Same credits)

MICHAEL DEES (RCA 0495)

Song for Someone (3:04) (Hastings, BMI—Edelman)

Delightful melodic material gives this side an edge in gaining support from both MOR and top forties for this artist. Looking for the breakout hit, Dees presents a masterful ballad here with much of the power and charm that gave Glen Campbell his first hits. Flip: "What's the Matter Girl?" (3:19) (Green Apple, BMI—Bahler)

Choice Programming

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

THE J.B.'S (People 2502)

My Brother, Pt. 2 (2:25) (One Eye Soul/Cried, BMI—Brown) Instrumental side with the James Brown patented rhythmy line and a strong sax lead. Potent for R&B lists. Flip: Pt. 1 (2:30) (Same credits)

JIMMY HUGHES (Volt 4060)

Just Ain't Strong As I Used to Be (2:59) (East/Memphis, BMI—Hughes, Jackson, Jr.) Standout Memphis sound carries the churning instrumental fervor behind Jimmy Hughes' latest. Side should spark R&B and raise top forty notice, Flip: no info.

THE THIRD WORLD (RCA 0494)

Steal the Guns (2:43) (EMM-Jay, BMI—Alagna) From the team's new LP comes this FM-oriented track to see about spreading the influence among singles fans. Strong rhythm effort that could carry the side tip forty. Flip: "Hitler Is Alive & Well" (3:58) (Kenny Schwartz, BMI Kenny)

LIFÉ (Laurie 3567)

Any Time of the Year (3:10) (Blackwood, BMI—Manor, Hirsch, Brittan) The latest in a long line of covers on the Israel-tourism jingle, this performance takes a direct top forty approach that could pay off saleswise. Flip: "No One" (2:34) (Entertaining Artists, BMI—Corey, Saber)

EDGAR WINTER'S WHITE TRASH (Epic 10740)

Where Would I Be (Without You) (3:20) (Hierophant/Shucking & Jiving, BMI—Winter, La Croix) Medium-paced sampling steeped in traditional blues, but with modern musical refinements to give it FM effectiveness. Flip: no info.

THE MARDI GRAS (Map City 312)

Too Busy Thinkin' 'Bout My Baby (2:50) (Jobete, BMI—Whitfield, Bradford, Strong) Marvin Gaye's past giant is turned into a new effort in this bright treatment for R&B and top forty crowds. Flip: "Letter of Recommendation" (3:30) (Maple Tree/Loupop/Tatterpuss, BMI—Rubio)

THE KLOWNS (RCA 0485)

Flower in My Garden (2:50) (Heiress/Klowns, BMI—Barry, Slavin, Soles) The giddy top forty production on this effort topped by a winning vocal give the Klowns yet another shot at booming into the top forty spotlight. Flip: "I Don't Believe in Magic" (2:40) (Top Floor/Trapeze, ASCAP—Goldberg)

THE RAELETT'S (Tangerine 1017)

Leave My Man (Woman) Alone (3:29) (Tiger, BMI—Charles) Back from the team's biggest single in a long while, the Raeletts pour on another helping of emotional fuel in this R&B showcase. Flip: "Here I Go Again" (3:03) (Racer, ASCAP—Cleveland)

GRITZ (Ode 66017)

Bayou Country (2:58) (?? - BMI-Veitch, Bardwell) Medium-paced bayou blues outing has the sound magnetism to entice underground and top forty play. Could build sales momentum in both areas. Flip: "Kentucky Home" (3:31) (?? - BMI-Gritz)

GABOR SZABO/BOBBY WOMACK (Blue Thumb 200)

Breezin' (3:03) (Tracebob/Unart, BMI—Womack) A unique blend of Szabo's foot styling and Womack's subtle fire give this side a delectable savor for MOR, top forty and blues formats. Flip: "Azure Blue" (4:12) (Rococco, BMI—Szabo)

JACKIE LOMAX (Apple 1834)

Sour Milk Sea (3:51) (Apple, ASCAP—Harrison) The first single on Apple reappears (without the "Eagle" flip) to run at FM and top forty activity. Side was ahead of its time before, and with taste changes and Lomax' new WB album, the single could score in the James Taylor manner. Flip: "(I) Fall Inside Your Eyes" (3:08) (Apple, ASCAP—Lomax)

REPARATA (Big Tree 114)

There's So Little Time (3:00) (Animals, ASCAP—Holmes, Jordan) Delightful ballad is lilted right for summer showcasing. Song's sparkle makes it right as a top forty bid and an MOR venture. Flip: "Just You" (1:50) (E. B. Marks, BMI—Jerome, Stella, Jerome)

DORY PREVIN (United Artists 50799)

Lemon Haired Ladies (4:32) (Mediarts/Bouquet, ASCAP—Previn) From her "Mythical Kings" album comes this sparkling ballad to attract MOR and FM play. Could blossom as a single. Flip: "The Lady with the Braid" (3:51) (Same credits)

THE CONTACTS (Quadran 40001)

Why Little Girl (3:53) (Nardaq, BMI Jones, Brown, Wright) Atlanta side has a mellow blues approach that could give this satin-soul track a shot at national R&B prominence. Flip: "You Gonna Pay" (2:36) (Nardaq, BMI—Wright)

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50 Acts For N.O. 'Celebration'

HOLLYWOOD—More than 50 acts have been signed to perform at the "Celebration of Life," to be held June 21-28 on an island 150 miles north of New Orleans, according to promoter Steve Kapelow of New York and associate Lew Weinstock of Los Angeles. Talent budget runs slightly over \$300,000, they state.

Weinstock said most of the building has been completed for the eight-day

festival which includes concerts, a carnival and circuses. Promoters are still hoping to have closed circuit TV showing in theaters, carrying four to five hours of programming.

A specially-designed 260-foot stage, laid out by Weinstock, will hold the main rock acts, plus at various times, a six-ring circus plus two aerial acts at the far ends, as well as closed circuit TV screens.

This main stage will operate from 6 a.m. to noon, with religious talks, meditation, music and Yoga. It will reopen at 6 p.m. with the circus acts and top groups, then close at 3 a.m.

There will be a "jam" stage, open from 11 a.m. to 6 p.m., then reopening at 9 p.m. "till exhaustion," said Weinstock. A daily 5 p.m. national concert winner will perform on stage, show to be aired over a 65-radio national market.

Site also will have Cajun and Dixieland bands on four stages in the carnival area, running from noon to 6 p.m., plus a stage in the crafts area, open 24 hours a day for those who want to "jam." There will also be six more platforms from noon to 5 p.m., to be used by mimes, minstrels, magicians, tumblers and Tarot card readers.

Belkin Signs Steel River

NEW YORK—Mike Belkin, president of Belkin Productions, Inc., has announced the signing of a personal management agreement with Toronto rock group Steel River. David Krebs of the William Morris Agency signed the group and is currently booking a second cross-country concert tour.

Belkin vice president Carl Maduri flew to New York last week for a series of meetings. Together with Stereo Dimension's president Loren Becker, his sales and promotion staff and Candy Leigh's Tomorrow Today public relations agency, plans were made for an extensive advertising and promotion campaign to kick off the release of Steel River's second album, "A Better Road" and a single titled "Southbound Train". A European concert tour is also being scheduled.

Belkin Productions, headquartered in Cleveland, Ohio, also manages the careers of The James Gang, Sir Douglas Quintet and O. D. Jones and is a major producer of concerts throughout the midwest.

People's Art Corp. Starts Label Setup

CHICAGO—A new label, good records, has been set by The People's Art Corp. with several interesting approaches.

One is that its LP line will carry a list price of \$2.98. This is the price of the company's first release by Mountain Bus. Pressing is by RCA's midwest plant and is on a par with regularly-priced LP's. Firm says it's saving on distributor costs by selling direct to sales outlets. The label also says it will give artists more control over their recordings and packaging than other labels. A series of p.a.'s and a promo campaign are planned for Mountain Bus.

The label is located at 1500 North Hooker in Chicago. Telephone: (312) 787-2686.

Belwin-Mills Gets Wide Disk Coverage

NEW YORK—Album and singles coverage of its catalog is high for Belwin-Mills Music, reports Ira Howard, general professional manager.

The firm is presently promoting material on 15 singles, including dates by Jeannie C. Riley on Plantation, ("Good Enough To Be Your Wife"), Main Ingredient on RCA ("Magic Shoes"), Flying Machine on Janus ("Hey Little Girl"), the Brotherhood of Man on Deram ("A Better Tomorrow") and Joe South on Capitol ("United We Stand").

In addition, 19 current LP's contain Belwin-Mills material, including four of RCA's new Big Band sets by Duke Ellington, Artie Shaw, Benny Goodman and Tommy Dorsey. Albums by Bill Anderson (Decca), the Who (Decca), Ronnie Aldrich (London), Donovan (Janus), Merle Haggard (Capitol) also contain B-M songs.

Anka Manages Prine

NEW YORK—Paul Anka has signed to manage a young singer-songwriter named John Prine, whom he discovered in a small club recently while both were appearing in Chicago.

Prine, a native of Kentucky, has been signed to record on the Atlantic label with recording dates set for the end of June. Arif Martin will produce with Anka managing.

Anka is presently negotiating with New York's Bitter End to perform there along with Prine and Freeway, a 10-member rock group he discovered in New York and who he brought to his recent Waldorf Astoria engagement.

Anka is also presently negotiating to produce product for yet another singer he discovered in Chicago, Steve Goodman. Contracts are expected to be signed shortly.

Anka celebrating his 15th Anniversary in show business this year, will appear at the El San Juan Hotel in Puerto Rico from July 1-10.

Sid Seidenberg's Father Is Dead

NEW YORK — Samuel Seidenberg, father of B. B. King's personal manager, Sid Seidenberg, died of a sudden heart attack in New York June 3. He is survived by his wife and four children.



EMI'S TAMLA/MOTOWN VISITS THE MOTOR CITY—Forty five of England's top record retailers recently embarked on a two-week Stateside tour, representing top prize in a six-month-long sales contest sponsored by EMI Records. Highlight was the two days the winners spent in Detroit where Motown had arranged a gala reception. Shown (Top to Bottom): Phil Jones, Tamla/Motown's director of sales (kneeling) takes time out from his busy schedule to join the proceedings at the reception with (l to r) Mr. and Mrs. Moxon (EMI Records area sales mgr.), Jimmy Hanks (EMI Records natl. sales mgr.), Fred Cantrell, Mrs. Erve Press, Otis Williams (Temptations), Mrs. Fred Cantrell, Erve Press, Alan Davison, Mrs. Hanks, Melvin Franklin (Temptations) and Pat Harris (Nems; Liverpool). EMI record dealer Alan Davison (l) discusses the pop music market in England with popular Rare Earth recording artist R. Dean Taylor and Tamla/Motown Single sales chief Gordon Prince. Miracle Ronnie White clowns for the camera with (l to r) Mrs. Walter Beaver, John Banks (of Nems, Liverpool), Mr. and Mrs. Jimmy Hanks (EMI Records sales mgr.), Walter Beaver (Beaver Radio, Liverpool), Miss Bobby Amato (Tamla/Motown international dept.) and Mrs. and Mr. Nuttall (of Marie Ready, Blackburn). Tamla/Motown star Martha Reeves sups with (l to r) EMI Records sales mgr. Jimmy Hanks, Ralph Seltzer, Tamla/Motown international director, and Mrs. Hanks, at Detroit's posh Mauna Loa restaurant. Ronnie White (l) talks shop with Mr. Bevan, of Bevan's Sound Centre, and Mr. and Mrs. Perrott, of Record Centre in Hitchin.

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CRADDOCK | | Cartwheel
Hill & Range
Fern |
| JIM DANDY | | |
| LYNN ANDERSON | | Chart
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Raleigh |
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Pop Picks

TARKUS—Emerson, Lake & Palmer—Cotillion SD 9900

Those fortunate enough to see ELP on their recent tour here will already be familiar with the long "Tarkus" suite that unfolds all of side one. A fantastic set of cover drawings indicate that Tarkus is half armadillo, half mechanical tank. As could be anticipated, the trio turn in a virtuoso performance (led by the multiple keyboards of master Keith Emerson) both on the suite and on the six tracks comprising side two where Bartok and Bach shake hands. ELP's debut album is still high on the charts, and this follow up is sure to join it.



HOT TUNA—RCA LSP-4550

If you liked the first album by Airplane crew members Jack Casady and Jorma Kaukonen, you'll welcome the release of this follow-up. The addition of violinist Papa John Creach adds a down home touch to the proceedings as the group serves up seven selections including the traditional "Candy Man." Jorma handles the vocal work with his customary vigor and Jack contributes some first rate bass guitar work. Set should be a rather substantial seller.

BURT BACHARACH—A&M SP 3501

Few composers have had as much impact on popular music as Burt Bacharach and in this album we have some of his best material—"Wives And Lovers," "Close To You," "One Less Bell To Answer"—done up with lush instrumental and choral accompaniment. All ten selections were written by Burt, either alone or with Hal David. In addition, the artist plays piano on all tracks and has arranged and conducted the set. Should come in for many MOR spins and sales.



HERE COMES THE SUN—Nina Simone—RCA LSP-4536

Nina Simone assembles eight songs to make a distinguished album. She brings her exciting style to bear on the likes of "Mr. Bojangles," "My Way," "Just Like A Woman" and "Angel Of The Morning." Things really get going on a spirited version of the Stairsteps recent hit, "O-O-H Child," and her presentation of "Here Comes The Sun" is just right. Over the years we have come to expect the excellent from Miss Simone and she hasn't let us down. This is only her latest triumph.

LOOKING ON—The Move—Capitol ST-658

Roy Wood's Move move from A&M to Capitol for this new release. It may very well be the group's most commercial LP and stands a good chance of breaking this British group who've been hovering near the brink of success for some time. Their long, pounding single "Bron-tosaurus" is included to excellent effect; Jeff Lynne's "What?" is fine; and the title cut opens with shades of Mountain shimmering in the background. A good, solid hard rock album that deserves to be heard.



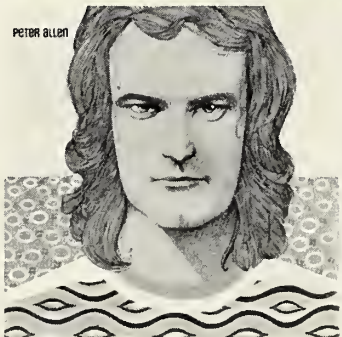
IN MY OWN TIME—Karen Dalton—Just Sunshine/Paramount PAS 6008

First release on Michael Lang's new label is a gentle and beautiful album by one of the real ladies of the original Greenwich Village folk scene. No one sings quite like Karen and here she is in customary splendid form on a collection which includes "When A Man Loves A Woman," "How Sweet It Is," a taste of the traditional and songs by Paul Butterfield and Dino Valenti. This is the authentic thing and Karen's "own time" is now.

Newcomer Picks

PETER ALLEN—Metromedia KMD 1042

Sometimes listening to a record, you know that the words, the music and the feel which are expressed there are the result of time spent reflecting and an effort to find a way. Peter Allen's first disk is such a record. Besides being good musically, it serves as an introduction to a real person. Twelve songs, different surfaces of Peter Allen, "Honest Queen," "5 O'Clock In L.A.," "Looking Thru The Eye" and "What Difference Does It All Make" are four of the best. But the whole LP is a remarkable life experience.



SONGMAN—Jim Dawson—Kama Sutra—KSBS 2035

There are so many good things to say about this album that won't all fit into a single paragraph. Jim Dawson is a singer/songwriter who has compiled an LP filled from beginning to end with fine, original material. He is possessed with a captivating voice, and his songs are new and fresh. "Saturday Airplane," "Good Mornin' Mornin'," and "It's Because" are some of our favorites, but each and every track sparkles with sincerity. A delightful album.

Pop Best Bets

HIGH CONTRAST—Gabor Szabo—Blue Thumb BTS 28

Latest LP from Gabor finds the virtuoso guitarist teamed with Bobby Womack for a set of seven tunes. The accent is pretty much on gently rocking jazz, but, as with most Szabo disks, there is strong MOR appeal here. Cuts written by Szabo (there are three) tend to be of the cooler variety, while Womack's numbers cook right along. Some really fine listening here.



70, GIRLS, 70—Original Cast—Columbia S 30589

The cheerful John Kander-Fred Ebb tunes for "70, Girls, 70" may not have saved the show from a short run, but one can be grateful that the cast LP is available. A good sampling of the engaging words-and-music are "Old Folks," "Home," "You And I, Love" and "Yes." As in the stage presentation, Mildred Natwick is the star.

Classical Picks

BOULEZ CONDUCTS BERLIOZ SYMPHONIE FANTASTIQUE—London Symphony Orch—Columbia M 30587

Pierre Boulez, now musical director and conductor of the New York Philharmonic, continues to astound with his readings of compositions both familiar and unfamiliar. This time it's Hector Berlioz' famous "Symphonie Fantastique" that receives Boulez' gentle and loving touch. The brilliant work, whose five movements comprise an opium-induced dream in which objects and people are represented by musical themes, is rendered beautifully by the London Symphony Orchestra.



HOROWITZ PLAYS RACHMANINOFF—Columbia M 30464

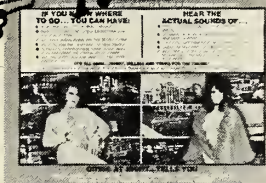
The flowing romanticism of Sergei Rachmaninoff's music comes excitingly alive in the capable hands of Mr. Horowitz. The tracks: "Sonata In B-Flat Minor" (which takes up all of side 1), "Prelude In G-Sharp Minor," "Moment Musical In B Minor," and "Three Etudes-Tableaux: E-Flat Minor, C Major, D Major," were all recorded at the four touring concerts (N.Y., Philly, Washington, D.C.) given by Horowitz during 1967 and 1968. They're uniformly excellent.

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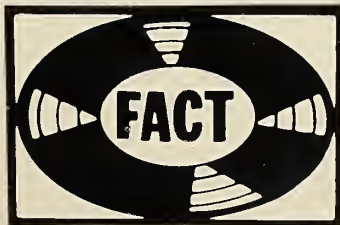
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NEW YORK—BREAD: IN PURSUIT OF LIFE AND LOVE

I know the times, the times are hard to bear
It's hard to find someone to really care
But before I went down and out
Here's what I used to think about
London Bridge was always fallin' down
But there it stood within the heart of town
Reminding everyone of life behind and life to come. . .

EVL: First off, let me say that one of the things I really dig about you guys, and it was apparent from the moment I first heard "Dismal Day," is that you're real songwriters. I found that fascinating, because so much of what is being played today seems based entirely on riffs.

