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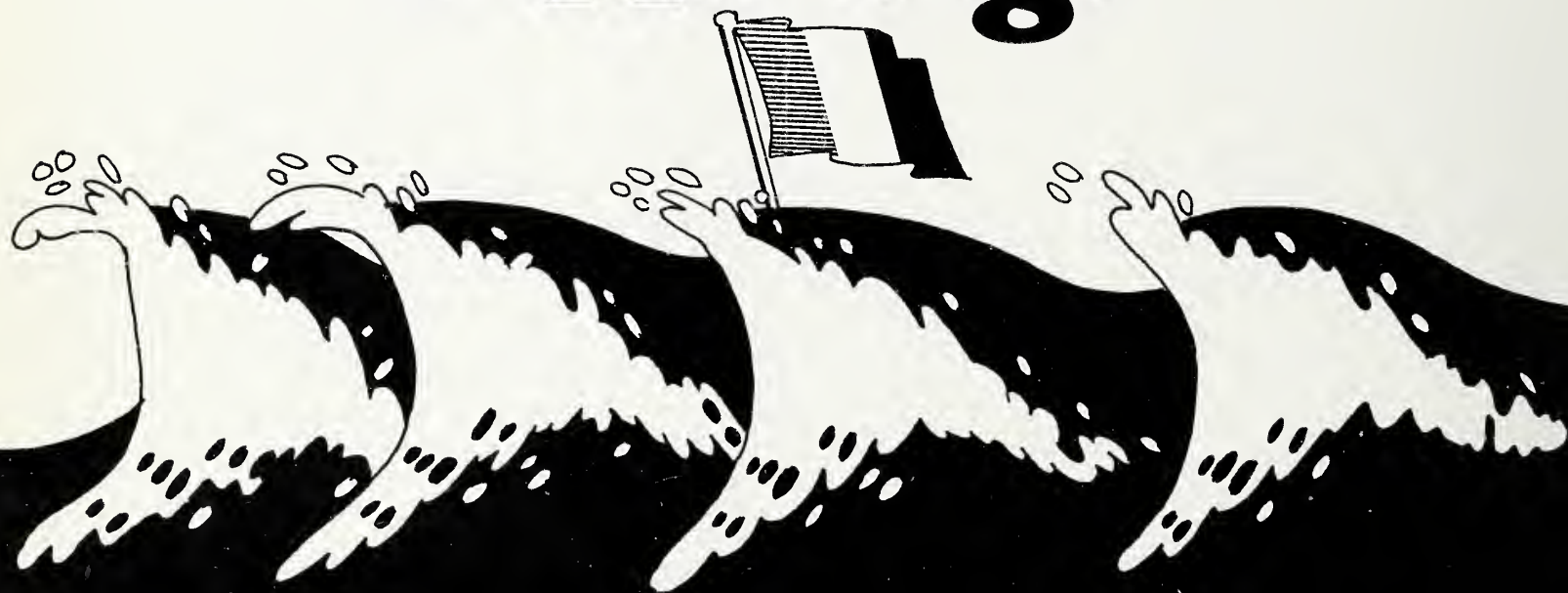
Cash Box

The Little Guy & What He Means (Ed)... Jerry Moss Sees A&M, At 10, The 'Number 1 Alternative' ... Hits Spark 'New Image' Units At ABC/Dunhill ... Knight Label: Brown Bag... Grossman To Operate Robert Hall Village Chain Audio Dept ... Can. Radio Meet Report

THREE DOG NIGHT: BLACK & WHITE & GOLD



Titanic Is Rising.



Titanic: the French group whose single, "Sultana," has been besieging discotheques in New York and Philadelphia.

It started four months ago when "Sultana" became one of the most talked about and danced to songs at the Hippopotamus.

Then it became one of the most requested songs at every club in the city.

And as "Sultana" kept popping up, one thing became apparent to Epic Records: the time for this ready-made hit is now.

Hop on Titanic. It's anything but a sinking ship.

"Sultana." 5-10810
The first Titanic hit.
On Epic Records



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The Little Guy & What He Means

Is there still room in the record business for the little guy? You know who we mean. That music master of what it takes to take a record from its inception through to a well promoted and merchandised shot in the marketplace. His product may be a reflection of what's happening in the way of sounds, or, most likely, he is filling the gap left by the big boys who are not quite willing to go for pure jazz, avant-garde classics or those rare showtunes that perhaps even the composers themselves may have forgotten.

On the basis of a casual observation, one would most likely be inclined to say: no way. That went out with mass merchandising, you might add. The point we're trying to make, of course, is that the little guy may be littler today in terms of generating overall industry excitement, but he's still around. Whether it is jazz, the classics, folk music, foreign language records, rare showtunes or the spoken-word, the little guy with his little operation is generally alive-and-well. It's something the entire industry can be grateful for. For one thing it is evidence that the modest music entrepreneur can survive today, filling gaps in recorded music that may not

wow the charts, but, nevertheless, satisfy the needs of one of the most loyal kinds of music audiences. We also find the little guys not only experts in their field, but often more excited about their wares than many big-time operators who sometimes seem more interested in IBM print outs than in the music these sheets represent.

As in any specialty operation, small, indie label setups have a realistic point-of-view, too. So, they're not going to get the next RIAA gold record award for LP sales. That doesn't mean that profits are the impossible dream. They're making money at music that is a passion with them. How many in the business can say that?

There was a time when the small indie flourished and contributed not only a filling-the-gap function, but a good deal of what was generally exciting about recorded music. The times have changed. For the small label entity, what has not changed, fortunately, is their own continuing excitement about the music they offer. That's something to hold onto in this era of the numbers game—and something for others who have lost that feeling to try to rekindle.



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"SEVENTY SECOND BRAVE" is the new LP by The KEEF HARTLEY BAND. There have been four others.* And with each one the Keef Hartley "cult" has grown. Grown, in fact, to the point that the initial reaction to "Seventy Second Brave" has been overwhelming.

The reviews. The airplay. And the sales.

Keef Hartley, one of England's finest drummers fronting one of England's tightest bands, is gaining a very prominent position in American music.

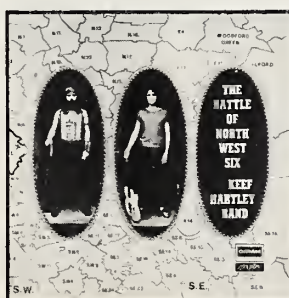
* the four others



DES 18057



DES 18047



DES 18035



DES 18024

DERAM
LONDON

AMPEX
STEREO TAPES

RECORDS ARE MADE TO BE BROKEN!!!

WE'RE BREAKING A FEW!!!



	Billboard	Cash Box	World
Go All The Way Raspberries - 3348	7★	7●	8
Speak To The Sky Rick Springfield 3340	15★	19●	18●
Tightrope Leon Russell - 7325	26★	32●	33●
Lovin' You Sam Neely - 3381	47★	53●	53●
I Am Woman Helen Reddy - 3350	58★	64●	63●
Don't Do It The Band - 3433	59★	60●	66●
I'll Never Pass This Way Again Glen Campbell 3411	61	68	78
Rock N' Roll Soul Grand Funk - 3363	75★	79●	88●
Why Can't We Be Lovers Holland/Dozier 9125	98	97	111●



Chart Splurge, New Acts Spark ABC/Dunhill's New 'Image' Units

HOLLYWOOD — Reacting to the need to support increased product demand, ABC/Dunhill Records has embarked on an "aggressive, creative and innovative approach" to the recording, packaging and merchandising of the releases.

The company, reports Marv Helfer, vp, has established new publicity and in-house art departments, created a newsletter, "Probe," for international licensees. Also to achieve its goals, Helfer cited improved visual materials, stepped-up publicity campaigns and "whatever assistance they (the artists) might need."

Mazur Heads New Art Dept.

Heading the company's art department, the company's first such internal section, is Ruby Mazur, who headed his own firm, The Art Department, in Hollywood. He will be in charge of

FRONT COVER:



Add another first-place finish to the Three Dog Night list of accomplishments, as America's top-ranked rock group takes over the Number 1 spot on this week's Cash Box singles chart, with "Black and White."

The single, already certified Gold by the RIAA, is from the Dogs' current "Seven Separate Fools" album, also a million-seller and still climbing on the LP log. That makes the overall gold cache 14 to date.

Three Dog Night, just off a summer "Tour of Tours," arrived in London this week on the first leg of a "Three Continent Caravan," their first major tour outside the U.S.

The seven-member group will headline throughout England then follow with dates in Switzerland, West Germany, Italy, New Zealand, Australia and Japan. Also on the horizon, a live ABC/Dunhill LP recorded during the tour.

About the only question remaining for Danny Hutton, Chuck Negron, Cory Wells, Michael Allsup, Jimmy Greenspoon, Joe Schermie and Floyd Sneed is the one generally aimed at people who reach the top plateau: "What do you do for an encore?" Knowing Three Dog Night, they'll do something.

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all promo graphics, album covers and other visual presentations. He will also design a whole new graphic image for the label. Mazur will be assisted by Alan Sekuler, who formerly worked with Mazur.

Named as new publicity director is Sue Clark, a 12 year vet in various phases of the music industry. She will work with artists, press and promo people to assure a coordinated and effective print campaign for all ABC/Dunhill acts. She will be assisted by Cathy Brown and Bob Chorush, also new additions to the company.

Acts Success

ABC/Dunhill has gone through considerable success in the marketplace. Label has this week's number 1 single, Three Dog Night's "Black & White," and is making further chart impact with Jim Croce, Cashmen & West, B. B. King and the James Gang. Also, the label has launched a number of new acts over the past month. They include Gladstone, Birtha, and Steely Dan.

Davis Brings Col 9th Gold Disk Over 9 Weeks

NEW YORK — A mirror of its strong chart surge, the Columbia family of labels has scored its ninth gold record in the last nine weeks. Latest is Mac Davis' Columbia single of "Baby Don't Get Hooked On Me."

During the period, either Columbia, Epic or Custom Label product has accounted for nine awards, five singles and four albums.

The company's current chart streak sees 12 singles listed on the Top 100, while 19 albums hold positions on the album survey.

Knight's Label Gets A Name: Brown Bag

NEW YORK—Terry Knight is calling his new label Brown Bag Records. He plans to announce this week a world-wide distribution deal for the label, the first word of which was revealed in Cash Box Magazine.

As for the company name, Knight said that all Brown Bag product will be given to the consumer in brown paper bags. "Even if they buy a Columbia record, we'll be glad to give them a bio-degradable brown bag to carry it home in," Knight added.

As also reported by Cash Box, the label has signed a number of acts. They include Mom's Apple Pie, who debut the label on Oct. 16 with an LP; country performer John Hambrick, whose LP arrives Oct. 23, following Country Music Week in Nashville; Wild Cherry, a new group coming in with a single; and former prizefighter Cleveland Robinson, who's presently preparing a debut LP and single.

Knight, who said he is neither managing or producing Brown Bag acts, said that his sole function as president of Brown Bag will be to see that the artists receive the "professional and dedicated support they deserve. . ."

Craig Braun, who conceived and designed the label's logo, said the entire concept was created as the "absolute antithesis of Terry Knight's high-pressure image of the last three years." During this period, Knight managed and produced product by the Grand Funk Railroad, with whom he is presently embroiled in various legal actions. Brown Bag is a division of Terry Knight Enterprises.

Moss Sees A&M, At 10, The 'Number 1 Alternative'

HOLLYWOOD — A&M Records, the whiz-kid of the record business, is 10 years old and this week is celebrating, having brought together their foreign affiliates for a five-day bash (A&M style) divided between company turf, the old Chaplin lot at Sunset and La Brea, and the Century Plaza Hotel (see separate story).

Setting the (A&M) style for the meetings is president and co-founder Jerry Moss, who, typically, in a statement of engaging simplicity said of the past decade: "It's been a lot of fun."

The A&M Way

He also spoke for the present and for the future in describing A&M's image, vis-a-vis his competitors, as "the No. 1 Alternative." Said Moss, "We're small enough so that a manager and an artist or a producer can get acquainted with everybody connected with the company. They don't just deal with one person or a few people or get assigned to an 'account executive'—the kind of thing you find in the larger companies. We are what you might call the basic record company. Here we are. This is A&M. This is easy to understand, that is easy to understand, and these people report to these people."

"I think a lot of other record companies tend to act like brokerage houses and try to make up for their lack of expertise in the music business with dollars."

"And in the beginning, dealing with an artist and a manager and putting a lot of dollars in front of him, you can make it pretty easy and satisfying for everybody. And a lot of these acts, after they take the dollars, try to wend their way through a career."

But they soon discover the drawbacks. How often, in a large company, has an artist walked into the art department and not been able to find his album cover because the staff was working on 40 other covers?

"The No. 1 Alternative, that's what I'd like us to be. We're not interested in being so-called No. 1. If that happens, we're not going to fight it. But I think we can stay meaningful enough, and small enough and tight enough so that an artist will get his best shot here."

As for the lengths to which A&M will go to help one of its artists, Moss cited Joe Cocker's "Mad Dogs & Englishmen"—a film totally financed by the company. (A&M is also entering the Broadway picture this season. They are unwriting the new Guthrie Theatre musical production "Cyrano," starring Christopher Plummer.)

So, continued Moss, "We are not just here to sign artists. We think we know how to broaden and expand their careers by doing what has to be done. We've had vast experience in promoting concerts, in putting together acts and in putting together tours. I think when it comes to the complete record company, an artist or manager will find he's got some one here with the know-how to discuss and to help him with any problem he may have."

Artist Musical Chairs

Asked whether he found that artists switched labels more often today than in the past, Moss answered, "Yes. It's symptomatic of the business today. It's a seller's market. And I don't blame an artist for trying to get as

(Cont'd on p. 36)

'We Speak Music' Is Theme Of A&M's Top International Meet

Hubert: Goal Is 'Feed-Back'

HOLLYWOOD — It's international week at A&M. And the largest gathering yet of licensees and executives from the company's o-and-o's in Canada and England are on hand, at the invitation of international director David Hubert, to help celebrate the tenth anniversary of the label and to preview upcoming fall product.

This is fourth such meeting of A&M's world-wide affiliates and aside from being the most heavily attended (by virtue of several new overseas contracts), it will differ from previous ones in emphasis, that is, in what Hubert calls "idea exchange."

Feed-Back Approach

"Before this we've put more stress upon familiarizing our affiliates with the parent company, what A&M is all about and how we operate," Hubert

said. "Now we feel it's time to get a little feed-back, both for our own benefit and for the benefit of one market to another, say, between our English company and our European affiliates."

This exchange of ideas is formally

(Cont'd on p. 36)

A&M Regionals Take Place Oct. 9-12

HOLLYWOOD — More than 23 key execs and department heads will take to the road for A&M Records in October for that company's second annual series of regional sales meetings, reports Bob Fead, vice president in charge of sales and distribution.

The traveling road show presentation, second in the company's history, will be held in conjunction with A&M's tenth anniversary celebration being observed this month.

Regional meetings will be held in Los Angeles on Oct. 9; Chicago, Oct.

(Cont'd on p. 36)

KLH Acquired By EAD From Singer Co.

NEW YORK — KLH Research & Development Corp., makers of quality hifi units, has been acquired by Eastern Air Devices, a maker of electronic home equipment, from Singer Corp. Purchase price is more than \$6 million in cash. KLH, based in Cambridge, Mass., had 1971 pretax earnings of \$1.5 million on sales of \$13.4 million. EAD reported a net of \$1.4 million, or 65c a share, for fiscal 1972 ended July 29. Sales reached \$27.9 million.

Canada Radio Meet:
Charges Of 'Negativism'
See Int'l News

**Announcing
the U.S. release
of a Top 5 song
in England:**

**STANDING
IN THE
ROAD**

by Blackfoot Sue

(AM 1386) Produced by Noel Walker

On A&M Records

NARAS 'Hall,' New Categories Mapped At Trustees NY Confab

Rose Re-Elected Academy President

NEW YORK — Plans for a NARAS Hall of Fame, the acceptance of a new NARAS credo, reaffirmation of the Academy's educational goals and programs, the addition of three categories to the Grammy Awards, and the re-election of Wesley Rose as national president, highlighted the three-day meeting of the National Board of Trustees of the Record Academy (NARAS), meet was held at the Hilton Inn in Tarrytown, New York, from Sept 15 through 17.

The re-election of Nashville's Rose, who has been playing an important role in the nationalization of the Academy, was accompanied by the renewal of Atlanta's Bill Lowery and New York's Phil Romone and the elections of Chicago's Paul Roewade and Los Angeles' Lee Young as national vice-presidents, and the election of John Scott Trotter, outgoing treasurer, to the newly-created post of secretary/treasurer.

Pre-Grammy Hall

Through still in the planning stages, the NARAS Hall of Fame is intended to bring special recognition to specifically significant recordings, many of which may have been released even before the advent of the Grammy Awards. Paul Weston and Frank Jones were appointed to form a committee to implement the creation of the Hall of Fame.

\$20,000 'Pledge' Fund

The new NARAS credo, written by Los Angeles chapter president Lincoln Mayorga, was unanimously accepted by the Trustees. Shorter and even more affirmative than the original credo which it replaced, it pledges the Academy, in one of its sections, "to foster creative leadership and technical progress, and to give formal recognition to high artistry and craftsmanship in the field of recording."

The trustees put this pledge into action by placing \$20,000 of the

Atlantic Debuts 16 Albums At Meets This Week

NEW YORK—Atlantic Records will showcase 16 new albums at sales meetings to be held throughout the country next week.

Dave Glew, vp of marketing, said product will be presented to WEA branches in eight cities: New York, Boston, Philadelphia, Cleveland, Chicago, Atlanta, Dallas, and Los Angeles. Glew with Album Sales Chief, Sal Uterno will chair sales meetings in Philadelphia (25), Atlanta (26), Dallas (27), and Los Angeles (28).

Merchandising Chief, Rick Willard and vice president of tape sales, Bob Kornheiser will chair the meetings in Boston (25), Cleveland (26), Chicago (27), and New York (28).

The 16 new albums to be shown at the meetings cover the pop, rock, jazz and blues fields. Presentation is being made via a multi-media slide show created for the meetings by Ron Naar, who created Atlantic's Aug. and Sept. slide presentations. The theme for the October slide presentation is football.

Atlantic will also showcase point-of-purchase material, displays, new catalogs and other dealer sales aids at the meetings. The firm will also outline its advertising, promotion and publicity campaigns to support the new album product.

Academy's national funds for educational funds for educational and cultural activities at the disposal of, and to be administered by the NARAS Institute. Portions of this allocation will be applied to the creation of curricula for basic music courses, a basic commercial music library, complete catalogues of recording courses and materials, plus assistance to local chapters for their own educational programs. NARAS Institute Director Henry Romersa reported on the Institute's progress in establishing direct liaisons with major institutions and on its recent successes in raising further funds for educational purposes.

Farrell/Mook W. Coast Ties; 4 Goals Set

NEW YORK—The Wes Farrell Organization has entered into an expansion venture with David Mook's Damont Corp.

The new Farrell-Mook expansion deal will include the following:

1. David Mook will have the full responsibility for west coast development, exploitation and administration of the Wes Farrell Organization's diversified properties and projects which will encompass music publishing, independent record production, radio and TV commercials, specialty music merchandising campaigns, as well as artist representation.

2. Plans are also imminent for the acquisition of major music publishing catalogs and properties, which will be shortly announced.

3. The establishment of a new division to scout, sign and develop both new and established talent throughout the Western United States and Canada.

4. Mook will assume direct responsibility as managing director of the new Farrell-Mook West Coast tie-up.

Steve Bedell, exec vice president of the Wes Farrell Organization, has spent several weeks on the west coast in organizing and mapping plans for the Farrell-Mook association.

Prior to the formation of Damont, David Mook was vp of A. Schroeder International, Ltd., where he functioned in all facets of the industry, including music publishing, record production, talent and catalog acquisition, in addition to establishing strong ties with major motion picture and T.V. production companies. While with Schroeder, Mook was associated in the signing of such personalities as Randy Newman, and John Stewart and Barry White.

Expect 1000 At Clive Davis APDA Fete

NEW YORK—A heavy demand for tables for the American Parkinson Disease Association dinner honoring Clive Davis, president of Columbia Records, indicates that about 1,000 persons will attend the fete. On Friday evening, Oct. 6th in the grand ballroom of the Waldorf-Astoria, Davis will be given the annual Ed Wynn Humanitarian Award. Last year Bill Gallagher was the recipient. In past years the honor went to Duke Ellington, Johnny Mercer, Norman Racusin and William B. Williams.

Robert Hall 'Village' Chain Audio Dept. To Grossman Ent.

15 To 20 Units In '73

NEW YORK — Robert Hall Villages, a new chain of contemporary full-line department stores has negotiated an agreement with Jack Grossman Enterprises, under which the Grossman firm will operate retail record and tape facilities in all Robert Hall Village units. Joseph Berlin, president of Robert Hall Clothes, Inc., said the leased facilities will also carry a complete assortment of audio accessories, "designed to satisfy the tastes of the entire record-buying public," he added.

Robert Hall Villages, a new division of Robert Hall Clothes, is scheduled to open some 15 to 20 outlets by the end of 1973 in metropolitan areas across the country. In addition to record and tape departments, Robert Hall Villages will offer a broad spectrum of hard goods, ranging from home furnishings to auto supplies as well as Robert Hall's traditional ready-to-wear line of clothes for the family.

The first Robert Hall Village outlet will open its doors in New Orleans in mid-Oct.

Special Agent On Piracy To W. Coast RIAA

HOLLYWOOD—To accelerate anti-piracy investigation and enforcement in the west, RIAA has appointed a special agent. He's Charles F. Garberson, former special agent for the Intelligence Division of the Internal Revenue Service. Garberson will headquarter in the Los Angeles office of RIAA. President, Stan Gortikov, who announced the appointment as "another stage to exploit the control opportunities in the new Federal Copyright legislation."

Prior to his nine-year service with the I.R.S., Garberson served for 12 years as Narcotics Agent for the Federal Bureau of Narcotics in Calif. and Ariz. He is a law graduate of Balboa University in San Diego.

Garberson will concentrate his anti-piracy efforts in the western states and will be responsible for all investigation and contact with Federal and local law enforcement agencies. He will coordinate intelligence and litigation with Jules Yarnell, who heads RIAA's national anti-piracy efforts based in New York.



GARNER TO LONDON—Erroll Garner, (r.) pianist-composer, has signed an exclusive recording contract with London Records, according to Walt Maguire, (left) vice president for pop a. & r. of the company. The deal was negotiated by Maguire with Martha Glaser, Garner's long time personal manager and producer. Records will be produced through Garner's Octave Records production firm and will be distributed by London in the U. S. and Canada under the new pact.

Garner's first album under the London deal, is titled, "Gemini," and features the artist on both piano and harpsichord. All tracks in the album feature Garner's augmented rhythm section. In addition to a group of popular standards, the program includes two new compositions.

Major Moves

Jack Grossman Enterprises, located in Woodbury, New York, started operations on a limited basis last Sept., and began to make major moves with its official opening last Aug. The company acquired the Musitime Stores in Washington, D.C. and is venturing into the Staten Island Mall in New York. It now has 10 leased or free-standing operations, and, Grossman noted, expects to have 20 by the end of the year. Grossman formerly operated Merco Enterprises, the Capitol Industries-owned wholesaling setup.

RCA Achieves 25-Min Sides On Quad Disk

NEW YORK—RCA Records says it's achieved its goal of a 25-minute-per-side discrete 4-channel record. The disk will be demonstrated this week at the New York Hi-Fi Show and currently is being shipped to RCA distributors.

John Pudwell, director of new product development for RCA Records, said: "When we introduced the discrete, compatible four-channel disk last year, were able to put as much as 20 minutes of information on each side at the SRL (Standard Reference Level) and we announced we were aiming for the 25 minutes of information which is the industry norm for stereo records. We have achieved this goal, which gives us an interchangeable stereo-four-channel disk with optimum sound, complete channel separation, and finally sufficient playing time for all our releases. It is a significant achievement."

1st Album

The first album to be released with 25 minutes to each side is titled "The Fantastic Philadelphians, Volume II," and contains performances of the classical dances played by the Philadelphia Orchestra conducted by Eugene Ormandy.

"The 20-minute disk was sufficient for most popular recordings, and the 25-minute disk gives us enough playing time for all classical recordings so we will be able to record most of the great classic masterpieces in four-channel sound. Since all releases are stereo also, by the end of the year, millions of Quadradisc records should be in the market," Pudwell said.

All Quad in '73

RCA has recently begun recording all its new product in four-channel sound, and it has announced that by mid-1973, all new releases will be compatible stereo-discrete four-channel recordings sold at a single price.

Pudwell said that reaction by stereo buyers of the first two RCA compatible stereo-four-channel disks had been to read the literature contained in the albums and then, led by curiosity, to inquire of their dealers the requirements for moving up to discrete four-channel playback equipment.

"Just as curiosity and then satisfaction caused the consuming public to move from monaural to stereophonic sound a dozen years ago, so now it is proving to be the driving force that will lead them to four-channel sound. After a while, they will have the four-channel records, bought for compatible stereo playback, in their collections, and they will want to move up to four-channel sound," Pudwell said.

He said that expanding the playing time to 25 minutes per side had brought the 4-channel era "very close" to a consumer reality.

Stratta Forms Cos.; Croma Share To Colby

NEW YORK — Ettore Stratta has sold his interests in Croma Music, Arcola Music and other affiliate publishing companies, and has started his own music and production firms, Ars Nova Music, Jubilus Music and Ettore Productions.

Co-founder of Croma with Robert Colby, Stratta has been responsible for publishing such hit songs as Love Is Blue, New World In The Morning, Mammy Blue, Durham Town and over 100 other recorded copyrights. Before joining Croma, he was at Columbia Records as A&R international director and produced records with Barbra Streisand, Andy Williams, Steve & Eydie, The New Christy Minstrels, Chad & Jeremy, among others.

Stratta is the recipient of two Gold Records for the discovery and production of the phenomenally successful "Switched-on-Bach" LP and for producing Barbra Streisand. In 1969 he brought to this country the songs and the talent of Roger Whittaker.

As a recording artist and classical conductor, Stratta has recorded for Ampex Records, Paramount Records and is currently under exclusive contract with RCA Records as an artist (classical conductor). His new classical album, "Adagio," has just been released in Canada and will soon be out in the U.S. on RCA.

Stratta's new office is located at: 37 West 57th Street, Room 1106, New York, N.Y. 10019.

Stratta will soon be travelling to London, Paris and Milan to meet with writers and foreign publishers.

Golden Execs On Road To Intro 8 New Kiddie Sets

NEW YORK—Golden Records execs will blanket the country informing wholesalers and dealers about the company's new release of eight \$1.98 kiddie albums. The sets, due for immediate release, will be heralded by Al Massler, Shy Raikin and Jerry Massler.

The product includes a version of "Man of La Mancha," as sung and narrated by Richard Kiley, who originated the lead role in the musical and is presently performing the part again at Lincoln Center in New York; "Looks Good to See You," the songs of Woody Guthrie performed by Louise & Bob De Cormier; "The Marching Band from Animal Land," music by Leroy Holmes and lyrics by Al Stillman; "Tall Tom Jefferson," narrated by Richard Kiley.