JIM: That's right! We're very anti-riffs as far as our writing goes. I can't see taking a riff and building a song around it—it doesn't make sense. Some of our songs, though, do incorporate riffs as part of a section of the song. But it's all a development of the writing; we don't start that way.

ROBB: You know we used to be very paranoid about playing to live audiences for just that reason. We saw the trend towards riff music and thought "How are they going to feel about our music?" Because we play songs.

EVL: How do you feel now?

DAVID: We're over it now, of course. We found that if people are willing to listen, they'll dig what we're doing.

I knew you when
You didn't crawl behind your wall
Can you hear my voice at all
Must I have to say it again
I'm filling up the room with all the words I've said
Hoping that one or two will make it through
And get inside your head
I say again
You didn't hear me once again
So I'll have to say again. . .

EVL: Robb, I find "I Say Again" a particularly interesting song because it's an unusual song for you. It seems that David writes principally in minor keys while you and Jim write in majors. Yet "I Say Again" is a 'minor' song.

ROBB: That hadn't occurred to me.

DAVID: I'd never thought of it, but it's true.

ROBB: "I Say Again" is one of my favorite songs. Usually Jim is the one to come up with the lyrical phrase that starts a lot of our writing; "Truckin'" for instance began that way. But I had this image in my mind of a guy on his last legs with a chick. He knows there's still something there; it can still work, you know—but he can never get together with her. "I Say Again" popped into my head as the phrase he uses to strike home to her that he's been talking but she's not been listening.

JIM: It's a sad song and that's part of the reason that it's in a minor key.
The silken skies that so remind and mesmerize and finally bind me
The downy softness of herself forever lingering behind me

(cont'd on page 35)

HOLLYWOOD—CRITICS' CHOICE

A few seasons back songsmith/singer Jimmy Webb elected to bite the hand that fed on him, dedicating words and music to the nation's critics. Without mincing malevolence or mixing metaphors, Webb suggested that some critics "are spastic and some bombastic/and some are still-born Mozart children/but they're all made out of plastic." Asking "who is the man who doesn't pay to see the play/and angry with his wife, takes out his knife and puts the show away?"

The original title of the angry epic was "Mr. Critic" but Webb elongated it to read "Dorothy Chandler Blues" on the heels of his universally panned performance at the Music Center's Dorothy Chandler Pavilion last year.

If one is seeking a defense of the beleaguered critic, he won't find it in William Goldman's best seller, "The Season," acclaimed, incidentally, by a Variety reviewer as "one of the best trade books ever written about Broadway." Says Goldman, to the suggestion that N.Y. critics aren't very good, "this is simply untrue. They are putrescent . . . there is one thing that 99% of all critics share with one another; they are failures. I don't mean failures as critics—my God, that's understood. I don't even mean they are failures as people; I mean something more painful by far. These people are failures in life."

Still, even Goldman and Webb must (sadly) admit—the critic remains an enormous influence in the arts. "Good evening, Mr. Critic, tell us what records to choose, we need you Mr. Critic," squibs Webb. Goldman says, "They have failed and they're going to do their damndest to see that everybody else falls flat."

But let's give the devil his due. If you haven't been at the bayonet end of a reviewer's barb, a critic can, occasionally, seem clever and quotable. God help us, even accurate.

We don't mean the ancient Joe Miller styled insults, revived or paraphrased by our contemporaries; par example:

"He went on right after the monkey act and everyone thought it was an encore". . . "The audience would have loved her voice except for two things

(cont'd on page 35)

Bread: David Gates, James Griffin, Robb Royer, Mike Botts

Fillmore East Guest Shots:

Reg of Reggie (a rising star?) & the Frank N. Steins (out to lunch with the Gryph)

Yoko, John, with Zappa



Top 60 In R & B Locations

1	MR. BIG STUFF Jean Knight (Stax 0088)	3	31	DAY BY DAY Continental 4 (Jay Walking 011)	39
2	WANT ADS The Honey Cone (Hot Wax 7011)	1	32	GOT TO GET ENOUGH Roy C. (Alaga 1006)	41
3	DON'T KNOCK MY LOVE Wilson-Pickett (Atlantic 2797)	2	33	I CRIED James Brown (King 6363)	12
4	SHE'S NOT JUST ANOTHER WOMAN 8th Day (Invictus 9087)	4	34	TREAT HER LIKE A LADY Cornelius Bros. (UA 6773)	49
5	BRIDGE OVER TROUBLED WATER Aretha Franklin (Atlantic 2796)	5	35	HELP THE POOR B. B. King (ABC 11302)	52
6	NEVER CAN SAY GOODBYE Isaac Hayes (Enterprise 9031)	7	36	STAY WITH ME FOREVER Linda Jones (Turbo 012)	37
7	SPINNING AROUND Main Ingredient (RCA 253)	6	37	BRING THE BOYS HOME Freda Payne (Invictus 9092)	54
8	I DON'T WANT TO LOSE YOU Johnny Taylor (Stax 0089)	10	38	I NEED SOMEONE TO LOVE ME Z. Z. Hill (Kent 4547)	34
9	I KNOW I'M IN LOVE Chee Chee & Peppy (Buddah 225)	14	39	ARE YOU LONELY Sisters Love (A&M 1259)	42
10	NATHAN JONES Supremes (Motown 1182)	16	40	YOU'RE A LADY Gene Chandler (Mercury 73206)	48
11	NEVER CAN SAY GOODBYE Jackson 5 (Motown)	9	41	LOVE THE ONE YOU'RE WITH Isley Bros. (T-Neck 930)	53
12	YOUR LOVE Watts 103rd St. Band (Warner Bros. 7475)	11	42	THE WORLD IS ROUND Rufus Thomas (Stax 0090)	45
13	I DON'T WANT TO DO WRONG Gladys Knight & Pips (Soul 35083)	28	43	HELP ME MAKE IT THROUGH THE NIGHT Joe Simon (Spring 113)	37
14	FUNKY NASSAU Beginning of End (Austin 4595)	36	44	FUNKY MUSIC SHO NUFF TURNS ME ON Edwin Starr (Gordy 7107)	17
15	TIP OF MY TONGUE Brenda & Tabulations (Top & Bottom)	8	45	SWEETEST THING THIS SIDE OF HEAVEN Presidents (Sussex 217)	47
16	YOU GOT A FRIEND Roberta Flack, Donny Hathaway (Atlantic 2808)	21	46	I WANT TO TAKE YOU HIGHER Kool & The Gang (De-Lite 540)	—
17	BRAND NEW ME Aretha Franklin (Atlantic 2796)	19	47	OVER AND OVER Delphonics (Philly Groove 116)	57
18	ERASE AWAY YOUR PAIN Whatnauts (Stang 5023)	13	48	BE GOOD TO ME Luther Ingram (Koko 2107)	18
19	STOP LOOK LISTEN Stylistics (Avco 4572)	27	49	DOODLE OOP Meters (Josie 1029)	—
20	REACH OUT I'LL BE THERE Diana Ross (Motown 1184)	15	50	TEN & TWO Gene & Jerry (Mercury 73195)	55
21	THE COURTROOM Clarence Carter (Atlantic 2801)	22	51	THAT'S HOW I FEEL Moments (Stang 5024)	51
22	OPP-OOP-A-DOO Ike & Tina (U.A. 5078)	23	52	BOOTY BUTT Ray Charles Orchestra (ABC 1015)	25
23	ESCAPISM James Brown (Peoples Choice 2500)	44	53	SUSPICIOUS MIND Dee Dee Warwick (ATCO 6810)	59
24	THE PREACHER PART II Bobby Womack (U/A 50773)	26	54	HANG ON TO A MEMORY Chairmen of the Board (Invictus 9089)	56
25	IT'S A SAD THING Ollie Nightingale (Memphis 104)	30	55	SOUNDS OF SILENCE Peaches & Herb (Columbia 45386)	—
26	I'M SORRY Bobby Bland (Duke 466)	31	56	WHOLESALE LOVE Buddy Miles (Mercury 73205)	—
27	YOU'RE THE REASON Ebonys (Epic 3503)	32	57	ITS THE REAL THING Electric Express (Cotillion-Linko 1001)	—
28	LANGUAGE OF LOVE Intrigues (Yew 1012)	35	58	I KNOW YOU GOT SOUL Bobby Byrd (King 6378)	—
29	YOUR LOVE IS SO DOGGONE GOOD Whiskers (Janus 150)	24	59	WHAT YOU SEE IS WHAT YOU GET Stoney & Meatloaf (Rare Earth 5027)	—
30	I FOUND SOMEONE Free Movement (Decca 3218)	38	60	ONE & ONE IS FIVE Ben Alken (Philly Groove 165)	—

Holloway, Bola Sete Sign Fantasy Pacts

HOLLYWOOD — Fantasy Records has signed singer Loleatta Holloway and Brazilian guitarist Bola Sete to long term recording contracts. Holloway's first single on the Galaxy label will be "Bring It On Up." She will be produced by Floyd Smith and Don Chapman.

Having already recorded nine albums in the 60's Bola Sete is currently in the studio working on his next release. Sete's group will consist of Terrance Laine on congas, Ronald de Mesquita on drums, Jose Marino, electric bass, and Dwight Dickerson on piano.

Coffee House Circuit Holds 5th Ann'l Meet

NEW YORK — Over 175 delegates turned out for the fifth annual convention of the Coffee House Circuit, held at the New Yorker Hotel and the Bitter End.

The convention featured seminars on the successful running of a campus nightspot, and included appearances by singer Steve Baron and the Ace Trucking Company. The film portion of the convention featured selections from Genesis Films, now under the auspices of Mike Brovsky's Campus Directions, Inc.

The Coffee House Circuit, under the direction of Marilyn Lipsius, offers entertainment programs to a total of 220 schools across the country. Among those artists who have appeared under their aegis have been John Denver, Brewer & Shipley, McKendree Spring, Jerry Jeff Walker and Jake Holmes.

New Kellaway LP

NEW YORK — The Roger Kellaway Cello Quartet, has released its first LP A&M Records. All selections were composed by Roger Kellaway and published by Eternity Music Company (ASCAP).

Dorsey Inks Pact W. Spring Records

NEW YORK — Julie and Roy Rifkind have announced the signing of recording artist Lee Dorsey to their Spring label.

Spring has recently released a new single, "Tears, Tears and More Tears," by Dorsey.

Lee's album, previously released on Polydor is entitled, "Yes We Can," the title, as well, of a recent hit single for Dorsey on the label. Lee developed a worldwide reputation with his smash record, "Working In A Coal Mine" and great success with a ballad called, "Get Out of My Life Woman." Dorsey is currently working on a new album for Spring, with a release date scheduled for later this year.

Location Recorders Opens Newport HQ

NEW YORK — Location Recorders, contracted by Atlantic Recorders to record Ray Charles, Aretha Franklin and Roberta Flack at the Newport Jazz Festival, July 2 through 5, are establishing a temporary office at the Kingston, Rhode Island Holiday Inn. The temporary headquarters will facilitate arrangements for additional recording assignments at the festival for managers and artists who have expressed interest in Location Recorders mobile operation.

Prior to July 1st when the Kingston, R.I. office opens, Location Recorders may be contacted at their Westbury offices through Aaron Baron, (516 997-6888.)

Savoy To Chips

NEWARK — Savoy Records has named Chips Distributing as its outlet in the Philly area.

"KEEP MY BABY COOL"

"KEEP MY BABY COOL"

"KEEP MY BABY COOL"

By:
HOT CHOCOLATE

DUKE #467

Duke Records
Houston, Texas

Cat Stevens Carly Simon

CARNEGIE HALL, NYC—Anyone who's at all familiar with my writing will know that I've been a staunch Cat Stevens supporter since his Deram days. This will be the third time I've reviewed the current tour. Rather than repeat myself then, I can sum things up by saying that he's superlative in every respect, writing, artistry, singing, but especially in the aura surrounding him and his music on stage. The best is yet to come. But one question to all the reviewers who've raved over "Two For The Tillerman": where were you when "Mona Bone Jakon" was released and virtually ignored?

Carly Simon's appearance at Carnegie was the second time I'd seen her play on stage. I first met her concurrent with the release of her album. We became friends principally because, I think, I wasn't afraid to sit down with her and discuss the album with her honestly. Overall it's disappointing (the production being, in most places, not sensitive to Carly); in places it's spectacular ("That's The Way I've Always Heard It Should Be," "The Love's Still Growing").

That's the way things are, though, I'm always critical of friends. Her Bitter End opening (I only saw one show) was another disappointment: the band just couldn't get it together. The SRO crowd neither knew nor cared and they applauded each song with the same mechanical gusto (Ah! Bill, how I wish I could prove you wrong!).

I approached the Carnegie date, then, with trepidation. But I needn't have bothered. Carly was at last surrounded by competence, and knowing that, she soared, and her magical voice lifted in cascading, shimmering nets of notes that caught the air, held and danced in dazzling splendor. Buzzy Linhart's "The Love's Still Growing" becomes a religious experience, the myriad voices and instruments skirling together, marching and swaying through dim stone corridors behind and in front of the hypnotic censer, the smell of herbs and spices burning in the nostrils.

"That's The Way" becomes an anthem to a generation growing and learning, with each day bringing insights and revelations; when each day brings heartbreak and happiness. Admittedly every song isn't that kind of bombshell, but then Carly's only beginning. It took some time but now that's the way I've always thought it should be.

e.v.l.

Edwin Starr

COPACABANA, NYC—If funky music turns you on, you owe it to yourself to see Edwin Starr at the Copa. Relying more on a vocal performance than a stage show, the Gordy artist opens with a pace-setting "25 Miles" to give just a sampling of his overwhelming power.

It is fortunate indeed that Starr has such impact, because the opening show of his current stand saw him performing without the benefit of a working microphone. As a result, Starr's vocals came out only as loud as he himself could make them. Confronted by his rhythm section and added brass, therefore, Starr had a struggle on his hands to make his vocals heard in up-tempo songs. And, this is the material that makes up the bulk of his act.

Working on "25 or 6 to 4" or "Stop the War Now," he was inundated with support. Worse, during his closing "Funky Music Sho Nuff Turns Me On," it was impossible to hear invitations to have the audience stand-

Kris Kristofferson Helen Reddy

TROUBADOUR, LA.—In his second invasion of Doug Weston's Troubadour, Columbia's Kris Kristofferson packed the cabaret with a stomping and hooting crowd of young celebrities. Eighteen months ago, Kristofferson was following Dennis Hopper's entourage through Peru. Opening night, Hopper, between shouts of "Right On!", was volunteering the harmony for Kristofferson's "The Other Side of Nowhere."

If Kristofferson's set was generously long and full, invested with that homey and informal wit that encourages audience participation, a succession of story and character songs, poetically conveyed, it was balanced and complemented by the appearance of Capitol's Helen Reddy.

Miss Reddy, riding into the room on the strength of her hit Super-Star single, "I Don't Know How To Love Him," is remarkably sophisticated and assured, one of the most promising and polished female vocalists to have emerged in a very long time.

With sharply defined cheek bones and phrasing and diction to match, Miss Reddy displayed a savvy rare for this room, chin high, eyes seeking her key light so that her face was illuminated to project emotion and expression equal to the always apt aural clarity.

Backed by an extraordinarily strong five man group, Miss Reddy's musicianship and dramatic presentation indicate that her next LA stop might be an even more comfortable berth at the Westside Room. While her spare patter was fine, it was a shade austere for this room, though quite suitable to a class supper room.

While hers was an admirably developed and cohesive set, relative stand-out numbers included, "I Am Woman," Graham Nash's "Our House Is A Very Fine House," a superb "Way Over Jordan" and the haunting "A Song For You."

With a voice as heavy and rich as sorghum grits, and taking several pokes at Merle Haggard during the course of his extended set, Kristofferson's tales of junkies, pimps, over and under reachers add flesh to the theme he established at the outset: "Don't put down what you don't understand." You won't find a more comfortable, flavorful course in tolerance.

j.c.m.

The Garden Nashville At

MADISON SQUARE GARDEN, NYC—Country music has come a long way from the fiddlin' days of Bob Wills. It has developed and has undergone numerous changes, especially during the past two years. The music that originated in the back streets of Nashville, the music that the late Hank Williams spent a lifetime in promoting, has taken on a new look.

There was a time when the term 'country music' brought many cliched images to mind. Images of cowboys and square dances; images of fiddles and local gatherings; thoughts of the good life—the hard life. They sang of the old railroad days, and of love, and cheatin' hearts. They played and sang and sang and played, and nobody seemed to pay much attention to it.

The time passed, and with it, America saw the development of many new and different forms of music. The big band era, the Sinatra regime, Presley's decade, then the phenomenon of the Beatles, and now, the rock supergroups are here. And all the while, 'country music' was growing. We listened to our favorite radio station and heard the disk jockeys play a tune by a fellow named Conway Twitty doing his million seller, "It's Only Make Believe." We heard of a Sonny James performing his million seller, "Young Love." And we learned.

It's 1971, and country music is in its prime. Its never been more popular or more widespread than it is today. And there's a reason. The listening public has finally decided to destroy their false images of country musicians and accept the music for what it is. Good, clean, relaxing music.

On Friday night, June 4, Madison Square Garden and Show Biz, Inc. presented one of the most delightful gatherings of country musicians ever

assembled under a single roof. Conway Twitty. Loretta Lynn. Sonny James. Faron Young. Del Reeves. Jim Ed Brown. Porter Wagoner. Dolly Parton. And thousands of country music fans.

The most interesting aspect of the show, apart from the abundance of talent, was to watch each act perform its particular style of country music with a different twist. Though the similarities in the musical accompaniment were obvious, each performer walked a different road which eventually led to an overwhelming audience response.

It is indeed difficult to summarize the performance of each act because all were outstanding. The most interesting set in my opinion, was performed by Sonny James and the Country Gentlemen who opened with a medley of their numerous hits, and kept pouring it on. James did a short fiddle solo that was absolutely astounding, and concluded the first portion of the show with "Young Love."

Conway Twitty and Loretta Lynn brought the evening's entertainment to a close as they performed as a duo and set the huge Garden audience ablaze with their hit single, "After The Fire Is Gone."

During the past year, we have witnessed the successes of such records as "Rose Garden," "Help Me Make It Through The Night," "For The Good Times," "L.A. International Airport," "Amos Moses," and dozens of other country songs—which have all made their mark on the pop charts. For country artists, this is a trend that they have begun long ago when Bob Wills was fiddlin' down in the back streets of Nashville. But now, we have finally torn down the barriers that have separated and labeled the music of different areas. Music is music—or as Jerry Reed would say, when you're hot, you're hot!

k.k.