Also, "What Can the Difference Be, Songs About Opposites"; "Fruit & Vegetable Alphabet Songs & Other Favorite Nursery Rhymes"; "Poems for My Daughter & Other Little People," Red Buttons; and "Christmas Songs That Tickle Your Funny Bone," music & lyrics by Ruth Roberts & Gene Piller.

Jennings' Mgr Is Neil Reshen

NEW YORK—RCA recording artist Waylon Jennings and Neil C. Reshen have announced that Reshen will represent Jennings as his personal manager.

Jennings, who has recorded for RCA since 1965 has had a string of chart records, the latest of which was "Sweet Dream Woman." Jennings new album, "Ladies Love Outlaws," is being released this week.

Reshen currently represents several major artists, including Miles Davis and Goose Creek Symphony.



SLADE ALIVE!—Shown during their recent visit to Polydor's New York offices is rock group, Slade. In town for an appearance at New York's Academy of Music, the group stopped up to talk with top Polydor executives. Shown, left to right, are Slade drummer Don Powell, Jerry Schoenbaum, president of Polydor Incorporated, Slade bass player Jimmy Lea, J. Dieter Bliersbach, senior vice president of Polydor International, Slade lead guitarist Dave Hill and Slade guitarist and vocalist Noddy Holder.

Slade, currently completing their first American tour, is represented on the single, "Take Me Back 'Ome". They currently hold down the number one position with their first Polydor album "Slade Alive", and their first Polydor hit on England's singles charts with "Mama, Weer All Crazee Now". The American tour, which was supposed to end in Boston last week, has been extended to include appearances in Los Angeles (at the Whiskey-Au-Go-Go), Fresno and Detroit.

4 Appointed By Columbia

NEW YORK—Columbia Records has announced the appointment of Julian Rice to the newly created position of director of merchandising planning. The announcement was made by Al Teller, director of merchandising and product management for Columbia Records.

In his new role, Rice will be responsible for the development and implementation of new merchandising and retail advertising concepts. In addition, he will continue to supervise the merchandising services and the retail advertising department.

Also, Don DeVito, director of product management, has announced the appointment of Frank Shargo to the position of associate product manager. In his new position, Shargo will be responsible for coordinating album releases and creating merchandising and advertising concepts for various assigned artists.

In addition, Al Teller, director of merchandising for Columbia, has announced the appointments of Ron McCarrell and Arnie Handwerker to the positions of manager of college promotion and supervisor of college promotion, respectively. In these ca-

pacities, Ron and Arnie will be responsible for the overall direction of Columbia and Epic/Columbia Custom Labels college rep program, including the formation of merchandising programs specifically tailored for the college market, maintenance of relations with campus radio stations throughout the country, and coordination of the activities of our on-campus representatives.

Grossman Names Two

NEW YORK—Jack Grossman, president of Jack Grossman Enterprises, Inc., has announced the appointment of Spiros J. Culuris as vice president of warehousing and distribution, and Elliot Setton as director of operations. Setton will report to Irving Freedman, vice president of operations.

Both of the executives were associated with Grossman for approximately the last ten years.

Hensler To N.Y. Polygram

NEW YORK—Guenter Hensler, Polydor International executive in charge of head office regional management for North America, has been appointed assistant to Robert E. Brockway, president of Polygram Corp., New York.

He headed DGG's International Classical Exploitation department in Hamburg before becoming regional manager for the United States and Canada in April 1971. Hensler is being joined here by his wife Maren and their daughter Astrid. They will make their home in Rego Park, New York.

Smith Named Col R&B Promo Mgr

NEW YORK—Columbia Records has announced the appointment of LeRoy Smith to the position of regional r&b promotion manager for special markets. Announcement was made by Logan H. Westbrook, director of special markets for Columbia Records.

Smith will be responsible for the promotion and marketing of Columbia, Epic and Custom Label r&b singles and albums on the west coast.

Warwicke Label Shifts To Memphis Under Mempro Dist.

MEMPHIS — Dionne Warwicke's Sondag Records is moving to Memphis. The performer, who has had a long friendship with Marty Lacker and Don Burt, owners of Mempro, Inc., has chosen their company to be headquarters for her record label.

"Looking on Memphis as becoming her second home, Miss Warwicke feels that the great recording center Memphis has become makes it highly suitable to be headquarters of her company," Lacker said. "Mempro will handle all administrative distribution, sales and promotion for Sondag Records."

Lacker said that having recorded in Memphis herself—with plans to record other releases here in the future—she is "well aware of the importance of Memphis in the world-wide recording industry." Miss Warwicke recorded a million seller, "Soulful," in Memphis several years ago with Chips Moman of American Records.

Sondag, named in honor of Miss Warwicke's son, has under contract Leslie Uggams, the Constellations, Calvin Arnold and Liz Land. It has been based in New York since it was formed about a year and a half ago.

Lacker said, "Most of the recording will be done here in Memphis, which in turn will provide more jobs for Memphis musicians and related talent..."

Initial work by Mempro for the Sondag label began last week, Lacker said, when Calvin Arnold arrived in town for a remixing session at Ardent Studios for his new release on the label, "I Got Another One," to be released this week.

Miss Warwicke, has been an active participant in the annual Memphis Music Awards presentation. The first year, she performed at the awards ceremony and was awarded the Best Female Vocalist statue. This year, the second year of the event, Miss Warwicke was hostess for the ceremony. "And she will be back next year, too," Lacker said.

Sondag Records' new address is: Suite 1116, Executive Plaza, 3003 Airways Blvd., Memphis, Tenn. 38131. Tele: (901) 332-1784.

April/Blackwood Names Keller

HOLLYWOOD—Jack Keller has been named general manager of April/Blackwood, the music publishing wing of CBS Records, it was announced by Charles Koppelman, vice president of April/Blackwood, as a move in a further expansion plan.

Keller was formerly with Screen Gems-Columbia Music for 12 years prior to this appointment. He has been involved in songwriting for the past 15 years. His top ten hits include; "Easy Come, Easy Go", "Run To Him", "Venus In Bluejeans" and "Everybody's Somebody's Fool". Kellers other credits include writing the themesongs to "Bewitched" and "Here Come The Brides" as well as production and writing of the Monkees' first three albums. Keller replaces Erol Sober.

Dinoble Heads Motown Promo

LOS ANGELES—Al DiNoble has been appointed national promotion director for Motown Records and its affiliate labels, it was announced by marketing vice-president Abner.

As director of promotion, DiNoble will co-ordinate all promotional activity between regional men and local distributors. The new director of promotion reports directly to vice-president Abner, and will be headquartered at the labels west coast home offices.

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RECORDS

Additions To Radio Playlists

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

WABC—NEW YORK

Run To Me—Bee Gees—Atco
Burning Love—Elvis Presley—RCA
You Wear It Well—Rod Stewart—Mercury
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U.A.

WMPS—MEMPHIS

I Can See Clearly Now—Johnny Nash—Epic
I'd Love You To Want Me—Lobo—Big Tree
Midnight Rider—Joe Cocker—A&M
Nature Planned It—4 Tops—Motown
That's How Love Goes—Jermaine Jackson—Motown
I Am Woman—Helen Reddy—Capitol

CKYW—DETROIT

Misty Blue—Joe Simone—Sound Stage
Starting All Over Again—Mel & Tim—Stax
Lonely Boy—Donny Osmond—MGM
Elected—Alice Cooper—W.B.
Witchy Woman—Eagles—Asylum
Tight Rope—Leon Russell—Shelter
Listen To The Music—Doobie Brothers—W.B.

WPOP—HARTFORD

Freddie's Dead—Curtis Mayfield—Curton
Listen To The Music—Doobie Brothers—W.B.
Witchy Woman—Eagles—Asylum
Good Foot—James Brown—Polydor

KLEO—WICHITA

I Can See Clearly Now—Johnny Nash—Epic
Thunder & Lightning—Chi Coltrane—Columbia
Elected—Alice Cooper—W.B.

WING—DAYTON

Good Time Charlie's Got The Blues—Danny O'Keefe—Signpost
You Wear It Well—Rod Stewart—Mercury
Starting All Over Again—Mel & Tim—Stax
If I Could Reach You—5th Dimension—Bell
Why—Donny Osmond—MGM
Tight Rope—Leon Russell—Shelter
Witchy Woman—Eagles—Asylum
Summer Breeze—Seals & Crofts—W.B.

WIXY—CLEVELAND

Had Enough—James Gang—ABC
Tight Rope—Leon Russell—Shelter
I'll Be Around—Spinners—Atlantic
I Am Woman—Helen Reddy—Capitol
Summer Breeze—Seals & Crofts—W.B.
Rockin' Pneumonia—Johnny Rivers—U.A.

WMEX—BOSTON

Elected—Alice Cooper—W.B.
Let It Rain—Eric Clapton—Polydor
Rock 'N Roll Soul—Grand Funk—Capitol
New Mother Nature—Guess Who—RCA
Freddie's Dead—Curtis Mayfield—Curton
I'd Love You To Want Me—Lobo—Big Tree
Good Time Charlie's Got The Blues—Danny O'Keefe—Signpost
Playground In My Mind—Clint Holmes—Epic

WFIL—PHILADELPHIA

Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U.A.
I'd Love You To Want Me—Lobo—Big Tree
I Believe In Music—Gallery—Sussex

WSAI—CINCINNATI

Listen To The Music—Doobie Brothers—W.B.
City Of New Orleans—Arlo Guthrie—Reprise
I Am Woman—Helen Reddy—Capitol
Thunder & Lightning—Chi Coltrane—Columbia

WGLI—BABYLON

Why—Donny Osmond—MGM
I Believe In Music—Gallery—Sussex
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U.A.
Witchy Woman—Eagles—Asylum

KILT—HOUSTON

Lies—J. J. Cale—Shelter
Rock & Roll Soul—Grand Funk—Capitol
A Piece Of Paper—Gladstone—ABC
Something's Wrong With Me—Austin Roberts—Chelsea
I've Got To Have You—Sammi Smith—Mega
The Wind Cries Mary—Jimmy Hendrix—Reprise
Elected Alice Cooper—W.B.

WTIX—NEW ORLEANS

Baby Sitter—Betty Wright—Alston
Burning Love—Elvis Presley—RCA
I Love You More Than You'll Ever Know—Donny Hathaway—Atco
I Can See Clearly Now—Johnny Nash—Epic
Elected—Alice Cooper—W.B.
Loving You, Loving Me—Candy Station—Fame
Summer Breeze—Seals & Crofts—W.B.

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WBAM—MONTGOMERY

Anyway The Wind Blows—Grass Roots—Dunhill
Listen To The Music—Doobie Brothers—W.B.
I'd Love You To Want Me—Lobo—Big Tree
Satisfy Me Woman—Chicano—Kapp
My Girl—Otis Redding—Atco
Running Back To Saskatoon—Guess Who—RCA

WKLO—LOUISVILLE

You Wear It Well—Rod Stewart—Mercury
Popcorn—Hot Butter—Musicor
Listen To The Music—Doobie Brothers—W.B.

WLS—CHICAGO

Garden Party—Rick Nelson—Decca
Freddie's Dead—Curtis Mayfield—Curton
Tight Rope—Leon Russell—Shelter
City Of New Orleans—Arlo Guthrie—Reprise
It Never Rains In Sunny California—Albert Hammond—Mums

WBBQ—AUGUSTA

I'll Be Around—Spinners—Atlantic
Slaughter—Billy Preston—A&M
From The Beginning—Emerson, Lake & Palmer—Cotillion
Poor Boy—Casey Kelly—Elektra

WMAK—NASHVILLE

Freddie's Dead—Curtis Mayfield—Curton
City Of New Orleans—Arlo Guthrie—Reprise
Don't Hide Your Love—Cher—Kapp
The Way You Do The Things You Do—Robert John—Atlantic

WLAV—GRAND RIPIDS

Listen To The Music—Doobie Brothers—W.B.
I'd Love You To Want Me—Lobo—Big Tree
Special Someone—The Heywoods—Family
Tight Rope—Leon Russell—Shelter

KAKC—TULSA

Let's Dance—The Cats
Let It Rain—Eric Clapton—Polydor
Something's Wrong With Me—Austin Roberts—Chelsea
If I Could Reach You—5th Dimension—Bell
I Can See Clearly Now—Johnny Nash—Epic
All The Young Dudes—Mott The Hoople—Columbia
Papa Was A Rolling Stone—Temptations—Gordy

WDGY—MINN

Lonely Boy—Donny Osmond—MGM
Midnight Rider—Joe Cocker—A&M
I Can See Clearly Now—Johnny Nash—Epic
I Am Woman—Helen Reddy—Capitol

WLOF—ORLANDO

Summer Breeze—Seals & Crofts—W.B.
If I Could Reach You—5th Dimensions—Bell
If You Leave Me Tonight I'll Cry—Jerry Wallace—Decca
Tambourine Man—Johnathan King—Bubble Rock
American City Suite—Cashman & West—ABC

WHB—KANSAS CITY

Good Time Charlie's Got The Blues—Danny O'Keefe—Signpost
Listen To The Music—Doobie Brothers—W.B.
Witchy Woman—Eagles—Asylum

WOKY—MILWAUKEE

I Can See Clearly Now—Johnny Nash—Epic
I'll Be Around—Spinners—Atlantic
Freddie's Dead—Curtis Mayfield—Curton
The Wisdom Of Solomon—Mancini & Fox—Event
Loving You Just Crossed My Mind—Sam Neely—Capitol

THE BIG THREE

1. WITCHY WOMAN—EAGLES—ASYLUM
2. I'LL BE AROUND—SPINNERS—ATLANTIC
3. I CAN SEE CLEARLY NOW—JOHNNY NASH—EPIC

KXOK—ST. LOUIS

Witchy Woman—Eagles—Asylum
I Can See Clearly Now—Johnny Nash—Epic
Listen To The Music—Doobie Brothers—W.B.
I'll Be Around—Spinners—Atlantic
Spaceman—Nilsson—RCA
Slaughter—Billy Preston—A&M
Good Time Charlie's Got The Blues—Danny O'Keefe—Signpost
Midnight Rider—Joe Cocker—A&M

WKBW—BUFFALO

Starting All Over Again—Mel & Tim—Stax
Papa Was A Rollin' Stone—The Temptations—Gordy
Do Your Thing—The Temptations—Gordy
All The Young Dudes—Mott The Hoople—Columbia

WKWK—WHEELING

I Can See Clearly Now—Johnny Nash—Epic
I'd Love You To Want Me—Lobo—Big Tree
Freddie's Dead—Curtis Mayfield—Curton
Nights In White Satin—Moody Blues—Deram

WJET—ERIE

If Lou Leave Me Tonight I'll Cry—Jerry Wallace—Decca
Stairway To Heaven—Led Zeppelin—Atlantic
Freddie's Dead—Curtis Mayfield—Curton
A Lonely Man—Chi Lites—Brunswick
Can't You Hear The Song—Wayne Newton—Chelsea

WDRC—HARTFORD

Witchy Woman—Eagles—Asylum
I Can See Clearly Now—Johnny Nash—Epic
If I Could Reach You—5th Dimension—Bell
Starting All Over Again—Mel & Tim—Stax

WIBG—PHILADELPHIA

I'm Stone In Love With You—Stylistics—Avco Embassy
Elected—Alice Cooper—W.B.
Anyway The Wind Blows—Grass Roots—Dunhill
Woman Don't Go Astray—King Floyd—Chimneyville
Something's Wrong With Me—Austin Roberts—Chelsea
Witchy Woman—Eagles—Asylum
Dream Me Home—Mac Davis—Columbia
Kids These Days—Tom Rush—Columbia
Running Back To Saskatoon—Guess Who—RCA
Do Ya—Move—U.A.
Love Train—O'Jays—Phila. Int'l.

KQV—PITTSBURGH

Good Time Charlie's Got The Blues—Danny O'Keefe—Signpost
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U.A.
Speak To The Sky—Rick Springfield—Capitol
If I Could Reach You—5th Dimension—Bell

WSGN—BIRMINGHAM

Trouble—Frederick Knight—Stax
Thunder & Lightning—Chi Coltrane—Columbia
I Believe In Music—Gallery—Sussex
Midnight Rider—Joe Cocker—A&M
Summer Breeze—Seals & Crofts—W.B.
Witchy Woman—Eagles—Asylum

WHLO—AKRON

Sweet Caroline—Bobby Womack & Peace—U.A.
I'll Be Around—Spinners—Atlantic
American City Suite—Cashman & West—Dunhill
Can Your Hear The Song—Wayne Newton—Chelsea
Let It Rain—Eric Clapton—Polydor

WCAO—BALITMORE

Witchy Woman—Eagles—Asylum
Don't Hide Your Love—Cher—Kapp
I'll Be Around—Spinners—Atlantic
Let It Rain—Eric Clapton—Polydor
Carry Me, Carrie—Dr Hook & Medicine Show—Columbia
All The Young Dudes—Mott The Hoople—Columbia

WAPE—JACKSONVILLE

City Of New Orleans—Arlo Guthrie—Reprise
Witchy Woman—Eagles—Asylum
I'd Love You To Want Me—Lobo—Big Tree
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U.A.
I'll Be Around—Spinners—Atlantic

KCBQ—SAN DIEGO

You Wear It Well—Rod Stewart—Mercury
Everybody Plays The Fool—Main Ingredient—RCA
Wisdom Of Solomon—Mancini & Fox—Event
Duck, You Sucker—Ennio Morricone—U.A.

KNDE—SACRAMENTO

Elected—Alice Cooper—W.B.
No—Bulldog—Decca
It's A Tall Order For A Short Guy—Jonathan King—U.K.
Together Alone—Melanie—Neighborhood
Papa Was A Rolling Stone—Temptations—Gordy
I'll Make You Music—Beverly Bremers—Scepter
Deteriota—National Lampoon—Blue Thumb

KJR—SEATTLE

I Got A Thing About You Baby—Billy Lee Riley—Epic
Thunder & Lightning—Chi Coltrane—Columbia
All The Young Dudes—Mott The Hoople—Columbia
I'll Be Around—Spinners—Atlantic
Poor Boy—Casey Kelly—Elektra
Speak To The Sky—Rick Springfield—Capitol
Operator—Jim Croce—ABC
Special Someone—Heywoods—Family
Hey You Love—Mouth & McNeil—Mercury
Supersonic Rocket Ship—Kinks—RCA

KISN—PORTLAND

Don't Do It—Band—Capitol
I'd Love You To Want Me—Lobo—Big Tree
Let It Rain—Eric Clapton—Polydor
Witchy Woman—Eagles—Asylum

KHJ—LOS ANGELES

Rock Me Baby—David Cassidy—Bell
Rock'n Roll Soul—Grand Funk—Capitol
From The Beginning—Emerson Lake & Palmer—Cotillion
Don't Hide Your Love—Cher—Kapp
If You Don't Know Me By Now—Harold Melvin—Phila. Int'l.
I'll Be Around—Spinners—Atlantic

KYA—SAN FRANCISCO

Starting All Over Again—Mel & Tim—Stax
Tight Rope—Leon Russell—Shelter
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U.A.
Speak To The Sky—Rick Springfield—Capitol
Midnight Rider—Joe Cocker—A&M
Good Time Charlie's Got The Blues—Danny O'Keefe—Signpost
Thunder & Lightning—Chi Coltrane—Columbia

WWRL—NEW YORK

My Ding-A-Ling—Chuck Berry—Chess
If You Let Me—Eddie Kendricks—Tamla
If You Don't Know Me By Now—Harold Melvin & The Blue Notes—Phila. Int'l.
Don't Worry About It—Bird Rollins—Disco

WVON—CHICAGO

Its L. B. Time—Joe Youngblood—Loose Booty—Funkadelics—Westbound
Man Sized Job—Denise LaSalle—Westbound
I Forgot To Tell You—Chuck Jackson Ben—Michael Jackson—Motown
Born To Wander—Margie Joseph—Atlantic

KATZ—ST. LOUIS

Get It While You Can—Wilbert Harrison—Hot Line
Innocent Till Proven Guilty—Honey Cone—Hot Wax
Sixty Minute Man—Trammps—Buddah
Trouble—Frederick Knight—Stax
Theme From The Men—Isaac Hayes—Enterprise

WCHB—DETROIT

Are You Leaving Me—Pep Brown—Lava
Sultana—Titanic—Epic
Leave The Driving To Us—Gwen McRea—Columbia
So Much Trouble In My Mind—Johnny Quarterman—GSF

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LOOKING AHEAD

- | | |
|--|---|
| <p>101 SINCERELY
(Arc Music—BMI)
Moonglows (RCA 0759)</p> <p>102 BEST THING
(Harvey Wallbanger—ASCAP)
Styx (Wooden Nickel 0106) (Dist: RCA)</p> <p>103 MEAN LITTLE WOMAN, ROSALIE
(Low—Twi—BMI)
Tommy Roe (MGM South 7001)</p> <p>104 SOMETHING'S WRONG WITH ME
(Pocket Full Of Tunes—BMI)
Austin Roberts (Chelsea 0101) (Dist: RCA)</p> <p>105 (WIN, PLACE & SHOW) SHE'S A WINNER
(Assorted—BMI)
The Intruders (Ganible 4019)</p> <p>106 DON'T ASK ME WHY
(Clear Sky—BMI)
Aizo (Bell 247)</p> <p>107 I AIN'T NEVER SEEN A WHITE MAN
(Four Star—BMI)
Wolfman Jack (RCA 0108)</p> <p>108 I GOT A THING ABOUT YOU BABY
(Swamp Fox—ASCAP)
Billy Lee Riley (Entrance 7508) (Dist: Epic)</p> <p>109 IF YOU CAN BEAT ME ROCKIN' (YOU CAN HAVE MY CHAIR)
(Gold Forever—BMI)
Laura Lee (Hot Wax 7207)</p> <p>110 HEY LITTLE GIRL
(Sicum—ASCAP)
Buckwheat (London 184)</p> <p>111 SPECIAL SOMEONE
(Home Grown/Heywoods—BMI)
Heywoods (Family 0911) (Dist: Paramount)</p> | <p>112 MISTY BLUE
(Talmont—BMI)
Joe Simon (Sound Stage 1508)</p> <p>113 WHEN THE SNOW IS ON THE ROSES
(Miller/Amra—ASCAP)
Sonny James (Columbia 45644)</p> <p>114 LONELY BOY
(Spanka—BMI)
Donny Osmond (HMGM 14424)</p> <p>115 HONEY I STILL LOVE YOU
Mark IV (Mercury 73319)</p> <p>116 S.T.O.P (STOP)
Lorelei (Columbia 45629)</p> <p>117 GOOD TIMES
(Delightful/Gang—BMI)
Kool & The Gang (Delight 552)</p> <p>118 SONG SELLER
(Canopy Music—ASCAP)
Raiders (Columbia 45688)</p> <p>119 SEA SIDE SHUFFLE
Terry Dactyl & The Dinosaurs (UK 49003)</p> <p>120 I JUST WANT TO BE THERE
(Butler—ASCAP)
Independents (Wand 11249) (Dist: Scepter)</p> <p>121 THERE'S GONNA BE A SHOWDOWN
Rance Allen Group (Gospel Truth 1204) (Dist: Stax)</p> <p>122 I'LL ALWAYS HAVE YOU THERE
(Playboy—ASCAP)
Doug Gibbs (Oak 108)</p> <p>123 DINAH FLO
(Blue Street Music—ASCAP)
Boz Scaggs (Columbia 45670)</p> <p>124 LITTLE WILLIE
(Chinnichap/Rak—ASCAP)
The Sweet (Bell 45257)</p> <p>125 GET IT ALL
(Mandrill/Intersong—USA/Chappel—ASCAP)
Mandrill (Polydor 14142)</p> <p>126 SUNNY DAYS
(C.A.M. U.S.A.—BMI)
Lighthouse (Evolution 1069)</p> |
|--|---|



Radio Active

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

TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1. Witchy Woman—Eagles—Asylum			36%	83%
2. I'll Be Around—Spinners—Atlantic			34%	43%
3. I Can See Clearly Now—Johnny Nash—Epic			31%	99%
4. Freddie's Dead—Curtis Mayfield—Curtom			29%	63%
5. I'd Love You To Want Me—Lobo—Big Tree			28%	80%
6. Summer Breeze—Seals & Crofts—W.B.			25%	25%
7. Elected—Alice Cooper—W.B.			25%	25%
8. Let It Rain—Eric Clapton—Polydor			21%	21%
9. All the Young Dudes—Mott The Hoople—Columbia			16%	24%
10. Midnight Rider—Joe Cocker—A&M			16%	58%
11. City of New Orleans—Arlo Guthrie—Reprise			15%	99%
12. If I Could Reach You—5th Dimension—Bell			12%	99%
13. Starting All Over Again—Mel & Tim—Stax			12%	99%
14. If You Leave Me Tonight I'll Cry—Jerry Wallace—Decca			11%	34%
15. Rock 'N Roll Soul—Grand Funk—Capitol			10%	10%
16. Somethings Wrong With Me—Austin Roberts—Chelsea			10%	19%
17. Slaughter—Billy Preston—A&M			10%	10%
18. Garden Party—Rick Nelson—Decca			9%	91%
19. I Am Woman—Helen Reddy—Capitol			9%	34%
20. Can't You Hear The Song—Wayne Newton—Chelsea			8%	17%
21. Why—Donny Osmond—MGM			8%	75%
22. From The Beginning—Emerson, Lake & Palmer—Cotillion			8%	
23. Don't Hide Your Love—Cher—Kapp			7%	15%
24. Papa Was A Rolling Stone—Temptations—Motown			7%	7%
25. Ben—Michael Jackson—Motown			7%	74%

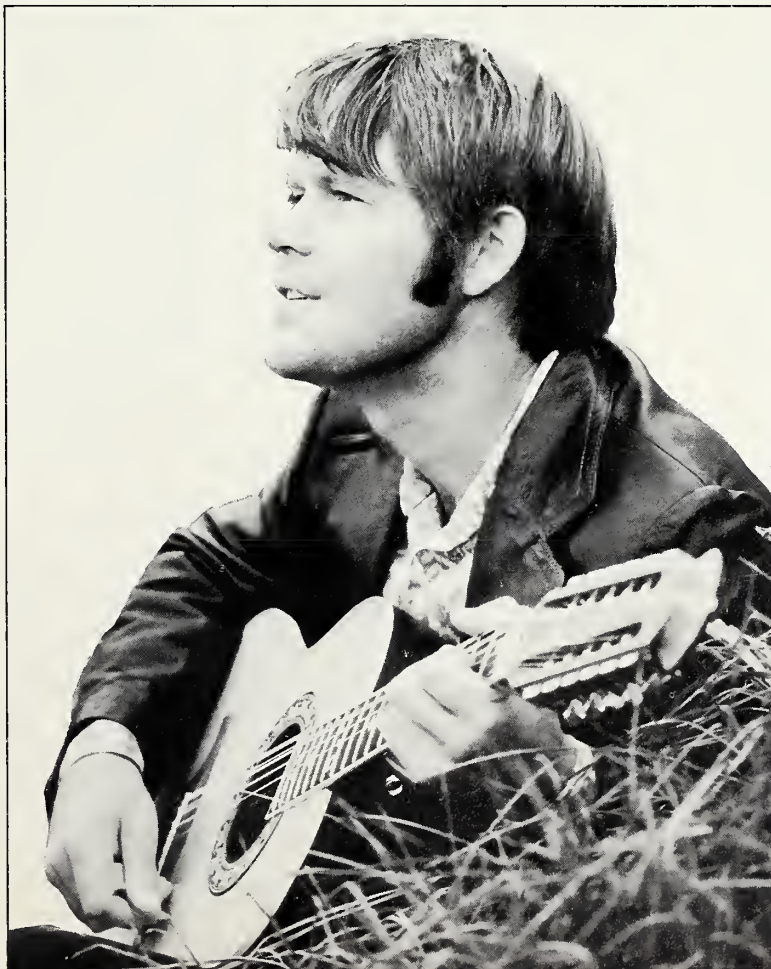
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3411



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STAX DELIVERS ROCK 'N ROLL—from **ARDENT RECORDS**, a newly formed, independent label.
BIG STAR'S single **"WHEN MY BABY'S BESIDE ME"** (ADA-2902) is from the album **"#1 RECORD"** (ADS-2803).