George Carlin—Gun Hill Road

BITTER END, NYC—The George Carlin who has appeared regularly on Flip Wilson and interview shows came to NYC last week, and brought with him a new commentator. The alter-ego Carlin has been hinted at an tv with addition of a beard and longer hair. However, he had been restricted topically.

Now, free from censorship at the Bitter End, Carlin gingerly slips into his new freedom with an honest grace.

"I was fired in Las Vegas," he tells, "for using the word 'shit.' It seemed strange, since the town is supported by a game called 'craps.'" With that opening, he launches into a contemporary essay on the term as an expletive and noun leading into a scene between a naive narcotics detective and connection. "Hey man, want to buy some shit" He takes it literally.

This being the start, viewers might expect to be pelted with tests of their sensitivity. But, Carlin doesn't press his language further. Instead, he probes permissiveness topically. Forty-second Street, the shafting of Muhammad Ali for working at hurting people, but having an unwillingness to kill them, drugs; the areas of

human hypocrisy are his field. And he displays an acute eye for picking out the familiar, overlooked sins that are so common as to be excused.

Apart from his acid abilities, though, Carlin shows a subtle knowledge of tact. Unlike Lenny Bruce, who was destroyed for taking on everyone and everything all at once, Carlin picks apart institutions with a minimum of shock language; thereby avoiding total offense. He also mixes in many of his better known routines (commercial take-offs, the news report starring his "hippy-dippy" weatherman, and re-worked popular songs) to dilute the acid.

Carlin has just been signed to Little David Records, which will capitalize on his two-sided performance in an upcoming album, "For AM/For FM," featuring both ends in separate perspectives.

With Carlin at the Bitter End is Gun Hill Road, a Bronx trio that has already begun to attract attention through its Mercury LP. The group played as three pieces (guitar, bass and piano) with none of the extras afforded their LP.

m.g.

IT WON'T BE LONG—John Baldry, who, during his long career as a blues singer has played with such notables as Mick Jagger, Charlie Watts, Elton John, Rod Stewart, Brian Auger, Alexis Korner, Cyril Davis, and others, has embarked on his first major concert tour of the States. Among his June dates are Swing Auditorium, San Bernadino (18); Civic Auditorium, Pasadena (19); Whiskey a Go Go, L.A. (23-27); UPS Field House, Washington, (29); Coliseum, Washington, (30). Baldry's first Warner Bros. LP, "It Ain't Easy," was produced by Elton John and Rod Stewart.



k.k./m.g.

House Hearing On Recording Copy'rt

(Cont'd from p. 7)

Diplomatic Conference to be held in Geneva in Oct. of this year. This project is the result of a joint initiative by the U. S. and the United Kingdom at meetings of member states of the Universal Copyright Convention and the Berne Copyright Convention held last Sept. and a meeting of governmental officials in Paris in March of this year.

As Bruce C. Ladd Jr., Deputy Assistant Secretary for Commercial Affairs and Business Activities in the Bureau of Economic Affairs in the Dept. of State, put it: "United States ratification of or adherence to the proposed convention depends, of course, upon enactment of a domestic law such as S. 646. Further, passage of the proposed legislation would greatly enhance this Government's posture with respect to its continuing efforts to secure international protection for American sound recordings and other items in allied areas."

Record industry spokesman on behalf of the Bill included Stan Gortikov, representing manufacturers, Jack Grossman, president of NARM, the wholesaling organization, Leonard Feist, exec vp of the National Music Publishers Association, Hal C. Davis, president of the American Federation of Musicians, Robert C. Osterberg of the law firm of Abeles & Clark, representing the Harry Fox Agency, Al Berman, managing director of the Harry Fox Agency, Jules Yarnell, special counsel to the Recording Industry Association of

America (RIAA), Ernest Meyers, general counsel of RIAA.

Sample Comments

Said Gortikov: "The pirate can go into business for as little as \$500. Yet, we can't even take one artist into one studio for one hour for \$500. To create almost any album, a record company will expend no less than \$55,000 in pre-release costs, and that is before the first record or tape is actually manufactured. Comparably, to reach this same pre-release stage, the pirate need only spend \$300. Then, when the record company feels moderate confidence in its product and undertakes its manufacture, distribution and promotion, it will have spent and risked between \$180,000 to \$200,000."

Said Grossman: "In our opinion, if Federal legislation is not enacted in the near future the tape recording industry, as we know it, will very possibly not be able to survive."

Said Davis: "S. 646 fills (a) gap in the Federal copyright law and thus serves to ameliorate some of the economic distress that besets the recording industry and the recording artists . . . the insensitivity and the immorality of those who openly steal the talents and efforts of those engaged in the recording endeavors add a significant ethical component to that support."

The Price Of A Recording Copy'rt

If a bill to amend the Copyright Act to protect sound recordings becomes law, what will be the cost to Government? It will break about even, claims Barbara Ringer, assistant of the Register of Copyrights. At last week's hearings in Washington, she said she expects 15,000 registrations in the first year for about 7000 singles, 4000 LP's and 4000 tapes. She figures expenses in salaries for personnel to handle this new administrative task to be about \$100,000 a year and somewhere around \$10,000 to \$15,000 for processing. However, fees to recording companies would come to about \$90,000. In addition, Miss Ringer claims value of deposit copies in terms of dollars and value to the public. The office has not decided whether or not it will require recording equipment.

Gibbs, Film Exec Form Music Corp.

HOLLYWOOD — Grant Gibbs, vet music exec, has teamed with film distributor-producer William Thompson to form William Thompson Music Corp.

Gibbs will head the new company, which will be active in all areas of contemporary music, including producing, publishing and commercials, with an emphasis on development of new material and production of sound track LP's for films produced under William Thompson Productions banner.

Currently in preparation are LP's for "The Tender Warrior" (now in release), "The Bus Is Coming," "Shangani (CQ) Patrol" and "Return To The High Country," all set for mid-summer release by Thompson. Gibbs said he will merchandise sound-track LP's utilizing campaigns similar to those he created for "Dr. Zhivago" and "2001: A Space Odyssey," while at MGM.

With access to three sound stages at Producers Studio, where Thompson is now the largest tenant, Gibbs is planning to produce a series of 1-hour "concerts" for syndicated television release early next year.

JoAnn Content, formerly involved in management of rock groups Three Dog Night and Steppenwolf, has also joined the staff as musical coordinator.

Request Expands Line On U.S., International Fronts

NEW ROCHELLE, N.Y. — Expanding domestic and foreign operations, Request Records, a leading label in the international field, is releasing 30 new albums. They include: 2 African, 6 Arabic, 1 Welsh, 1 French, 2 Greek, 1 Israeli, 1 Swedish, 4 Ukrainian, 1 Yugoslavian, 9 Caribbean (on Sounds of the Caribbean, a subsidiary of Request) and 2 American. One of these is meeting with great interest, because it consists of early recordings of Thomas A. Edison, not of classical selections but banjo bands.

In addition, Request has acquired all the released and unreleased masters of Alector Records, a label with a number of Greek and Turkish recordings, all in stereo. Request itself has recorded about 100 albums of different nationalities which will be released during the next few months. H. J. Lengsfelder, the label's chief, stresses 3 points: authenticity, quality and packaging.

H. J. Lengsfelder, label chief, says his firm has concluded substantial export agreements with England, Australia and Holland, guaranteeing five figure yearly amounts. These agreements are in addition to the import agreements which already exist in countries such as Belgium and Germany, where Ariola is importing the catalog, comprising over 66 nationalities.

In Austria, Ariola handles the international line, while the German product is imported by CBS. In Canada, the import of Request Records and 8-track cartridges is increasing year after year, according to Almada,

Costa Joins Atlantic

NEW YORK — Bob Rolontz, vice president in charge of publicity for Atlantic Records has announced that Jean-Charles Costa has joined his department as a writer/publicist.

Costa, former rock editor of the University Review and managing editor of Crawdaddy Magazine will work on various "in-house" publications and assist in the area of press relations.

Costa attended Columbia University and has been a free-lance writer for a variety of rock publications for the past two years.

Bogges Joins J/G Music Co.'s

PHILADELPHIA — The Dandelion, Jamie, and Ellipsis Music Publishing operation has appointed Howard Bogges, a writer, producer and artist, as creative head of its publishing companies. He can be reached at 919 North Broad St. in Philadelphia. Tele: 215-232-8383.

VA Concert

(Cont'd from p. 9)

mercial advertising, will be offered to the public at a penny each.

UA will also be recording the event as a possible future LP package. A barrage of FM and AM radio spots are being prepared with ads in the L.A. Times and Free Press as well as a billboard on the Sunset strip.

Others On Tap

If successful, UA expects to stage similar extravaganzas in other major cities, including Europe and the Orient. Stewart estimates the cost to UA for the project will be "upwards of \$25,000."

Additional UA and Blue Note acts are expected to join the roster of talent at the Bowl. Stewart said that a number of other performers may "sit in" and it's conceivable that a rock/pop jam session will climax the 6 hour affair. "I'm anxious to see who's going to be there," added Stewart.

The Bowl will be supplying security for the event. No police, Stewart said, will be present in the amphitheater.

representing the lines in this area.

Pressing agreements exist in South Africa and in Argentina. Negotiations are in progress in France where various labels are interested in pressing different parts of the extensive catalog.

Domestic Sales Up

Domestic sales have been increasing also, partly because of the rebirth of record outlets all over the country, Lengsfelder states. "International records are now a profitable item in the full line record stores, that depend, to a great extent, on catalog material. With a line covering so many ethnic areas, Request Records can be considered an important major supplier."

Bill Haley Ends Tax Problems

BALTIMORE — Bill Haley, leader of "Bill Haley's Comets," has ended his tax problems with the Internal Revenue Service. The announcement was made by Andrew P. Hoesch, manager for H & R Block, the "Income Tax People," in Chester, Pa. Haley was born and raised in Chester.

Since 1963, Haley has been faced with tax levies which forced him to perform for the most part in foreign countries. Tax levies trailed him throughout the United States and to some foreign countries.

One after another, Haley hired attorneys and tax accountants to straighten out the tangle, maintaining he did not owe money. The IRS claimed that, due to statutory limitations, Haley did owe and would have to pay.

"Finally," stated Hoesch, "after the original returns were gathered and books of entries presented to the IRS for the years involved, it was a simple matter to resolve." Over the past seven years, many booking agents would not handle Haley and the Comets because of tax levies.

Larry Uttal

(Cont'd from p. 9)

find so irresistible. We've got to remain innovative, willing to take chances, to get behind product we believe in and work it in every way we can.

There is no "magic formula" sound that has to be re-discovered each day in order to sell records. Every successful company in the music business today is hitting with completely diversified product. Bell, for example, is currently on the album and singles charts with seven artists, separate and distinct from each other. The Partridge Family, 5th Dimension, Dusk, Delfonics, Vogues, Dawn and Mountain represent six chart singles and four chart albums with thoroughly diversified sounds and appeal. What they share is that in each case the song is there, the production is brilliant, the performance is excellent and the company was solidly behind the product all the way.

My purpose is not, however, to talk about the success of Bell Records or the remarkable sales we have scored with both singles and albums. What I want to do at this time is to stress that our business will remain one of the fastest growing and most exciting only so long as we believe that it is and bring to it that kind of enthusiasm and support. Amid the talk of recession and inflation that is factual there is a completely unjustified panic and doubt creeping in. That element is a great deal more harmful than tightening competition or the closing of a few marginal operations warrants.

It is this "overkill of despair" that is really debilitating. The hits may be a little tougher to come by now but the biggest selling singles and albums in the history of the record business have been released within the past two-and-a-half years.

CBS Quad Disk

(Cont'd from p. 7)

playback, a special decoder reproduces the original program of four separate channels. Without this decoder, the program will reproduce as stereo, thus allowing the quadrasonic disk to be played on all existing phono. Moreover, when played on a stereo machine, the special display in the stereo mode of these new disks improves upon that of conventional, stereo-only recordings. This unique compatibility factor enables listeners to enjoy quadrasonic sound without fear of obsolescence to their present stereo library.

This compatibility extends to AM, FM, and FM Multiplex broadcasts as well. For quadrasonic transmission, the new stereo/quadrasonic record is played as any conventional stereo record. A special adapter or decoder circuit in the radio set provides four-channel quadrasonic reception. Thus the system offers four-channel sound with complete two-way compatibility with all present-day record and radio systems.

Speaking for Sony, Akio Morita, exec vice president, said, "We are delighted to work with CBS Records in bringing this new four channel disk concept to fruition. Based on the public interest, we have already sensed for quadrasonic sound both here and in Japan, the future for all those in the audio industry looks very exciting." The firms operate CBS/Sony Records in Japan.

CBS Business Plan

Columbia is now formulating a business plan that will accelerate the introduction of quadrasonic sound so that all who wish to participate may be in the market with quadrasonic goods by year's end. In addition, Columbia Records plans to release 150 titles in quadrasonic sound by year's end and will introduce a quadrasonic unit in its Masterwork phono line.

Because of higher recording and engineering costs, the new compatible quadrasonic records will be marketed as a separate line at a one dollar higher suggested list price than that of conventional stereo records.

BAADASSSSS MOVIE. BAADASSSSS ALBUM. SWEET SWEETBACKS' BAADASSSSS SONG

BAADASSSSS MOVIE.

"I haven't had this electrifying a movie experience in a long time." —*William Wolf—CUE Magazine*

"The film is an outrage designed to blow minds."
—*Clayton Riley—The New York Times*

"One of the most effective metaphors of black degradation ever filmed."—*Paul D. Zimmerman—Newsweek*

"You bled my mamma. You bled my poppa. But you won't bleed me."
—*Melvin Van Peebles—Sweet Sweetbacks Baadasssss Song*

BAADASSSSS ALBUM.

Like the film, the album is a total concept production written, composed and produced by Melvin Van Peebles. In the current issue of *Variety* (May 26, 1971) "Sweet Sweetbacks Baadasssss Song" is the number one rated film of the week, which shouldn't hurt album sales too much.

SWEET SWEETBACKS BAADASSSSS SONG
Original Soundtrack Album. On Stax Records.

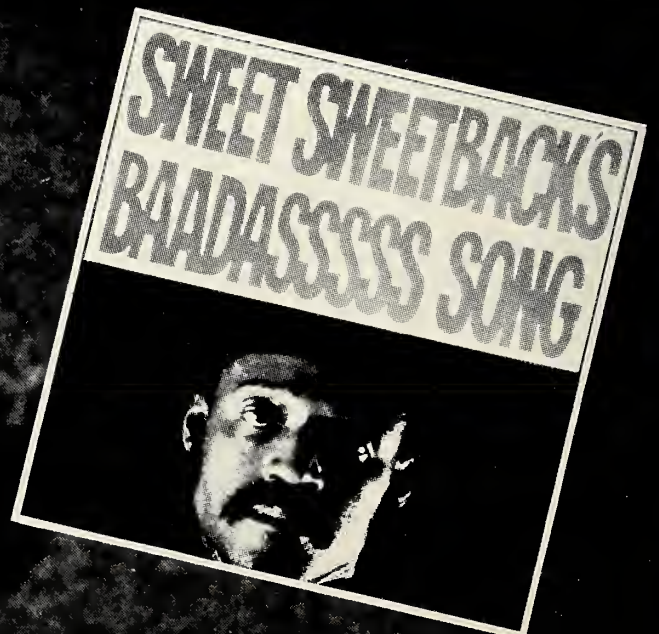
The Original
Soundtrack
Album
On



STS-3001

Melvin Van Peebles and Jerry Gross
present a Cinemation Industries Release—Color.

Paperback book now available
from Lancer Publications.