CARGOE'S single "FEEL ALRIGHT" (ADA-2901) is included on their album "CARGOE" (ADS-2802).
ARDENT RECORDS is distributed by THE STAX ORGANIZATION, 98 North Avalon, Memphis, USA



Picks of the Week

Elected (3:40) (Ezra Music, BMI—Cooper-Bruce-Buxton-Dunaway-Smith)
The always topical Alice Cooper comes to life again with an election favorite. It's doubtful that Alice will get enough votes to be elected, but he will certainly get enough airplay and sales to give the group a chart landslide and potential top 10'er. Flip: No info. available.

DONNY HATHAWAY (Atco 6903)
I Love You More Than You'll Ever Know (4:34) (Sealark, BMI—Koooper)
Tune recorded by Al Kooper with the first version of B, S&T is given a sensational remake on its way to the charts again, Hathaway's delivery is right on target to project sentimental feelings of lyrics. A smash. Flip: No info. available.

THE STYLISTICS (Avco 4603)
I'm Stone In Love With You (3:12) (Bellboy/Assorted Music, BMI—Bell-Creed-Bell)
It's been one hit record after another for The Stylistics, and the trend will continue as group will once again break big across the boards. Love conquers all is the message of this top 10'er. Flip: No info. available.

SAMMY DAVIS, JR. (MGM 14426)
The People Tree (2:32) (Taradam Music, BMI—Bricusse-Newley)
Another sweet offering from the "Candy Man" coated with delicious commercial appeal and culled from his "Portrait" album. Single should waste no time in picking up plenty of MOR/top 40 spins. Flip: "Mr. Bojangles" (5:45) (Cotillion/Danel Music, BMI—J.J. Walker)

DENISE LA SALLE (Westbound 20 6)
Man Sized Job (2:49) (Ordena/Bridgeport Music, BMI—La Salle)
Already a chart item, Denise tears into this bit of philosophy with great ease. Record will soar to both pop and r&b success in little time at all. Flip: No info. available.

THE JAMES GANG (ABC 11336)
Had Enough (2:58) (Pamco/Straight Shooter, BMI—Kenner-Troiano)
The Gangs most commercial effort since their "Funk 49" days will strike a mighty blow at top 40 charts in the weeks to come. Culled from their "Passin' Thru" album, this one should bring the boys home. Flip: No info. available.

ISAAC HAYES (Enterprise 9058)
Theme From The Man (4:00) (East/Memphis Music/Incense Music, BMI—Hayes)
From the ABC-TV series of the same name comes this chunky instrumental outing from the man who brought you Shaft. Record is a natural winner and should explode almost immediately. Flip: No info. available.

Choice Programming

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

OSIBISA (Decca 32994)
Wango Wango (Makin' Everybody Happy) (3:21) (WB Music, ASCAP—Richardson) Osibisa pauses from their usual African rock format and steps into the commercial vein to produce a sparkling dance item certain to garner group much pop appeal. Flip: "Ana-Bo" (3:20) (WB Music, ASCAP—Osibisa)

THE HAPPENINGS (Big Tree 146)
Workin' My Way Back To You (2:36) (Saturday/Seasons Four Music, BMI—Linzer-Randell) The Happenings tackle classic Four Seasons material in their bid for renewed pop recognition. Could happen all over again for both group and song. Flip: No info. available.

FREDDE LOWE (Polydor 14145)
We Ain't As Tight As We Used To Be (2:49) (Delightful Music, BMI—Terrell-Dahrouge) Smooth R&B performance will bring Lowe to national attention. Record is also likely to cross over into pop markets with great strength. Flip: No info. available.

SMOKE RISE (Atco 6851)
I need A Woman (3:04) (Smoke Rise/Crushing/Viva Music, BMI—Smoke Rise-Joey Levine) Man's eternal cry is set to song via excellent offering from Smoke Rise. Disk will capture immediate top 40 attention. Flip: No info. available.

T. L. DAVIS (Heart & Soul 1131)
Lonely Am I (2:23) (Music Creators, ASCAP—C. Lynn) Powerful MOR material is theme song from the motion picture "Toys Are Not For Children." Already getting heavy airplay, track could blossom into national hit. Flip: "Cathy" (2:30) (same credits)

BLUE HAZE (A&M 1357)
Smoke Gets In Your Eyes (3:15) (T. B. Harms, ASCAP—Harbach-Kern) Take classic material, shake well with new up-tempo arrangement, and you're likely to come up with a hit record. In this case, tune is already getting heavy radio exposure in many major markets. Flip: No info. available.

FERRANTE & TEICHER (United Artists 50963)
Everything You Always Wanted To Know About Sex But Were Afraid To Ask (2:44) (UA Music, ASCAP—M. Lowe) It seems like such a long title for such a short song, but within the framework lies some more beautiful music from F&T. MOR's will jump on this one. Flip: "Tranquillo" (2:31) (Fresco Music, ASCAP—Ferrante & Teicher)

DAVID AXELROD (Decca 33009)
The Leading Citizen Part 11 (2:28) (Scanian Music, ASCAP—Axelrod) Blazing dance item with churning rhythms culled from "The Auction" album should burst with plenty of airplays in future. This is one to watch. Flip: Part 1 (2:36) (same credits)

THE KINKS (RCA 74-0807)
Supersonic Rocket Ship (3:27) (Davray Music, PRS—R. Davies)
Everybody's in show biz, especially the Kinks with their latest single outing. Complete with steel drums for mood, and their solid lyrics, tune should take off immediately in all pop markets. Flip: No info. available.

IF (Metromedia 258)
Waterfall (4:00) (Pelew/Famous Music, ASCAP—D&B Morrissey)
First effort with newly affiliated label marks slight departure for the jazz rockers. From their forthcoming album comes a most interesting tune certain to win droves of new fans. Flip: No info. available.

PETER NOONE (Bell 45 266)
Should I (3:18) (Buddah Music, ASCAP—Tate-Finaldi)
Great pop arrangement sparks another fine vocal performance by former Hermit gone solo. Great for pop or MOR formats, and a could be hit. Flip: No info. available.

CYMBAL & CLINGER (Chelsea 0106)
God Bless You Rock 'N Roll (3:07) (Pocket Full Of Tunes, BMI/Every Little Tune, ASCAP-Cymbal & Clinger)
Johnny Cymbal and Peggy Clinger come up with a gospel like tune that slowly draws the audience into captivity. Dynamics build into what could become duo's first successful outing. Flip: No info. available.

Newcomer Picks

LYNSEY DE PAUL (MAN 3625)
Sugar Me (3:37) (Kirshner Music/ATV Music, BMI—DePaul-Green)
British chart topper with super commercial appeal will score heavily in both pop and MOR markets. Easy going tune will be received with great enthusiasm in States. Flip: "Storm In A Teacup" (3:19) (Kirshner/ATV, BMI—Rubin-Roker)

LANI HALL (A&M 1385)
How Can I Tell You (2:56) (Irving Music, BMI—C. Stevens)
Remake of Cat Stevens tune shines brightly for Lani who is on her way to bringing this beautiful ballad to new chart heights. Looks like an instant winner. Flip: "Love Song" (2:55) (Blue Seas/Jac Music, ASCAP-Duncan)

PETER KAUKONEN (Grunt 65-0507)
Prisoner (4:53) (Plurkantz-Krundle, BMI—Kaukonen)
If the last name sounds familiar, it's because brother Jorma is with Jefferson Airplane. But Peter is able to do it alone as is evidenced by this track culled from his "Black Kangaroo" album. Solid rock from start to finish that FM'ers will jump on. Flip: "Dynamo Snackbar" (3:56) (same credits)

PASSIONS (GSF 6880)
One Night Affair (2:51) (Access/Jerry Williams Music, BMI—Williams-Whitehead) Powerfully commercial soul effort is destined to break newcomer group in r&b markets. Give this one an extra listening. Flip: "A Toast" (2:35) (Access/Jerry Williams Music, BMI—Williams-Whitehead-McKenny)

LOUIE & THE LOVERS (Atco 6902)
El Paso (4:39) (Elvis Presley/Norma Music, BMI—Robbins) Louis and company remake a vintage Marty Robbins tune. Slowed down just a bit, nostalgia fans will love it. Flip: No info. available.

DELANEY BRAMLETT (Columbia 45696)
Over And Over (2:42) (Nekkid Music, BMI—D. Bramlett) Delaney goes it alone on his first outing without Bonnie. Self penned composition sparkles with gospel flavored rock 'n roll in traditional Bramlett fashion. Flip: "I'm Not You Lover, I'm Your Lovee" (3:26) (Nekkid/Albert Hall Music, BMI—Gilmore-Bramlett)

TIM HARDIN (Columbia 45695)
Do The Do (2:50) (Arc Music, BMI—W. Dixon) Having been accredited with such classics as "Misty Roses" and "If I Were A Carpenter," Tim Hardin tries his hand at a Willie Dixon tune and comes up with a new musical direction sure to please his legions of devoted followers. Flip: No info. available.

RICHARD HARRIS (Dunhill 4322)
There Are Too Many Saviors On My Cross (6:15) (Limbridge Music, ASCAP—R. Harris) Delicate narrative ably depicts the sad state of affairs that the world is in. Poetic reading will find plenty of listeners. Flip: No info. available.

ALAN PARKER (Decca 32998)
Fanny Mae (3:30) (Frost Music, BMI—Glasco-Levy-Lewis) Rockin' blues tune will spark much listener response as Parker debuts single from his "Band Of Angels" album. Flip: "Let's Talk It Over" (4:21) (Ming/Linda-Renee, BMI)

GIPSY LOVE (BASF 11118)
Just A Little Love (3:00) (Ratzer-Doggette) Great potential with this one that most likely will not go unnoticed. Everyone will love it once they hear it. A winner. Flip: "Let Me Come Over" (3:10) (Havenstein-Ratzer-Doggette)

LIEUTENANT PIGEON (London 1043)
Mouldy Old Dough (2:47) (Campbell-Connelly, ASCAP—Woodward-Fletcher) Catchy instrumental ditty with its very own distinctive sound could become another "Popcorn" with proper exposure. Flip: "The Villain" (1:35) (M.C.P.S.; ASCAP—Woodward-Fletcher)

INEZ FOXX (Volt 4087)
Watch The Dog (That Brings The Bone) (3:10) (East/Memphis, BMI—Banks-Jackson) The accent is on funk, as Inez solos without Charlie and gets into some powerful r&b sounds guaranteed to make it move. It won't take long for this one to happen. Flip: "You Hurt Me For The Last Time" (3:03) (East/Memphis, BMI—Rice)

ERROL SOBER (Bell 45-263)
The Sun Ain't Gonna Shine Anymore (2:57) (Saturday/Seasons Four, BMI—Crewe-Gaudio) Golden oldie beautifully redone with flashy production and great new arrangement. Worthy of plenty of air time in pop markets, this one could happen again. Flip: No info. available.

MERCURY ROLLS SEVEN

Mercury keeps on rolling hot. Are you rolling with us?

Mouth & MacNeal

"Hey You Love"
(40717)

Mark IV

"Honey, I Still Love You"
(73319)

Rod Stewart

"You Wear It Well"
(73330)

Mynx

"Make Love To
Me Right Now"
(73323)

Uriah Heep

"Easy Livin"
(73307)

**Jerry Butler and
Brenda Lee Eager**

"Close To You"
(73301)

Daniel Boone

"Beautiful Sunday"
(73281)

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BAMA Formed in Atlanta; Macon DJ Hampton Swain 1st President

ATLANTA — A group of chiefly black southern radio announcers have formed a new non-profit organization, Broadcasters And Musical Arts. BAMA is centering its energies on the problems of better pay and job opportunities for black jocks in the South, as well as on supporting the idea of increased community involvement on the part of black-oriented radio in the area. Macon's WIBB personality Hampton Swain was elected president at the group's first meeting.

The organization cited data revealing that radio jobs for black broadcasters in the South are among the lowest paid in the country with few exceptions. The group maintains that low pay, long hours, indiscriminate firings and the continued forced use of "Uncle Tom" names (i.e. Oakie Doakie, Chattie Hattie) are the rule rather than the exception. BAMA also plans to devote its collective forces towards the "improvement of black people's lot in the areas of social, economic and political progress." Stay-in-school campaigns will also be heavily supported for the listenership.

Lily Tomlin In CBS-TV Special; Possible Pilot

NEW YORK — Lily Tomlin, Polydor artist and star of "Laugh-In," will star in her own one-hour TV comedy variety special to be aired on CBS early in 1973. The program will be taped in December and will also serve as a series pilot for the 1973-74 season.

The special will be a co-production of Sullivan Productions, Inc. and Ms. Tomlin's own company, Omnipotent, Inc. Bob Precht will be the producer and Joseph Hardy will direct. Irene Pinn is the executive producer.



GONE FISHING—Every year Corpus Christi's KRYS takes a group of record promotion men deep sea fishing in the Gulf of Mexico to show their appreciation for the hard work they do. Pictured on the dock are left to right: Tony Tamburrano, Paramount; Joe P. Ethridge, program director of KRYS; Wayne Shuler, A&M; John Allee, Capitol and kneeling Hershel Orr, Columbia.



WELL, RING MY COWBELL — WBAP pd and air personality Don Day demonstrates the newly-revived Country Gold cowbell, which is sounded every hour on the hour as part of the station's 50th anniversary promotion. In the early 1920's, Harold Hough rang it for the first time as part of the station's ID and so it tolled until 1959.

The effectiveness and meaningfulness of BAMA for the black broadcaster in the South and the rest of the nation will be determined, according to the group "by the degree of unity and cooperation charter members will be able to generate among their counterparts between now and the next general meeting" which is set for Oct. 7-8 in Atlanta. In addition to Swain's appointment, a board of directors was also elected.

Case New Regional Radio VP, RKO-Gen.

HOLLYWOOD — Dwight Case, area vp for ASI Communications and vp and general manager of KROY in Sacramento has been named regional vice president for the radio division of RKO-General by Bruce Johnson, vice president, Radio. Case will have the responsibility of supervising the management of KHJ-AM and FM. Prior to joining KROY, Case was the general manager of the Lincoln Delar Stations.

"The listeners are the key," says Case. "Without their faith in an honest and consistent approach to what they tune to the station for, there would be no such entity as a broadcasting success. If a broadcaster, regardless of format, doesn't become involved with the audience who believes in his programming—which they prove by tuning to his station—then he's either chicken or copping out. And as a result he'll lose his audience."

STATION BREAKS:

Big changes at Memphis' WHBQ. Newly relocated jocks are Bobby Reno (now at KSLQ, St. Louis), John Driscoll (WIFE, Indianapolis) and Gary Phillips (Birmingham's WSGN). Meanwhile at the station, Stew Robb has been promoted to MD. George Klein is looking for three new jocks . . . Mike Kelly has proved how big of a wheel he really is. The WIXY jock established a new world's record for continuous rides on a ferris wheel recently at Cleveland's Cedar Point Amusement Park. A councilman awarded him the trophy commemorating his 21 days, 4 hours on the fifteen-story high ride and proclaimed "Mike Kelly Day" as our hero tried to stand up long enough to accept. Wouldn't you know that the former world's record was also held by a jock, Honolulu's Pogo Poge.

Ted Atkins has left KHJ . . . Danny Dare has left San Bernardino's KFXM and can be reached at (714) 889-2651 . . . In London, Canada, CJOB has changed its call letters to CJBK . . . Former WOR-FM account exec Robert Fauser has been named to the newly created post of national sales manager for the station. We still await news of their pending call letter change and new PR campaign . . . Brian Beirne is the new news director at WGAR, coming from the same position at Sacramento's KXOA, AM & FM . . . One station that didn't have to look far for a new PD is Hartford's WPOP who promoted from within the organization Bob Paiva.

If you think classical music is dead, try to explain that to the 90,000 plus who attended a recent performance of the N.Y. Philharmonic at Central Park's Sheep Meadow. And classical radio has noted the demographics on this particular crowd indicate 70% under 30. New York boasts three full-time classical outlets. On one, WNCN-FM, Byron Belt begins a weekly series October 2nd, "Critic At

Gavin Releases 10-point Guidelines For Music Directors Prior To Meet

SAN FRANCISCO — In reply to a newly-appointed music director's query as to just what the job entails, program advisor Bill Gavin has released a ten-point "memo" of guidelines.

The medium market MD was answered from the assumed vantage point of station manager or owner thusly:

1) Your job is to determine (a) what recordings are, or are not, to be played at this station, (b) how long and how often and at what times of day these approved records are to be played, (c) what album selections are to be recommended or required, according to station policy.

2) Your decisions on all matters pertaining to the records played on this station will be directed toward the goal of pleasing our listeners, with the constant objective of increasing the size of our audience and making this station more attractive to advertisers.

3) You will make intelligent application of all available facts regarding recordings that you are programming or considering. In determining the preferences of listeners in this local community you will (a) make weekly checks of most important record retailers in our primary coverage area, using reasonable diligence to confirm the accuracy of each report, (b) arrange a daily tabulation of listener telephone requests at the station, checking and classifying the requests according to times of day and age of caller, (c) devise and utilize other means of keeping projects as closely as possible in touch with the musical preferences of our target audience.

4) You will observe and evaluate

reports of record sales in other areas, applying this information in terms of its relevance to this local community, remembering always that record sales in any locality—including this one—can be strongly influenced by the purchases of people who listen very little, if at all, to this station.

5) As the person responsible for selecting the records that this station will play you will be a target for the persuasive powers of many record promotion people, each of whom will offer reasons why you should give program preference to those records that he is paid to represent.

6) Always be courteous and patient with record promotion people, treating each one with equal fairness in apportioning your time and attention, but insisting that they accord this station's property, premises and employees the respect they deserve.

7) Always remember that this radio station is a valuable business operation, just as are the distributors and manufacturers represented by the record promoters, and that your consideration of their records for programming is a business decision and not a social function.

8) Since you have many duties other than holding meetings with promotion people, you should budget your time so that such meetings will not interfere with your other responsibilities.

9) Under no circumstances are you to accept favors from record promoters that would place you under obligation to extend programming favoritism to any of their recordings; all gifts and entertainment that you receive from record promotion sources are to be registered in detail with the manager's office; no invitations may be accepted by you involving the payment of your transportation and/or lodging in connection with travel to another city; failure to observe these rules, which are designed to protect you against any possible charges of bribery or conflict of interest, will result in your instant dismissal.

10) Your program director is responsible for explaining to you the music policies of this station, together with his specific directives as to how they may best be implemented; changes in music policies or procedures may be recommended by you to the program director, but are not to be made effective until he has approved them.

Gavin's Seventh Annual Radio Program Conference is set for Nov. 30-Dec. 2 here at the St. Francis Hotel. Some 800 radio and record industry execs are expected to participate.



SOUL CARAVAN — The Sylvers, Pride (MGM) recording artists, shown here with KGFJ radio personality Roland Bynum after their appearance at the community-sponsored Soul Caravan. Standing: Ricky & Leon Sylvers, Roland Bynum, Edmund & Jonathan Sylvers. The girls are Olympia & Charmaine Sylvers.

When Albert King sings "I'll Play The Blues For You," no one gets left out.



Albert King's blues are legendary because everybody can dig it. From jazz to rock to soul. "I'll Play The Blues For You", his latest, features the famous talents of The Bar-Kays & The Movement, and the Memphis Horns. Why does Albert King have such a huge audience? Because everybody knows he's playing just for them.



(STS-3009)

ALBERT KING
I'LL PLAY THE BLUES FOR YOU

Stax Records, A Division of The Stax Organization, 98 North Avalon, Memphis, U.S.A.



insight&sound

HOLLYWOOD—DC-T APART FROM BS&T

A gentleman who has progressed from a grade school education, teaching himself intellectually as well as musically, to a position of universal respect in the music world, would be expected to rest contentedly with this success.

Someone who can say he played lead guitar for **John Lee Hooker**, had the biggest Canadian single in history, helped raise a fading band to stardom, 3 gold singles and 4 gold albums and toured the country and world, could simply assume the "fat cat" position wallowing in achievements while bordering on personal stagnation.

David Clayton-Thomas refuses to slide into this rut and his departure from **Blood, Sweat & Tears** is proof. Many people thought him crazy to leave such a gold mine and strike out on his own. Admittedly, he doesn't expect to enjoy as much success as he did while he was with BS&T. Sure, success is important, but in this case, it isn't the most important item. But exploring individual creativity, and writing and producing an album is, and this is what **David Clayton-Thomas** and the **Sanctuary Band** are all about.

This new band and album didn't develop overnight. For Clayton-Thomas, the split from BS&T was a product of growth as well as dissention.

"In a democratic band of nine," he explained, "everyone has to sacrifice or compromise a bit. When an individual has to compromise his own creativity, it gets frustrating. It was just that way, not only for me, but for all the guys.

"I can't put BS&T down because the 3½ year relationship was good to me, but after a while, it wasn't what I expected. I wrote many songs, and they would pick one to incorporate in the act, with heavy production. Songs were becoming scores instead of staying rock. Like "Lucretia MacEvil." I'm a totally uneducated

NEW YORK—MIKE D'ABO: BEFORE AN D'AFTER

People often wonder why an artist will leave a group in the height of the group's popularity. Why, after struggling for years, would someone decide to pursue a solo career just as his group is reaching national prominence? It seems to be happening more and more as the years pass. **Buffalo Springfield**. **The Jimi Hendrix Experience**. **Cream**. **Procol Harum**. **The Beattles**. **Humble Pie**. All have either disbanded or have had personnel changes for one reason or other. But this trend, if you will, has always been a part of the ever-changing music scene.

Back in the 60's, a British group with a rather unusual name came to America with a string of chart singles. The first big one was a tune called "Do Wah Ditty." The group was **Manfred Mann**. And though quite successful, they too underwent changes. To make a long story short, **Mike D'Abo** was asked to join the band as the new vocalist replacing **Paul Jones**. And what could have turned into a working relationship between group members, turned into a period of restrictions and frustration.

A group is a group only when all of its parts function as one member. When all contribute for the sake of the whole. When each gives unselfishly of himself to benefit all. **Mike D'Abo** tried. He wrote songs that he would have liked the group to work on. He felt that he was doing more than his share. But when a band is dominated by one or two leaders, there's little that can be done. And it came to pass that **Mike D'Abo**, having decided that he had to create, left **Manfred Mann** to pursue a solo career.

Those who already knew of his talents as a writer, approached him to do various and sundry things, amongst which were scoring films which he completed successfully. But that wasn't really the answer either. Though scoring a film offered him some freedom, he was still restricted to the contents and plot of the film. And after he would complete a score, the editors would edit without



Richard Rodgers



Mike D'Abo

musician, and when I was faced with twenty sheets of music and heard classical jazz riffs and baroque horn solos to a tune about a bad-ass chick from the South, it just didn't relate to the song or me. I'm not comfortable with big productions, and I've decided to do albums on my own."

The back-up musicians for these albums are hand picked, collectively known as the **Sanctuary Band**. The sound is basically gospel rhythm and blues, mostly influenced by **Willie "Smitty" Smith**, who co-writes the material, does most of the arranging, and complements Clayton-Thomas with church keyboards, organ, and vocals. The rhythm section is very strong with **Spider Webb** (he's supplied the beat for **Aretha Franklin**) pounding the drums, **Chuck Rainey** on bass, **Kenny Marco** playing guitar, and **Tessie Calderone** handling congos and various percussion.

"Tequila Sunrise" is the name of the **Sanctuary Band's** first LP. As Clayton-Thomas puts it, "The album is an explanation of my roots. It's me without the mask of orchestration and heavy production. It's a collection of tunes that aren't juiced up. They're totally free of the BS&T sound."

I asked him if he was happier now.

"I'm having a great time," came the reply. "We all are. The band is happy, and that's important because it spreads to an audience. We're doing what we want to, and that is taking our music to the people."

Taking music to the people is an understatement. Their appearance at the **Trosbador** here in L.A. was a first for the band. They are American entries in the **Rio de Janeiro** music festival. And when that is over, it's back to the States for appearances in Washington, D.C., Philadelphia, San Diego, and New York's **Lincoln Center**, where they are a key attraction in that hall's **Great Performer Series**. **mark albert**

his approval, thus making matters worse. But D'Abo moved along.

Of the songs he had written, only two stood out to further his career; "Little Miss Understood," and "Hangbags And Gladrag's." By some stroke of luck, D'Abo received a phone call one afternoon from another British pop singer who was making it at the time. He goes by the name of **Rod Stewart**. And Stewart asked his friend's permission to record the tunes for his next album. The rest we know. Stewart went on to become a superstar, and **Mike D'Abo** went on searching for his identity.

D'Abo has always been hung up on writing commercial songs, but he's writing in a time when it's almost impossible to define the word commercial! So, he now concentrates on writing. Period. His second solo album, but his first for A&M (He had one previous LP release with MCA that he wasn't satisfied with) reflects years of thought and searching. D'Abo has decided to write what he feels. No longer is he restricted in format or style. No longer does he wonder whether or not his material will be used. He now makes those decisions for himself.

The album, "Down At Rachel's Place" is a fine collection of D'Abo ditties. "When a young man is making his way in the world, there's a new dream with each dawning day; but he's too young in years to be easily told for the most part they'll end up astray." It's an album that reflects where D'Abo is at today. Right now, in fact.

Doesn't matter what song you sing
All that counts is the joy to the people that you bring;
Sing it with feeling
Sing it loud
Sing it soft
But give them a song you believe in. **kenny kerner**

(Cont'd. on page 44)

PUSH EXPO

Black & Minorities
Business & Cultural
Trade Exhibition

72

September 27 through October 1, 1972
International Amphitheatre, Chicago, Illinois

HARAMBEE SAVE THE CHILDREN

The overall plan for PUSH EXPO is to reveal Black business and to express Black culture. But much more important is its specific purposes as expressed in the following 10-point list of objectives:

1. To achieve self-determination and attain justice through democracy
2. To centralize Black strength
3. To communicate Black production
4. To create Black awareness, self-awareness and collective appreciation
5. To interchange information (we must define the goals of Black people, systematize and synchronize them.)
6. To connect Black heads, Black bodies and Black souls
7. Nationalize our particular concerns for the good of the commonwealth (the ability to move simultaneously and collectively is vital.)
8. To honor and create Black giants
9. To finance the Black movement
10. Develop an international consciousness (for if we see ourselves apart from the world, we are in trouble)

ACTIVITIES:

International: PUSH African/Afro-American Day will see African and Afro-American brothers in discussions and dialogs about "International Apartheid: The Price of Being Black."

Cultural: "Man, Woman, and Child" is the theme of the pictorial essay exhibit of PUSH EXPO/72. Works by Africans and Afro-Americans — contemporary and ancient — will be on display . . . paintings, sculpture, photographs, and all manner of creative expression will be here.

Economic: Black economic development is a major thrust of PUSH Expo '72. More than 500 Black businesses from around the country will exhibit their manufactures and services. And EXPO will open with a National Businessmen's breakfast during which participants, white and black, will address themselves to ways and means of alleviating Black business development problems.

Political: Elected and appointed Black officials from both political parties and from across the nation will gather to discuss our common agenda.

Jail EXPO: Running concurrently with PUSH Expo, Jail EXPO will see entertainers performing for our locked-up brothers and sisters, and their art and artifacts will be for sale at PUSH Expo.

Education: A group of prominent Black educators from across the nation will come together to discuss how to make the American educational system more effective for training Black children.

Rev. Jesse L. Jackson, president
Thomas N. Todd, executive vice president



Rev. Jesse Jackson calms Expo '71 audience whose overwhelming reception brought Flip Wilson to tears.

Quincy Jones



Roberta Flack

Jackson Five



Bill Withers



Sammy Davis, Jr.



Nancy Wilson



Isaac Hayes



Ozzie Davis and Ruby Dee, recipients of the 1972 Dr. Martin Luther King, Jr., Award.



ENTERTAINMENT SCHEDULE

Wednesday, September 27 7:30 P.M.

DR. MARTIN LUTHER KING JR. AWARDS NIGHT

Ozzie Davis, Ruby Dee
Roberta Flack, Donny Hathaway,
Quincy Jones, Cannonball Adderley,
George Kirby
Newark Boys Choir

Thursday, September 28 10:00 A.M.
SESAME STREET

Thursday, September 28 12:30 P.M.
SESAME STREET

Thursday, September 28 7:30 P.M.
Sammy Davis, Jr.
Chi-Lites, Staple Singers
Gladys Knight and The Pips,
The Independents

Friday, September 29 10:00 A.M.
SESAME STREET

Friday, September 29 12:30 P.M.
SESAME STREET

Friday, September 29 7:30 P.M.
Smokey Robinson, The Supremes,
The Temptations, Thelma Houston

Saturday, September 30 2:00 P.M.
Jackson Five Review

Saturday, September 30 8:00 P.M.
Bill Withers, Jerry Butler,
Ramsey Lewis, Redd Foxx, Zulema

Sunday, October 1 2:00 P.M.

GOSPEL SHOW

Albertina Walker, Rev. Clay Evans,
Rev. T. L. Barrett, Jackie Verdell,
Jimmy Jones, Marion Williams
Peoples Choir of Operation PUSH
Mount Zion Baptist Church Choir
Fellowship Baptist Church Choir
Thompson Community Singers
Vernon Park Church of God
Cosmopolitan Community Church
Fountain of Life Baptist Church
Choir Conducted by: Rev. James Cleveland
Assisted by: Rev. Billy Jones
Rev. Milton Brunson

Orchestra Conducted by: Quincy Jones
Assisted by: Gene Barge

GUEST ARTISTS:

Roberta Flack, Johnny Taylor,
Soul Stirrers

Sunday, October 1 7:30 P.M.

Isaac Hayes, Nancy Wilson,
Luther Ingram, The Independents

Monday, October 2 7:00 P.M.

"Don't Bother Me, I Can't Cope,"
A New Musical Entertainment by Micki Grant
at Dr. King's Workshop, 50th & Drexel

Dr. King's Workshop, Operation P.U.S.H. national headquarters, Chicago, Illinois. Scene of weekly meetings where thousands gather proclaiming, "Nation Time . . . I Am Somebody!"

Music Maximus, Billy Jackson Publishing Tie

NEW YORK — Record producer and songwriter Billy Jackson has made a publishing agreement with Jay Morgenstern, Frank Military and Nan Pearlman of Music Maximus, Ltd. whereby Music Maximus, Ltd. will be administering and co-publishing all previous, current and future material written or published by Jackson.

Jackson was with Columbia Records' A&R department for three years before leaving to do free lance record production. While with the company, he produced Ronnie Dyson, Aretha Franklin, Mongo Santamaria, Peaches and Herb, the Tymes and Patti Austin.

His latest production is Ferguson, Davis & Lee, "Must Be Going Out of My Head", on the GRT label. The song is published by Dramatis Music, Inc., which is one of the Music Maximus, Ltd. publishing companies. He will be producing a new session for RCA with Delores Hall, who is currently appearing in the New York production of "Godspell". He is co-writing and producing an album with Don Covay on Mercury Records.

As a songwriter, Jackson has written "So Much In Love", recorded by the Tymes and "Don't Throw Your Love Away", which was recorded by the Searchers.

In the immediate future for Jackson is the upcoming Broadway production, "The Black Wiz of Oz".

Elektra Sets Major Nonesuch Promo Campaign

NEW YORK — The Elektra sales department and the W-E-A branch operations have begun a major national promo campaign for Nonesuch Records it was announced by Elektra's vice-president of marketing, Mel Posner. The campaign, which will run until Oct. 31, is based on the theme, "Explore the Worlds of Nonesuch" and has been designed to reach a larger consumer audience.

The promotion includes a discount program and dating benefits. In addition, Nonesuch has produced several tools for merchandising the program, including 2 pre-packs containing best-selling releases, a poster and banner for in-store displays and a counter display.

This year's promotion will concentrate on the two volumes of Scott Joplin Rags by Josh Rifkin, and on the September releases, Varese "Offrandes / Integrale / Octandre / Ecuatorial," "Trumpet Concertos" by Hertel, Leopold Mozart and Hummel, Dvorak's "Symphonic Variations Op. 79," "Amorous Dialogues of the Renaissance," and two LPs from the Explorer Series, "Caribbean Island Music" and "P'Ansori (Korea's Epic Vocal Art)."

Ann Arbor Fest Cut By Atlantic

NEW YORK — Atlantic Records recorded the Ann Arbor Blues & Jazz Festival held in Ann Arbor, Mich., on Sept. 8, 9 & 10. The event, successful both artistically and financially, was held at the Ann Arbor Otis Spann Memorial Field. Atlantic execs Mark Meyerson, Jean-Charles Costa, Tunc Erim, Jimmy Douglass, Mike Cuscuna and Mario "Big M" Medeiros, attended the fest.

Among the artists performing at the Festival were Jr. Walker, Dr. John, Miles Davis, Freddie King, Bobby "Blue" Bland, Muddy Waters, and Howlin' Wolf.

Atlantic intends to release a two-record set of the Ann Arbor Festival early next year. Arrangements to record the Festival were made by Atlantic with John Sinclair and Peter Andrews.



HELPING HANDS—Mayor John Lindsay extends warm thanks to Bell Records president Larry Uttal on behalf of the wounded veterans entertained on the lawn of Gracie Mansion by Bell artists Brownsville Station and singing duo Hod & Marc. The occasion was a barbeque cook-out hosted by Mayor and Mrs. Lindsay on Sept. 14 for approximately 250 guests including 175 wounded men from St. Albans Naval Hospital and the Bronx, Brooklyn and Manhattan V.A. Hospitals.

Stax Artists At 'Push Expo'

MEMPHIS — Stax recording artists Isaac Hayes, The Staple Singers, Luther Ingram, and Johnnie Taylor will be donating their time and talents to "Push Expo" at Chicago's International Amphitheater in concerts during the five day event to be held Sept. 27 through Oct. 1. In addition, the Stax Organization will be providing the cash prizes for artists who win the Stax Art Award in competition under the cultural section of Expo.

The Staple Singers will appear for the Sept. 28 concert on the bill with Sammy Davis, Jr. with whom they have recently enjoyed a successful engagement at the Sands Hotel in Las Vegas.

All of the artists are donating their performances for the benefit of Push (People United To Save Humanity), an organization begun under the direction of the Reverend Jesse Jackson less than a year ago.

Joining the People's Choir of Push and several other vocal groups, Stax artist Johnnie Taylor will also be appearing at the Sunday afternoon Gospel concert, Oct. 1.

Last year more than 750,000 people toured the Exposition and were entertained by top Black talent in the na-

tion, namely Isaac Hayes and the Movement and Luther Ingram. This year Hayes and Ingram will be back to headline the closing concert on Sunday night.

The overall theme for this year's Expo is "Save The Children" and it will be demonstrated, not only in the concerts, but in the cultural sections as well. The cultural displays will contain an extensive photo essay on the family and art, photography and sculpture by Black artists from all over the world. Stax will be sponsoring the art competition that will take place and is providing the cash awards for the winners.

Caviano To Assoc. Booking

NEW YORK — Oscar Cohen, president of Associated Booking Corp., has announced that Bob Caviano, has joined the contemporary department of ABC. Caviano will handle bookings in the Mid-Atlantic States for all contemporary artists represented exclusively by Associated Booking Corp.



SHINING HOUR—Sam Phillips, president and owner of Phillips, International, receives plaque during special tribute dinner held in his honor in Memphis, which reads: To Sam Phillips, who persevered and planned and produced and pioneered and put his own creativity to work and became a legend in his and other times and carved his own name in music immortality, making it possible for other names to be carved as well. With deep appreciation . . . Nashville Chapter NARAS, 1972. Seen with Phillips are veteran music industry executive Paul Ackerman (center) and Atlantic Records head Jerry Wexler.

Townsend Forms Varied Music Co.

HOLLYWOOD — Ronald Townsend, one of the members of the 5th Dimension, has formed Professional International Productions (PIP), and announced the appointment of Ted Baker as director of talent. PIP will act as a personal management firm, a record production company and a packager of concerts. The two first two acts signed to the personal management division are Creative Source, currently at The Playboy Club in Los Angeles and Bull, who records for Bell Records.

'Good Foot' Goes Gold

NEW YORK — James Brown's Polydor single "Get on the Good Foot" has been certified a million-selling gold record by the RIAA.

Brown, currently in the midst of an extensive tour that will take him to such cities as Syracuse and Montreal, recently completed a successful appearance at New York's Apollo Theatre. Appearing with Brown was songstress Lyn Collins, soul singer Bobby Byrd, the JB's and the other members of the James Brown Revue.

Vital Statistics

- #82
Baby Sitter (2:50)
Betty Wright-Alston 4614 (Dist: Atlantic)
1841 Broadway, NYC
PROD: Willie Clarke & Clarence Reid
c/o Alston
PUB: Sherlyn—BMI
495 SE 10 Ct., Hialeah, Fla. 33011
WRITERS: Clarence Reid, Willie Clarke & Betty Wright
ARR: Clarence Reid
FLIP: Outside Woman
- #83
If You Don't Know Me By Now (3:27)
Harold Melvin & The Blue Notes-Phila. Int'l 3520
(Dist: Epic)
51 W. 52nd St., NYC
PROD: Gamble-Huff
250 S. Broad St., Phila., Pa. 19102
PUB: Assorted Music—BMI
250 S. Broad St., Phila., Pa. 19102
WRITER: Gamble-Huff
ARR: Bobby Martin
FLIP: Let Me Into Your World
- #85
Can't You Hear The Song (3:38)
Wayne Newton-Chelsea 0105 (Dist: RCA)
1133 Ave. of Americas, NYC
PROD: Wes Farrell
3 East 54th St., NYC
PUB: Dick James Music, Inc.—BMI
1780 Broadway, NYC
WRITERS: Arnold-Martin-Morrow
ARR: Mike Melvoin
FLIP: You Don't Have To Ask
- #87
A Man Size Job (2:49)
Denise LaSalle-Westbound 206 (Dist: Janus)
1301 Ave. of Americas, NYC
PROD: Crajon Productions for Westbound Records
c/o Westbound
PUB: Ordana Music/Bridgeport Music—BMI
WRITER: Denise LaSalle
ARR: "Bowlegs" Miller
FLIP: I'm Over You
- #92
One More Chance (3:09)
Ocean-Kama Sutra 556 (Dist: Buddha)
810-7th Ave., NYC
PROD: Greg Brown in association with Bill Gilliland for Ahd Music Corp.
c/o Kama Sutra
PUB: Cookaway—BMI
WRITERS: Cook & Greenaway
FLIP: Will The Circle Be Unbroken
- #93
A Lonely Man (6:23)
Chi-Lites-Brunswick 55483
88B-7th Ave., NYC
PROD: Eugene Record
c/o Brunswick
PUB: Julio/Brian Music—BMI
88B-7th Ave., NYC
WRITERS: Eugene Record, Edward Haycraft
ARR: Cliff Davis
FLIP: The Man And The Woman
- #95
Funny Face (2:42)
Donna Fargo-Dot 17429 (Dist: Paramount)
1 Gulf & Western Plaza, NYC
PROD: A Stan Silver Production
c/o Dot
PUB: Prima-Donna Music—BMI
WRITER: Donna Fargo
ARR: Bill Walker
FLIP: How Close You Came To Being Gone
- #99
Honey I Still Love You (3:06)
Mark IV-Mercury 73319
110 West 57th St., NYC
PROD: A Roy C. Production
c/o Mercury
PUB: Alaga Inc./Johnson-Hammond Music—BMI
WRITER: R. Hammond
FLIP: Since God Made Woman-Nobody Rest
- #100
So Long Dixie (4:27)
Blood, Sweat & Tears-Columbia 45661
51 West 52nd St., NYC
PROD: Bobby Colomby
c/o Columbia
PUB: Screen Gems-Col Music, Inc., & Summerhill
Songs, Inc.—BMI
711 Fifth Ave., NYC
WRITERS: B. Mann & C. Weil
FLIP: Alone

White Witch Is a Witch



Join the Boys in the Band on Capricorn Records

Manufactured by Warner Bros. Records Inc.

POP PICKS

PASSAGE—Blodrock—Capitol SW 11109

Bloodrock, comin' thru! But this time, they're not so pushy nor as raunchy. They haven't abandoned as much as they've found in a new world of jazz-rock freedom and lyrical melodies. Their old following will stay and they're bound to pick up a new audience in the bargain. FM airplay biggie should be a straight Chicago blues, "Thank You Daniel Ellsberg" although the Jethro Tull-ish "Scottsman" should give it a run for its money. Should be their biggest LP to date.



SONG SUNG BLUE—Johnny Mathis—Columbia KC 31626

Mathis magic. It's still happening and he's still just the thing for a romantic evening. Two Neil Diamond tunes are given Johnny's touch—the title and Neil's current hit, "Play Me." There is a general contemporary hit mood to the program which continues on with "Lean On Me," "Run To Me" and "Where Is The Love" among others. Standouts include Carpenters' "Goodbye To Love" and the Hollies "He Ain't Heavy." Another winner for the man who originated popular sensuous soul.

SPREAD THE WORD — The Persuasions — Capitol ST-11101

The Persuasions are the only a cappella group recording today for a major label, but it is no small compliment to call them the best at their art either. To hear them is to see them, and to see them is to be convinced. Dylan's "Three Angels" frames this LP whose songs deal mostly with religion and freedom, although that by no means is a limitation in any way, shape or form. Commercially, their single remake of "Ten Commandments Of Love" and the standard "Without A Song" are the obvious choices, but don't miss the all-powerful "Hymn #9" nor their version of "Lean On Me." Their third for the label should be their biggest yet.



OF A SIMPLE MAN—Lobo—Big Tree BT 2013

Ever since first walking down the hit trail with his dog named Boo, Lobo appeared to have the stuff to become the next Latin-rooted pop music idol (following Trini Lopez and Richie Valens). Now, with his latest single "I'd Love You To Want Me" speeding ever onward towards his biggest success to date, it appears he has arrived. Aside from his current hit, he shows how he can combine various influences such as The Bee Gees and Neil Diamond into one unique style all his own on goodies like "There Ain't No Way" and "Am I True To Myself." Vocal back-up includes such luminaries as Robert John and Ellie Greenwich.

CANDI STATON—Fame FAS-1800

The first LP to be released under the label's new ties with UA brings Candi Staton back on top where she belongs. Ms. Staton can do a soul rocker with the best of them, but where so many other of her contemporaries fail—on the mid- and slow-tempoed numbers—she shines above all. Besides her recent chart success of "In The Ghetto," there's also the "Help Me Make It Through The Night" feeling of "Lovin' You, Lovin' Me" and the most impressive "Darling You're All That I Had" to bring her further accolades. Candi's dandy!



BUSTED — Murray Roman — United Artists UAS-5595

There were those who disliked Murray simply for his language, others who felt he was moving in to fill Lenny Bruce's shoes a bit too swiftly. Let this album dispel the latter type of critic and at least make the former aware that we need such voices in our midst. Side One puts you into prison with Roman—you really experience his jail term right along with him, though you may be laughing on the outside. Side Two features the best of his until now deleted discography. There is a striking production sense in the music interwoven with the sketches. On an artistic level, this could well prove the most significant "comedy" LP of the year, albeit a rather unusual use of the term.

Newcomer Picks

CHI COLTRANE—Columbia KC 31275

With her "Thunder And Lighting" single a full-fledged Top 40 hit and her debut LP quickly following in its footsteps, by now we all know two things: 1) How to pronounce her first name and 2) How to relate to a supremely beautiful woman on a musical basis. Helping her out in the studio are Larry Knechtel and Jim Gordon among others. Follow-ups to her current charter could well be found in the gospel "Go Like Elijah" and "Time To Come In." This singer-composer-pianist has created her own storm of acceptance for all the right reasons.



DARYL HALL & JOHN OATES—Whole Oats—Atlantic SD 7242

Debut LPs which indicate "promise" are one thing, but those who actually start making good on their word from the start are another, entirely. This Philadelphia area duo could well become a reference point for future comparisons as have Joni Mitchell and Cat Stevens in recent years. Their music is broad in scope but always subtly stunning and bittersweet. Their city has just been put back on the musical map via Gamble & Huff's new soul sound; the acoustic and beautiful sounds of Whole Oats should extend the Brotherly Lovin' city's reputation to include their names as well, prominently exhibited in the industry's forefront.

CAN'T BUY A THRILL — Steely Dan — ABC ABCX 758

Their backgrounds: musical groups in which they took an active role include the progressive pioneers Ultimate Spinach. Their sound: a little bit of this and a little bit of that; like Leon Russell, Yes, CSN&Y and Malo. Yes, they even use ye olde electric sitar on occasion. Their future: about as bright as that of any of the year's new groups as this one is both musically refreshing and blatantly original. Only mistake they made is found in the title of this package. All one has to do is pick up on the album and you've bought yourself more than one reason for excitement.



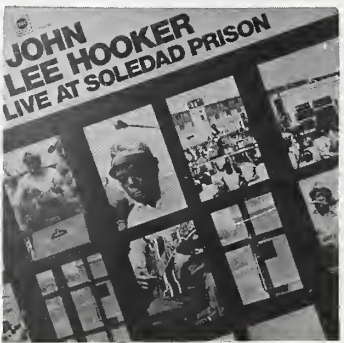
ROWAN BROTHERS—Columbia KC 31297

The Rowan Brothers are a duo with much of the same satisfied-mindedness-in-song that Seals & Crofts display. To a lesser extent, their harmonies belong to The Byrds flock. There is a great variety of material here, and among the finest are "Hickory Day," "Move On Down" and "The Wizard." Christopher and Lorin are aided and abetted by the punchy drums of John Douglas, the bass and moog of Bill Wolf and the general "direction" of David Diadem. The Brothers themselves do quite nicely on guitar, piano and mandolin.

BLUES PICKS

NOBODY'S BLUES BUT MINE—Bessie Smith—Columbia G 31093

"With this album, we at Columbia conclude what has been the most monumental reissue program devoted to one artist ever undertaken by a record company." But to greatness, there is no end. These two disks representing Bessie's discography from 1925-7 complete the five chronological double-LP sets of Miss Smith's recorded legacy and once again, we must admire the label for a thoughtful, thorough and meaningful job done well. Anyone with any interest in the blues, jazz, or the roots of modern hard-hitting rock is at a tremendous loss if he does not call the entire collection his own.



LIVE AT SOLEDAD PRISON—John Lee Hooker—ABCX 761

Being booked into a prison (artistically speaking) is an honor, for inmates are known to be among the hardest to please of all assembled audiences. Now John Lee and his blues sign the visitor's book of talents that have graced our famous (and infamous) penal institutions; this live session attests to the "now" of his music. "Bang Bang Bang" is a reworking of his trademark hit "Boom Boom" while other Hooker favorites like "Serve Me Right To Suffer" and "I'm Your Crosscut Saw" come off right on target as well. Hooker is backed here by the Michael White Quartet.

(Cont'd. on page 44)

CashBox Top 100 Albums

- 1 **BIG BAMBU**
CHEECH & CHONG (Ode SP 77014) (8T/CS 77014) 2
- 2 **NEVER A DULL MOMENT**
ROD STEWART (Mercury SRM-1-646) (MC-8-646) (MCR-4-1-646) 3
- 3 **CHICAGO V**
(Columbia KC 31102) (CT/CS 31102) 1
- 4 **CARNEY**
LEON RUSSELL (Shelter SW 8911) (8XW/4XW 8911) (Dist: Capitol) 7
- 5 **SUPER FLY**
CURTIS MAYFIELD—Original Motion Picture Soundtrack (Curton CR8 8014) 8
- 6 **TRILOGY**
EMERSON, LAKE & PALMER (Cotillion SD 9903) (TP/CS 9903) 5
- 7 **HONKY CHATEAU**
ELTON JOHN (UNI 93135) 4
- 8 **MOODS**
NEIL DIAMOND (Uni 93136) 6
- 9 **SEVEN SEPARATE FOOLS**
3 DOG NIGHT (Dunhill DSD 501-18) (8/5 50118) 10
- 10 **HIMSELF**
GILBERT O'SULLIVAN (Mam 4) (Dist: London) 9
- 11 **SIMON & GARFUNKEL'S GREATEST HITS**
(Columbia KC 31350) (CT/CS 31350) 11
- 12 **CARLOS SANTANA & BUDDY MILES! LIVE!**
(Columbia KC 31308) (CS/CT 31308) 12
- 13 **STILL BILL**
BILL WITHERS (Sussex SXBS 7014) (Dist: Buddah) 15
- 14 **ALL DIRECTIONS**
TEMPTATIONS (Gordy G962) 17
- 15 **THE LONDON CHUCK BERRY SESSIONS**
(Chess CH 60020) 18
- 16 **ELVIS AT MADISON SQUARE GARDEN**
(RCA LSP 4776) 16
- 17 **LONG JOHN SILVER**
JEFFERSON AIRPLANE (Grunt FTR 1007) (Dist: RCA) 20
- 18 **SCHOOL'S OUT**
ALICE COOPER (BS 2623) (L8/L5 2623) 13
- 19 **A SONG FOR YOU**
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- 20 **SAINT DOMINIC'S PREVIEW**
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- 21 **THICK AS A BRICK**
JETHRO TULL (Reprise MS 2072) 24
- 22 **SON OF SCHMILSSON**
NILSSON (RCA 4717) (P8S/PK 1954) 23
- 23 **ROCK OF AGES**
BAND (Capitol SABB 11045) (8XBB/4XBB 11045) 35
- 24 **YOU DON'T MESS AROUND WITH JIM**
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- 25 **TOO YOUNG**
DONNY OSMOND (MGM SE 4584) 27
- 26 **BROTHER, BROTHER, BROTHER**
THE ISLEYS (T-Neck TNS 3009) (Dist: Buddah) 28
- 27 **THE SLIDER**
T. REX (Reprise 2095) 33
- 28 **ALL TOGETHER NOW**
ARGENT (Epic KE 31556) 29
- 29 **DEMONS & WIZARDS**
URIAH HEPP (Mercury SRM 1-630) 30
- 30 **JERMAINE**
JERMAINE JACKSON (Motown M 752 L) 32
- 31 **DISTANT LIGHT**
HOLLIES (Epic KE 30758) 22
- 32 **BEGINNINGS**
RICK SPRINGFIELD (Capitol 11047) (8XT/4XT 1047) 36
- 33 **AMAZING GRACE**
ARETHA FRANKLIN (A&M SD 2-906) (TP/CS 2-906) 37
- 34 **THE PARTRIDGE FAMILY AT HOME WITH THEIR GREATEST HITS**
(Bell 1107) (8/5 1107) 45
- 35 **RASPBERRIES**
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- 36 **EXILE ON MAIN STREET**
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- 44 **UNDERSTANDING**
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- 45 **DADDY DON'T YOU WALK SO FAST**
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- 46 **HOT ROCKS 1964-1971**
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- 47 **BACK STABBERS**
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- 48 **HOBO'S LULLABY**
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- 49 **A SUNSHINY DAY**
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- 50 **THE 5th DIMENSION GREATEST HITS**
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- 56 **BITTER SWEET**
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- 100 **MANASSAS**
STEPHEN STILLS (Atlantic SD 2-903-0996) 100

101	HOT LICKS, COLD STEEL & TRUCKERS FAVORITES COMMANDER CODY (Paramount PAS 6031) (Dist: Famous) 120	118	RARE HENDRIX JIMI HENDRIX (Trip TLP 9500) (8T/CAT 9500) 114	134	KILLER ALICE COOPER (Warner Bros. 2567) (8-2567) (5-2567) 127
102	COME FROM THE SHADOWS JOAN BAEZ (A&M SP 4339) (8T/CS 4339) 83	119	NATURE PLANNED IT 4 TOPS (Motown 748) 149	135	WAKA-JAWAKA FRANK ZAPPA (Reprise MS 2094) (M8/M5 2094) 128
103	FOGHAT (Bearsville BR 2077) 103	120	MAR Y SOL VARIOUS ARTISTS (Atco SD 2-705) 131	136	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT LUTHER INGRAM (Koko KDS 2202) —
104	ROY BUCHANAN (Polydor PD 5033) (8F 5033) (CF 5033) 108	121	TEASER AND THE FIRE CAT CAT STEVENS (A&M SP 4313) (8T 4313) (CS 4313) 106	137	THE TWO OF US SONNY & CHER (Atco SD 2-804) 140
105	EVERYBODY'S IN SHOW BIZ KINKS (RCA 6065) —	122	VIKKI CARR EN ESPANOL (Columbia 31470) 138	138	ALL THE KING'S HORSES GROVER WASHINGTON JR. (Kudu KU 07) (Dist: CTI) 150
106	CLOSE UP TOM JONES (Parrot XPAS 71055) (Dist: London) 97	123	ALL TIME GREATEST HITS JOHNNY MATHIS (Columbia KG 31345) (8T/CT 31345) 107	139	HARD ATTACK DUST (Kama Sutra KSBS 2059) 132
107	AMERICA JOHNNY CASH (Columbia 31645) 104	124	LOVING YOU JUST CROSSED MY MIND SAM NEELY (Capitol 11097) 126	140	SAMMY DAVIS JR. NOW (MGM SE 4832) 134
108	BEST OF OTIS REDDING (Atco SD 2-801) 112	125	RORY GALLAGHER LIVE (Polydor 5513) 130	141	SMOKIN' O.P.'S BOB SEGER/SKIP KNAPE (Palladium/Reprise P 1006) 144
109	GUESS WHO B. B. KING (ABC ABCX 759) 122	126	CHI COLTRANE (Columbia KC 31275) (CT/CS 31275) 137	142	A SONG OR TWO CASHMAN & WEST (Dunhill) 146
110	JOPLIN IN CONCERT JANIS JOPLIN (Columbia C 2X31160) 99	127	CAPTAIN BEYOND (Capricorn CP 0105) (M8/M5 0105) (Dist: W.B.) 123	143	WIND OF CHANGE PETER FRAMPTON (A&M 4348) (8T/CT 4348) 147
111	ROCKY MOUNTAIN HIGH JOHN DENVER (RCA LSP 4731) (P&S/PK 1972) 124	128	SHAFT'S BIG SCORE Soundtrack (MGM ISE 36 ST) (8130-36) (5130-36) —	144	I'LL MAKE YOU MUSIC BEVERLY BREMERS (Scepter 5102) —
112	DONNY HATHAWAY LIVE (Atco SD 33-386) (TP/OS 33-386) 102	129	GERONIMO'S CADILLAC MICHAEL MURPHEY (A&M 4358) (8T/CT 4358) 133	145	REAL McCOY CHARLIE McCOY (Monument 31329) 148
113	CABARET ORIGINAL SOUNDTRACK (ABC ABCD 752) (085-1049) (OK 1049) 111	130	SLADE ALIVE SLADE (Polydor PD 5508) —	146	PASSIN' THRU JAMES GANG (ABC ABCX 760) —
114	DANNY O'KEEFE (Signpost SP 8404) (Dist: Atlantic) 125	131	JAZZ BLUES FUSION JOHN MAYALL (Polydor PD 5027) 116	147	I'LL PLAY THE BLUES FOR YOU ALBERT KING (Stax STS 3009) —
115	GLADSTONE (ABC 11327) 113	132	LIZA WITH A 'Z' LIZA MINELLI (Columbia KC 31762) (CT/CS 31762) —	148	ON STAGE RICHIE HAVENS (Stormy Forest 2BSFS 6012) —
116	LOST & FOUND HUMBLE PIE (A&M SP 3513) 139	133	RAMATAM (Atlantic SD 7236) 129	149	BLOODROCK LIVE (Capitol SVBB 11038) (8XT/4XT 11033) 110
117	ALZO (Bell 6079) 117			150	ONLY FOR THE LONELY MAVIS STAPLES (Volt 6010) —