TOP 100 Albums

BOTTOM NO. INDICATES 8 TRACK AND CASSETTE

Cash Box — June 19, 1971

- | | | | | | | | | |
|-----------|---|----|-----------|--|----|------------|--|----|
| 1 | TAPESTRY
CAROLE KING (Ode 77009) | 3 | 35 | TARKIO
BREWER & SHIPLEY (Kama Sutra KSBS 2024) | 34 | 68 | NO NO NANETTE
ORIGINAL CAST (Columbia S 30563) (SA 30563) (ST 30563) | 62 |
| 2 | STICKY FINGERS
ROLLING STONES (Rolling Stone COC 59100) (TP 59100) (CS 59100) | 2 | 36 | LOVE IT TO DEATH
ALICE COOPER (Warner Bros. WS 1883) (8 1883) (5 1883) | 37 | 69 | HAMILTON, JOE FRANK & REYNOLDS
Dunhill (DS 50103) | 80 |
| 3 | RAM
Paul & Linda McCartney (Apple SMAS 3375) (8XT 3375) (4XT 3375) | 5 | 37 | CARLY SIMON
(Elektra EKS 74082) (T8 4082) (54082) | 42 | 70 | IF I COULD ONLY REMEMBER MY NAME
DAVID CROSBY (Atlantic SD 7202) (TP 7202) (CS 7202) | 53 |
| 4 | JESUS CHRIST SUPERSTAR
(Decca DXSA 7206) (6-6000) (73-6000) | 1 | 38 | HANGING IN THERE
HUDSON & LANDRY (Dore 324) | 41 | 71 | LEE MICHAELS V
(A&M SP 4302) (8T 4302) (CS 4302) | 83 |
| 5 | MUD SLIDE SLIM
JAMES TAYLOR (Warner Bros. WS 2561) (8 2561) (5 2561) | 4 | 39 | ONE BAD APPLE
OSMOND BROS. (MGM SE 4724) | 38 | 72 | LATER THAT SAME YEAR
MATTHEWS SOUTHERN COMFORT (Decca DL 75264) (6-5264) (73-5264) | 66 |
| 6 | 4 WAY STREET
CROSBY, STILLS, NASH & YOUNG (Atlantic SD 2-902) (TP 2-902) (S 2-902) | 7 | 40 | THE CRY OF LOVE
JIMI HENDRIX (Reprise MS 2034) (8 2034) (5 2034) | 30 | 73 | HOT TUNA ELECTRIC RECORDED LIVE
(RCA LSP 4550) (P8S 1762) (PK 1762) | — |
| 7 | SURVIVAL
GRAND FUNK (Capitol SW 764) (8XT 764) (4XT 764) | 8 | 41 | LEON RUSSELL & THE SHELTER PEOPLE
(Shelter SW 8903) (8XT 8903) (4XT 8903) | 52 | 74 | ROCK ON
HUMBLE PIE (A&M SP 4301) (8T 4301) (CS 4301) | 74 |
| 8 | UP TO DATE
PARTRIDGE FAMILY (Bell 6059) (8 6059) (5 6059) | 6 | 42 | PORTRAIT OF BOBBY
BOBBY SHERMAN (Metromedia KMD 1040) (8090 1040) (5090 1040) | 32 | 75 | EDGAR WINTER'S WHITE TRASH
(EPIC 30512) (CA 30512) (CT 30512) | 75 |
| 9 | AQUALUNG
JETHRO TULL (Reprise MS 2035) (8 2035) (5 2035) | 10 | 43 | THE PARTRIDGE FAMILY ALBUM
ORIGINAL TV CAST (Bell 6050) (8 6050) (5 6050) | 40 | 76 | BURT BACHARACH
(A&M SP 3501) (87 3501) (CS 3501) | — |
| 10 | CARPENTERS
(A&M SP 3502) (8T 3502) (CS 3502) | 13 | 44 | BLOODROCK 3
(Capitol ST 765) (8XT 765) (4XT 765) | 35 | 77 | LAYLA
DEREK AND THE DOMINOS (Atco SD 2-704) (TP 704) (CS 704) | 76 |
| 11 | SHE'S A LADY
TOM JONES (Parrot XPAS 71046) (M 79846) (M 79846) | 12 | 45 | ALARM CLOCK
RICHIE HAVENS (Stormy Forest (SFS 600) | 45 | 78 | ENCORE
JOSE FELICIANO (RCA LSPX 1005) (P8S 1729) (PK 1729) | 63 |
| 12 | GOLDEN BISQUITS
3 DOG NIGHT (Dunhill DS 50088) (8 50098) (5 50098) | 14 | 46 | LOVE'S LINES, ANGLES AND RHYMES
5th DIMENSION (Bell 6060) (8 6060) (5 6060) | 50 | 79 | EVERY PICTURE TELLS A STORY
Rod Stewart (Mercury SRM 1-609) (MCR 1-609) (MCR4 1-609) | — |
| 13 | PEARL
JANIS JOPLIN (Columbia KC 30322) (CA 30322) (CT 30322) | 9 | 47 | SWEET BABY JAMES
JAMES TAYLOR (Warner Bros./7 Arts) (WS 1843) (8 WM 1843) (CWX 1843) | 44 | 80 | JOSEPH AND THE AMAZING TECHNICOLOR DREAM COAT
THE JOSEPH CONSORTIUM (Scepter SPS 588X) | 71 |
| 14 | L.A. WOMAN
DOORS (Elektra EKS 75011) (8T 5011) (55011) | 11 | 48 | DIANA
ORIGINAL SOUNDTRACK (Motown MS 719) (M8 1719) (M75 719) | 47 | 81 | LOVE LETTERS FROM ELVIS
Elvis Presley (RCA 4530) (P8S 1748) (PK 1748) | — |
| 15 | SKY'S THE LIMIT
TEMPTATIONS (Gordy GS 957) (G8 1957) (G75 957) | 20 | 49 | MANDRILL
(Polydor 24-4050) | 56 | 82 | HAG
MERLE HAGGARD & THE STRANGERS (Capitol ST 735) (8XT 735) (4XT 735) | 78 |
| 16 | TEA FOR THE TILLERMAN
CAT STEVENS (A&M SP 4280) (8T 4280) (CT 4280) | 15 | 50 | SUMMER SIDE OF LIFE
Gorden Lightfoot (Reprise MS 2037) (8 2037) (5 2037) | 61 | 83 | STONEY END
BARBRA STREISAND (Columbia KC 30378) (CA 30378) (CT 30378) | 67 |
| 17 | 11-17-70
ELTON JOHN (Uni 93105) (8 93105) (2 93105) | 23 | 51 | MANNA
BREAD (Elektra EKS 74086) (FBT 4086) (TC 54086) | 43 | 84 | ALL THINGS MUST PASS
GEORGE HARRISON (Apple STCH 639) (8XT 639) (4XT 639) | 69 |
| 18 | LOVE STORY
ORIGINAL SOUNDTRACK (Paramount PAS 6002) | 19 | 52 | GLEN CAMPBELL'S GREATEST HITS
(Capitol SW 752) (8XT 752) (4XT 752) | 48 | 85 | ALL BY MYSELF
EDDIE KENDRICKS (Tamla TS 309) (T8 1309) (T75 309) | 90 |
| 19 | MAYBE TOMORROW
JACKSON 5 (Motown MS 735) (M8 1735) (M75 735) | 16 | 53 | ROSE GARDEN
LYNN ANDERSON (Columbia C 30411) (CA 30411) (CT 30411) | 54 | 86 | MARY
MARY TRAVERS (Warner Bros. WS 1907) (8 1907) (5 1907) | 91 |
| 20 | ARETHA LIVE AT FILLMORE WEST
ARETHA FRANKLIN (Atlantic SD 7205) (TP 7205) (CS 7205) | 39 | 54 | LIVE JOHNNY WINTER AND
(Columbia C 30475) (CA 30475) (CT 30475) | 59 | 87 | DONNY HATHAWAY
(Atco SD-33-360) (TP 33 360) (CS 33-360) | 85 |
| 21 | NATURALLY
THREE DOG NIGHT (Dunhill DSX 50088) | 17 | 55 | SLY & THE FAMILY STONE GREATEST HITS
(Epic KE 30325) (CA 30325) (CT 30325) | 51 | 88 | SEATRAN
(Capitol SMAS 659) (8XT 659) (4XT 659) | 64 |
| 22 | EMERSON, LAKE & PALMER
(Cotillion SD 9040) | 25 | 56 | PUT YOUR HAND IN THE HAND
OCEAN (Kama Sutra KSDS 2033) | 68 | 89 | BRIDGE OVER TROUBLED WATER
SIMON & GARFUNKEL (Columbia KCS 99-14) (18 10 0750) (14 10 0750) (16 10 0750) | 87 |
| 23 | THE BEST OF GUESS WHO
(RCA LSPX 1004) (P8S 1710) (PK 1710) | 18 | 57 | BACK TO THE ROOTS
JOHN MAYALL (Polydor 25-3002) | 58 | 90 | MELTING POT
BOOKER T. & MG's (Stax STS 2035) | 92 |
| 24 | CLOSE TO YOU
CARPENTERS (A&M 4271) (8T 4271) (CS 4271) | 22 | 58 | SONGS FOR BEGINNERS
Graham Nash (Atlantic SD 7204) (TP 7204) (CS 7204) | — | 91 | PEACEFUL WORLD
Rascals (Columbia G 30462) (CA 30462) (CT 30462) | 93 |
| 25 | ABRAXAS
SANTANA (Columbia KC 30130) (CA 30130) (CT 30130) | 21 | 59 | CHASE
(Epic E 30472) (CA 30472) (CT 30472) | 70 | 92 | WOODSTOCK
ORIGINAL SOUNDTRACK (Cotillion SD3-500) (TP 33-500) (CS 33-500) | 81 |
| 26 | WOODSTOCK TWO
(Cotillion SD2-400) (TP 33-400) (CS 33-400) | 28 | 60 | POEMS, PRAYERS AND PROMISES
JOHN DENVER (RCA LSP 4499) (P8S 1711) (PK 1711) | 72 | 93 | ELTON JOHN
(UNI 73090) (8 73090) (2 73090) | 84 |
| 27 | LOVE STORY
ANDY WILLIAMS (Columbia KC 30497) (A 30497) (CT 30497) | 26 | 61 | FRIENDS
ORIG. SOUNDTRACK/ELTON JOHN (Paramount PAS 6004) | 55 | 94 | WRITER
CAROLE KING (Ode 77006) | 97 |
| 28 | BROKEN BARRICADES
PROCOL HARUM (A&M SP 4294) (8T 4294) (CS 4294) | 31 | 62 | SINATRA & CO.
FRANK SINATRA (Reprise RS 1033) (8 1033) (5 1033) | 65 | 95 | CHEAPO—CHEAPO PRODUCTIONS PRESENTS REAL LIVE JOHN SEBASTIAN
(Reprise RS 2036) (8 2036) (5 2036) | 77 |
| 29 | THIRDS
JAMES GANG (ABC ABCX 721) | 27 | 63 | VOLCANIC ACTION OF MY SOUL
RAY CHARLES (ABC 726) | 73 | 96 | CHAPTER 2
ROBERTA FLACK (Atlantic 1569) (TP 1569) (CS 1569) | 96 |
| 30 | PARANOID
BLACK SABBATH (Warner Bros. WS 1887) (M8 1887) (M5 1887) | 24 | 64 | TUMBLEWEED CONNECTION
ELTON JOHN (Uni 73096) | 49 | 97 | SWEETHEART
ENGELBERT HUMPERDINCK (Parrot XPAS 71043) (M 79843) (M 79643) | 82 |
| 31 | THIS IS A RECORDING
LILY TOMLIN (Polydor 25-4055) | 33 | 65 | STEPPENWOLF GOLD
(Dunhill DS 50099) (8 50099) (5 50099) | 60 | 98 | CURTIS
CURTIS MAYFIELD (Curton CRS 8005) | 86 |
| 32 | CHICAGO III
(Columbia CT 30110) (CA 30110) (CT 30110) | 29 | 66 | MESSAGE TO THE PEOPLE
BUDDY MILES (Mercury SR 61334) (MCR 61334) (MCR4-61334) | 57 | 99 | LONG PLAYER
FACES (Warner Bros. WS 1892) (M8 1892) (M5 1892) | 89 |
| 33 | THE POINT
NILSSON (RCA LSPX 1003) (P8S 1623) (PK 1623) | 36 | 67 | WHEN YOU'RE HOT, YOU'RE HOT
JERRY REED (RCA LSP 4506) (P8S 1712) (PK 1712) | 79 | 100 | GRAND FUNK LIVE
(Capitol SWBB 633) | 98 |
| 34 | CURTIS/LIVE
CURTIS MAYFIELD (Curton CRS 8008) | 46 | | | | | | |

NEW YORK: (cont'd from page 28)

Never ever has there been
Nor will ever be again
One someone to give you love, tenderness and be your friend
Hanging on 'till the bitter end
You can't measure the cost of a woman lost
But it's a heavy loss indeed for those in need. . .

EVL: What I find particularly impressive about your songs is that every element contributes to the atmosphere of what the lyrics convey. For instance for the opening lines of each verse to "You Can't Measure The Cost" you use all highs and lows: high voices, guitars, and later on keyboard and strings, with only the bass pulling in the other direction. The result is that the arrangement heightens the aching lyrics.

DAVID: That's very important to us, that's why we do our own arranging and producing. Writing songs is only part of it. It's got to end up as a whole, all the elements: lyrics, melody, arrangement, production working together. We want people to feel our songs as well as hear them.

EVL: Exactly! And I think it happens at least partly because your lyrics are so obviously personal. What you write about, it seems to me, are things that have happened to you.

DAVID: That's right. We're interested in communication. After all we don't write for ourselves. I might write a song and think "This is really good!" But if we play it for an audience and the response isn't there; if they don't understand what I'm singing, well I'm unhappy.

ROBB: As far as producing goes, we do our own because we feel we do that as well as we write and play. The studio is a musical instrument and it takes a very special talent to 'play' it.

EVL: I don't think most producers know just how much can be done in the studio.

JIM: Yes. It's a question of knowing how much is available to you and then picking the right processes.

MIKE: We're not big on electronic augmentation, but that's certainly not the extent of production techniques.

EVL: Right. For instance what was done in the studio at the Cream sessions could hardly be called 'electronic augmentation' yet the brilliant production techniques used made them unique.

Maybe cynics veins are my lifeblood,
May be bitin' the hand that I feed but I'll try
Try to understand,
What it is that devours your freedom,
Makes you drop what you used to hold in your heart.
All the things you planned; . . .
All the things you planned; . . .
Warm, won't you be, please be there in the winter
Love, precious love, won't you come full circle . . .

ROBB: Rock is so transient. I never think: "I've written ten good songs." It's always: "Oh, God, I haven't written anything in three weeks." And it's panic time!

EVL: What's the basis of your musical training?

JIM: Well, David is our school. We've learned the technical aspects of music from him. He comes from a family of professional musicians. . .

. . . time rushing by, held golden and endless in madly whirling axis. Time that was dull grey and lifeless, peopled in wood, movement, mechanical. And reality melting in terrible candled streams, glistening grotesquely the shadowed dreams of pink pasts. And life turns into dream; dream into life. The abyss beckons. . .

And when my love for life is running dry
You come and pour yourself on me. . .
If a man could be two places at one time
I'd be with you
Tomorrow and today
Beside you all the way
If the world should stop revolving
Spinning slowly down to die
I'd spend the end with you
And when the world was through
Then one by one the stars would all go out
Then you and I would simply fly away. . .

EVL: David, have you ever thought of your lyrics as poetry?

DAVID: No, not really. At least they weren't written with that in mind.

EVL: The lyrics to "You Can't Measure The Cost," and "If" are what I'm thinking about specifically. They come off marvelously in print.

DAVID: Well the construction of those songs is unusual and looking at the lyric sheet I can see what you mean.

ROBB: It's interesting that you should say that. You know, I think really great art occurs in a tight format. For instance Bach had to have a four minute piece ready each week. Real creativity occurs there.

Every one at times must run for cover
Don't you know you really can't be blamed
For in this you're just like any other
There's no need, no need to feel ashamed
Take comfort where you find it
Whatever gets you through
Take comfort don't be blind to it
You must do what's right for you. . .

EVL: My feeling about "Manna" is that it's a very special album. It's somehow much more complete than the first two.

ROBB: Well of course "Manna" has a unifying theme running through it. Everything is tinged by it: the title itself, the cover shots, and the music.

EVL: You could say that it's, dare I say it?, a concept album. On the second side especially, the songs seem movements in a suite.

DAVID: Yes, but it's been left for the listener to hear for himself. The last thing we wanted was to have people listening for the concept and not the songs. If they flow together for you, so much the better.

ROBB: The "Take Comfort" song from "Manna" really sums up the feeling we

HOLLYWOOD: (con'd from page 28)

—their ears". . . "After her performance they gave her the off-key to the city". . . "His performance was up to his usual sub-standard". . . "He used to be an architect—and he's still drawing poor houses". . . "Some performers can stop a show—he's good at slowing it up". . . "He may be a tenor, but he'd be overpaid if he got more than a fiver". . . "She has a wide range—from a high C to a low V". . . "His performance might have gone over better if the seats in the theater weren't so bad. They faced the stage."

What we do mean is, for example, is a telegram sent by playwright/director **George Kaufman** to leading man, **Bill Gaxton**. "Watching the show from the last row. Wish you were here."

Or N.Y. Times critic **Brooks Atkinson's** evaluation of **Katherine Hepburn's** performance in one of her early efforts, suggesting that she covered the gamut of emotions "from A to B."

Or the Journal-American reviewer who caught ingenue **Marta Eggerth's** performance in "Higher and Higher" and wrote, "She has delusions of adequacy."

Was it **Atkinson** (again) who reviewed a **Clifford Odets'** play (was it "Awake and Sing"?) and opined "Odets, where is thy sting?" When the play was revived, years after, **Atkinson** was finally impressed. He said to **Harold Clurman**, the show's director, "The play has changed."

"No," answered **Harold**, "you have."

Columnist **Franklin P. Adams** reviewed himself in a conversation with **George Kaufman's** wife one afternoon. "Guess whose birthday it is?"

"Yours?" asked **Mrs. Kaufman**.

"No," said **Frank**. "But you're getting warm. It's Shakespeare's."

We forget who deserves credit for this one line review of **Christopher Isherwood's** "Berlin Diary" which arrived on stage as "I Am a Camera." "No Leica."

Wit **Oscar Levant**, famous for his facility with words, described his wife's vocal abilities: "June can sing about four bars on key. After that, the song sounds like an **Arnold Schoenberg** composition."

Actress **Hermione Gingold** originated the remark about party-giver **Elsa Maxwell**: "Just another pretty face." **Lorenz Hart** described **Maxwell's** response to **Eddie Duchin's** ostentatious pianistics, "When she hears those chords of **Eddie Duchin's**—**Elsa Maxwell** quivers with her two chins."

George Gershwin, never a shrinking violet, had an bizarre tendency toward self-adulation. A friend approached him following an all **Gershwin** concert, exclaiming with breathless enthusiasm that it was "just wonderful." **Gershwin** paused, then deadpanned, "just wonderful—is that all?" To a N.Y. taxi-driver who was weaving in and out of N.Y. traffic, he barked, "Slow down, man. Don't you know that you have **George Gershwin** in this taxi?" He described one of his mom's virtues, "she is so modest about me."

But **William Gaxton** nearly topped him. When he heard that **Richard Rodgers'** father had died, **Gaxton** approached **Rodgers** with, "I'm sorry to hear the news, **Dick**. Your dad always liked me."

Alexander Woollcott, critic for the *New Yorker*, sometimes referred to as "The Seidlitz powder of Broadway," varied between enormous bursts of admiration (usually for attractive ingenues) and emotional condemnations ("the actor should have been gently but firmly shot at sunrise"), once noted that musician **Ludwig Lewisohn** had complained about a bad review. "Ludwig thinks he gets bad reviews because the critics are anti-semitic. That's not true. Actually, it's because **Ludwig** has halitosis."

Jimmy Webb (in "Dorothy Chandler Blues") questions the contributions of the critic with "how many songs of love have you written in your life, sir/how many have you destroyed?"

Finnish composer **Jean Sibelius**, fifty years earlier, said, "Pay no attention to what the critics say; there has never been set up a statue in honor of a critic."

No statues, maybe. But there is a theater in N.Y. now known as the **Brooks Atkinson**. And **William Goldman**, who we recall labels all critics "failures," still manages to characterize **Eddie Fisher's** '68 performance at the Palace as "not half bad. He isn't half good either." Welcome to the club. **Bill**.

Don Rickles joins the circle with his evaluation of **Carol Burnett's** mouth and **Barbra Streisand's** nose—"Put them together and you could have a deadly animal on your hands." As for **Sammy Davis, Jr.**—"he's great. You can't get help like that anymore—to have a guy sing, dance and dust. . ."

harvey geller

wanted to get across in the entire album: Whatever gives you comfort is a religious experience.

You're a lady
And I'm here in the palm of your hand
Such a lady
How much more do you think I can stand?
You're tellin' me no-no-no
You don't want to Let Your Love Go
I'm Tellin' you yes-yes-yes
You really oughta be gettin' some happiness. . .