R & B TOP 60

1	GOOD FOOT—PART 1 James Brown (Polydor 14139) 1	16	HONEY I STILL LOVE YOU Mark IV (Mercury 73319) 26	31	BABY SITTER Betty Wright (Alston 4614) 40	47	THAT'S HOW LOVE GOES Jermaine Jackson (Motown 1201) 57
2	DING-A-LING Chuck Berry (Chess 2131) 2	17	DON'T EVER BE LONELY Cornelius Bros. & Sister Rose (United Artists 50954) 18	32	I COULD NEVER BE HAPPY Emotions (Volt 40983) (Dist: Stax) 19	48	SLAUGHTER Billy Preston (A&M 1380) —
3	EVERYBODY PLAYS THE FOOL Main Ingredient (RCA 0731) 3	18	THINK Lyn Collins (People 608) (Dist: Polydor) 12	33	WHATEVER TURNS YOU ON Travis Wammock (Fame 91001) 29	49	IF YOU LET ME Eddie Kendricks (Tamla 54222) 60
4	FREDDIE'S DEAD Curtis Mayfield (Curton 1975) (Dist: Buddah) 7	19	THIS WORLD Staple Singers (Stax 137) 17	34	IF I COULD REACH YOU 5th Dimension (Bell 45261) 25	50	IF YOU CAN BEAT ME ROCKIN' Laura Lee (Hot Wax 7207) (Dist: Buddah) 55
5	I'LL BE AROUND Spinners (Atlantic 2904) 5	20	SLOW MOTION Johnny Williams (Phila. Int'l 3518) (Dist: Epic) 21	35	STOP DOGGIN' ME Johnny Taylor (Stax 0142) 37	51	S.T.O.P. (STOP) Lorelei (Columbia 45629) 51
6	BEN Michael Jackson (Motown 1207) 16	21	POP THAT THANG Isley Bros. (T-Neck 935) (Dist: Buddah) 13	36	DON'T TAKE MY KINDNESS FOR WEAKNESS Soul Children (Stax 132) 30	52	FROM THE LOVE SIDE Hank Ballard & Midnight Lighters (Polydor 14128) —
7	POWER OF LOVE Joe Simon (Spring 128) (Dist: Polydor) 4	22	OPEN HOUSE AT MY HOUSE Little Johnny Taylor (Ronn 64) 24	37	A MAN SIZED JOB Denise LaSalle (Westbound 206) (Dist: Janus) 47	53	HOW CAN YOU MEND A BROKEN HEART Spoonbread (Stang 5043) 52
8	USE ME Bill Withers (Sussex 241) (Dist: Buddah) 20	23	TOAST TO THE FOOL Dramatics (Volt 1206) 22	38	TROUBLE Frederick Knight (Stax 0139) 39	54	SINCERELY Moonglows (RCA 0759) 54
9	BACK STABBERS O'Jays (Phila. International 3517) (Dist: Epic) 6	24	WHY CAN'T WE BE LOVERS Holland Dozier (Invictus 9125) 32	39	I JUST WANT TO BE THERE Independents (Wand 11249) (Dist: Scepter) 48	55	I'M SO TIRED Bobby Bland (Duke 477) 59
10	WOMAN DON'T GO ASTRAY King Floyd (Chimneyville 443) 15	25	A LONELY MAN Chi-Lites (Brunswick 55483) 31	40	ONE LIFE TO LIVE The Manhattans (De Luxe 139) 38	56	NO TEARS IN THE END Grover Washington (Kudu 909) 58
1	STARTING ALL OVER AGAIN Mel & Tim (Stax 127) 8	26	MY MIND KEEPS TELLING ME Eddie Holman (GSF 6873) 34	41	GUESS WHO B. B. King (ABC 11330) 36	57	HOLD ME, THRILL ME, KISS ME Lea Roberts (United Artists 50896) —
2	SWEET CAROLINE Bcbby Womack & Peace (U.A. 50946) 14	27	(WIN, PLACE & SHOW) SHE'S A WINNER Intruders (Gamble 672) (Dist: Columbia) 35	42	PLAY IT BY EAR Sam Russell (Playboy 5013) 42	58	YOUR LOVE Z. Z. Hill (U.A. 50908) 49
3	CLOSE TO YOU Jerry Butler & Brenda Lee Eager (Mercury 73301) 11	28	YOU'RE STILL A YOUNG MAN Tower of Power (W.B. 7612) 28	43	GUILTY Al Green (Bell 45258) 53	59	I WISH IT WOULD RAIN Johnny Adams (Atlantic 2905) —
4	MY MAN, A SWEET MAN Millie Jackson (Spring 127) (Dist: Polydor) 9	29	(IT'S THE WAY) NATURE PLANNED IT 4 Tops (Motown 1210) 27	44	I'LL ALWAYS HAVE YOU Doug Gibbs (Oak 108) 45	60	DEDICATED TO THE ONE I LOVE Temprees (We Produce 1808) (Dist: Stax) 50
5	I'M STILL IN LOVE WITH YOU Al Green (Hi 2216) (Dist: London) 10	30	FOOL'S PARADISE Sylvers (Pride 1001) (Dist: MGM) 33	45	A JOYFUL PROCESS Funkadelic (Westbound 205) (Dist: Janus) 56		
				46	ZING WENT THE STRINGS OF MY HEART Trammps (Buddah 306) 23		

*Ode Records, producer, artists and staff
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A&M Records
on ten tasty years.
We're happy to be part of your tenth.*



Moss On A&M's 10th Year

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much as he possibly can while he can get it. I also foresee, by the way the major companies are spending dollars these days, that prices will continue to go up in the next few years, and the negotiating more and more frantic."

Why? Partly, according to Moss, because rock artists release fewer records.

"You could once count on an artist releasing two records a year. With rock artists it's more like one every nine months, or one every year—or in the case of Paul Simon, one every two years. So what has this done? It has increased the duration of an artist's popularity. If somebody can spend, let's say, \$400 a year on records, and they buy 100 records a year, they won't have to buy two Cat Stevens albums this year. Only one. Which leaves them 99 to choose from, instead of 98, for the balance of the year. Which means there's a shot for 99 artists instead of 50 within that same buyer's budget.

"Thus record companies want more records more often, which benefits new artists, at the same time that established artists have been able to increase their longevity."

Rock Alive

What about the state of rock? Said Moss, "I think rock-n-roll is far from dead, thank God. We're in a period of enormous creativity. Just take the 16-track machine. At first it presented some problems, but talented people are beginning to learn how to use it, and using it to the fullest, thus getting the most out of today's recording studio. Groups like Yes, Emerson Lake & Palmer and so many others—they're creating some incredible music. At the same time, acoustic artists are remaining in form and remaining important. There's still room for good people and good songs."

"I don't think there's any music today to be ashamed of, by and large. That is, there's something in the Top 10 for everybody in this country."

Such was not the case, Moss noted, when A&M started out 10 years ago—"when you could really blush over two or three of those Top Ten, I

mean really be embarrassed. Those were the songs structured for a particular audience, which would support an artist totally and be strong enough to push him to the top."

But there have been other changes, not the least of which being the record-buying audience itself. Moss pointed out that there are people buying records today who weren't even born 10 years ago—"and you begin to wonder: how many generations have we been through over those years?"

Critical Five Years

Particularly important to A&M, said Moss, have been just the past five years, the years in which the company has passed from a position to the right of center, musically, to one a good deal more to the left, i.e., contemporary.

"Back in 1967 we considered ourselves to be a fairly tasty middle-of-the-roader—and even kind of revolutionary. We had done a lot to change the concept of MOR programming by coming in with the Tijuana Brass and other Latin-oriented product, which were considered just a little avant-garde, sort of jazz-inflected, and a little different from what most MOR stations were playing at that time.

"Then along came a friend of mine, Al Aronowitz, with an article in the Saturday Evening Post on 'the new rock.' He classified and characterized a good many rock artists and described Herb Alpert as the Lawrence Welk of the Acid Age.

"And, at first, as I thought about it, I said, 'Gee, I think he's right.' Compared to all that was happening, I figured what we were doing was a little removed. It's amazing: I think today we still have a kind of MOR image although I should also think that artists like Cocker, Humble Pie, Procol Harum and our other rock acts should dispel such an image. But to a certain extent, people still remember—or maybe our competitors would like people to remember—where we were five years ago and don't always see where we've come to since then."

Monterey Impact

As Jerry Moss has said before, 1967 was the year of the Monterey International Pop Festival and the year in which the Underground surfaced. A&M had not "really started" heading into rock. "Herb was a major artist for us then, as was Sergio Mendes, Claudine, and the Sandpipers. We were selling a great many albums, and we were so busy keeping on top of what we had we just didn't have time to look for and get after the rock-n-roll artists we actually enjoyed listening to."

In that same year, though, A&M made an English connection that brought Procol Harum and Joe Cocker to the label, among others. "These were our first serious rock acts," Moss said. "Cocker really didn't emerge until '68 or '69, but Procol was right there with 'Shine on Brightly.'" It's interesting. The album number on that was 1451—almost as if we had gotten through the first 50 albums and were setting out on our second 50. When you think of it, we hadn't really put out that many records."

Moss also pointed out that '68 and '69 were the last years that Herb Alpert toured, and that by the end of '69 he had himself virtually made over the company. "We re-adjusted company sights, restructured things internally, and put ourselves on the road toward the organizational goal we've reached today, with a clearer definition of responsibilities among the people here. We hired a lot more people, as well, in all areas. I put myself, along with Chuck Kaye, in charge of talent development and artist acquisition. I had been sort of doing it, but we had always otherwise had an A&R director. That's a function that no longer really has any place in a record company. It's now

A&M International Meet

(Cont'd from p. 7)

programmed for two afternoons this week at the Century Plaza. On Monday afternoon (25) A&M's national promotion director, Harold Childs, chairs a workshop/panel discussion of the problems and techniques of sales and promotion. This follows a luncheon and welcoming keynote address by Jerry Moss, president of A&M. Home-office personnel sitting on the panel are Bob Fead, vice president in charge of sales and distribution; Marv Dorfman, national sales manager; and Bob Elliott, who heads A&M's tape division.

On Wednesday afternoon Gil Friesen, vice president, administration and creative services, will lead a discussion of "Consumer Communications." Company participants will be Clare Baren, director of audio-visual productions; Chuck Casell, creative services; Lance Freed, assistant to Jerry Moss; Bob Garcia, publicity director; Barbara Gosa, director of advertising; Roland Young, art director; and Andy Meyer, college promotion director.

'We Speak Music'

The over-all theme of this year's international meetings is "We Speak Music," which is also the title of the video-taped product presentation being carried on closed-circuit television to all Century Plaza rooms. This, according to Hubert, will be the

become a 'presidential' role, as I guess it should be."

Broad Appeal

Asked about the artists he had signed, and might still be on the lookout for, Moss allowed, "We're always interested in artists with broad appeal. Like Billy Preston, to take just one example. That's the fun, really. To take an artist and introduce him to a new audience. By doing so, you obviously expand his sales potential, so it's highly profitable as well. But more important, I don't think an artist can exist in only one musical bag. I mean, you can't be just a jazz artist. You have to have some MOR appeal or R&B appeal. Nor can you be only an MOR artist: you have to have some entree into the pop market. You have to be able to stretch.

"By the same token, it's entirely possible for the same record buyer to buy an album by the Carpenters and an album by Rod Stewart, or Yusef Lateef. At least, I hope there are such buyers.

"I don't really think there's any kind of market structure any more. Our idea is to make every one of our artists appeal in an area other than the obvious."

Quad: A Force In The Future

What about quad? "A force in years to come. Basically the equipment manufacturers are leading more than the record manufacturers at this stage of the game, though I know many producers who are very interested. Lou Adler, Jack Dougherty, and Norbert Putnam come to mind, the three here who've come up with the quad disks we're releasing."

Tape? "I think records are it. I, for one, just like listening to records. I like being able to switch cuts. I like the flexibility of a record."

And the future? What are today's teens likely to come up with? "More into jazz, I think, jazz-inflected, a little freer. Blues will always have a vast audience because it's probably the most emotional music there is. Also there'll be more 'works of concept,' where the record will almost be used as a theatrical piece, like 'Superstar'—a beautiful piece of theatre.

"You know, looking ahead, I often think how often do we sit back and say to ourselves we haven't heard anything good in two months. But something always comes along. And that's what I guess we're all here for."

only product presentation, as such, during the course of the meetings.

Affiliates will, however, view a special film presentation created by Chuck Braverman, on the A&M lot on Tuesday afternoon. The day will otherwise be devoted in part to a tour of company facilities, including the new building housing the international department, completed just a few months ago, as well as the A&M studios and sound stage complex, quality control, international shipping and servicing, the IBM computer system and the Irving Almo publishing offices.

Tuesday morning affiliates will be divided into three groups and, on a rotating basis, attend what might best be described as orientation lectures—one on production, by the international department's Sam Robson; another on promotion, by Stephen Gross, who handles international promotion from Hollywood; and a third on marketing, by Mr. Hubert and Michel De May, who handles European promotion out of A&M's wholly-owned London office.

That evening all of the company's 50-plus overseas guests are invited to hear Paul Williams, this week's opener at the Troubadour. Other artists they will meet or hear during the five-day meet include Sussex's Dennis Coffey, at the welcoming reception on Sunday (24), and a new A&M artist, Renee Armand, in a special showcase presentation in Studio A Wednesday evening. Wednesday lunch will be hosted by Sussex, with Ron Moseley and label president Clarence Avant presiding.

Thursday, the final day of the meetings, affiliates will be flown to Las Vegas for a dinner show by the Carpenters at the Riviera Hotel.

Hubert noted that his idea exchange would focus on the packaging, promotion and distribution of A&M, Ode and Sussex product, and specifically on product upcoming this fall. The closed-circuit TV presentation, he said, would serve as a basis for these discussions. One new artist covered by the video tape, produced in-house by Ms. Baren, is Valdy, a Canadian folk-rock (represented in Canada, only, on the subsidiary Haida label), who has moved up into the top 40 up north and will have a US single out on A&M in the next few weeks. Also big in Canada and in England right now, according to De May, is the English group Blue Haze, a reggae-rock group with a domestic single just released.

De May added that A&M has had more product on the charts throughout Europe in the past four months than ever before. Especially strong in

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A&M Regionals

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10; New Orleans, Oct. 11, and Washington, D.C. Oct. 12.

The main purpose of these meetings, says Fead, is "not only to introduce A&M's new fall product, but also to reminisce a bit on our past 10 years, and let our friends know a bit of our plans for the coming year."

Highlighting the meetings will be a special film presentation, created by Chuck Braverman (creator of A&M's award winning "Listen to Your World" promotion film in 1971), which will serve to introduce new artists and product; a special audio/visual presentation by Ode Records of a very important forthcoming album release; and remarks by Jerry Moss and Bob Fead. Participating in all meetings will be members of A&M's field promotion staff as well as 23 executive and department heads from the company's Los Angeles office.

Included in the home office teams are Jerry Moss, president of the company; Herb Alpert, executive vice president; Lou Adler, president of Ode Records; Gil Friesen, vice president, administration, creative services; Bob Fead, vice president sales and distribution; Chuck Kaye, vice president, A&R, publishing; Marshall Blonstein, vice president, promotion and sales (Ode); and Abe Somer, A&M attorney.

Also Marv Dorfman, national sales manager; Mel Fuhrman, director of Eastern sales; Harold Childs, promotion director for A&M; Bob Elliott, head of A&M's tape division; Jolene Burton, A&M controller; Bob Garcia, director of publicity; and Andy Meyer, A&M college promotion director.



MAPPING SESSION—David Hubert, A&M's international director, makes final plans for this week's international meeting in Hollywood, being attended by some fifty overseas affiliates, including representatives from A&M companies in Canada and England. He is flanked here by Michel De May (right), London-based promotion man, and Stephen Gross, who handles promotion out of the Hollywood office.

CashBoxTop100Albums

1	BIG BAMBU CHEECH & CHONG (Ode SP 77014) (8T/CS 77014)	2	34	THE PARTRIDGE FAMILY AT HOME WITH THEIR GREATEST HITS (Bell 1107) (8/5 1107)	45	67	SOUL ZODIAC NAT ADDERLEY SEXTET (Capitol SVBB 11025) (8XT/4XT 11025)	70
2	NEVER A DULL MOMENT ROD STEWART (Mercury SRM-1-646) (MC-8-646) (MCR-4-1-646)	3	35	RASPBERRIES (Capitol SK 11036) (8XT/4XT 11036)	40	68	HOW DO YOU DO? MOUTH & MacNEAL (Phillips 700-000) (Dist: Mercury)	49
3	CHICAGO V (Columbia KC 31102) (CT/CS 31102)	1	36	EXILE ON MAIN STREET ROLLING STONES (Rolling Stone 2-2900) (TP/CS 2-2900)	19	69	PROCOL HARUM LIVE WITH THE EDMONTON SYMP. ORCH. (A&M SP 4335) (8T/CS 4339)	61
4	CARNEY LEON RUSSELL (Shelter SW 8911) (8XW/4XW 8911) (Dist: Capitol)	7	37	CORNELIUS BROTHERS & SISTER ROSE (United Artists UAS 5568)	38	70	TAPESTRY CAROLE KING (Ode 77009)	65
5	SUPER FLY CURTIS MAYFIELD—Original Motion Picture Soundtrack (Curtom CR8 8014)	8	38	THE GUESS WHO LIVE AT THE PARAMOUNT (RCA LSP 4779) (PX 2056) (PBS 2056)	44	71	LOOKING GLASS (Epic KE 31320)	71
6	TRILOGY EMERSON, LAKE & PALMER (Cotillion SD 9903) (TP/CS 9903)	5	39	LOOKIN' THROUGH THE WINDOWS JACKSON 5 (Motown M 750 L) (M8 1750) (M75 750)	34	72	HARVEST NEIL YOUNG (Reprise MS 2032) (8-2032) (5-2032)	74
7	HONKY CHATEAU ELTON JOHN (UNI 93135)	4	40	BEN MICHAEL JACKSON (Motown M 755)	52	73	IN TIME ENGELBERT HUMPERDINCK (Parrot XPAS 71056) (Dist: London)	72
8	MOODS NEIL DIAMOND (Uni 93136)	6	41	LET'S STAY TOGETHER AL GREEN (HI SHL 32070) (Dist: London)	31	74	EAT A PEACH ALLMAN BROS. BAND (Capricorn 2 CP 0102) (8/5 0102)	75
9	SEVEN SEPARATE FOOLS 3 DOG NIGHT (Dunhill DSD 501-18) (8/5 50118)	10	42	HAPPIEST GIRL IN THE WHOLE U.S.A. DONNA FARGO (Dot DOS 26000) (Dist: Famous)	39	75	THE OSMONDS LIVE (MGM 2SE-4826)	77
10	HIMSELF GILBERT O'SULLIVAN (Mam 4) (Dist: London)	9	43	DAYS OF FUTURE PASSED MOODY BLUES (Deram DE 18102)	58	76	LAYLA DEREK & DOMINOS (Atco SD 2-704) (TP/CS 1-704)	80
11	SIMON & GARFUNKEL'S GREATEST HITS (Columbia KC 31350) (CT/CS 31350)	11	44	UNDERSTANDING BOBBY WOMACK (United Artists UAS 5577)	46	77	SOMETIME IN NEW YORK CITY John & Yoko/Plastic Ono Band/Elephant's Memory (Apple SUBB 3392) (8XT/4XT 3392)	69
12	CARLOS SANTANA & BUDDY MILES! LIVE! (Columbia KC 31308) (CS/CT 31308)	12	45	DADDY DON'T YOU WALK SO FAST WAYNE NEWTON (Chelsea CHE 1001) (P8CE/PKCE 1001) (Dist: RCA)	25	78	SEALED WITH A KISS BOBBY VINTON (Epic KE 31642) (EA/ET 31642)	76
13	STILL BILL BILL WITHERS (Sussex SXBS 7014) (Dist: Buddah)	15	46	HOT ROCKS 1964-1971 ROLLING STONES (London 2 PS 606/7)	43	79	THE LAST DAYS OF THE FILMORE VARIOUS ARTISTS (Epic 3X 31390) (W.B. C-5/C-8 2637)	78
14	ALL DIRECTIONS TEMPTATIONS (Gordy G962)	17	47	BACK STABBERS O'JAYS (Epic Phila. Int'l 31712)	56	80	CRUSADER I (Blue Thumb BTS 6001)	73
15	THE LONDON CHUCK BERRY SESSIONS (Chess CH 60020)	18	48	HOBO'S LULLABY ARLO GUTHRIE (Reprise MS 2060)	55	81	AL GREEN (Bell 6076) (8/S 6076)	82
16	ELVIS AT MADISON SQUARE GARDEN (RCA LSP 4776)	16	49	A SUNSHINY DAY CHARLEY PRIDE (RCA LSP 4772) (PX 1997) (P8S 1997)	47	82	SMOKIN' HUMBLE PIE (A&M SP 4342) (8T/CT 4342)	86
17	LONG JOHN SILVER JEFFERSON AIRPLANE (Grunt FTR 1007) (Dist: RCA)	20	50	THE 5th DIMENSION GREATEST HITS (Bell 1106) (8/5 1106)	50	83	FIRST TAKE ROBERTA FLACK (Atlantic SD 8230) (TP/CS 7230)	88
18	SCHOOL'S OUT ALICE COOPER (BS 2623) (L8/L5 2623)	13	51	BUMP CITY TOWER OF POWER (Warner Bros. BS 2616)	41	84	TOULOUSE STREET DOOBIE BROS. (Warner Bros. BS 2634)	96
19	A SONG FOR YOU CARPENTERS (A&M SP 3511) (8T/CS 3511)	14	52	FULL CIRCLE DOORS (Elektra EKS 75038) (ET 85038) (TC 55038)	42	85	PORTRAIT OF DONNY DONNY OSMOND (MGM SSE-4820)	89
20	SAINT DOMINIC'S PREVIEW VAN MORRISON (W.B. BS 2633) (M8/M5 2623)	21	53	FOXY LADY CHER (Kapp KRS 5514)	57	86	BEALITUDE: RESPECT YOURSELF STAPLE SINGERS (Stax STS 3002)	84
21	THICK AS A BRICK JETHRO TULL (Reprise MS 2072)	24	54	HISTORY OF ERIC CLAPTON (Atco 2-802) (TP 2-802) (CS 2-802)	60	87	THE RISE & FALL OF ZIGGY STAR-DUST & THE SPIDERS FROM MARS DAVID BOWIE (RCA LSP 4702) (P8S/PK 1932)	91
22	SON OF SCHMILSSON NILSSON (RCA 4717) (P8S/PK 1954)	23	55	MOTORCYCLE MAMA SAILOR (Elektra EKS 75029)	48	88	SUMMER BREEZE SEALS & CROFT (W.B. BS 2629) (M8/M5 2629)	105
23	ROCK OF AGES BAND (Capitol SABB 11045) (8XBB/4XBB 11045)	35	56	BITTER SWEET MAIN INGREDIENT (RCA LSP 4677)	67	89	OBSCURED BY CLOUDS PINK FLOYD (Harvest ST 11078) (8XT/4XT 11078) (Dist: Capitol)	85
24	YOU DON'T MESS AROUND WITH JIM JIM CROCE (ABC X 756) (8/5 756)	26	57	GODSPELL ORIGINAL CAST (Bell 1102) (8/5 1102)	64	90	MARK, DON & MEL 1969-71 GRAND FUNK RAILROAD (Capitol SABB 11402) (P8S/PK 1932)	81
25	TOO YOUNG DONNY OSMOND (MGM SE 4584)	27	58	ROBERTA FLACK & DONNY HATHAWAY (Atlantic SD 7216) (TP 7-103) (CS 7216)	61	91	CHEECH & CHONG (Ode 77010) (8XT 77010) (CS 77010)	98
26	BROTHER, BROTHER, BROTHER THE ISLEYS (T-Neck TNS 3009) (Dist: Buddah)	28	59	MUSIC OF MY MIND EVIE WONDER (Tamla 314)	53	92	THE GODFATHER ORIGINAL SOUNDTRACK (Paramount PAS 1003) (PAB/PAC 1003)	90
27	THE SLIDER T. REX (Reprise 2095)	33	60	FLYING HIGH TOGETHER SMOKEY ROBINSON & THE MIRACLES (Tamla T 318L) (Dist: Motown)	64	93	SPICE OF LIFE JERRY BUTLER (Mercury SRM 2-7502)	95
28	ALL TOGETHER NOW ARGENT (Epic KE 31556)	29	61	BABY DON'T GET HOOKED ON ME MAC AVIS (Columbia KC 31770) (CT/CS 31770)	79	94	I WROTE A SIMPLE SONG BILLY PRESTON (A&M 3507) (8T 3607) (CS 3507)	93
29	DEMONS & WIZARDS URIAH HEEP (Mercury SRM 1-630)	30	62	THERE IT IS JAMES BROWN (Polydor PD 5028)	62	95	ALL DAY MUSIC WAR (United Artists UAS 5546)	94
30	JERMAINE JERMAINE JACKSON (Motown M 752 L)	32	63	EAGLES (Asylum SD 5054) (TP/CS 5054)	59	96	I MISS YOU HAROLD MELVIN & BLUE NOTES (Phil. Int'l KZ 31648)	109
31	DISTANT LIGHT HOLLIES (Epic KE 30758)	22	64	FLASH (Capitol SMAS 11040) (8XT/11040)	63	97	A LONELY MAN CHI-LITES (Brunswick 754179)	87
32	BEGINNINGS RICK SPRINGFIELD (Capitol 11047) (8XT/4XT 1047)	36	65	UPENDO NI PAMOJA THE RAMSEY LEWIS TRIO (Columbia KC 31096) (CT/CS 31096)	66	98	RADIO DINNER NATIONAL LAMPOON (Banana BTS 38) (Dist: Blue Thumb)	101
33	AMAZING GRACE ARETHA FRANKLIN (Atlantic SD 2-906) (TP/CS 2-906)	37	66	NICE TO BE WITH YOU GALLERY (Sussex XB 7017) (Dist: Buddah)	68	99	JEFF BECK GROUP (Epic KE 31331) (EA/ET 31331)	92
						100	MANASSAS STEPHEN STILLS (Atlantic SD 2-903-0996)	100

We'll smoke to that!

cash box/talent on stage

J. Geils Band Frampton's Camel Slade

ACADEMY OF MUSIC, NYC—It was an evening of pure rock 'n roll. No two ways about it. The J. Geils Band, masters of the 'let's get up and dance' music, which was exemplified by their "First I Look At The Pulse" mover, headlined the show at the Academy. J. Geils and company know exactly what to do at exactly the right time. They've got it down to an exact science of understanding the needs and wants of an audience. Any audience. Anywhere. The group performed material both old and new, including several selections from their forthcoming Atlantic LP, "Full House." And it came as no surprise when the full house at Howard Stein's new rock palace rose to its feet with thunderous applause for their every move.

Making their debut appearance was Peter Frampton's Camel. Frampton, late of Humble Pie, left the group slightly before Pie rocketed to national stardom. It was his choice. He wanted the freedom of direction. And apparently, he's found it. The two songs that really stood out in Camel's

set were "Got To Get You Into My Life," and The Stones' "Jumpin' Jack Flash." And they stood out because the time and effort that Frampton put into the new arrangements was obvious. Much like the Pie's arrangement of Dr. John's "Walk On Guilded Splinters." It was all planned. And it all worked.

Another group making their debut in New York were British superstars, Slade. Just beginning to bloom in the States, Slade seem to have it more together on record than on the stage, though the band was flashy and interesting. Their first LP release, "Slade Alive" certainly was representative of the group's stage presence in every manner. Perhaps the confusion lies in the fact that we've been hearing Slade on record for a longer time than we've been seeing them in person. A problem that can be easily overcome—for Slade is a group that will be around for a long time to come, and their future must not be determined by a single appearance.

k.k.

The Isleys

BITTER END, NYC — "Brother, Brother, Brother," the title of the latest top selling Isley Brothers LP on the T-Neck label with the Buddah group, also easily serves as an appropriate exclamation in describing this super-talented group.

The Isleys did their thing at a pre-opening performance Wednesday, September 20th, hosted by Neil Bogart of Buddah. The affair began with wine and tidbits served to the throng, and the mood was mellow and funky when the Isley's came on and opened with, "I Got Work To Do." This dispelled any doubts whatsoever as to why they are one of the hottest recording and performing acts. With several years of development, being no strangers to the club scene, and a wealth of talent, they have merged into a finely polished unit. "Pop That Thang," their top selling single had the audience helping out with plenty of enthusiasm. Carol King's, "It's Too Late," is treated to the Isley touch and their rendition is absolutely great. Ernest Isley on guitar and Carl Isley doing the lead vocals is a combination to behold. Ernest on the guitar can answer any of Carl's vocal fluctuations.

"It's Your Thing," and "Lady, Lady" are two more outstanding selections. Using a fine wah-wah, "Don't Put Your Love In The Lay-A-Way," and then changing the pace with a great interpretation of the Neil Young classic, "Ohio," with the bongos and drums spitting out the machine gun fire and martial beat serving as a background to the incredible vocal offerings of Carl, one was easily carried into the battlefield scene. "When You Can't Be With The One You Love, Love The One You're With," was the closing number to a standing ovation.

d.d.

Gentle Giant

HOLLYWOOD BOWL — A multi-talented group named Gentle Giant came up against a handful of immature, unappreciative people at the Hollywood Bowl. With cherry bombs exploding in the audience and then directly at their feet the group was understandably disturbed.

Their music deserved a better reception. Doing cuts off their new album, "Three Friends," Gentle Giant skillfully blended their set by adding a cello, violin, moog, and melatron to the more standard guitars, saxes, keyboards, and drums. The group fused this everchanging sound with rare vocal patterns that were exceptional.

C.C.

Al Green

COPACABANA, NY — The voice that's launched a remarkable total of seven million in sales for four singles releases has opened the fall season at the Copa, shuttered during the summer for the first time. Green, making his second appearance here this year, has an act well under an hour, but way above the average in impact. He's an exciting act to see, although at times there's too much stress on physical dramatics in portraying his selections, which virtually parallels his previous Copa stand. His Hi hits, of course, and one making the grade on Bell Records, "Guilty." And that striking tour-de-force, "How Do You Mend A Broken Heart," which is a 6-minute LP cut. Green simply does grand things with the human voice that grades him an original, yet, more than this, a talent of immense ingenuity. Green, by the way, has an infectious smile. And he's got a lot to smile about these days, and, one is certain, well into the future.

i.l.

The Dillards Chris Smither

TROUBADOR, L.A.—A great time was had by one and all as the Troubador presented a relaxing and entertaining evening with the Dillards and Chris Smither.

The Dillards are all very capable musicians, especially Dean Webb on electric mandolin, who plays leads so fast it sounds like a fiddle, and Billy Ray, who just has to be one of the best banjo pickers around. Lead vocals by Rodney Dillard were strong and the groups harmonies clear and pure. Together with their crisp music, songs like "Red Bone Hand," "Same Old Man," and a down to home version of the Beatles' "I've Just Seen A Face," were all a true pleasure to hear.

In short, they play and sing their songs so incredibly well and have such a good time with the audience, that one can only sit back, take it all in, and simply ENJOY.

A very popular artist, Chris Smither, opened the show and left no one disappointed. Helping himself on acoustic guitar, he had no trouble guiding the audience through mellow blues, pretty tunes, and some rock and roll, like "Henry David Thoreau," a "Go Johnny Go" take-off on that fellows' adventures up in Waldon Pond. Like the Dillards, when watching Chris Smither, sit back and just enjoy.

m.a.

The Staple Singers The Emotions

NASHVILLE, TENNESSEE—Even with today's abundance of musical groups composed of brothers, sisters or families, there is one such group that has been around longer than most and will likely be around when others have fallen by the wayside. The group—The Staple Singers. The reason—they are truly talented and are pros. The late start, the sparse crowd in Nashville's Municipal Auditorium and even the fact that one sister is ill and unable to perform doesn't matter at all. Once their act begins the audience becomes mesmerized and totally absorbed into the performance.

Every movement made by Pop Staples is met with wild enthusiasm and when he sings, well, it's almost too much. The talent of sister Mavis is beyond description. She projects her vocal abilities so well that with one song she has the audience to the point of tears and with the next they are jumping for joy.

"Respect Yourself" quite naturally drew thunderous approval, as did "Are You Sure", but it was "God Bless the Children" that was the most impressive, bringing together complete emotional and vocal appeal of the family.

Pop Staples took time out to talk about why he is proud to be black before launching a medley of their gospel favorites which closed the show.

The Emotions, another family act made of two sisters and a cousin, preceded the main attraction. These three classy young ladies performed quite admirably, but need to concentrate a bit more on the way they sound and a little less on the staging of movements.

b.b.

Macondo Buck

WHISKEY, L.A.—It was discovery night at the Whiskey. Not that the groups, before unnoticed, were revealed to a crowd of screaming P.R. men, but, both acts displayed the obvious need to discover themselves and direction.

Macondo, a rocking, latin oriented band, headlined the bill and demonstrated strong technical ability. Their mixing of seven instruments into a moving unit was quite good. However, all too often that moving unit was not an original form but a sound that had been "patented" by Santana. Macondo's music paralleled that of Santana so closely at times that you knew exactly what riff the guitarist was about to play on songs you were hearing for the first time.

The band eventually slipped into more original "original" material that ventured further away from the latin foundation towards rock. The result was a good full sound. Macondo has the potential of developing into a solid group assuming, once again, that they find a root that they can grow from.

Buck was the other act that was so obviously searching for a form they could be comfortable with. They opened with a bread-and-butter country number that was played well yet left you wondering who they sounded like. They were kind enough to answer that question with their next song, "Rock'nRole Woman." The rest of the performance consisted of jumping back and forth from songs that echoed the melodies of either early Springfield or familiar country tunes. Like Macondo they were technically fine yet the inevitable impression that it's foolish to try to improve on the excellence of Buffalo Springfield or Santana was felt all night.

C.C.

Gladstone

WHISKEY, L.A.—Riding in from Texas, Gladstone made their first appearance at the Whiskey last week, and unlike a straight-forward country, folk, or rock group, they delivered a distinct taste of each throughout their songs. From melody to chorus their numbers moved from hard rockin' to lively country, an approach that was nicely varied and entertaining.

Playing before an unreceptive crowd is not unusual for a new act, but in their pleasing vocals which were reminiscent of early Buffalo Springfield (especially the harmonies in "A Piece of Paper") and soon brought good acceptance from the hard-to-please audience. Gladstone left a very good impression and will have little trouble picking up a large following.

m.a.

Bulldog Jerry Williams

WHISKEY, L.A.—An unexpected crowd was treated to a surprisingly excellent show as Bulldog, unknown outside of New York City, began their climb in recognition that's bound for the top. The audience wouldn't have been as astonished if they had known the background of the group. Bulldog was formed by guitarist Gene Cornish and drummer Dino Danneli, both formerly of the now defunct Rascals, with Bill "The Hooch" Hochoer on bass and lead vocals, Eric Thorngren, guitar, and John Turi working the keyboards.

The group's style and music compliment one-another perfectly. From great variations on old rock'n roll favorites like "Rock'n Robin" to dynamic original material, their sound is consistently enlivening. They combine this energy with a stage presence that is relaxed, yet as together as their music. The highlight of the set was "No," their first single that features "Hooch's" unmistakable vocal.

Jerry Williams also played and demonstrated fantastic technical ability. However, his great talent has not found the proper outlet. Using free-form guitar almost entirely, after ten minutes of blaring riffs the audience was ready for a change. Unfortunately that change never came. If Williams finds someone who can accent his strengths on guitar with more basic forms, he will undoubtedly become both more listenable and popular.

C.C.

Randy Burns Sam Neely

BITTER END, NYC—This was the party that was, for Randy Burns. There are always decisive points in an artist's career; he might work for long periods of time to achieve a goal and will then suddenly find himself elevated to a new plateau in the quick flash of a single event. The Bitter End press party (skillfully assembled by Candy Leigh) was the exclamation point that punctuated Polydor's ad slogan for Burns: "He ain't underground anymore!"

For Sam Neely, the party was not the same event, due to a time mixup that delayed his arrival. But same quickly made up for lost time in the week that followed, laying down smooth and colorful sets that eased the Bitter End audience out of its hardwood benches and into the stretched-out images of placid Texas living. Riding on his chart single, "Loving You Just Crossed My Mind," Sam performed a number of tunes from his Capitol album bearing the same title. The LP was previously titled "Long Road From Texas" after another tune, but was recently re-packaged. It's been a long road from Texas for Sam, but he can make fine music about his experiences along the way.

m.p.

BOBBY GOLDSBORO

"WITH PEN IN HAND"

BOBBY WROTE IT. NOW BOBBY SINGS IT.  UNITED ARTISTS RECORDS

b/w "SOUTHERN FRIED SINGIN' SUNDAY MORNIN'" #50938 / PRODUCED BY BOB MONTGOMERY & BOBBY GOLDSBORO.





ALWAYS IN SEASON—Peaches and Herb have just been signed by Mercury Records, according to label vp Charles Fach. Peaches and Herb, hitmakers in the sixties with "Let's Fall in Love," "Close Your Eyes," and "For Your Love," are currently cutting material in Mercury's New York Studios. The sessions are being co-produced by the duo and by veteran producer-arranger Tony Camillo. A single will be rush-released as soon as ready. Shown here in the control room at Mercury-N.Y. are (standing, left to right): Peaches, Charles Fach, Herb, and (seated) business manager Cecile Barker, Tony Camillo, and Mercury engineer.

Col Promotes Bob Mandel

NEW YORK—Ron Piccolo, Columbia and Epic/Columbia Custom Labels New York branch sales manager, has announced the promotion of Bob Mandel to the position of Epic/Columbia Custom Labels promotion manager for the New York market.

In his new role, Mandel will be responsible to Piccolo for the development of all local Epic/Columbia Custom Labels sales promotion activities as well as artist relations at the local level.

Bell Adds Two Regional Reps

NEW YORK—Gordon Bossin, vice president of marketing, has announced the appointment of Judd Siegal as midwest regional sales representative and Dick Fitzsimmons as eastern regional sales representative for Bell Records.

Siegal will operate out of Chicago and include in his coverage area, Chicago, Detroit, Cleveland, Pittsburgh, Minneapolis, St. Louis and Cincinnati. Boston based Dick Fitzsimmons will be responsible for the territory that includes Boston, Hartford, New York, Philadelphia, Baltimore and Washington, D.C.

"The appointment of Judd Siegal and Dick Fitzsimmons to these posts is an extension of the 'all-product' concept that is the basic marketing philosophy of Bell Records," stated Bossin. "In addition, by traveling through their territories, Siegal and Fitzsimmons will supply the constant on-the-scene-feedback that we consider an essential ingredient in the formula responsible for Bell's rapid and continuing growth."



HORN MAN—At a recent appearance of the Maynard Ferguson orchestra at the Top Of The Plaza in Rochester, N.Y. Columbia Records hosted a reception for the bandleader at which Promotion Manager Jack Perry (center) presented Maynard (left) with an award signifying a Grammy nomination for his album "Maynard Ferguson, M.F.Horn". Looking on (right) is Ferguson's manager, Ernie Garside.

Robt. Casadesus Dies In Paris

PARIS—French pianist and composer, Robert Marcel Casadesus, died here on Sept. 19 at age 73. He was in the hospital after undergoing an operation for cancer of the pancreas.

Casadesus was considered by many as the epitome of the French musician, upholding the tradition of clarity in expression, elegant phrasing and an objective sense of proportion. His stamina was obvious not only from the smoothness of his concert delivery, but from the fact that he performed over 3,000 concerts over the span of his 55 year career, never cancelling a show due to sickness, and one time even playing shortly after suffering from two broken ribs.

Casadesus' talents were gleaned from a musical family background that branched in many directions. His three uncles and his aunt helped develop his formative years: Francis Casadesus was a conductor-composer who founded the American Conservatory at Fontainebleau, violinist Henri Casadesus founded Le Societe Nouvelle des Instruments Anciens, Marcel Casadesus was a concert cellist, and Robert's Aunt Rose was a concert pianist.

Descendants

Casadesus' musical heritage spawned a number of descendants who also followed the path of their progenitors. His cousin was a concert violinist. His son Jean was also a performing classical pianist until he was killed in an automobile accident last February. Casadesus was married to Gaby L'Hote, classical pianist who he met after his teacher, Louis Diemer, suggested that they perform a duet together. His teacher's suggestion carried through later life, when Casadesus frequently performed duets with his wife, and occasionally played trios with his wife and son.

Casadesus debuted in Paris in 1917 and was closely associated with his uncle's Fontainebleau conservatory. His family moved to the U.S. at the beginning of World War II to settle in Princeton, N.J. and later in Berwyn, Pa. He is survived by his wife, a son, Guy, of Paris and a daughter, Mrs. David Rawson of Berwyn. The funeral was held in Paris.

Columbia's Audio Posts

NEW YORK—Columbia Records has announced a number of appointments in the field of audio products. The announcements were made by Ardith Rivel, vice president of retail distribution and audio products.

Stanley Mazur has been appointed to the newly-created position of director of product operations for Masterwork Audio Products. In his new capacity, he will coordinate product recommendations of customers, the field sales force and marketing management, and will have complete responsibility for the design, engineering and purchasing of the entire Masterwork line.

Mel Hunger has been appointed to the newly-created position of director of marketing for Masterwork Audio Products. He will be responsible for the marketing efforts of Masterwork Audio Products.

Ron Ehrle, Bob Hauk, Shelly Rudin and Harvey Schneider have been appointed as field sales managers of Central, South, East and West respectively. Each will be responsible for the profitable performance of the salesmen, manufacturers' representatives and distributors in his territory, for recommending marketing and distribution strategies for his area and for executing such plans made in conjunction with the Director, Marketing.

Zimmermann Heads Capitol Sales

HOLLYWOOD—Don Zimmermann, formerly national accounts manager, has been appointed national sales manager. In his new position, he will be responsible for field sales activities throughout the nation, including business relationships with Capitol's key customers. He will report directly to Marvin Beisel, vice president, sales.

In a related move, John Stanton has been appointed national marketing coordination manager. He will be responsible for maintaining proper stock levels at distribution centers on key product and will "track" field sales activity on key product in priority markets. He will report directly to Zimmermann.

Commenting on the appointments, Beisel stated: "These moves are designed to optimize Capitol's distribution of priority products, improve communications with our field sales force, and enable us to achieve the marketing division's overall objective of insuring that the right product will be in the right place at the right time."

Don Zimmermann joined Capitol in 1965 as a salesman, having previously worked in independent distribution. He subsequently served as district sales manager in San Francisco and Los Angeles, division manager in Chicago and New York and most recently as national accounts manager.

John Stanton came to Capitol in 1969 as a salesman. He previously had been a disc jockey and program director. Before his present appointment, he served as district sales manager in Los Angeles and as national promotion manager.

Glick Joins Sutton Artists

NEW YORK—Peter Glick has joined Sutton Artists Corp. to head the agency's contemporary music department according to a joint announcement made by Larry Bennett and Frank Modica, Jr., co-founders of the agency. In addition to booking and servicing the agency's contemporary artists, Glick will also serve as liaison between the agency and both record and publishing companies.

Glick is already working on tours for such groups as Ursa Major which records for RCA and recently was featured on the Alice Cooper tour, and Arthur, Hurley & Gottlieb, whom Glick has just signed to Capitol Records. He will be concentrating on other contemporary acts such as Arlo Guthrie, Peter Yarrow, the Johnstons, Guns and Butter, Townes Van Zandt, Country Line, the Darius Brubeck Ensemble and Chris Brubeck & New Heavenly Blue.

A&M International

(Cont'd from p. 36)

England are Bill Withers, the Carpenters and Billy Preston, for singles; Carole King, Burt Bacharach and the Carpenters for albums. A&M, he said, can also claim heavy chart action in Australia and Japan, in addition to Canada.

Among the significant new developments during the past year, according to Hubert, was an agreement with EMI, serviced through A&M in London, for distribution in certain middle eastern and African countries. Included in the agreement are Greece, Israel, Turkey and India, as well as Portugal, thus allowing A&M to phase out of what Hubert described as "unproductive" deals. Exports to many of these countries have increased as much as 80%.

"I take a real pride," he said, "out of taking what you might call a small, insignificant territory or country and helping it develop."

One striking example is Puerto Rico, where Montillo Records has captured a good share of the album and tape market. The Caribbean picture, generally, Hubert said, was substantially rosier, thanks to West Indies Records, based in Barbados. Another success story is the recently signed licensee R.P.M. Records of Johannesburg, which has put singles by the Carpenters and Gallery into South Africa's top ten.

"Our affiliates are now really breaking artists for us now," Hubert said.

Reps Present

Representatives of these firms visiting Hollywood this week are Ramon Villanueva, of EMI Suppliers, Buenos Aires; Allan Hely and Noel Brown of Festival Records, Sydney; Pierre Goumard, Roger Colpin, Jan Walraet and E. Moeyersons of Inelco, Brussels; Hans Beugger of Odeon, Rio de Janeiro; Otto Schwartz and Carlos Gambog of Discos de Cenroamerica, Guatemala City; Rolf Dohlman of Odeon, Santiago (Chile); Ted Insley, of RCA, Paris; Monti Lueftner and George Maschke, of Ariola, Munich; Jan van Schalkwijk of Ariola, Haarlem (Holland); Luigi Mantovani and Lucio Salvini of Ricordi, Milan; Minoru Suzuki, Satoru Kambai and Mr. Machijiri, Jr., of King Records, Tokyo; Enrique Zamora and Constantino Escobar of RCA Victor Mexicana, Mexico City; Totto Johannessen of Polydor, Norway; James Dy and Albert Tan of Dyna Products, Manila; Fernando Montilla of Montilla, San Juan; Matt Mann and Mike Westcott of R.P.M., Johannesburg; Kjellake Carlzon of Polydor, Stockholm; Ernesto Aue and Hugo Blanco of El Palacio de la Musica, Caracas; and Anthony West of West Indies Records.

Visiting execs from A&M Records of Canada are Gerry Lacoursiere, Pete Beauchamp, and their new sales manager, Joe Summers. And from Haida, Keith Lawrence and Ray Pettinger.

From A&M Records, Ltd., of London, in addition to De May, are sales manager Robin Blanchflower, publishing head Derek Green, and the company's new promotion man, Terry O'Neil.

Ed Trudnak has been appointed manager of sales administration. Trudnak will be responsible for maintaining an effective and economic warehousing system. He will work closely with the field sales managers and the director of marketing in obtaining information for sales forecasts and budgets and will be responsible for designing and maintaining systems to monitor advertising and product claims. He will also have responsibility for customer service, including the order processing function.

"SLADE IS OUTRAGEOUS"

Coming off their trans-continental hit single, "Take Me Bak 'Ome," Slade really delivers with their dynamite new album, SLADE ALIVE! Pick up the album that's bringing people to their feet all over the world. SLADE is outrageous. And so are the sales.

"Thank God for Slade! Second-rock is finally over, and good-fun rock is here."
—Lisa Robinson, English Disc & syndicated rock columnist.

"This is definitely the album of the year . . . The louder you play it the better it sounds . . . You'll know in the first three seconds as I did, when I found myself stomping and clapping along with the audience . . ."
—Lillian Roxon, N.Y. SUNDAY NEWS

"This group is the hottest, most exciting act to come from England. They are electrifying audiences on their current tour. SLADE ALIVE is already a huge LP with the hip kids in America. This group won't be stopped."
—Kal Rudman, FRIDAY MORNING QUARTERBACK

"Energy, Flash and Fun."
—DISC

"Guitarist Dave Hill maintains an insane grin on his face while jumping on and off his speaker cabinets and scattering silver confetti around at regular intervals . . . a natural festival band."
—MELODY MAKER

"Slade . . . take your choice from rambunctious, rollicking, rowdy, rude, rough."
—Mike Chapman & Peter Jones, RECORD MIRROR

"Going to see Slade live is like attending a drunken party. You can see what's happening but you don't believe it!"
—Julie Webb, NEW MUSICAL EXPRESS



"Slade now find themselves in a position which could be parallel to that of the Rolling Stones in 1964."
—Chris Charlesworth, MELODY MAKER

"An English band that looks like the droogs of a Clockwork Orange; will hit America with a bit of the old ultra-violence that they portrayed at their Spectrum concert in Philadelphia. They have the whole city talking about them. But more important, the people are buying the album."
—Joe Loris, POWER PLAY

"Superhot British group should soon be equally popular in this country."
—BILLBOARD

"We defy you to be unmoved . . . Turn the volume way up . . . blast yourself into a damn good time."
—CASH BOX

"New Slade ("Slade Alive") is a killer."
—Jon Tiven, NEW HAVEN ROCK PRESS

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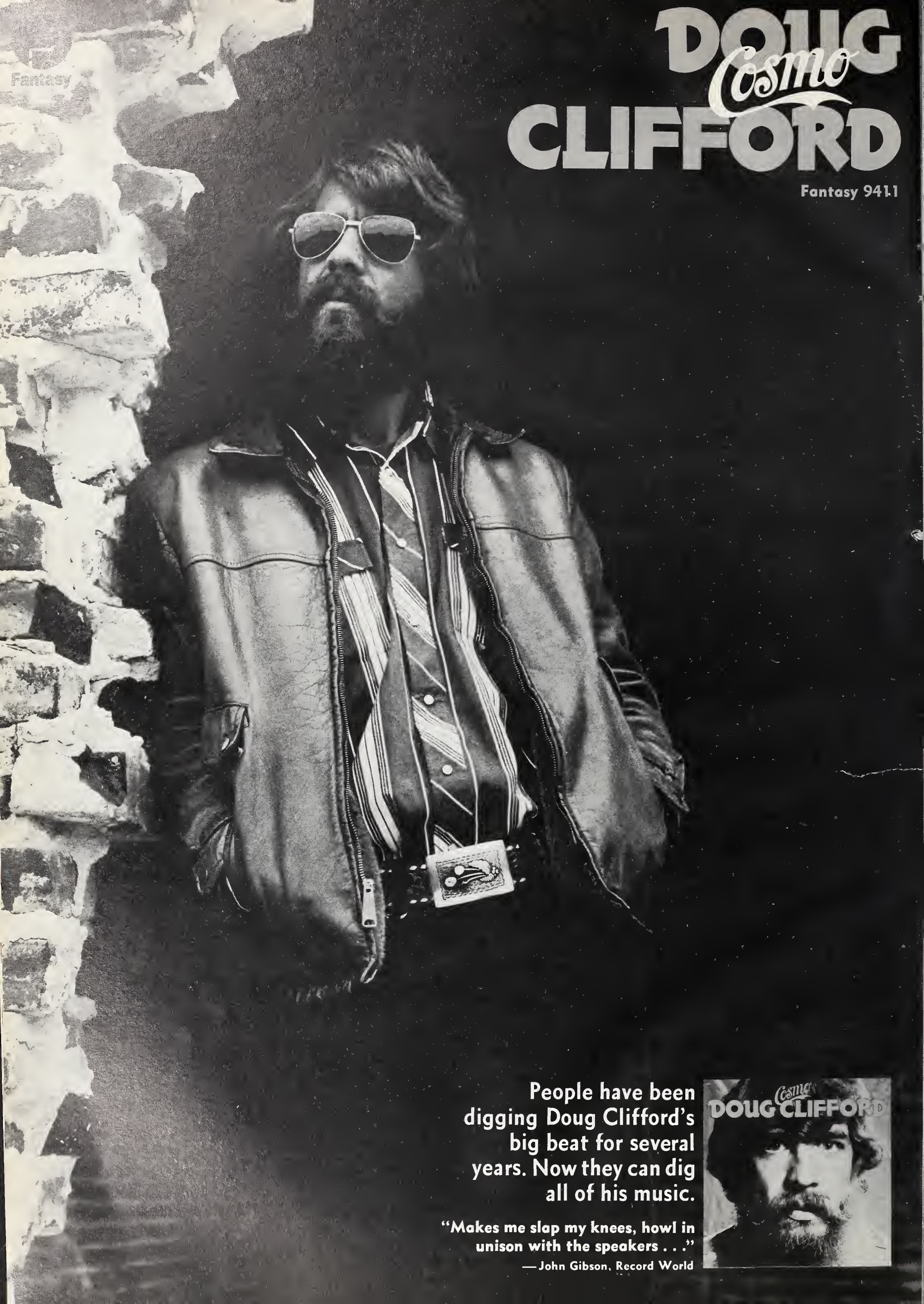


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Fantasy

DOUG *Cosmo* CLIFFORD

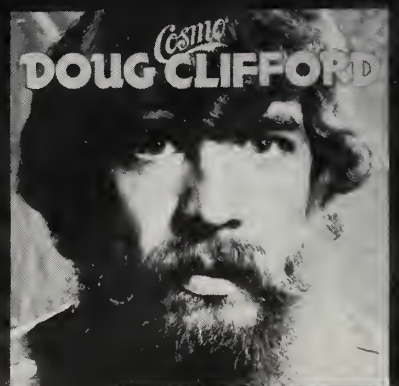
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People have been digging Doug Clifford's big beat for several years. Now they can dig all of his music.