EVL: An idea just occurred to me. I think songwriters are either commentators or participants as far as their methods of communication goes. I don't mean this as a category, but for example **Jagger** and **Richard** seem to be commentators: "Let It Bleed," "Gimmie Shelter," "Brown Sugar," even older songs like "Under My Thumb" all involve people but not in a one to one relationship. Whereas almost all your songs are Me and You.

JIM: That's an interesting point. I don't think one kind is better than the other, but I do think that there's less of the kind of writing we do around.

ROBB: The 'person' in "Take Comfort" and "Friends And Lovers" was a participant who got turned into a commentator because he's gone through some bad times. . .

. . . time out of mind; liquid petals falling in rhapsodic array as the aching past comes hurtling up behind your eyes filling mind and vision with bursts of touch-love-hurt-pain so that you can't catch your breath. It pressures and bubbles and prevails. . .

. . . Love—you tell him you love him and want him to change,
he says that he'll really try,
Hear—how often you hear as he's closing the door,
And softly you say goodbye. . .
Come Again
Come Again. . .

eric van lustbader



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Sharp Rise Seen In Gospel Bookings

NASHVILLE—Increased interest in gospel talent shown by talent buyers is growing, and the family type entertainment offered by the gospel groups indicate a sharp rise in dates. According to Don Light, president of the first established gospel booking agency, the area indicating the most increased demand for gospel talent has been the fair circuit as indicated by dates set for: The Singing Rambos, Aug. 3, Gallipolis, Ohio, Aug. 4, Western Kentucky State Fair, Hopkinsville, Aug. 18, Elizabeth, West Virginia, Aug. 19, Kentucky State Fair and Aug. 29, Canadian National Exposition, Toronto.

The Florida Boys are to appear in Hopkinsville, Kentucky, West Kentucky State Fair, Aug. 2, Maumee, Ohio, Lucas County Fair Aug. 6, Georgia Mtn. Fair, Hiawassee, Georgia, Aug. 8, Obion County Fair, Union City, Tennessee, Sept. 3, and in Lockney, Texas, Floyd County Fair, Sept. 23.

The LeFevres, celebrating their fiftieth year in gospel music will play county fairs in Winchester, Kentucky, July 7, and July 30, Somerset, Kentucky, Pulaski County Fair, August 29, Toronto at the Canadian National Exposition and Sept. 9, Beattyville, Kentucky County Fair.

Wendy Bagwell and the Sunliters of the "Rattlesnake Song" fame set for Western Kentucky State Fair, Hopkinsville, Aug. 2 and Spindle Center Agricultural Fair, Sept. 12.

Other dates set by the agency are the Cathedral Quartet, Independence County Fair, Batesville, Ark., Aug. 25, Jerry Goff and the Singing Goffs, Mason County Fair, Aug. 5, Point Pleasant, W. Va., and The Thrasher Brothers, July 20, Belle, Mo., County Fair.

The Oak Ridge Boys, super-gospel group and recognized as the leading male group in gospel music are scheduled for Lawrence County Fair, Proctorville, Ohio, July 28, Western Kentucky State Fair, Hopkinsville, Kentucky, August 4, Jackson County Fair, Brownstown, Inc., Aug. 11, Great Jones County Fair, Monticello, Iowa, Aug. 13, Illinois State Fair, Aug. 17, Kentucky State Fair, Aug. 19, Canadian National Exposition, Toronto, Aug. 29, Northeast Alabama State Fair, Huntsville, Sept. 8, Hardin County Fair, Savannah, Tennessee, Sept. 14, and Southwest Louisiana Trade Fair, Lake Charles, Sept. 30.

CMF Elects New Board Officers

NASHVILLE—At a recent meeting of the board of trustees of the Country Music Foundation held at the Country Music Hall of Fame and Museum in Nashville, Tenn., the officers and new board members for the year 1971-1972 were elected.

Newly selected as president is Brad McCuen who heads RPM/Mega Records. Wesley Rose, head of the Acuff-Rose complex and Hickory Records was elected vice president. The new treasurer is Hubert Long of Hubert Long International and secretary is Ben Rosner of Golden Bough Enterprises.

Re-elected to a fourth term as chairman of the board is Frank Jones, an executive with Columbia Records. New additions to the board of trustees elected at this meeting were: Paul Ackerman, Billboard Magazine; Roy Horton, Peer-Southern Organization; and Bill Lowery of the Bill Lowery music complex.

Hold over trustees, in addition to Mr. Jones, are: Grelun Landon, RCA Records; Harold Hitt, Columbia Records; Bill Denny, Cedarwood Publishing Co.; Mrs. Frances Preston, BMI, Inc.; and Jack Loetz, MCA, Inc.

Country Artist of the Week: Buck Owens



THE LEGEND—Because he is a consummate businessman, and because he lives and works in Bakersfield, directing a veritable empire from offices located in his elegant new studios, Buck Owens is well on his way to making that Southern California city a national center of country music. He runs a talent agency, OMAC Artists, and under the umbrella of Buck Owens Enterprises, he directs a personal management company for country artists; a recording company, Blue Book Records; a music publishing company, Blue Book Music; four radio stations—two in Bakersfield and two in Phoenix, Arizona; a travel agency; a television production company which produces the "Buck Owens Ranch Show," syndicated in more than 70 cities; wheat, cattle, and almond ranches; and, of course, his elaborate new studios, complete with a Moog Synthesizer, where he produces acts for Capitol, as well as for MGM and Columbia Records.

A self-taught guitarist, born in the Texas badlands (Sherman), Buck Owens managed to get himself on a nightly radio show in Mesa when he was only sixteen. From there came Bakersfield with the usual difficult struggle—first as a guitarist, then as a singer.

Early in 1960 Buck met Don Rich, a lead guitarist who doubled in close harmony on the vocals, and a couple of years later he formed the Buckaroos, a solid back-up group that has become one of the best bands in country music. Then in 1963, Buck started going straight for the top. His recording of "Act Naturally," which he also published, became his first number-one hit, followed by singles such as "Together Again," "I've Got A Tiger By The Tail," "I Wouldn't Live In New York City," plus many other top singles in addition to an impressive album discography.

About the same time, Buck met Jack McFadden, advertising manager for radio station KRAK in Sacramento, who shortly afterwards went to work as his personal manager.

Nashville Brass Headline Tennessee Birthday Party

NASHVILLE — Despite a dreary downpour of rain, approximately 6,000 persons, outfitted in umbrellas, braved nasty conditions last week (June 1) to celebrate Tennessee's 175th birthday.

The event, which was staged on Nashville's Capitol Hill, was highlighted by a performance of "The Tennessee Waltz," delivered by Danny Davis and The Nashville Brass.

Davis was also the one selected by Governor Dunn to cut the 300-pound, 8-foot-long, commemorative cake, designed as an exact replica of the State of Tennessee.

Watermelon, in the amount of 40,000 pounds, was supplied by Florida's

Department of Agriculture, and proved to be an important part of the four-hour celebration.

Ceremonies were additionally accented by congratulatory messages from Vice President Spiro T. Agnew, former Governor of Tennessee Buford Ellington, and U. S. Senator Howard H. Baker, Jr.

However, the product of music, which has claimed as much fame for Tennessee as probably anything else has in the past 175 years, was the most vital portion of the party.

In addition to Danny Davis & The Nashville Brass, who headlined the show, Jerry Reed and Roy Clark provided an evening of exceptional entertainment.

Archie Campbell, from the Nashville-produced television series, "Hee-Haw," served as master of ceremonies.



Country Roundup

Red Lane says, "The World Needs A Melody" . . . Documentary interviews are being sought for the Country Music Foundation Library in Music City. Contact the library at the Country Music Hall of Fame for appointments . . . Selection of pro golfers for the Music City Pro-Celebrity Tournament is starting and in the near future announcement will be made of the names of the Tennessee Country Gentlemen, recording artists, and music executives who will play. One of the nation's most exciting golf tournaments, it precedes the annual WSM Opry Birthday Celebration and CMA Membership Convention. Co-sponsored by CMA, the Nashville Tennessean, and the Nashville Area Junior Chamber of Commerce, with proceeds going to selected charities, it will be held in Nashville at Harpeth Hills Golf Course October 9-10.

After a hiatus since last fall, Jack Blanchard and Misty Morgan of "Tennessee Birdwalk" fame have returned to the active list of record artists and record producers. A new release, "FireHydrant #79" was released by Mega Records on June 7. Blanchard and Morgan, who composed and produced the "Birdwalk," "Humphrey the Camel" and several other highly successful novelties in 1970, produced the sessions themselves in cooperation with Lloyd Green.

Columbia's national country promotion manager, Gene Ferguson, has been talking about when you hunt bear—you hunt bare! . . . Mel Tillis' first duet record release on MGM is "Take My Hand," recorded with Sherri Bryce. With a three year contract with the Glen Campbell Show in his hand, Mel will resume taping his appearances on the Campbell Show when it picks up next season's

taping schedule. Mel and his representatives are also currently in the process of negotiations for a syndicated television show to be shown nationally and to star Mel in a unique country format. The proposed show will be a new innovation for a country artist, in that it will feature not only music, but offer a modern country/conversation/comedy/song format.

Harlon Howard's new album just released on Nugget is titled "To The Silent Majority With Love." His current hit single, "Sunday Morning Christian" is included in the album . . . Fred Carter, Jr. has appointed Carl Thomason to head his publishing firms; Lair Music and Rondee Music. Thomason, a native of Anderson, South Carolina, was formally associated with Central Songs, one of Capitol Industries publishing firms.

Mega Records recently released Glen Sherley's first single from his LP, "Glen Sherley." Because of the unusual interest and airplay by the underground and C&W stations in "Greystone Chapel" and "Looking Back In Anger," Mega decided to put out these two as a single. The top side competition, "Greystone Chapel," was first popularized by Johnny Cash. The author's version, recorded live at Folsom Prison, contains much of his fellow prisoners' reaction to the song. The single's flip side, "Looking Back In Anger," is fronted with Sherley's dialogue with the prisoners at the Vacaville facility of Folsom Prison.

Seventeen-year-old LaWanda Lindsey is the daughter of Lefty Lindsey, an old time left handed fiddle player who manages WEAS Radio, a country outlet in Savannah . . . Conway Twitty set for the Jamboree USA Spectacular show in Wheeling, West Virginia on June 19th.



Top Country Albums

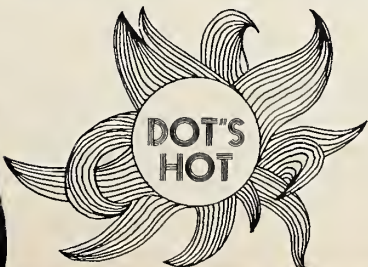
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|----|--|----|----|---|----|
| 1 | DID YOU THINK TO PRAY
Charley Pride (RCA LSP 4513) | 2 | 16 | STEP ASIDE
Faron Young (Mercury SR 61337) | 17 |
| 2 | ROSE GARDEN
Lynn Anderson (Columbia C 30411) | 1 | 17 | ALWAYS REMEMBER
Bill Anderson (Decca DL 75275) | 18 |
| 3 | HAG
Merle Haggard & The Strangers
(Capitol ST 735) | 3 | 18 | KNOCK THREE TIMES
Billy 'Crash' Craddock
(Cartwheel STW 193) | 20 |
| 4 | WHEN YOU'RE HOT,
YOU'RE HOT
Jerry Reed (LSP 4506) | 7 | 19 | THE BEST OF ROY CLARK
(Dot DOS 25986) | 14 |
| 5 | HOW MUCH MORE CAN
SHE STAND
Conway Twitty (Decca DL 75276) | 5 | 20 | I LOVE THE WAY THAT
YOU'VE BEEN LOVING ME
Roy Drusky (Mercury SR 61336) | 22 |
| 6 | EMPTY ARMS
Sonny James (Capitol ST 734) | 4 | 21 | FOR THE GOOD TIMES
Ray Price (Columbia C 30106) | 16 |
| 7 | HELP ME MAKE IT THROUGH
THE NIGHT
Sammi Smith (Mega M-31-1000) | 6 | 22 | ANGEL'S SUNDAY
Jim Ed Brown (RCA 4525) | 26 |
| 8 | WE SURE CAN LOVE
EACH OTHER
Tammy Wynette (Epic E 30658) | 9 | 23 | WITH LOVE
George Jones (Musicor MS 3194) | 21 |
| 9 | SIMPLE AS I AM
Porter Wagoner (RCA LSP 4508) | 11 | 24 | WE ONLY MAKE BELIEVE
Loretta Lynn & Conway Twitty
(Decca DL 75251) | 23 |
| 10 | MARTY ROBBINS GREATEST
HITS VOL. III
(Columbia C 30571) | 10 | 25 | MAN IN BLACK
Johnny Cash (Columbia C 30550) | — |
| 11 | I WANNA BE FREE
Loretta Lynn (Decca DL 75282) | 12 | 26 | CASH COUNTRY
Tommy Cash (Epic E 30556) | 29 |
| 12 | GLEN CAMPBELL'S GREATEST
HITS
(Capitol SW 752) | 8 | 27 | TOUCHING HOME
Jerry Lee Lewis (Mercury SR 61343) | — |
| 13 | WILLY JONES
Susan Raye (Capitol ST 736) | 13 | 28 | THIS, THAT & THE OTHER
Wendy Bagwell (Canaan CAS 9679) | 28 |
| 14 | A WOMAN ALWAYS KNOWS
David Houston (Epic E 30657) | 15 | 29 | PATCHWORK
Bobbie Gentry (Capitol ST 494) | 30 |
| 15 | I WON'T MENTION IT AGAIN
Ray Price (Columbia C 30510) | 19 | 30 | I'M GONNA KEEP ON
LOVING YOU
Billy Walker (MGM SE 4756) | 24 |



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THE COMPTON BROTHERS

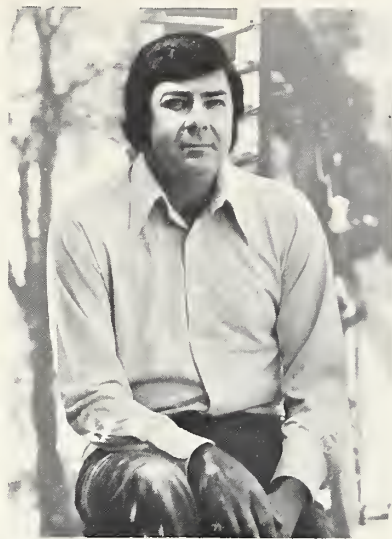
"PINE GROVE"



DOA-17378



**"Only
A
Woman
Like
You"**



Written by: Gary Stewart & Bill Eldridge

Recorded by:

NAT STUCKEY

RCA #47-9977



**"There's A
Whole Lot
About
A Woman
(A MAN DON'T KNOW)"**

Written by: Bill Eldridge, Gary Stewart & Walter Haynes

Recorded by:

JACK GREENE

DECCA #32823

**"It's
Time
To Love
Her"**



Written by:

Bill Eldridge, Gary Stewart & Billy Walker

Recorded by:

BILLY WALKER

M.G.M. K-14239

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Country Singles Review

Picks of the Week

TOM T. HALL (Mercury 73221)

The Year That Clayton Delaney Died (2:44) (Newkeys, BMI-Hall)

Tom delivers what will turn out to be his biggest single ever, as he relates the story of guitar picker Clayton Delaney. Record moves from start to finish, and never loses impact. A certain number one effort. Flip: "Second Handed Flowers" (2:56) (same credits)

JEANNIE C. RILEY (Plantation 75)

Good Enough To Be Your Wife (2:39) (Belwin Mills, ASCAP—Murphy)

Jeannie's latest, an up tempo mover, is certain to become as big a record as her recent "Oh, Singer," which has already reached the number one spot on the country charts. Flip: no information available.

DEL REEVES (United Artists 50802)

The Philadelphia Fillies (2:12) (Acuff Rose, BMI—Mundy)

Certain to rocket up the country charts, this latest Reeves single concerns itself with everything but baseball. A natural for the next number one tune. Flip: "Belles Of Broadway" (2:05) (Unart/Reaction Music, BMI—Cryslar)

SUSAN RAYE (Capitol 3129)

Pitty, Pitty, Patter (2:19) (Blue Book, BMI—Morris)

Susan's follow up to "L.A. International Airport" is going to be another giant record. This up tempo country tune is certain to garner instant airplay and listener reaction. Flip: "I'll Be Gone" (2:21) (Blue Boo, BMI—Scott)

CONNIE EATON & DAVID PEEL (Chart 5132)

In The Shadows Of The Night (2:29) (Peach Music, SESAC—Woods)

Medium tempo ballad done by Connie and Dave is certain candidate for country chart honors. Fine vocal performance by the duo should guarantee instant response. Flip: "Our Divorce Was A Failure" (2:00) (Fred Rose Music, BMI—Martin)

SKEETER DAVIS (RCA 9997)

Love Takes A Lot Of My Time (2:49) (Crestmoor Music, BMI—R. Light)

Good country effort by Skeeter contains many musical changes to offset the major melody line. Will take several listenings to appreciate, but it's well worth it. Flip: "Love, Love, Love" (2:15) (Crestmoor, BMI—Davis)

JEANNIE SEELY (Decca 32838)

You Don't Understand Him Like I Do (2:55) (Matric Music, BMI—DeShannon-Newman)

Soft pretty ballad done with lots of feeling seems to be a sure fire candidate for chart honors. Tune was written by Jackie DeShannon and Randy Newman. Flip: "Another Heart For You To Break" (2:17) (4 Star Music, BMI—Seely, Belew Pitts)

DICK CURLESS (Capitol 3105)

Loser's Cocktail (2:30) (Champion Music, BMI—Nixon, Crutchfield, Earl)

Dick's latest borders on the novelty side, but a great effort nonetheless. Record should take off and become a hot chart item. Flip: "Hot Springs" (1:56) (Window Music, BMI—Kingston, Dycus)

DIAN HART (Amaret 135)

Johnny One Time (3:04) (Blue Crest, BMI—D. Frazier)

Dian's latest has plenty of country feel with enough extra to make it into the pop field as well. Could catch on in a hurry and meet with immediate success. Flip: "It's A Mighty Big Word" (3:25) (Mango/Shelby Singleton Music, BMI—Russell, Peters)

BOBBY WRIGHT (Decca 32839)

Here I Go Again (2:43) (Contention Music, SESAC—T. Harris)

This pretty tune with a powerful vocal performance and fine orchestral accompaniment looks like it can go all the way for Bobby. Should be getting lots of favorable listener reaction. Flip: "If You Don't Swing . . . Don't Ring" (2:12) (Fred Rose Music, BMI—Wright-Gilroy)