"Makes me slap my knees, howl in unison with the speakers . . ."

— John Gibson, Record World





THE SOUNDS OF TOP 10: Chappell Music has been presented with five ASCAP awards for songs hitting the Top 10 on the trade charts. Stanley Adams, president of ASCAP, is shown at right presenting the plaques to Jacques Chabrier, president of Chappell. The songs involved are "The Love We Had," "Just As Long As You Need Me," "Jungle Fever," "Till," and "The Way of Love."

Merc's Double Berry Album

CHICAGO — Mercury Records is rush-releasing a double-album of Chuck Berry material recorded in the mid-to-late-1960's, according to Lou Simon, senior vp/director of marketing. The double package is entitled "St. Louis to Frisco to Memphis," and was compiled by Paul Nelson east coast A&R, and will carry a \$6.98 list price.

One record is a complete concert given by Berry at the original Fillmore in San Francisco on June 30, 1967. Serving as Berry's backup band for the concert was the Steve Miller band. The Berry concert was the first recording released by the Miller band. The concert was also one of the first Fillmore recordings to be released.

The other record is comprised of songs culled from three other Berry Mercury Lp's: "St. Louis to Memphis," "Chuck Berry in Memphis" and "Concerto in B Good."

Atlantic Inks Powell

NEW YORK — Roger Powell, an ARP Synthesizer player, has signed with Atlantic Records. The negotiations were made for Atlantic by the offices of Jerry Wexler, the label's vice president.

Powell's album was produced at Intermedia Sound in Boston by Gunther Weil and Dave Baker and is slated as Atlantic's first quadraphonic product.

Gold Ingredient

NEW YORK — "Everybody Plays The Fool" by RCA Records' Main Ingredient has been awarded an RIAA gold record for sales in excess of one million units.

The gold award is the first for the group. The single is included in their current RCA album, "Bitter Sweet."

The Main Ingredient has three other RCA albums, "Black Seeds," "Spinning Around," and "The Main Ingredient L.T.D."

Manosky Forms Phil's Son

NEW YORK — Bob Manosky v.p. of t.v. networks at the American Program Bureau in Boston has announced the formation of his own production firm called Phil's Son. The company's first project will be a new show called "Om" which is an occult musical spectacle that has one year of solid bookings thru APB.

Manosky has previously been the producer of the Every Woman Show starring Cindy Adams and Dody Goodman and a producer for WGBH in Boston.

Sonny & Cher Date

NEW YORK — Sonny and Cher will do two concerts in-the-round, Sunday, Oct. 8, 2:30 pm and 7:30 pm, at the Nassau Coliseum. Comedian David Brenner supports the bill.

Funk Sets 38 Concerts Over 3 Mos.

NEW YORK — Grand Funk Railroad returns to the concert circuit in Oct., with a non-stop schedule that carries the triumphant trio from the Pacific Northwest to a holiday season finale at New York's Madison Square Garden, according to Andy Cavaliere, named by the group recently as its manager.

There are 38 appearances on the itinerary, almost all of them auditoriums and arenas played in the past to SRO crowds.

The tour signals a return to live performances for Mark Farner, Don Brewer and Mel Schacher after a one-year hiatus. They'll be joined this time by guest organist Craig Frost, who also is featured on Grand Funk's forthcoming album.

The Capitol LP, "Phoenix," is scheduled for release in late Sept. Recorded in Nashville. A single from the album, "Rock and Roll Soul," was issued by the label a week ago. Grand

Funk begins its tour on Wednesday, Oct. 11, at the Seattle Arena.

The final concert on the schedule is planned for Saturday, Dec. 23, at Madison Square Garden.

Other appearances include Cobo Hall, Detroit, Oct. 15; Hofheinz Pavilion, Houston, Oct. 29; Amphitheatre, Chicago, Nov. 19; Forum, Los Angeles, Nov. 30; and Boston Gardens, Boston, Dec. 17.

Book Tells How To Phone A Tune

NEW YORK — Got one of those push-button phones? Want to make music with it? "The Pushbutton Telephone Songbook, Vol. 1" (Price, Stern, Sloan, \$1) tells you how. First, the book advises, call someone you know, so that you avoid making a long-distance call to goodness knows where. Then press the appropriate buttons that will give you the tune. The songs include the familiar nursery-rhyme types ("Old Macdonald Had a Farm," "Mary Had a Little Lamb") and the more contemporary "Strangers In The Night." By the way, the book assures the reader that pressing the buttons while he's connected to his party will not disconnect the hook-up.

Harms Gets "Trap" Rights

SANTA MONICA — The Gilbert Beaud's theme from the upcoming film "The Deadly Trap," starring Faye Dunaway, has been acquired by T. B. Harms for the U.S. and all English-speaking countries from the original Swiss publishers, EMA Suissa. The announcement came from Dean Kay, newly appointed general manager of Harms.

National General is releasing the picture and will back it with an all-out publicity campaign.

The "Deadly Trap" theme has English lyrics by Larry Kusik, author of the lyric to the "Godfather" theme, "Speak Softly Love." The original French lyric was written by Pierre Delanoë, collaborator on many of Beaud's past successes. Kay and Frank Abramson, east coast manager of T. B. Harms, are currently setting recordings, both vocal and instrumental, to coincide with the film's release.

T. B. Harms is a music publishing company owned by Lawrence Welk.

Greene Mountain's Packaging Concept

HOLLYWOOD — The Greene Mountain Record Company has announced plans to experiment with a novel marketing tool which president Charles Greene feels "might very well provide an important added stimulus for the consumer."

The plan calls for tee shirts, bearing an identical representation of a particular album's cover art, to be shrink-wrapped around the LP at the factory prior to shipment. The shirts, which will be available in five different colors, will also come in three sizes so that the buyer can, "if the jacket fits... wear it!"

Visual arts director F. Edward Benko, commented that "We feel it will have enormous appeal to the consumer and, from a strictly practical standpoint in terms of added sales potential and label exposure, can only benefit the artist and the company."

Creative services' director, Michael Sherman added that, "As it stands now our intention is to employ this device on one or more of our albums which are scheduled for release just prior to the Christmas season. If we see solid, positive results from our initial experimentation we have plans to apply the same idea to other album product throughout the year."

Candi Staton LP On Fame

NEW YORK — The first album from Fame Records, under the organization's recently-instituted distribution deal with United Artists Records, is ready for immediate shipment. Lp is entitled "Candi Staton," and is a collection of brand-new performances from the singer known for her Fame single of "In The Ghetto." "Candi Staton" was produced by Rick Hall at his Fame recording complex in Muscle Shoals, Alabama.

Mrs. Morrison's 44th Year At Peer Southern

NEW YORK — Dorothy Morrison, manager of the Peer-Southern Organization copyright division, recently celebrated her 44th anniversary with the world-wide music publisher.

On Aug. 24, 1928, Mrs. Morrison was hired as Ralph Peer's secretary, thus becoming the firm's first employee. As the organization acquired more and more hit copyrights, and established offices in every major country in the world, Mrs. Morrison's area of responsibility grew accordingly. Today, she administers the entire PSO copyright catalog and supervises a staff of six.



EVERYTHING'S COMING UP JOEY—MGM Records hosted a press reception honoring Joey Heatherton prior to the artists opening at the Empire Room in New York's Waldorf-Astoria. Shown above (left to right) MGM president Mike Curb with Cash Box executive vice president Marty Ostrow and Heatherton; second photo shows Ted Weiner and Dave Skolnick of U.D.C. flanking Heatherton, while Vito Samela and Sol Handwerger of MGM look on.

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NEW YORK: (Cont'd from page 22)

THE SWEETEST SOUNDS YOU'LL EVER HEAR:

It's a "Words & Music & Pictures at an Exhibition." It's a fine tribute to composer Richard Rodgers. The event? A display of 50 years of incredible theatre and film music now showing through Nov. 15 at the Hallmark Gallery on New York's Fifth Ave. At a press preview last week, Rodgers himself was on hand to walk and talk through the exhibition of manuscripts, sheet-music, photos, awards and film clips of his movies. He seemed impressed and relaxed, even when fielding some silly questions from the press ("Where's your wife?"). Attractively conceived in chronological order, the exhibit is nice on detail, including, for example, correspondence between Oscar Hammerstein, in Australia, and Rodgers on the merits of a lyric and musical phrase from "Do I Love You Because You're Beautiful" from their TV production of "Cinderella." It's evidence of the pair's high degree of craftsmanship—always seeking the proper word and musical expression. Rodgers, who celebrated his 70th birthday last June 26, was, of course, asked to comment on today's rock music. "I don't understand it, but I may be too old," he said. For the record, he was reminded that he was among the first—if not the first—of the great theatre composers to praise the early works of the Beatles. As for the future, he's looking for a good book for another show and says he's working on another TV project. His latest song, among the rare times he's done something outside of Broadway, TV or films, is for UNICEF. It's called "Father Of the Man" and it's been recorded by Robert Merrill for distribution by the United Nation's organization.

As recordings from his hit shows are played, one is struck by the aptness of the exhibit's title: The Sweetest Sounds. More than 50 years of them. i. l.

HOLLYWOOD—GENTLE GIANT: TOWERING FEELING

It's enlivening to talk to a group of British musicians that are so plainly turned-on by the United States that they consider themselves a bunch of "rank tourists." That includes taking pictures out of their hotel suite and statements like, "we're so obvious that you'd be embarrassed to walk down the street with us." Yet the basis of these actions is also the basis of their entertaining. They have the ability to become stimulated over whatever they're doing. From traveling to making music, Columbia's Gentle Giant radiates honest, refreshing enthusiasm.

The group consists of three brothers, Phil, Derek, and Ray Shulman, combined with the talents of Gary Green, John Weathers, and Kerry Minnear. Although there are only six musicians, their range of instruments numbers 32, varying from the progressive sounds of the moog and melatron to the basis yet often ignored qualities of the cello and violin. The uniting of these factors gives Gentle Giant an adbounding output.

The "tightness" of the group, both on stage and on their LP, "Three Friends," can at least partially, be attributed to the proximity of the three brothers. As Phil says, "In many respects we're a four-piece band, in that the three of us play and react as one unit."

Gentle Giant is now in the midst of an extremely successful introductory tour of the U.S. and quite obviously the group is delighted with their reception. Unlike many other acts, jumping from concert to concert is to them inspiring rather than exhausting. As Ray mentioned, "We've enjoyed the audiences so much that playing a gig is like the reward of the day."

This zeal is also carried through after their performances when they isolate themselves as a group for constructive criticism. "After a good concert we really want to work. We get analytical as all hell and start cutting each other to pieces. Someone outside would think something went wrong, but we all realize that we're helping each other's work. We end up optimistic with the feeling that tomorrow's another day—remember what's been said."

Gentle Giant is relishing these experiences. And hopefully their light-hearted outlook on what they're doing with music won't change so much as to alter their quiet confidence or group unity. **charles coplen**



GENTLE GIANT — For a refreshing change of pace, we've finally found a British group who came over to tour America for more reasons than just the money. Gentle Giant, Columbia Recording artists really like it here! More British groups can hardly wait to return to their homes. Their debut album for Columbia is called "Three Friends," and the label is determined to break the group really big—as the saying goes.



DAVID CLAYTON THOMAS — former lead vocalist with super group, Blood, Sweat & Tears left the band to pursue a solo career which will give him the freedom he has always wanted. Thomas' first album, titled "Tequila Sunrise" will feature the fine talents of Willie 'Smitty' Smith, Spider Webb, Chuck Rainey, Kenny Marco, and Tessie Calderone. The album, according to Thomas, is what he's always been after. Pure music without all the heavy production or orchestration.

cash box/album reviews

POP BEST BETS

(Continued from page 26)

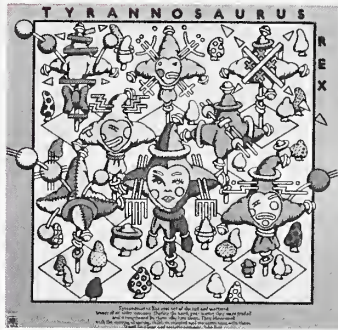
THE BEST OF VIKKI CARR—United Artists UAS-5584

This is also the best of Florencia Bidenta de Casillas Martinez, but her friends call her Vikki Carr. This greatest hits LP represents her hit career under the Liberty logo, and includes her biggest, "It Must Be Him" along with her other charters, "The Lesson," "With Pen In Hand," "She'll Be There" and "Eternity." For added sparkle, Vikki's own treatments of "For Once In My Life," "Can't Take My Eyes Off You" and "Cuando Calienta El Sol" round out a powerpackage that MOR buyers will hardly be able to pass up.



(A BEGINNING)—Tyrannosaurus Rex—A&M SP 3514

Much along the lines of their recent Humble Pie specially priced 2-disk history the label's collection of T. Rex early material brings us more than a lesson in changes. The two LPs included here were released separately in Europe in the late sixties, but never reached the States. Marc Bolan's cohorts for the sessions were Steve Peregrin Took and a certain mysticism personified in his own voice and acoustic guitar. T. Rex fans will have much to keep them happy here.



ELEPHANT'S MEMORY—Apple SMAS 3389

John Lennon & Yoko Ono have befriended this New York hard rock group and it should be quite a relationship to watch. They were first heard as Apple artists on the pair's "Sometime In New York" LP, and now John & Yoko lend their support to the group's first solo effort since their last outing for Metro-media. Much of the music is reminiscent of Steppenwolf, although a few novelty ditties are thrown in for variety. This album will be testing grounds for their live excitement translating itself into record sales.



LIGHTS OUT: SAN FRANCISCO—Various Artists—Blue Thumb BTS 6004

Voco, San Francisco dj and record producer took the occasion of the closing of Fillmore West as the jumping off point for this supersession of Bay Area musicians. Aside from marking the recording debut of Sylvester and His Hot Band, it combines members of Tower Of Power with John Lee Hooker, Dan Hicks & His Hot Licks, Clifford Coulter, Linda Tillery, Fadil Shahin And His Casbah Band and The Pointer Sisters. One of the most exciting concept albums of the year should provide solid FM programming and sales.



POP CORN—Gershon Kingsley's First Moog Quartet—Audio Fidelity AFSD 6254

The pen behind the novelty winner puts a moog fire of his own under the international title tune hit. Then he turns his electronic flamethrowers on personages ranging from Handel, Sousa and Gabrielli to the Andrew Sisters' oldie, "Bei Mir Bistu Shein." Yes friends, moog goes Yiddish! and it could live and be well as a single smash. Album has all the potential of another "Switched On Bach." Moognificent!



TONY & STRINGS—Tony Mottola—Project 3 PR 5069-Z

Enoch Light has produced Tony's best session to date. Tony and Jeff Hest put their heads and hearts together on the orchestral arrangements which further highlight Mottola's lyrical way with a melody line on guitar. The program is power-packed MOR including "The Candy Man," "Love Theme From 'The Godfather'" and "Where Is The Love" among others. Oldies include "Nature Boy" and "Street Of Dreams."





REGULAR MATRIX

GUESS WHO has gone the QS way



B.B. King on concert tour promotes GUESS WHO disc with Sansui QS.

B. B. King has started on a tour to promote good will around the world together with his record *L. A. Midnight* and the newest release, *Guess Who*, both encoded with the Sansui QS matrix.

Sansui, together with King's personal manager Sid Seidenberg, have planned a number of important gala events in Japan and other countries around the world.

Guess Who was a pick hit in both Billboard and Record World with the hot single riding well up in the top 100. It is currently in the charts as a "star performer."



	SEPT.	ARRIVAL DATE	TOKYO, JAPAN
THURSDAY	21	PRESS CONFERENCE	TOKYO, JAPAN
FRIDAY	22		
SAT. SUN.	23-24		
MONDAY	25	CONCERT	OSAKA, JAPAN
TUESDAY	26	CONCERT	YOKAHAMA, JAPAN
WEDNESDAY	27		
THURSDAY	28	TV APPEARANCE	TOKYO, JAPAN
FRIDAY	29	CONCERT	KYOTO, JAPAN
SATURDAY	30	CONCERT	
		(TWO SHOWS)	TOKYO, JAPAN
	OCT.		
SUNDAY	1	TV APPEARANCE	TOKYO, JAPAN
MON.-TUES.-			
WED.	2-3-4		
THURSDAY	5	PRESS CONFERENCE	ISRAEL
FRIDAY	6	CONCERT	KIBBUTZ
SATURDAY	7	PRISON CONCERT	ISRAEL
SUNDAY	8	CONCERT	ISRAEL
MONDAY	9		
TUESDAY	10	CONCERT	JERUSALEM, ISRAEL

WEDNESDAY	11	CONCERT	TEL AVIV, ISRAEL
THURSDAY	12		
FRIDAY	13	CONCERT GEBOUW	AMSTERDAM, HOLLAND
SATURDAY	14	DOELEN CONCERT HALL	ROTTERDAM, HOLLAND
SUNDAY	15	CONCERT	COPENHAGEN, DENMARK
MONDAY	16	CONCERT	STOCKHOLM, SWEDEN
TUESDAY	17	CONCERT	LUND, SWEDEN
WEDNESDAY	18	CONCERT	GOTHENBERG, SWEDEN
THURSDAY	19	CONCERT	ANTWERP, BELGIUM
FRIDAY	20	CONCERT	BRUSSELS, BELGIUM
SATURDAY	21	CONCERT	BELGIUM
SUNDAY	22	DARTMOOR PRISON	MOORS, ENGLAND
MONDAY	23	THE STADIUM	DUBLIN, IRELAND
TUESDAY	24	TV THE OLD GREY WHISTLE STOP	LONDON, ENGLAND
WEDNESDAY	25	FREE TRADE HALL	MANCHESTER, ENGLAND
THURSDAY	26	CONCERT	BIRMINGHAM, ENGLAND
FRIDAY	27	YORK UNIVERSITY	YORK, ENGLAND
SATURDAY	28	RAINBOW THEATRE	LONDON, ENGLAND
SUNDAY	29	RETURN TO U.S.A.	

SAS
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around the world four-channel encoded

The list of Sansui-matrixed four-channel discs continues to grow. Now B. B. King adds another disc to the ranks of the nearly 300 LPs currently available worldwide in the QS regular matrix. His new hit album, *Guess Who*, on ABC along with his earlier hit — *L. A. Midnight* — are going to be front-runners on all counts.

You can find out for yourself what many record producers have already discovered — that the addition of the simple-to-set-up Sansui QS encoder will give your albums the latest and most important technological improvement available today.

IT'S THE STANDARD: QS-type decoding now called "Regular Matrix" by Japanese manufacturers — who have adopted it as an industry standard — is acknowledged by the most prominent experts in the audio industry as the most advanced matrix system available. Find out why QS is now referred to as the "Discrete Matrix" — the one that has so much separation that the listener can't tell the difference between decoded and discrete tapes.

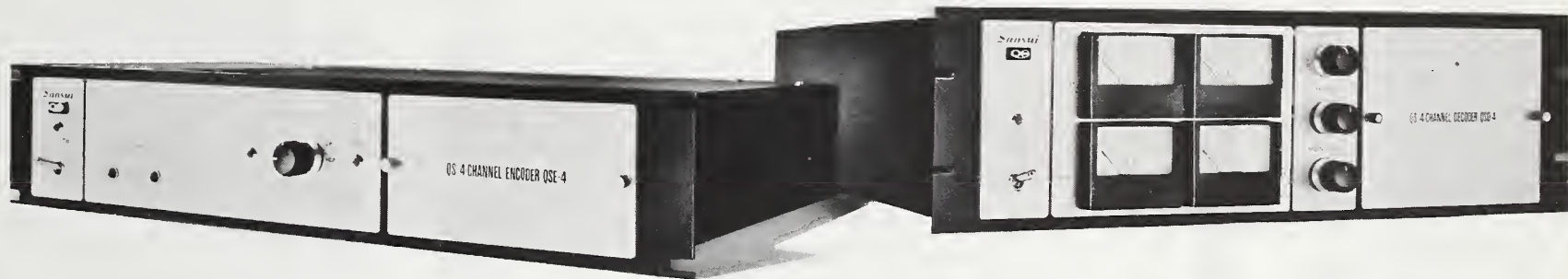
TOTALLY COMPATIBLE: Sansui encoding is fully compatible with two-channel playback systems. It's broadcast-ready now, and needs no special FCC rulings or spec changes for on-the-air use. Any FM stereo broadcaster can go quad right now by simply

playing Sansui-encoded discs at his station.

JUST ONE DISC: For the non-quad listener, one disc does it all. When he plays back a Sansui-encoded disc in conventional, two-channel stereo, he gets an entirely correct and balanced stereo program. The rear-channel sounds are spread outside the two stereo speakers to give an additional depth and realism not possible with some other types of encoding. This means that it is no longer necessary to produce separate two- and four-channel pressings — one disc does it all.

READY-MADE AUDIENCE: There's no need to wait for special decoders to hit the market. There are already tens of thousands of QS regular matrix decoders in use in the U.S. and the matrix is compatible with other types of decoders, which will produce a fully acceptable sound field from Sansui-encoded material. The total of such decoders in American homes today is over a half million, so your QS regular matrixed records have an enormous, ready-made audience.

The Sansui QS professional encoder is easy to adjust and use. Your company can't afford to delay the decision any longer — the decision to get on the quad bandwagon. And the experts agree — QS is the way to go, for now and for the future.



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CMA's Second Round Balloting For Song Of Year Category

NASHVILLE — Mrs. Jo Walker, executive director of the Country Music Assoc. has announced that the second round balloting, to select the finalists of the CMA Awards, inadvertently omitted from the nominees for the Song of the Year category those songs selected by their outstanding performance in the music trade charts. Mrs. Walker further stated that a corrected ballot for this category is being mailed to all of the

members today.

The final balloting of all the awards will proceed on schedule with the winners in all categories announced on the Country Music Assoc. Awards Show via the CBS television network on Oct. 16, 1972 at 9:00 p.m. central time. The show will be telecast live and in color from the Grand Ole Opry House in Nashville, with Glen Campbell as master of ceremonies.

Atlantic's C&W Future

NEW YORK — Having entered the country and western field with "Knoxville Station," a single by Bobby Austin, Atlantic Records is now planning its future c&w releases.

Next to be released is "No Tengo Dinero," a single by a group called Coronado. The master was acquired from Falcon Records and is "conjunto," a musical idiom described as hill-billy-Mexican or Tex-Mex. Austin's "Knoxville Station" was also acquired by Atlantic from Triune Records, a label based in Hendersonville, Tenn.

Atlantic's interest in Tex-Mex stems partly from the recent signing by the label of Doug Sahm, who was formerly signed to Mercury as the leader of the Sir Douglas Quintet. Sahm is personally involved in the Tex-Mex musical scene and has recorded Tex-Mex songs under the name of Doug Saldano. With Atlantic's exec vice president, Jerry Wexler, Sahm recently co-produced an album by Louie and the Lovers, a Tex-Mex group. A single from the album, "El Paso," is pending release.

Wheeler's Date With Symphony

ASHEVILLE, N.C. — The "Little Brown Shack Out Back" wasn't especially written for symphonic arrangements, but on Sept. 30, that's where it will be heard as Billy Edd Wheeler concerts with the Asheville Symphony at the City Auditorium in Asheville, North Carolina. The 3,000 seat hall is expected to be filled to capacity as Mr. Joseph E. Fischer conducts his orchestra as Billy Edd Wheeler sings his own works such as "Jackson," "You Can't Put It Back," "The Comin' of the Roads," and "Littly Lucy." John Darnall will arrange and conduct the segment of the concert that includes Nashville musicians Beegie Cruiser, Bill Harris and Jack Williams.

Mrs. Helen Sortan, symphony manager, said, "All of us with the symphony are delighted to have been able to provide such a fine talent for our concert. By having Billy Edd, the concert should be a big success by not only helping the Asheville Symphony financially, but by broadening the base of the attendance."

Don Light, Wheeler's manager, handled all negotiations and arrangements for the forthcoming concert.

Buck Owens Golf Tourney Draws More Celebrities

BAKERSFIELD — The Buck Owens Pro-Celebrity Invitational Golf Tournament, set for Nov. 4 & 5 in Bakersfield, California, boasts an ever-growing list of celebrities.

1971 was the tournament's maiden voyage. Approximately \$10,000 was generated to go to the fight against cancer. Chairman Larry Carr expects to outdo that amount this year.

Celebrities for the event fall into 3 categories: sports world, entertainment world and country stars. Thus far, announced celebrities are—sports: Johnny Bench, from the Cin-

cinnati Reds, Willie Shoemaker and Johnny Sellers from the Turf world, Maury Wills and Don Sutton of the L.A. Dodgers, Bobby Murcer of the New York Yankees and Bake Turner of the New York Jets. The entertainment world has contributed the talents of Jack Carter, George "Goober" Lindsey, from "Mayberry R.F.D.," Monty Hall of "Let's Make A Deal," Harvey Korman from the "Carol Burnett Show," Don Porter and Sammy Davis, Jr. Country music will be represented thus far, by Jerry Reed and Charley Pride. Many more celebrities have been set but not announced at this time. At tee-off time, approximately 38-40 stars will be lining it up with 120 amateurs.

Last year's dinner show, traditionally held on the first evening of play, had over 500 in attendance listening to entertainment "money couldn't buy—but charity could." Master of ceremonies Joey Bishop announced the banjo-singing talents of Maury Wills, comedian George "Goober" Lindsey, Susan Raye, Buddy Alan and Charley Pride. Beginning and closing the evening, Country singing master Buck Owens gave a lesson in entertainment as he had the elegantly dressed crowd whooping and clapping.

Just as the amateur and celebrity response has been great, so has the volunteer response to the tournament. As Buck puts it, "This is what it's all about. When people care enough to want to help out with an event of this size and not expect anything in return, that's great."

Country Artists of the Week: JACK GREENE & JEANNIE SEELY



NOTHING HAS GONE WRONG—Singly, and together, Jack Greene and Jeannie Seely are two of country music's top performers. They have put together a show that flows like an electric current. Everyone moves, but as a unit. And it cooks! Jack takes a turn, then Jeannie is right there with her song. Right on her heels comes one of the "Green Giant" bandmen with a solo. Music rolls right on top of the final note as the cast wheels into a hard driving instrumental lifted right smack off the top of that day's list of top hit records.