MAGGIE (MGM 14267)

Hot Little Hands (1:59) (Kay Pee/CoBurt Music, ASCAP—Pelli)

A new artist debuts with a great up tempo fiddlin number that should make its mark in the charts. A fine first effort that should attract lots of attention. Flip: "I Don' Mind" (3:06) (some credits)

THE NASHVILLE STRING BAND (RCA 0500)

Genevieve (Shawn-Vee Ev) (2:12) (Dunbar Music, BMI—Cowell)

A fine haunting melody set with strings and plenty of acoustic guitars that serves as a welcome change of pace for country fans. Worth a listen because of its originality. Flip: "Happy Ending" (1:56) (Homer & Jethro, BMI—H. Haynes)



CashBox Country Top 65

- | | | | | | |
|----|---|----|----|--|----|
| 1 | YOU'RE MY MAN
Lynn Anderson (Columbia 45356)
(Flagship—BMI) | 1 | 34 | ALL I NEED IS YOU
Carl Belew & Betty Jean Robinson
(Decca 32802) (4 Star—BMI) | 34 |
| 2 | RUBY (ARE YOU MAD)
Buck Owens (Capitol 3096)
(Acuff-Rose—BMI) | 5 | 35 | THEN YOU WALK IN
Sammi Smith (Mega 0026)
(100 Oaks—BMI) | 38 |
| 3 | I WON'T MENTION IT AGAIN
Ray Price (Columbia 45329)
(Seaview—BMI) | 2 | 36 | THE RIGHT COMBINATION
Porter Wagoner & Dolly Parton
(RCA 9994) (Owepar—BMI) | 43 |
| 4 | WHEN YOU'RE HOT, YOU'RE HOT
Jerry Reed (RCA 9976)
(Vector—BMI) | 6 | 37 | AWARD TO AN ANGEL
Wayne Kemp (Decca 32824)
(Tree—BMI) | 39 |
| 5 | OH, SINGER
Jeannie C. Riley (Plantation 72)
(Shelby Singleton—BMI) | 3 | 38 | LIFE
Elvis Presley (RCA 9985)
(Elvis Presley, Last Straw—BMI) | 50 |
| 6 | GWEN (CONGRATULATIONS)
Tommy Overstreet (Dot 17375)
(Shenandoah—ASCAP) | 11 | 39 | ONLY A WOMAN LIKE YOU
Nat Stuckey (RCA 9947)
(Forrest Hills—BMI) | 42 |
| 7 | I WANNA BE FREE
Loretta Lynn (Decca 32796)
(Sure Fire—BMI) | 4 | 40 | BRIGHT LIGHTS, BIG CITY
Sonny James (Capitol 3114)
(Conrad—BMI) | 49 |
| 8 | JUST ONE TIME
Connie Smith (RCA 9981)
(Acuff-Rose—BMI) | 14 | 41 | LOST IT ON THE ROAD
Carl Smith (Columbia 45382)
(Stallion, Xenia—BMI) | 48 |
| 9 | SOMETHING BEAUTIFUL
Slim Whitman (United Artists 50775)
(Stallion—BMI) | 13 | 42 | MAKE ME YOUR KIND OF WOMAN
Patti Page (Mercury 73199)
(Al Gallico—BMI) | 41 |
| 10 | I'VE GOT A RIGHT TO CRY
Hank Williams Jr. (MGM 14240)
(Recordo—BMI) | 8 | 43 | SOMEDAY WE'LL LOOK BACK
Merle Haggard (Capitol 3112)
(Blue Book—BMI) | 52 |
| 11 | COMIN' DOWN
Dave Dudley (Mercury 73193)
(Addell—BMI) | 12 | 44 | BABY, YOU GOT WHAT IT TAKES
Charlie Louvin & Melba Montgomery
(Capitol 6216) (Meridian, Eden—BMI) | 51 |
| 12 | TOMORROW NIGHT IN BALTIMORE
Roger Miller (Mercury 73190)
(Tree—BMI) | 10 | 45 | SINGING IN VIET NAM TALKING BLUES
Johnny Cash (Columbia 45393)
(House of Cash—BMI) | — |
| 13 | ME AND YOU AND A DOG NAMED BOO
Stonewall Jackson (Columbia 45381)
(Kaiser, Famous—ASCAP) | 17 | 46 | MOUNTAIN OF LOVE
Bobby G. Rice (Royal American 32)
(Vaughn—BMI) | 54 |
| 14 | PLEASE DON'T TELL ME HOW THE STORY ENDS
Bobby Bare (Mercury 73203)
(Combine—BMI) | 20 | 47 | COMIN' FOR TO CARRY ME HOME
Dolly Parton (RCA 9971)
(Trad, Owepar—BMI) | 28 |
| 15 | HOW MUCH MORE CAN SHE STAND
Conway Twitty (Decca 32801)
(Brothers 2—ASCAP) | 7 | 48 | DREAM LOVER
Billy "Crash" Craddock (Cartwheel 196)
(Hudson Bay, Hill & Range, Screen Gems/Columbia—BMI) | 55 |
| 16 | CHARLEY'S PICTURE
Porter Wagoner (RCA 9979)
(Window—BMI) | 18 | 49 | A GOOD MAN
June Carter Cash (Columbia 45338)
(House of Cash—BMI) | 32 |
| 17 | THE CHAIR
Marty Robbins (Columbia 45377)
(Mariposa—BMI) | 23 | 50 | COUNTRYFIED
George Hamilton IV (RCA 0469)
(Beechwood—BMI) | 53 |
| 18 | STEP ASIDE
Faron Young (Mercury 73191)
(Blue Echo—BMI) | 9 | 51 | I HEAR THAT LONESOME WHISTLE
Don Gibson (Hickory 1598)
(Peer Int'l—BMI) | 58 |
| 19 | NEW YORK CITY
Statler Bros. (Mercury 73194)
(House of Cash—BMI) | 24 | 52 | INDIAN LAKE
Freddy Weller (Columbia 45388)
(Pocketful of Tunes—BMI) | 64 |
| 20 | TOUCHING HOME
Jerry Lee Lewis (Mercury 73192)
(Hill & Range, Blue Crest—BMI) | 19 | 53 | YOU'RE JUST MORE A WOMAN
Bob Yarborough (Sugar Hill 013)
(Sue-Miri—ASCAP) | 59 |
| 21 | CHIP 'N' DALE'S PLACE
Claude King (Columbia 45340)
(Algee—Al Gallico—BMI) | 16 | 54 | JOY TO THE WORLD
Murry Kellum (Epic 10741)
(Lady Jane—BMI) | 57 |
| 22 | THERE'S A WHOLE LOT ABOUT A WOMAN
Jack Greene (Decca 32823)
(Forrest Hills—BMI) | 15 | 55 | HE'S SO FINE
Jody Miller (Epic 10734)
(Bright Tunes—BMI) | 65 |
| 23 | ANGEL'S SUNDAY
Jim Ed Brown (RCA 9965)
(Moss Rose—BMI) | 21 | 56 | RIGHT WON'T TOUCH A HAND
George Jones (Musicor 1440)
(Glad—BMI) | — |
| 24 | MISSISSIPPI WOMAN
Waylon Jennings (RCA 9967)
(Tree—BMI) | 22 | 57 | LOVE ON BROADWAY
Jerry Lee Lewis (Sun 1125)
(Champion—BMI) | 60 |
| 25 | SHE DON'T MAKE ME CRY
David Rogers (Columbia 45383)
(Tomake—ASCAP) | 29 | 58 | FADED LOVE
Tompall & The Glaser Brothers
(MGM 14249) (Hill & Range—BMI) | — |
| 26 | TAKE MY HAND
Mel Tillis & Sherry Bryce (MGM 14255)
(Sawgrass—BMI) | 36 | 59 | TELL HER YOU LOVE HER
Kenny Price (RCA 9973)
(Duchess—BMI) | 61 |
| 27 | NASHVILLE
David Houston (Epic 510748)
(Tree—BMI) | 40 | 60 | WELCOME TO MY WORLD
Eddy Arnold (RCA 9993) | — |
| 28 | GYPSY FEET
Jim Reeves (RCA 9969)
(Open Road—BMI) | 25 | 61 | TREAT HIM RIGHT
Barbara Mandrell (Columbia 45391)
(Don Music—BMI) | — |
| 29 | SUNDAY MORNING CHRISTIAN
Harlan Howard (Nugget 1058)
(Wilderness—BMI) | 30 | 62 | FISHIN' ON THE MISSISSIPPI
Buddy Alan (Capitol 3110)
(Blue Book—BMI) | — |
| 30 | IT'S TIME TO LOVE HER
Billy Walker (MGM 14239)
(Forrest Hills—BMI) | 31 | 63 | EASY LOVING
Freddie Hart (Capitol 3115)
(Blue Book—BMI) | — |
| 31 | THE WORLD NEEDS A MELODY
Red Lane (RCA 9970)
(Tree—BMI) | 33 | 64 | BLACKLAND FARMER
Sleepy La Beef (Plantation 74)
(Peer Int'l—BMI) | — |
| 32 | MAN IN BLACK
Johnny Cash (Columbia 45339)
(House of Cash—BMI) | 26 | 65 | AND I LOVE HER
Bobby Goldsboro (United Artists 50776)
(Mayday, Yahweh—BMI) | 62 |
| 33 | ALWAYS REMEMBER
Bill Anderson (Decca 32793)
(Forrest Hills—BMI) | 27 | | | |

The POP HIT

NOW A COUNTRY HIT

"Me and You and A Dog Named Boo"

4-45381



Stonewall Jackson

on Columbia Records



Great Britain

The recurring topic of the hit parade and its veracity are under the public spotlight glare yet again. Allegations that record retailers making weekly returns of their counter sales to a chart compiling organization are being hyped to submit false returns are the subject of investigations being conducted by a Scotland Yard team of detectives headed by Detective Chief Superintendent Richard Booker assisted by regional police forces. The crux of the present uneasiness is the suspicion that unscrupulous agents and managers have discovered the names and addresses of retail outlets submitting weekly best-selling returns and have persuaded staff to falsify sales on disks in which they have an interest. The chart-compiling organization mentioned in national press reports is the three-man team employed by the International Publishing Corporation under the supervision of financial director Jack Richardson which produces the chart published each week by Melody Maker and Disc & Music Echo two of the leading British pop consumer papers. Melody Maker editor Ray Coleman has stated that returns from approximately one hundred retail outlets are used on a rotation basis in the compilation of the chart so that no hyper could be positive that any particular shop's returns would actually be incorporated in any one week's hit parade. Coleman added that any newly released disk which had received little or no airplay would also arouse suspicion and cautionary checks if it figured in returns received from the stores but despite these assurances there is still a firmly-held belief in some quarters that this chart and others are being infiltrated and rigged by hypers. No one in the business denies that there are crooks around ready and willing to cut corners and make fast dishonest bucks by spreading around some preliminary sweetening to susceptible individuals working on disk counters for often humble wages but the exact extent of the hyping and unreliability of published charts can only be revealed by a thorough investigation. Whilst nobody wishes to condone corruption or offer any mitigating or extenuating circumstances for it the fact remains that the hit parade is the Sesame to big money in the British entertainment industry as indeed it is anywhere in the world. The exposure possibilities for new groups or solo artists in the all-important medium of television are virtually nil because there is no program for new acts apart from Hughie Green's "Opportunity Knocks" on commercial TV. This show has an audition waiting list of daunting length, and whilst it has produced stars like Mary Hopkin and New World amongst others, it is patently inadequate as a shop window for the entire pop industry while it operates on a once-a-week basis covering comedians, straight acts, impressionists and dancers as well. BBC TV's "Top Of The Pops" not unnaturally conforms to its title, and its cast list is necessarily limited almost entirely to acts already in the charts. Hypers and chiselers in the charts. Eliminated until some genius manages to transform basic human nature, but more scope on TV for artists who have not yet won the hit parade accolade is one method of reducing the chances and temptation for dishonesty.

RCA UK record division managing director Ken Glancy has announced that a pact has been signed with Eddie Barclay for the manufacture and release in Britain and Eire of Barclay group recordings. Under the agreement RCA will have access to the full Barclay and Riviera label catalogs, though Riviera repertoire released in Britain will be on the Barclay label with a credit to Riviera. RCA will use the original Barclay catalog numbering wherever possible, and the Barclay material will sell at RCA Victor prices. The deal is a three-year one, beginning June 18th with the release of five albums and three singles. The LPs will be "Aznavour Sings Aznavour, Vol. 1", "Raymond Lefevre," "Blue Memphis" by Memphis Slim, "Sortilege De La Flute Des Andes, Vol. 2" by Facio Santillan, and "Roads Of Tomorrow" by Rex Foster. The singles are two from the above-mentioned LPs, "Theme From Beethoven's Symphony No. 5" by the Lefevre orchestra and Charles Aznavour's "Yesterday When I Was Young," and "Burundi Black," an original African drum ceremony recorded for Barclay in central Africa by Mike Stephenson. RCA will release the first Barclay tapes also on June 18th, comprising the Aznavour and Lefevre albums in both cartridge and cassette form. RCA is also undertaking promotion work on the Barclay contemporary French act Zoo, currently visiting the UK, by importing supplies of their two English language albums "Zoo" and "I Shall Be Free."

Radio Luxembourg (London) Ltd. and Management Agency and Music have joined forces to launch a new recording studio organization called Audio International Recording Studios Ltd. The inauguration ceremony took place on June 8th on the premises at 18, Rodmarton Street, London, W.1, and the new studios offer 16, 8, 4 or 2-track mono recording facilities with Dolby noise reduction system, a Neve mixing console of advanced design, plus air conditioning for the benefit of clients and good nearby parking facilities. Audio International general manager is Richard Millard, previously head of the Radio Luxembourg recording studios in Hertford Street.

Brenda Lee will visit Britain again in the fall for an itinerary currently being finalized by the International Famous Agency in New York. The trip will be part of Brenda's new career phase which has already seen her return to Nashville for her first recording there since 1967 and her reunion with producer Owen Bradley. Brenda's current MCA album here is "Memphis Portrait," and a single drawn from her Nashville sessions is expected to be scheduled for July release.

Quickies: Neil Diamond recorded a 60-minute BBC Radio 1 interview with fellow songwriter Tony Macaulay tracing Diamond's career as singer and writer during his recent visit . . . Scottish agency Music & Cabaret Ltd. promoting summer concerts at Calendar Park, Falkirk, beginning June 13th with all-Scottish bill of Teargas, Ears, and Northwind . . . Deutsche Grammonphon billing its LP of Mozart's Symphony No. 40 by the Berlin Philharmonic under Karl Bohm as "the real thing" after the Waldo de los Rios A&M single hit.

Great Britain's Best Sellers

This Week	Last Week	
1	1	Knock Three Times—Dawn—Bell—Carlin
2	2	*Brown Sugar—Rolling Stones—Rolling Stones—Mirage
3	5	My Brother Jake—Free—Island—Blue Mountain
4	3	Indiana Wants Me—R. Dean Taylor—Tamla Motown—Jobette/Carlin
5	4	*Malt & Barley Blues—McGuinness Flint—Capitol—Feldman
6	7	Heavens Must Have Sent You—Elgins—Tamla Motown—Jobette/Carlin
7	9	I Am I Said—Neil Diamond—Uni—KPM
8	6	*Jig A Jig—East of Edam—Deram—Uncle Doris
9	15	I Did What I Did For Maria—Tony Christie—MCA—Intune Ltd.
10	13	Rags To Riches—Elvis Presley—RCA—Frank Music
11	—	Mozart Symphony No. 40—Walter de los Rios—A&M—Rondor
12	11	Un Banc Une Arbre Une Rue—Severine—Philips—Chappell
13	—	I'm Gonna Run Away From You—Tami Lynn—Mojo—Shapiro Bernstien
14	10	Double Barrel—Dave & Ansell Collins—Trojan—B&C
15	17	I Think Of You—Perry Como—RCA—Malanie
16	—	Remember Me—Dianna Ross—Tamla Motown—Jobette/Carlin
17	—	Banner Man—Blue Mink—Regal Zonophone—In Music
18	—	Lady Rose—Mungo Jerry—Dawn—Our Music
19	12	Sugar Sugar—Sakkerin—RCA—ATV—Kirshner
20	14	It's A Sin To Tell A Lie—Gerry Munroe—Chapter One—Francis Day & Hunter

*Local Copyright

Top Twenty LP's

- 1 Sticky Fingers—Rolling Stones—Rolling Stones
- 2 Tamla Motown Chartbusters Vol. 5—Various Artists—Tamla Motown
- 3 Home Lovin' Man—Andy Williams—CBS
- 4 Bridge Over Troubled Water—Simon & Garfunkel—CBS
- 5 Ram—Paul McCartney—Apple
- 6 Songs Of Love And Hate—Leonard Cohen—CBS
- 7 Four Way Street—Crosby, Stills, Nash & Young—Atlantic
- 8 Split—Groundhogs—Liberty
- 9 Mud Slide Slim And The Blue Horizon—James Taylor—Warner Brothers
- 10 Symphonies For 70s—Walter de los Rios—A&M
- 11 Andy Williams Greatest Hits—Andy Williams—CBS
- 12 The Yes Album—Yes—Atlantic
- 13 The Cry Of Love—Jimi Hendrix—Track
- 14 Aqualung—Jethro Tull—Chrysalis
- 15 The Good Book—Melanie—Buddah
- 16 It's Impossible—Perry Como—RCA
- 17 Osibisa—Osibisa—MCA
- 18 Relics Of Pink Floyd—Pink Floyd—Starline
- 19 Abraxas—Santana—CBS
- 20 Over And Over—Nana Maskouri—Fontana



France

Claude Francois has signed with Philips which will now act as sole distributor of all "Fleche" products, Fleche being the Claude Francois owned company . . . Frida Boccara was awarded two gold records in Holland and Canada. Amazing success of Severine all over the world. She now is in the English top ten . . . Danyel Gerard has sold over 1,000,000 copies of Butterfly around the world. Strangely enough the record was set a big hit in France . . . Musidisc has released a new blues series with platters by Big John Williams, Lightning Hopkins, Earl Hooker . . .

Three songs by Daniel Vangarde have all been released lately: "Give Me Some Help" awarded first prize at the Canarian Festival . . . "Sitalomadudo" recorded by Spanish group Los Diablos and "Together Forever" recorded by Peter Noone of Herman's Hermits . . . "Un Banc Un Arbre Une Rue" winner of the Eurovision song contest has been recorded in France only by the following artists: Aimable (Vogue), Andre Blot (Fontana), Caravelli (CBS), Emile Carrara (C.I.D.), Claude Ciari (Pathe), Facesto Dancelli (Vogue), Bruno Lorenzoni (Vogue), Paul Mauriat (Philips), Frank Pourcel (Pathe) . . .

Hugues Aufray is recording a French version of "Little Fauss And Big Halsy", Stuart Reid (manager of Chappell and Co. Ltd. Pop depart-

ment) in Paris to introduce the new Raymond Foggart single . . . Disc'AZ announces the nomination of the post of president of M. Maurice Siegel. Siegel is at the same time general manager of Europe 1. The nomination of Siegel represents the solidification of the rapports between Disc'AZ and Europe 1 . . . Paul de Sennville is now director of Disc'AZ . . .

Big noise on the French TV when Joan Baez scheduled to appear and sing 6 songs on Sunday was suddenly cut off the screen. According to officials Joan Baez was to make a speech about her anti-war campaign and the French TV would not let this speech be heard throughout France. On the other hand Baez said at a press conference that everything had been planned before and was OK with the TV producer. It seems they changed their mind during the show a nice way to show a French side of "liberty" . . . However, Baez looks like having one of the top summer hits with "Here's To You" from the film "Sacco And Vanzetti". The Aphrodite's Child top seller throughout Europe have parted and Demis Roussos lead singer has released his first solo single a probable hit: "We Shall Dance" . . . The French group Variations has recorded what might well become one of their biggest hits ever and also their first international hit: "Down The Road" . . .

cash box

INTERNATIONAL MUSIC SECTION

King Finances

TOKYO—Total sales for the 20th term (March 21, 1970 to March 20, 1971) reached Y10,987,000,000 or \$17,704,838 (previous term: Y8,580,000,000 or \$13,838,709) representing 99.9% of the sales target of Y11,000,000,000 (\$30,505,050) and an increase of almost 30% over the previous term. Profit after tax was Y2,788,000,000 or \$7,744,444. Dividend was set at 12%. Records accounted for 83.8% (Y9,206,000,000; previous term: Y7,570,000,000), increases of 21.6% and 76.3% respectively over the previous term. Japanese music accounted for 42.8% (previous term: 48.5%) and foreign music for 57.2% (previous term: 51.5%); LPs and singles accounted for 66.5% and 33.5% respectively.

Main reason aiding these results was strong sales by foreign popular LPs, London labelled classics and 30,000 soundtrack music albums also sold. On the other hand, there were rises in royalty and accessory costs due to the increase in production of 30cm LP's and foreign music.

The sales target for fiscal 1971 was set at Y13,690,000,000 (\$38,027,777) (records: Y11,190,000,000, tapes: Y2,500,000,000).

Mogull Deals For Far East

VEVEY, SWITZERLAND—Ivan Mogull of Ivan Mogull Music Associates has entered into an agreement with Derrick Coupland of Burlington-Palace Music Orient Limited, Hong Kong, to represent Mogull's publishing interests throughout Malaysia, The Philippines, Hong Kong, Singapore, Burma, Borneo, Cambodia, Indonesia, Korea, Laos, Thailand, Vietnam and China. This now gives Ivan Mogull Music Associates a complete complex of world-wide representation for publishing and records.

CBS Selling Some CATV Interests In Canada

NEW YORK—CBS has reached an agreement whereby it will sell a portion of its interests in National Cablevision Limited in order to conform to the foreign ownership regulations of the Canadian government. Ralph O. Briscoe, president of the CBS/Comtec Group, said the CBS interests are to be acquired by a group consisting of the Sûbecq Deposit and Investment Fund and several Quebec life insurance companies. After reorganization, National Cablevision will own CATV systems in Montreal and Quebec City. CBS is proposing to retain a 20% interest in National Cablevision.

CBS and the Sydney W. Welsh Group of Vancouver announced their intention to form a public CATV company which will include the remaining CBS interests in Canadian CATV systems. Shares will be offered by CBS to the public this fall. The systems are located in Vancouver, Victoria, Coquitlam and Haney, B.C., and in Toronto. CBS is also proposing to retain a 20% interest in the publicly-owned company.

Both transactions are subject to the approval of the Canadian Radio-Television Commission (CRTC). They are the result of the Canadian Government's 1969 order that a foreign corporation may not hold more than a 20% interest in a CATV property. CBS has held interests in Canadian CATV systems since the early sixties.



MILLION DOLLAR SOUND: CBS International President Harvey Schein flew to Mexico City to supervise the ribbon cutting ceremonies celebrating the opening of CBS Mexico's new \$1-million recording studios. Located in CBS Mexico's operations complex in the suburb of Naucalpan, the studios are the most modern in all of the Western Hemisphere.

There are two 8-track recording facilities, one large enough to accommodate a symphony orchestra, and both are capable of easily being modified to 16-track as soon as the local demand warrants it.

Five Americans Earn GEMA Awards

NEW YORK—Five Americans prominent in the field of copyright have been awarded the Richard Strauss Medal of GEMA, the German performing rights licensing society, for special merit in the field of copyright. The five, first Americans receiving the honor, are copyright authority Professor Walter J. Dehrenberg; Herman Finkelstein, general counsel of ASCAP; Abraham Kaminstein, Register of Copyrights; Sydney M. Kaye, chairman of the board, BMI; and New York attorney Harold Orenstein.

The Richard Strauss Medal was established by GEMA in 1953, commemorating the foundation of the German society in 1903, co-founded by Richard Strauss.

Finkelstein received his medal in Germany, thereby becoming the first American to receive the Richard Strauss Medal in Germany. Presentation of the other medals took place in the United States.

Kurt & Noah LP In States

QUEBEC—Negotiations have been concluded between Astra Records and A & R Records for release of the Kurt & Noah album, "There Are Things," in the United States.

In making the announcement, M. W. Doyle, vice president and general manager of Astra Records pointed out that the importance to the Company and the group of the exposure inherent in U.S. release. "Perhaps there is no greater factor in the success of a record than U.S. release," he said, "not only because of the sales potential in that market but because of its catalytic effect on other English markets in the world."

Actual release of the record will coincide with the group's appearance on the "Like Young," show which is now seen in 63 U.S. markets as well as Canada.

Peer-Southern Recording In Italy

NEW YORK—Peer-Southern president, Mrs. Monique Peer, has announced the expansion of Peer-Southern's recording operations into Italy. Spark Italiana will not only represent PSO's international Spark label, but will also release material under its own Orange label.

Alberto Carisch, managing director of Peer-Southern's Italian firms, has concluded a distribution and pressing agreement with Michel Bonnet, director-general of EMI Italiana.

The first recording under the Orange banner will feature Italian artist Minnie Minoprio; while Spark

will release the Keith Michell recording of "I'll Give You The Earth," which is currently having a successful run in Britain. Other artists on the Italian roster include Adam Sterling, Luisa Lodi, Carlo Loffredo and others.

Ralph Peer II was in Milan to make final arrangements for the new operation.

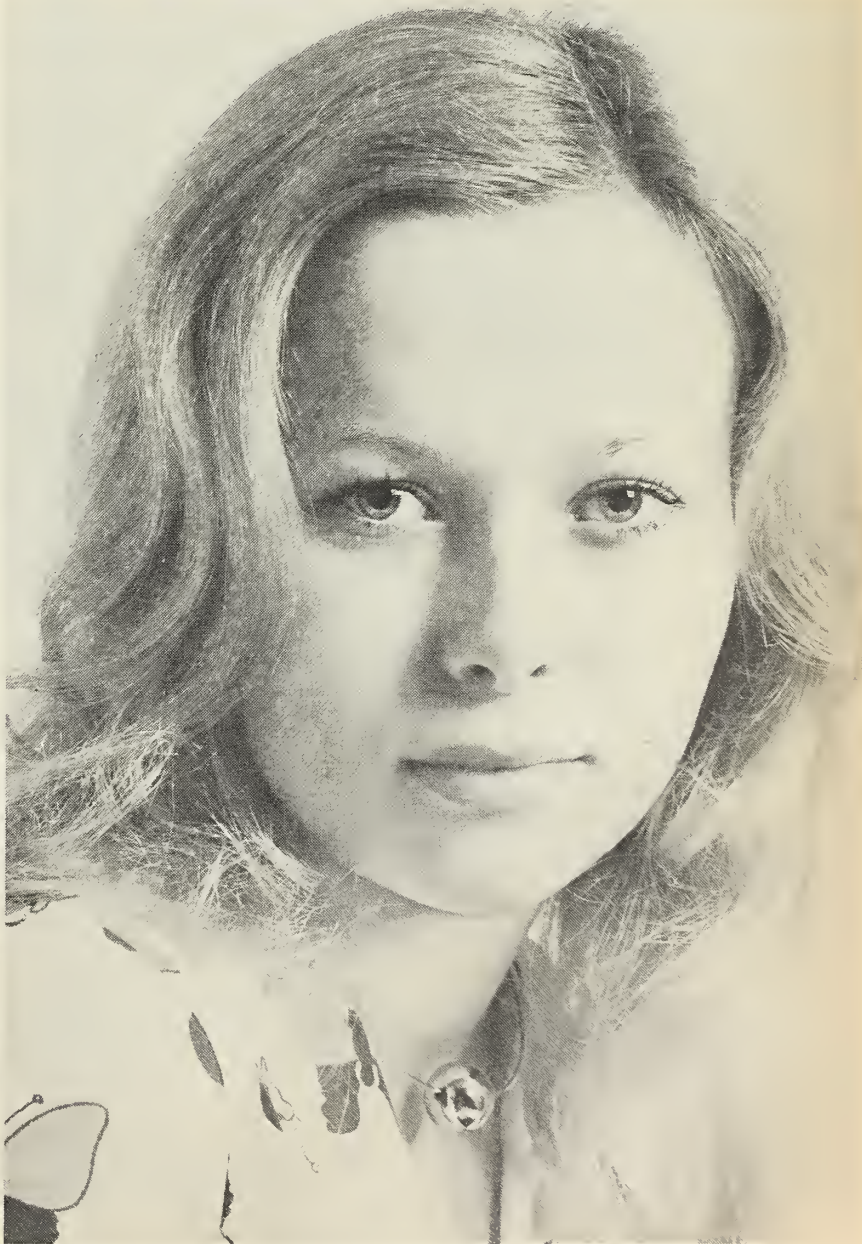


Peer, Carisch

Mungo Jerry Disk 100,000 In Sweden

SWEDEN—"In the Summertime" by Mungo Jerry has sold over a 100,000 copies in Sweden, according to AB Philips-Sonora. Boo Kimntorph, managing director, presented the group with a gold record.

International Artist of the Week: LENA ANDERSSON



Lena Andersson is one of Sweden's big sensations of recent years. Her Swedish version of I'm Gonna Be a Country Girl Again, is a big hit, as is her debut album, "Lena 15," with "15" her age. On the LP, she sings six songs in Swedish and six in English. She records for Stig Anderson's Polar label.

New Bally 4-Player Demands Player Skill But Rewards In Score



BALLY FOUR MILLION B.C.

CHICAGO — "Four Million B.C.' is a dinosaur leap into the past for the name and theme of a game," commented Paul Calamari, sales manager of Bally Manufacturing Corporation, announcing volume delivery this week of the new 4-player flipper-type pinball game, "but," Calamari added, "the Bally engineers have provided the today player futuristic suspense and action."

"First surprise the player gets," Calamari continued, "is the instant ball action built into 'Four Million B.C.' The ball zooms directly from the shooter tip, diagonally across the playfield, to the entrance to the new 'cliff hanger shot' located in the upper left corner of the playfield, a really teasing skill challenge, requiring the player to manipulate the ball up a double incline—first, the standard slant of the playfield, then the steeper slant of the 'cliff hanger shot' at a right angle to the panel.

"If you shoot too fast or too slow, you score only 100 to 600—or maybe a goose egg. But, if you gauge your shot to bring the ball to the top of the cliff, without falling off, you ring up 3,300.

"Bonus feature on 'Four Million B.C.' is actually a mystery bonus, values rapidly changing from 1000, 2000, 3,000, 4,000, 5,000 and repeat player collecting whatever bonus is lit at the moment a ball captive in the 'Volcano' knockout-hole is kicked out by hitting the 'Erupt Volcano' bumper.

"A 'Four Million B.C.' feature which recalls the history making 'Capersville' is the 3-step captive ball alley called the 'Tar Pit'. Three hits of a 1000 point bumper are required to free a ball from the 'Tar Pit.' This closes the Flipper-Zipper to hold the ball on the playfield.

"More important when a ball escapes from the 'Tar Pit' and another ball escapes from the 'Volcano' and the player shoots a ball 3 balls can be on the field at the same time re-

EDITORIAL: Family Fun Centers? Where?

While chatting over the phone with one of our leading machine distributors last week, we were once again asked that most interesting of questions: "how many people in this industry do you think get out of bed in the morning and say to themselves 'now what new direction can I explore to make more money for myself in the coin business'? If you've got half a dozen who do, and then go out and try it, you're lucky."

No doubt, this distributor isn't far from wrong. The prevailing thought in this industry has all locations saturated and no new directions to move into. Therefore, many of your operators simply service what they have, try to keep what they have, and close out any thought of expansion.

Maybe the business is pretty well jammed up with operators and machines by now. But several years ago, many operators were hot to trot about something called "Family Fun Centers" and saw expansion there. Now we ask an honest question: "where in blazes are those fun centers?"

To be sure, we know of at least three large operators, right now, who are moving into big department stores with brand new machines and enough decorative talent to beat a Monte Carlo casino. But all of these operators are amazed to find nobody has been there before them, asking to install a center. Maybe they didn't ask right, but the point is, a new direction is there—nice new game rooms that will attract the entire family. Any takers?

Hail, Hail, C.O.I.N. Gang Celebrates 20th



The members and guests of Coin Operated Industries of Nebraska gathered at dinner, face camera for a fine group photo.

sulting in frantic scoring action.

"Other popular features of 'Four Million B.C.' are kickback from left out lane a new type of free ball gate and of course the ever popular Flipper-Zipper.

"Months of location testing around the world indicate that 'Four Million B.C.' is by far the hottest flipper game in years. We predict an exceptionally long run. But we also expect a terrific demand for the game as operators watch 'Four Million B.C.' bring the slowest spots back to life in a hurry. Order early to insure delivery."

Allied To Pop Drag Races Game

MIAMI—Gene Lipkin, sales manager of Allied Leisure Industries, announced that initial sample shipments of a new amusement game have begun moving out to their network of distributors. The game is called "Drag Races" and according to Lipkin is a two player unlike anything ever produced by the industry.

"Two can compete against one an-

New Arcade Factory Bows Drawing Unit Called Hingus/Mingus

BOISE, IDAHO — A new factory has entered the amusement arcade market with a coin-op device called the "Hingus/Mingus". Dex-Dyne, Inc., machine manufacturers, say the unit produces (under control of the player) a harmonic drawing (see photo) for either 10¢ or 25¢ play (as ordered by the operator).

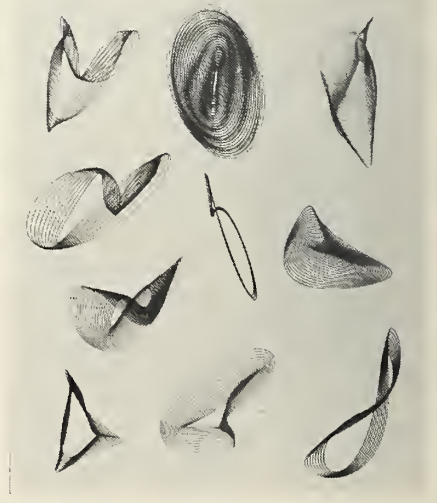
Upon insertion of the coin, a sheet of paper is dispensed, then placed on a swing table. The player then swings the table and lowers a pen to the paper forming the "Hingus/Mingus" drawing, which of course he keeps. The player has three minutes of drawing time for each coin inserted, but can deposit another coin should he wish to continue. Player also can pick from a wide choice of color pens.

The machine features a drop coin chute, steel cabinet, non-pick lock, and when the unit is "knocked-down", two will fit into most station wagons.

Interested parties may contact Thornton Wulf at Dex-Dyne, Inc 3800 Chinden Blvd. Boise, Idaho 84704.



The Hingus/Mingus machine (top) dispenses paper upon which player draws harmonic designs (such as shown below).



other, but a single player can also enjoy the game by competing against the machine itself," Lipkin revealed.

Complete details on the new special novelty machine should be available next week but interested games operators may check their total allied distributor for a sneak preview now.

Texas Distributor Opens New Quarters; Fire Destroyed Former



New All-Coin building in San Antonio

SAN ANTONIO—ALLCOIN Equipment Company, music and vending machine distributors, whose Navarro Street building was gutted by a spectacular fire January 8th, has moved into new quarters at 1811 South Alamo Street, according to Malcolm H. Gildart, president, and Dan Perrotta, executive vice president and general manager.

Perrotta stated that old and new customers will be interested to know of the move, as well as the many expanded customer services the firm can now offer as a result of the re-location. New and larger parts and service departments, a new spacious showroom displaying the latest Rock-Ola coin-operated phonographs, Models 444, 445 and the Console Deluxe 446, games, dispensing machines and pool tables, expanded office space, generous additional customer parking areas, new shipping and receiving docks that are accessible from four different entries and exits, are a few of the important innovations.

The 16,000 square foot building was purchased by ALLCOIN not long after it was determined that the old Navarro structure would be unsuitable for use after the fire.

Perrotta also mentioned the fact that an open house, tour and dedication of the new building would be announced and held in the very near future, but that in the meantime, business is being conducted as usual from the new address.

NYC License Dept. Permits Some Games In Luncheonette

NEW YORK—Ted Blatt, attorney for the Music Operators of New York, announced last week that licenses to operate a select number of amusement games in the City's luncheonettes (where food is sold) will now be issued by the Common Show License Dept. Previously, games were prohibited in practically every type of non-alcoholic New York City street location, including the luncheonettes.

The machines Blatt specified are: I.Q. Computer (Nutting Ind.), Computer Quiz (Nutting Assoc.), Unscramble (Allied Leisure), Speedway (Chicago Coin) and Grand Speed Auto Drive (All-Tech).

"At this time, the placing of any other game in luncheonettes or in any other unauthorized location is a violation of the law and the police will be advised to take action," Blatt stated.

Banner In Philly Gets Rowe Line

PHILADELPHIA—Joe Barton, vice president marketing & distribution of Rowe International recently announced that the distributor for Rowe AMI products in the Philadelphia-Washington-Baltimore area is now Banner Specialty Company, 1213 North Fifth Street, Philadelphia.

Philadelphia is the home office of Banner Specialty. Their Pittsburgh office, under the management of Herb Rosenthal (senior vice-president), has distributed the Rowe line in western Pennsylvania, West Virginia and several counties in Ohio for the past decade.

Banner was established in 1917 and is the only distributing company in the entire industry with 54 years of continuous service to operators under the same name. The principals of Banner in Philadelphia, are Albert Rodstein, president, Marc Rodstein, vice president—administration, and Jim Ginsburg, vice president—sales. Al Rodstein, formerly senior vice president of The Macke Company and an operator since 1935, is thoroughly familiar with operator's needs and the problems of the industry according to Barton. "This knowledge will benefit his customers now that he is devoting his full time to distributor sales", he stated.



Left to right at Banner are: Joe Barton, Jim Ginsburg, Al Rodstein and Marc Rodstein.

In accepting the appointment, Rodstein said, "While I have no affiliation with any operation, I am intrigued, involved and dedicated to the industry and plan to be truly active in helping Banner to continue to provide outstanding services to our operator-

customers".

In welcoming the Banner organization into the Rowe family, Mr. Barton said, "We are proud to be associated with this fine group and look forward to many years of successful service to the trade through their efforts".

Wow! Look at that action!

INSTANT BALL ACTION.
No runway. Ball zooms across playfield to new **CLIFF-HANGER SHOT.** Shoot too easy or too hard, score only 100 to 600. Shoot to bring ball to edge of cliff without falling off, score 3300.

UP TO 3 BALLS IN ACTION on playfield at same time, churning out giant scores.

One, two, three or 4 CAN PLAY

Bally Four Million B.C.

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POLO	550.00
NOW	650.00
ACES & KINGS	550.00
SOLIDS N STRIPES	525.00
STRIKE ZONE	445.00
"500" RACING GAME	475.00
RINGER	445.00
MARDI GRAS BALL BOWLER	1,325.00
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TARGET ZERO	845.00
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FOUR QUEENS	340.00
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JET ROCKET	825.00
GUN FIGHT	825.00
HELICOPTER	485.00
COMBAT	935.00
FLYING SAUCER GUN	275.00
STUNT PILOT	635.00
SEA RAIDER	450.00
SEA DEVIL	615.00
INVADER	675.00
SUPER CIRCUS GUN	450.00
DRIVE MASTER	450.00
ACE MACHINE GUN	325.00
SPEEDWAY	675.00
MOTORCYCLE	665.00
(with seat)	685.00
SONIC FIGHTER	725.00
COMPUTER QUIZ	385.00
ASTRO COMPUTER	325.00
U. S. MARCHALL	125.00
HELICOPTER TRAINER	270.00
COW PONY	425.00

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MAGIC RINGS	1,375.00
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ORIENTS	1,175.00
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ZODIACS	1,075.00
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BORDER BEAUTYS	785.00
BOUNTYS	510.00
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CYPRESS GARDEN (Clean & working) ..	175.00
MIAMI BEACH (Clean and working)	125.00

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JUKEBOX PROGRAMMING GUIDE

Pop CHICAGO

BEGINNINGS (2:47)

b/w Colour My World (2:59)
Columbia 45417

B. J. THOMAS

MIGHTY CLOUDS OF JOY (2:56)

No Flip Info. Scepter 12320

SOUTHERN COMFORT

I SURE LIKE YOUR SMILE (2:26)

b/w Return To Frog City (2:45)
Capitol 3133

JOY OF COOKING

HUSH (2:43)

b/w Red Wine At Noon (3:35)
Capitol 3132

JACKIE DE SHANNON

KEEP ME WARM (2:20)

b/w Salinas (3:50) Capitol 3130

BILLY JOE ROYAL

POOR LITTLE PEARL (2:37)

b/w The Lady Lives To Love (2:04)

THE BROTHERHOOD OF MAN

YOU & I (2:52)

b/w Sing In The Sunshine (2:06) Deram 85077

C & W

JEANNIE C RILEY

GOOD ENOUGH TO BE YOUR WIFE (2:39)

DEL REEVES

THE PHILADELPHIA PHIL-LIES (2:12)

b/w Belles Of Broadway (2:05)
United Artists 50802

SUSAN RAYE

PITTY, PITTY, PATTY (2:19)

b/w I'll Be Gone (2:21) Capitol 3129

R & B

SMOKEY ROBINSON & THE MIRACLES

CRAZY ABOUT THE LA LA LA (2:53)

TYRONE DAVIS

ONE-WAY TICKET (2:23)

THE RAELETTES

LEAVE MY MAN (WOMAN) ALONE (3:29)

b/w Here I Go Again (3:03)
Tangerine 1017

cash box / Round The Route

EASTERN FLASHES

LEGISLATIVE NOTES—Plenty of legislation affecting the coin industry directly and indirectly was passed by the Albany Legislature in the closing hours of its session last week. For starters, Millie McCarthy's Operator Licensing Bill has cleared both Senate and Assembly and now awaits the signature or veto of the Governor (which, as every operator in the state knows, is where it got killed last times out). However, Millie's got numerous key allies in Albany now who sincerely want the licensing measure to go thru so she's extremely optimistic this time. We all should know before the second week of July whether Rocky signs it or vetoes it. . . The enabling legislation passed by the Legislature to help financially-strapped New York City really threw a scare into the trade, especially with its notion to tax cigarettes proportionately to their nicotine and tar content. However, insiders at City Hall feel certain this portion of the tax package will never be passed by the City Council in-as-much-as the idea is rather discriminatory and super-difficult to implement. Cost about as much to set up a cigarette tar review board and a tax table as the darn thing would take in in extra taxes. There's no doubt, tho, that additional sales taxes they are now able to charge (thanks to Albany) will curtail location traffic and hit operators there. **No danger**, thankfully, that a sales tax on machine collections can be enforced, thanks to work done by our association leaders couple of years back. That's something to be grateful for. Watch your newspapers for word on how much of the tax package the Council passes on.

The UJA executive committee, meeting last Monday (7th), decided that the "pace setter" concept of fund raising would indeed be suitable for our division, based upon results of the original such get-together at Harold Kaufman's home. Therefore, a meeting of key trade leaders will be held Tuesday evening June 15th at Lou Siegel's Restaurant at which the 1970 campaign will roll into high gear. The committee is still considering details on the victory dinner but no definites can be reported upon now. Suffice it to say, when you are called upon to help Israel this year, dig deeper than ever. The emergency, as everyone should know, is crucial.

AROUND TOWN—There are some locations in the village that are beautifully decked out with a Williams '4 Aces' and the Gottlieb 'Extra Inning.' Locations that are equipped with a juke, shuffle and the approved games provides the customer with some entertaining fun along with the drinks and dinner. We chatted with enterprising operator Sam Morrison (Musical Moments) headquartered in the Bronx, Sam informed us that the shop had been broken into with cigarettes being the big target.

TENNESSEE—The Tennessee Automatic Merchandising Association at its meeting held recently at the Hilton Airport Inn in Nashville, reelected Harlan Mills (ARA service of Chattanooga) as president. Elected vice president was Edward C. Puloske, Servomation of Central Tennessee, Inc., Knoxville, was reelected as secretary-treasurer. Those elected to serve three-year terms on the board of governors are Joe Jackson, Jackson Vending Co., Memphis, and Ronald C. "Stub" Thomas, Sammons-Pennington-Nashville, Inc., Nashville. D. C. Lovelace, Jr., Lovelace Vending Co., Nashville, was reelected to a three-year term and Carnell Vaughn, Vaughn's Vendors, Clarksville, was reelected to a two-year term.

National Automatic Merchandising Association (N A M A) president G. Richard Schreiber, discussed the NAMA's state council program and services provided by the association plus the recent expansion of blue sky promotions.

OHIO—At the 11th annual meeting of the Ohio Automatic Merchandising Association held recently at the Pick-Ft. Hayes Hotel in Columbus, D. H. Plassman, Maumee Valley Vending Co., Defiance, was elceted president. Elected as vice president was Edward O. Ries, Ries Vending Service, Inc., Sandusky. Vance Hart (ARA Service of Dayton) was elected Secretary-treasurer. Elected to three-year terms on the board of governors are Ted Click, Valley Vending & Tobacco Co., Chillicothe; Jim Horch, The Vendo Co., Dayton, and Plassman.

The keynote address by N A M A chairman of the board Ted R. Nicolay highlighted industry trends and developments. Ted also moderated a panel discussion on 'What's Happening in Vending in Ohio.' Dennis Sheehan, Sheehan Brothers Vending Service, Springfield moderated a session on school vending. N A M A public health counsel David E. Hartley introduced the N A M A-produced motion picture "A Far Cry From Hero." This movie first introduced at the N A M A western convention is going to appear as part of the "Stories of Success" series introduced by Bennett Cerf. Several TV showings are being arranged by the producer.

MILWAUKEE MENTIONS

Several major changes have taken place at Nutting Industries Ltd. these past weeks. Anew sales wing, N. I. Sales Inc., has been established with Harold S. Montgomery at the helm as vice president. Montgomery is one of the original founders of the company. He re-entered the coin machine division upon Marty Johnson's departure a month ago. For the past couple of weeks the firm has been in full production on the new "Super Red Baron" which was recently shipped to distributors. "Most of our distributors have the new model on display", Montgomery said, "and the reports and re-orders we've been getting are more than gratifying. We have made many changes in this model and anticipate a very successful production run with it!" . . .

JACK W. TURNER OF OWEN VENDING CO. in Janesville, Wis., was elected president of the Wisconsin Automatic Merchandising Council at the association's recent meeting in Lake Delton. Other officers are: Richard J. Pavlic, vice president; Ben P. Lindberg, treasurer; and Jerome Engle, secretary. Harry Mallman, Dan Savage and Jim Stansfield were elected to three year terms on the Board of Governors . . .

FOR THE NEXT COUPLE OF WEEKS (6/12-26) Wurlitzer Dist. Corp.'s Paul Jacobs will be on army duty with the Wisconsin National Guard . . .

EMPIRE DIST'S BOB RONDEAU and his wife, Bev, were in Hilbert, Wis. for the recent graduation of Elmer Schmitz Jr. who, at the ripe age of 18, is already a two year veteran in the industry! Elmer will now be a full time partner with his dad.

Cash Box

1971

Coin Directory

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cashbox/ Round The Route

CHICAGO CHATTER

CHICAGO—On the current delivery schedule at Bally Mfg. Corp. is a very exciting, new 4-player flipper called "Four Million B.C."—and it's quite a game from what sales manager Paul Calamari tells us. "We've been location testing it for months," said Paul, "and truly feel it will be one of the hottest flipper games we've ever produced!" See it at your local Bally distrib showroom . . .

HAD OCCASION LAST WEEK to chat with Frank Schroeder of Fischer Mfg. in Tipton, Missouri, whom we haven't seen since last year. Frank said things are going along very well at the plant. Fischer's lineup of coin-operated tables includes the Fiesta 58 rebound model, Empress (105 & 92), Regent (101-91-86) and Marquee (90-100) . . .

D. GOTTLIEB & CO. is enjoying much success with its recently released "Roller Coaster" 2-player. Alvin Gottlieb says the Northlake factory is currently maintaining full production schedules and will very likely continue at this pace until vacation time next month! . . .

THE GAMES DEPARTMENT at World Wide Dist. is by far the busiest these days! Fred Skor, Howie Freer, John Neville and Bob Parker really have their work cut out for them. As Howie sees it, there's a tremendous lineup of new games available and operators are going for them in a big way! He added that collection reports on the new Williams "Gold Rush" have been positively excellent! . . .

GUS TARTOL OF SINGERS ONE STOP had a freaky little accident and is now wearing a cast on his leg. It seems he was heading for a parking meter, while digging in his pocket for change, and didn't quite see the hole in the street that caused the whole thing! . . .

BEN ROCHETTI, NEWEST MEMBER OF THE EMPIRE DIST. sales staff, made his first road trip last week and was very well received by every customer he called on—and he wrote up quite a bit of business, too! Nice way to start the ball rolling! Dick Linkens and Harry Fry, in vending sales, will be traveling this week, calling on their various accounts. Gil Kitt, Joe Robbins, Jack Burns, et al, needless to say, are mighty busy. Jack tells us business has been very good and the distrib is enjoying exceptional activity on arcade equipment. Jack also mentioned that he recently heard from veteran operator Freddy Keidaish (one of the first accounts Jack called on when he entered the coin machine business). Mr. Keidaish had an operation in Indiana, has since retired, but maintains homes in both Indiana and Florida—and still likes to keep up with what's happening in the industry . . .

FOLLOWING A VERY SUCCESSFUL RUN WITH "Stunt Pilot", the Midway Mfg. Co. plant in Schiller Park commenced producing its very latest release "Wild Kingdom". Larry Berke is quite enthused about it! Shipments to distributors are currently in progress—so watch for it . . .

THE DEMAND FOR "SHARP SHOOTER" continues at Chicago Dynamic Ind. The game is really going over, says Mort Seore, and "we're trying desperately to fill orders as quickly as we can—but it isn't easy!"

CALIFORNIA CLIPPINGS

If you start noticing a strange glow about Leo Simone lately, it's due to the fact that he is so elated with the responses Struve Distributing has been getting about their new building and showroom. Their Open House, which was held last week was a smashing success with over 300 people attending the day long festivities. Leo also reports that William's new single player "Klondike" just arrived and is looking very good. A shipment of U.S. Billiards pool tables is another new addition to the showroom. If you stop by at C. A. Robinson you just might be able to pick up a cigar or two from brand new Grandpa Hank Tronick. A 6 pound 5 ounce son, named Andrew Bennett Tronick was born June 8th to Mr. & Mrs. Steven Tronick. . . . Chatted with Dave Ralstin up at Nutting Associates and learned about brand new amusement item they're working on. Can't discuss it yet but should turn out quite a profit item for them, distrib and of course, the operators. . . . Henry Leyser of the Oakland A. C. A. office made quickie trip to New York City and then took off for business meeting with some British coin people in Blighty.

HOUSTON HAPPENINGS

Well known authority on records, Steve Poncio, back in Houston for keeps. Steve, national sales mgr. past few years for a major record label, apparently will devote full time to his own United Record Distributors, a major wholesaler and one stop service, at 1613 St. Emanuel, Houston. Welcome home Steve! . . . Highly regarded Jack Kirby, formerly with Monument Records, is the new promotion man for United Record Distributors. A&M Records reported as latest addition to United's extensive string . . . John E. Williams, ABC Music, has a classier office at their new location, 2633 Bissonnet, to lounge in than the one he occupied so many years on Jackson St. . . . Jerry Hoot, comely wife of Earl Hoot, LE Corporation sales mgr., busily engaged getting acquainted with neighbors surrounding Her and Earls recently occupied home at Spring Branch. . . . T. R. Noto, owner T. R. Music Co., Navasota, Tex., in City on routine shopping tour for operating equipment. . . . Likely young chap, Billy Rider, Jr., son of Billy Rider, Sr., owner South Texas Music Co., Minding the office whilst his dad circulates amongst paying customers. The new firm at Milam and Dennis Streets specializes in operation of phonos, amusement devices and tommy gate lifts. Short and snappy visit with political ally, Richard Cocke, routeman for Consolidated City Music, 6203 Gulf Freeway. Believe we have some future elections sewed up but don't bet on it. Way we figured, by law of averages we should eventually win one. . . .

A. H. Shannon, founder of Coin Machine Sales Co., Inc., longest established coin machine firm in Texas, celebrated his 81st Birthday Anniversary on May 20th. The concern now deals exclusively in cigarette vending. Shannon still spends some time in his office but business carried on mainly by Hazel Turner and Clarence A. Coleman, secretary-treasurer and route supervisor respectively. Coleman has been with company since 1952 and Hazel even longer. . . . Margie Kunkel, owner Margies One Stop, 2005 Polk, reported fair business after one year in operation. Margies place is the latest established of its kind in Houston. . . . Latest edition of Greater Houston Yellow Pages telephone directory has listed numerous new firms in various coin operated categories. Our next chore will be an effort to find out what they do and how, then pass information along to Cash Box readers.

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ELECTRIC SCOREBOARDS . . . 2 Models

10¢ 1-player or 2-player by simple plug switchover. Also 2 for 25¢ play. Easily serviced. Large metal coin box.

OVERHEAD MODEL
(Natural finish hardwood cabinet.)
Two-faced. Scores 15-21 and/or 50 pts. F.O.B. Chicago . . . \$169.50

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(Walnut Formica finish.) F.O.B. Chicago . . . \$249.50

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Made of steel with dark brown baked enamel finish. 10¢ or 25¢ operation. Large coin capacity w/Ntl. Rejectors. Size: 8" x 16" x 4". Electric counter optional.



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

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

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

WANTED—USED American Bank Boards, Old Slots, old table model Ball Gum or Peanut Games of skill or chance. Iver Hansen. 1025-104 Street, North Battleford, Saskatchewan, Canada. Phone (306) 445-2989.

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

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SLOT MACHINES FOR EXPORT/SALE—Bally, Mills, Pace, Jennings, Uprights, Consoles, Bally Bingo Pinballs, Automatic Horse Race, Automatic Poker, Keno, Bingos. 51 Redd's Bally Distributing Company, 390 E. 6th St., P.O. Box 7457, Reno, Nevada 89502 (702 323-6157). Las Vegas Office, 2409 Industrial Way, Las Vegas, Nevada 89102 (702 382-4145).

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

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FOR EXPORT: Winter books shopped. Parts lists available. Lowell Associates, P.O. Box 386, Glen Burnie, Md. 21061. (301) 768-3400.

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Because everybody's right in there with a good machine. And if we're going to convince anybody to buy the one we make, we've got to have a slight competitive edge. Here are some of the little edges we've given ourselves for this year. The Rock•Ola 444 for 1971 is a purple explosion of color and light. Just like the fashion industry.

It's got a new and simple flip-down title strip holder assembly for improved cleaning. And flip-down

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We believe in his new single, "Texas Morning," more than just about any record we've released lately.

You only have to listen to it to know why.

It's from his latest album, "Nevada Fighter," and it signals powerfully Michael's concern and affection for the old West.

(Also, it's one of the key songs in his thematic approach to the old West in all three of his albums.)

We're going to work "Texas Morning" hard from coast to coast. To give it the kind of maximum distribution, airplay, and promotion support it deserves.

We want to see "Texas Morning" at the top of the charts.

And we're going to do our best to get it there.

Because Michael Nesmith is a cowboy for today's America.

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