Both Jack and Jeannie are veteran performers, writers, and musicians. Jack broke into the big time with his award winning Decca hit, "There Goes My Everything", while Jeannie's big moment came with "Don't Touch Me". Hit has followed hit for both artists while together they have established themselves as one of country music's more successful duet teams. "Wish I Didn't Have To Miss You" reached #1 nationally and won a Grammy nomination. Their current Decca duet titled "What In The World Has Gone Wrong With Our Love" was produced by Owen Bradley. Top Billing, Inc. handles exclusive bookings.

Whittemore & Lowe At SESAC Banquet

NASHVILLE — Arthur Whittemore and Jack Lowe, universally acclaimed as classical music's foremost two-piano team, will perform at the 8th Annual SESAC Awards Banquet at the Woodmont Country Club in Nashville on Thursday evening, Oct. 19. Their appearance at this year's event, held annually in "the Country Music Capital of the World" in conjunction with the celebration of WSM's Grand Ole Opry anniversary and the country music festival, marks another first for this renowned team of concert artists.

During the 1971-72 season, Whittemore and Lowe celebrated their 25th anniversary as duo-pianists on the concert stages of America. They were the first duo pianists to appear at the White House; the first to introduce popular music on the concert stage, and the first to have averaged over 70 concerts a year. At their concert at the SESAC Awards Banquet, the artists will perform a group of

Anderson To Guest At Homelite Expo

NASHVILLE — Country music artist Bill Anderson will make a special guest appearance at the Homelite exhibit during the 1972 Farm Progress Show at the Ennis Farm, Galesburg, Illinois, September 26-28. Homelite, the world's largest manufacturer of chain saws, is one of the sponsors of Anderson's TV series, "The Bill Anderson Show," which is seen in more than 125 cities. In addition to being the star of the popular series, Anderson is frequently seen in the Homelite commercials as a spokesman for the Port Chester, New York-based company.

In addition to showing its 1972 and 1973 chain saw lines, Homelite will also be exhibiting its latest tractors and construction equipment.

classic country tunes—another first for the artists, and perhaps for the world of country music.

CashBox/CountryTop75

<p>1 I CAN'T STOP LOVING YOU Conway Twitty (Decca 32988) (Acuff-Rose—BMI) 3</p> <p>2 THIS LITTLE GIRL OF MINE Faron Young (Mercury 73308) (Dixie Jane/Court of Kings—BMI) 5</p> <p>3 WHEN THE SNOW IS ON THE ROSES Sonny James (Columbia 45644) (Miller/Amra—ASCAP) 1</p> <p>4 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) Connie Smith (RCA 0752) (Blue Crest—BMI) 6</p> <p>5 IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace (Decca 32989) (Leeds—ASCAP) 4</p> <p>6 I AIN'T NEVER Mel Tillis (MGM 14418) (Cedarwood—BMI) 13</p> <p>7 WHISKEY RIVER Johnny Bush (RCA 74-0745) (Nelson—BMI) 11</p> <p>8 MISSING YOU Jim Reeves (RCA 0744) (Valley—BMI) 8</p> <p>9 ONEY Johnny Cash (Columbia 45660) (Passkey—BMI) 16</p> <p>10 IF YOU TOUCH ME Joe Stampley (Dot 17421) (Algee/AI Galico—BMI) 7</p> <p>11 WASHDAY BLUES Dolly Parton (RCA 0757) (Owepar—BMI) 12</p> <p>12 CLASS OF '57 Statler Bros. (Mercury 73315) (House Of Cash—BMI) 14</p> <p>13 FUNNY FACE Donna Fargo (Dot 17429) (Prima-Donna—BMI) 19</p> <p>14 A WORLD WITHOUT MUSIC Porter Wagoner (RCA 0753) (Owepar—BMI) 15</p> <p>15 HERE I AM AGAIN Loretta Lynn (Decca 32974) (Evil Eye—BMI) 2</p> <p>16 THE CEREMONY Tammy Wynette & George Jones (Epic 10081) (Algee—BMI) 9</p> <p>17 BABY DON'T GET HOOKED ON ME Mac Davis (Columbia 45618) (Bridgeport—BMI) 28</p> <p>18 YOU'VE GOTTA CRY GIRL Dave Dudley (Mercury 73309) (Six Days—BMI) 21</p> <p>19 IT'S NOT LOVE (BUT IT'S NOT BAD) Merle Haggard (Capitol 3419) (Tree—BMI) 33</p> <p>20 DON'T PAY THE RANSOM Nat Stuckey (RCA 0761) (Cedarwood—BMI) 26</p>	<p>21 WHAT IN WORLD HAS GONE WRONG WITH OUR LOVE Jack Green & Jeannie Seely (Decca 32991) (Tree—BMI) 29</p> <p>22 TOGETHER ALWAYS Porter Wagoner & Dolly Parton (RCA 0773) (Owepar—BMI) 27</p> <p>23 LOOKING BACK TO SEE Buck Owens & Susan Raye (Capitol 3368) (Dandelion—BMI) 10</p> <p>24 I'M GONNA KNOCK ON YOUR DOOR Billy "Crash" Craddock (Cartwheel 216) (Ann-Rachel—ASCAP) 17</p> <p>25 WOMAN (SENSUOUS WOMAN) Don Gibson (Hickory 1638) (Acoustic—BMI) 18</p> <p>26 LAST TIME I CALL SOMEBODY DARLIN' Roy Drusky (Mercury 73314) (Blue Crest/Hill & Range—BMI) 38</p> <p>27 AIN'T IT ALL WORTH LIVING FOR Tompall & Glaser Bros. (MGM 14390) (Milene—ASCAP) 20</p> <p>28 UNEXPECTED GOODBYE Glen Barber (Hickory 1645) (Acuff-Rose—BMI) 31</p> <p>29 SYLVIA'S MOTHER Bobby Bare (Mercury 73317) (Evil Eye—BMI) 32</p> <p>30 MY MAN Tammy Wynette (Epic 10909) (Algee—BMI) 38</p> <p>31 THE LAWRENCE WELK—HEE HAW COUNTRY-REVOLUTION POLKA Roy Clark (Dot 17426) (Happy-Go-Lucky—ASCAP) 35</p> <p>32 I TAKE IT ON HOME Charlie Rich (Epic 5-10867) (House of Gold Music—BMI) 40</p> <p>33 BURNING LOVE/IT'S JUST A MATTER OF TIME Elvis Presley (RCA 0769) (Combine Music—BMI) (Gladys Music—ASCAP) 49</p> <p>34 SMILE, SOMEBODY LOVES YOU Linda Gail Lewis (Mercury 73316) (Full Swing—ASCAP) 36</p> <p>35 GOODBYE David Rogers (Columbia 45642) (Pix Russ—ASCAP) 30</p> <p>36 NORTH CAROLINA Dallas Frazier (RCA 0748) (Blue Crest/Hill & Range—BMI) 34</p> <p>37 I WILL NEVER PASS THIS WAY AGAIN Glen Campbell (Capitol 3411) (Vegas—BMI) 41</p>	<p>38 THAT CERTAIN ONE Tommy Cash (Epic 10885) (House Of Cash—BMI) 25</p> <p>39 THE MONKEY THAT BECAME PRESIDENT Tom T. Hall (Mercury 73297) (Hallnot—BMI) 22</p> <p>40 I THINK THEY CALL IT LOVE Don Gibson & Sue Thompson (Hickory 1646) (Acuff-Rose—BMI) 43</p> <p>41 DON'T SHE LOOK GOOD Bill Anderson (Decca 33002) (Passkey Music—BMI) 56</p> <p>42 LONELY WOMEN MAKE GOOD LOVERS Bob Luman (Epic 10905) (Young World—BMI) 54</p> <p>43 TRACES Sonny James (Capitol 3398) (Low-Sal—BMI) 48</p> <p>44 JUST LIKE WALKING IN THE SUNSHINE Jean Shepard (Capitol 3395) (Central Songs—BMI) 42</p> <p>45 NEVER BEEN TO SPAIN Ronnie Sessions (MGM 14394) (Lady Jane—BMI) 45</p> <p>46 I JUST COULDN'T LET HER WALK AWAY Dorsey Burnette (Capitol 3404) (Central Songs—BMI) 50</p> <p>47 SEA OF HEARTBREAK Kenny Price (RCA 74-0781) (Shapiro-Bernstein—ASCAP) 58</p> <p>48 A WHOLE LOT OF SOMETHIN' Tony Booth (Capitol 3356) (Blue Book—BMI) 23</p> <p>49 CLAUDETTE Compton Bros. (Dot 17427) (Acuff-Rose—BMI) 51</p> <p>50 PRIDE'S NOT HARD TO SWALLOW Hank Williams, Jr. (MGM K-14421) (Pasckey Music—BMI) 60</p> <p>51 RINGS FOR SALE Roger Miller (Mercury 73321) (Tree—BMI) 53</p> <p>52 I'VE GOT A WOMAN'S LOVE Marty Robbins (Columbia 45668) (Fred Rose Music—BMI) 60</p> <p>53 A PERFECT MATCH David Houston & Barbara Mandrell (Epic 10908) (Flagship—BMI) 64</p> <p>54 THIS MUCH A MAN Marty Robbins (Decca 3306) (Mariposa—BMI) 63</p> <p>55 ALABAMA WILD MAN Jerry Reed (RCA 0738) (Vector—BMI) 24</p> <p>56 HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet (Dot 17428) (Famous Music—ASCAP) 66</p>	<p>57 IT MEANT NOTHING TO ME Diana Trask (Dot 17424) (Green Apple/Sunbeam—BMI) 37</p> <p>58 YOU AIN'T GONNA Buck Owens (Capitol 3429) (Blue Book—BMI) —</p> <p>59 LONESOME Tony Booth (Capitol 3441) (Cedarwood—BMI) 68</p> <p>60 GARDEN PARTY Rick Nelson (Decca 32980) (Matagun Music—BMI) 62</p> <p>61 SHE'S TOO GOOD TO BE TRUE Charley Pride (RCA 0802) (Pi-Gem—BMI) —</p> <p>62 TRAVELIN' LIGHT George Hamilton IV (RCA 74-0776) (Acoustic—BMI) 59</p> <p>63 FOR MY BABY Cal Smith (Decca 33003) (MCA) (Eden—BMI) —</p> <p>64 FOOL ME Lynn Anderson (Columbia 4592) (Lowery Music—BMI) —</p> <p>65 THINGS Buddy Alan (Capitol 3427) (Alley Street/Venture—ASCAP) —</p> <p>66 WHEEL OF FORTUNE Susan Raye (Capitol 3438) (Volando—ASCAP) —</p> <p>67 HOW COULD YOU BE ANYTHING MY LOVE Ferlin Husky (Capitol 3415) (Blue Crest/Hill & Range—BMI) 70</p> <p>68 YOU BABE Lefty Frizzell (Columbia 45652) (Blue Crest—BMI) 67</p> <p>69 YOU DON'T MESS AROUND WITH JIM Bobby Bond (Hickory 1649) (Blendingwell/Wingate—BMI) 72</p> <p>70 TAKE IT EASY Bill Mize (United Artists 50945) (Benchmark—ASCAP) 73</p> <p>71 THE WORLD NEEDS MELODY Carter Family with Johnny Cash (Columbia 45679) (Tree Music—BMI) —</p> <p>72 NOTHING CAN STOP MY LOVING YOU Patsy Sledg (Mega 0085) (Fort Knox—BMI) 74</p> <p>73 MISS PAULINE Billy Bob Bowmen (United Artists 50957) (Spiral Staircase—BMI) —</p> <p>74 SOMEBODY LOVES ME Johnny Paycheck (Epic 10912) (Jack & Bill Music—ASCAP) —</p> <p>75 ONE NIGHT STAND Jessi Colter (RCA 740780) (Ahab Music—BMI) —</p>
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74-0745

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RCA
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AND TAPES





Country Roundup

Merle Haggard says, "It's Not Love (But it's Not Bad)" . . . Be on the lookout for a new release by the Cates Sisters, Marcy and Margie, on Decca. These girls travel with the Jim Ed Brown Show . . . Harry Wade, veteran country music performer, has signed with Country Showcase America Records. His first release, "If You Think", was penned by CSA writer Jack Owens . . . Ken Martin, an ASCAP songwriter of Muscatine, Iowa, is in the process of forming Delphi Records, a midwest label that will specialize in basic country and gospel music releases . . . Two shows of the nationally syndicated Porter Wagoner TV series has been taped at Opryland U.S.A., according to the syndicator, Show Biz, Inc. It is the first syndicated country music television show to be taped at Opryland U.S.A. and included the regular cast, Wagoner, Dolly Parton, and the Wagonmasters. Opryland visitors who are taped as part of the shows will be able to see themselves on television when the shows are aired on WSM-TV in Nashville.

Dave Dudley has just returned from his Double-D lodge, located at Dudleyville, Wisconsin, Unincorporated, near the Minnesota border. The Mercury recording star entertains at his lodge for a weekend once a year and again reports new attendance records. On his way back to Music City, Dave stopped off in Wheeling, West Virginia to take part in the annual Truckers Celebration at the WWVA Jamboree. Dudley's "You've Gotta Cry Girl" single, currently cresting at the top of the country music charts, was co-written by himself and Richard Barish, his lead guitarist.

Biff Collie, back in Nashville from

L.A. and U.A.'s national sales meeting, is exuberant about two hot U.A. records. Billy Mize is moving fast and strong with "Take It Easy", and Biff's alter ego, Billy Bob Bowman and the Beaumont Bag and Burlap Company's "Miss Pauline". J. G. Collie, 77 year old father of Biff Collie, was hospitalized in San Antonio recently after an auto accident. However, he is home now, plus six stitches in his head and a sore body, but otherwise fine . . . Henry Strzelecki has announced the "arrival" of Billy Beldon's "Baby" on his Vulcan label.

Billie Jo Spears' newest single on Cutlass Records is "Daddy, Look What They've Done To My Song". Billie Jo recently joined the Cutlass label . . . Within a four day period, Mayf Nutter's schedule took him to Portland, Oregon; Reno, Nevada; Cedarville, California; San Francisco and Bakersfield, California; and on to Columbus, Ohio for the Ohio State Fair. In his "spare time", Mayf reported to the wardrobe department in Hollywood to be fitted for his role in a new movie for Columbia Pictures . . . Pat Roberts, newly signed Dot recording artist, is about to wind up a busy schedule of fair dates that have included appearances at the Clark County Fair, Vancouver, Washington; the Pacific County Fair, Menlo, Washington; the Ellensburg Rodeo, and the San Juan County Fair, Washington. Still ahead are appearances at the Northeast Washington State Fair, and at the Pendleton Round-Up, Pendleton, Oregon. Roberts has also been set for a five-city auditorium tour with Merle Haggard and Hank Snow.

Vic Mariani will assume the duties

of station manager for KZIN-FM and KUZZ in Bakersfield, California. Vic comes to Bakersfield from KSOP in Salt Lake City and has been in radio for over twelve years. Inquiries regarding the station may be directed to Vic at 1209 North Chester Ave., Bakersfield (93308) or by calling (805) 393-1500 . . . Little Richie Johnson, country promotion whiz, has just added a Greyhound Bus to the road for promotions. Along with Little Richie will be Ray Robertson and Cotton Harp. The bus will be driven by "Turkey" Lukes . . . The Four Guys of the Grand Ole Opry, and Cutlass Records, wound up a nine-week stand at Opryland U.S.A. recently. Playing three shows daily at the park's American Music Theatre and four shows on weekends at the Opry, the group estimated it had performed for more than 30-thousand country music fans weekly since July 1. The popular foursome plans to take a week off following the Opryland closing before opening a two-week return engagement at Roger Miller's King of the Road Roof in Nashville beginning Sept. 18.

After trying to "fight it out" with five pop music stations in Cleveland, WELW-FM decided to switch it's 70,000 watts to a country format last fall, and it's working. According to Ken Otstot, the station's general manager, they would have been happy to have just shown up in the first Pulse (Jan.-Mar.). Instead, they were pleasantly surprised to find they jumped to #1 country station in Metro Cleveland . . . Pat Campbell of BBC said Faron Young's record of "Four In the Morning" will be the biggest record by the original artist

in England since "Rose Garden". The record is currently #10 in England. Meantime, back in the States, Faron has had a most successful fair season, having appeared at 16 fairs during August, including the Illinois and Missouri State Fairs. All of Faron's fair dates are booked by the dean of the fair circuit, Hap Peebles. September has been a traveling month for the Sheriff, who was booked most of the month. This tour will end on the 24th at the Louisiana State Prison at Angola. This performance marked the third consecutive year Young has been requested by the inmates there. Faron's current album is "This Little Girl of Mine" (named for his fast moving single).

Newest Tommy Overstreet single, "Heaven Is My Woman's Love", received the red carpet promo treatment from Dot Records upon debuting. A special mailing was packaged to deejays with a specially designed jacket featuring an Overstreet photo on the front and lyric reproduction on the back . . . A tip-of-the-hat to Decca funnyman Jerry Clower whose booking for the rest of the year are announced as completely sold out solid! . . . Alabama's lovely Sherry Bryce is excited about the upcoming deejay convention scheduled for Oct. 18 thru 21 in Nashville, as well as her brand new MGM single, "One More Time", penned by Mel Tillis, her duet recording partner . . . Carl and Goldie (Hill) Smith's daughter, Lori Lynn, wonders if this school term holds as much for her as last term, when she was voted Miss Personality of the 8th grade. The faculty nominated her the citizenship award for her personality and determination.



Top Country Albums



- | | | | | | |
|----|--|----|----|--|----|
| 1 | A SUNSHINY DAY WITH CHARLEY PRIDE
(RCA LSP 4742) | 1 | 16 | BEST OF CHARLEY PRIDE, VOL. 2
(RCA LSP 4682) | 14 |
| 2 | THE HAPPIEST GIRL IN THE WHOLE U.S.A.
Donna Fargo (Dot DOS 26000) | 2 | 17 | CONWAY TWITTY'S GREATEST HITS, VOL. 1
(Decca DL 7-5353) | 9 |
| 3 | LISTEN TO A COUNTRY SONG
Lynn Anderson (Columbia KC 31647) | 5 | 18 | ELVIS AT MADISON SQUARE GARDEN
Elvis Presley (RCA LSP 4776) | 14 |
| 4 | LONESOMEST LONESOME
Ray Price (Columbia KC 31546) | 7 | 19 | ALL TIME GREATEST
Marty Robbins (Columbia KG 31361) | 24 |
| 5 | ELEVEN ROSES
Hank Williams Jr. (MGM SE 4843) | 4 | 20 | THERE'S A PARTY GOIN' ON
Jody Miller (Epic KE 31706) | 22 |
| 6 | AMERICA
Johnny Cash (Columbia KC 31645) | 15 | 21 | IF IT AIN'T LOVE
Connie Smith (RCA LSP 4748) | 12 |
| 7 | BEST OF BUCK & SUSAN
Buck Owens & Susan Raye (Capitol ST 11084) | 3 | 22 | COUNTRY MUSIC THEN AND NOW
Stattler Bros. (Mercury SR 61367) | 25 |
| 8 | ROY CLARK COUNTRY
(Dot DOS 25996) | 10 | 23 | REAL McCoy
Charlie McCoy (Monument 31329) | 18 |
| 9 | ME AND THE FIRST LADY
George Jones & Tammy Wynette (Epic 31554) | 16 | 24 | THE STORYTELLER
Tom T. Hall (Mercury SR 61368) | — |
| 10 | TO GET TO YOU
Jerry Wallace (Decca 5349) | 6 | 25 | GOD BLESS AMERICA AGAIN
Loretta Lynn (Decca 75351) | 17 |
| 11 | WHEN THE SNOW IS ON THE ROSES
Sonny James (Columbia KC 31646) | 13 | 26 | THE VERY REAL
Red Simpson (Capitol ST 11093) | 26 |
| 12 | BEST OF JERRY REED
(RCA LSP 4729) | 11 | 27 | ASHES OF LOVE
Dickie Lee (RCA LSP 4715) | 23 |
| 13 | MISSING YOU
Jim Reeves (RCA LPM/LSP 3987) | 20 | 28 | I CAN'T STOP LOVING YOU/ (LOST HER LOVE) ON OUR LAST DATE
Conway Twitty (Decca DL 7-5361) (MCA) | — |
| 14 | BLESS YOUR HEART
Freddie Hart (Capitol ST 11073) | 8 | 29 | THE BEST OF THE BEST OF MERLE HAGGARD
(Capitol ST 11082) | — |
| 15 | WOMAN (SENSUOUS WOMAN)
Don Gibson (Hickory LPS 166) | 21 | 30 | JERRY REED
(RCA Victor LSP 4750) | — |

Sherwin Linton As Johnny Loot

NASHVILLE — Millions of television viewers throughout the states of Iowa, Missouri, Illinois, and Kansas, will soon be enjoying a side of Sherwin Linton which they have not yet seen. Making his appearance as a character named Johnny Loot; Sherwin will be doing an unmistakable comedy take-off on one of his most respected idols and friend; Johnny Cash.

Sherwin, is very close to the fine ideals which in themselves are the man, Johnny Cash . . . therefore, when approached with the idea of doing a comedy take-off on Cash; Sherwin was very hesitant until he was sure that his television contract would not besmudge his own image of Cash, which he holds so highly.

Much like the Standard Oil commercials which Johnny Cash does on nation-wide television, Sherwin Linton, appearing as Johnny Loot; will be doing comedy commercials for the Pester Derby Gasoline Company; of Wichita, Kansas . . . a division of Colorado Gas and Electric; filmed by Wilson/Griak of Minneapolis; with the Linton lines saying something like . . . "Hi, I'm Johnny Loot" . . . "Back when I was a young boy down in Arkansas, I used to pick cotton for three dollars a day . . . my ol' daddy used to tell me the best way to buy gasoline is to see how much it cost ya' an see how far it gets ya', n' if it cost ya' less n' gets ya' as fer' . . . buy it! . . . Thats one reason I'm tellin' ya' ta' buy good ol' Pester Derby gasoline . . . the other reason is because they paid me money ta' tell ya' . . . like I say, my names Johnny Loot!"

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Picks of the Week

SONNY JAMES (Columbia 5-45706)

White Silver Sands (2:33) (Sharina Music Co., BMI—C. Matthews)

Sonny rocks out for a bouncy version of this old country favorite. Although this is a change of pace from his recent string of slow ballad hits, it's sure to follow the same path up to the top. Flip: "Why Is It I'm The Last To Know" (2:43) (Marson, BMI—S. James, C. Smith).

WAYLON JENNINGS (RCA 0808)

Pretend I Never Happened (2:59) (Willie Nelson, BMI—W. Nelson)

Waylon Jennings has a strong and determined country-rock sound in this powerful Willie Nelson song, delivered with compelling vocals and an arrangement to match. Should be big in no time flat. Flip: "Nothin' Worth Takin' Or Leavin'" (2:31) (Baron/Noma, BMI—W. Jennings, S. Milete, T. Milete).

DON GIBSON (Hickory 1651)

Is This The Best I'm Gonna Feel (2:33) (Acuff-Rose, BMI—D. Gibson)

After his "Woman, Sensuous Woman" hit, Don Gibson seems to be wrapped up in feelings. And his feelings sound right for another big country hit, with possibilities of a pop cross-over. Flip: "Watching It Go" (3:37) (Acuff-Rose, BMI—G. Thomas).

BOBBY AUSTIN (Atlantic 2913)

Knoxville Station (3:02) (Mamazon, ASCAP—J. McBee)

Atlantic enters the country field with a single acquired as a master from Triune Productions of Hendersville, Tenn. Backed by a very contemporary arrangement, Bobby Austin should quickly ride up the charts with his unique vocalization of this Jerry McBee tune. Flip: no info available.

CARL PERKINS (Columbia 4-45694)

The Trip (4:12) (Cedarwood, BMI—C. Perkins)

Carl Perkins is back with a slow and moving ballad with a whole lot of retrospective insight. The chilling string arrangement and emotional lyrics should give Carl a long trip up the charts. Flip: no info available.

THE HAGERS (Barnaby 5002)

I Just Don't Feel At Home (3:02) (Berwill/Kirkwood, BMI—J. McBride)

This is the kind of song that's so strong lyrically, it will probably show itself in a number of cover versions after it becomes a hit via The Hagers' rich and vivid interpretation. A fine Jim McBride composition. Flip: no info available.

MAX D. BARNES (Willex 72-13)

You Gotta Be Putting Me On (2:20) (Cedarwood, BMI—Max D. Barnes)

Max D. Barnes sings a song from his own pen that shows his talent as both composer and performer. This man has a sense of humor that should fare

well for him on c&w charts. Flip: "Growing Old With Grace" (Cedarwood, BMI—M.D. Barnes, P. Barnes, K. Westberry).

LINDA PLOWMAN (Columbia 4-45689)

If You Step Over The Line (2:19) (Flagship, BMI—G. Sutton, B. Peters)

Linda Plowman has one of those cute, young-girlie voices that are so effective when used properly. She knows how to use it as she delivers the clever lyrics of this catchy tune that should catch on in c&w as well as pop markets. Flip: no info available.

Best Bets

JOHNNY BALLARD (Stop 407)

The Babysitter (3:46) (Tommy Hill, BMI—J. Ballard)

Johnny Ballard places a lot of local color into his narrative rendition of his original tune. Takes a slice of life and puts it on record. Flip: "Jealousy" (2:44) (same credits).

LIZ MADISON (MGB 1101)

Too Many Playthings (2:12) (Terrace, ASCAP—J. Moran)

Liz Madison takes the approach of a liberated female as she sings about a man who uses her as a toy. A cute point of view that could easily capture the imagination of c&w program directors. Flip: "If I Could Go Back" (2:37) (Cedarwood, BMI—D. Duke).

JERRY RAYE & JUDY HOLLY (Phase II 22)

Little Differences (2:15) (Aspen-Line, ASCAP, T. J. Wiley)

Jerry and Judy have something more than a record with hit potential; they have the foundation for a longlasting country duo. Smooth harmonic teamwork gives this modern sound a magnetic attraction. Flip: "Rainy Day Lovin'" (2:30) (same credits).

RAY PILLOW (Mega 0088)

Excuse Me (I Think I've Got A Heartache) (1:59) (Ft. Knox, BMI—H. Howard, B. Owens)

Harlan Howard and Buck Owens are a writing team that are sure to come up with a genuine country ballad sound. Ray Pillow sings this tune of theirs to the hilt, using all the subtle tricks of the trade. Flip: no info available.

ROSS LEWIS (BSL 003)

Fly Away Robin (2:30) (Basic Sounds Ltd., BMI—R. Lewis)

Using a sweet and moving arrangement to back up his sentimental original lyrics, Ross Lewis comes up with a complete country sound that stands a good chance for radio programming. Flip: "Second Best" 2:00) (same credits).

BILLY BELDON (Vulcan 110)

One Day Away (2:12) (Sizemore, BMI—Dizney, Beldon)

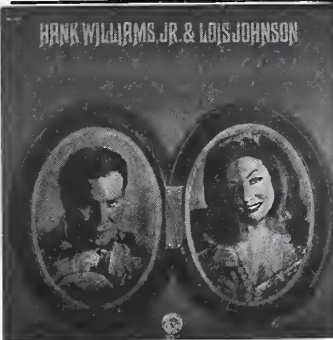
Billy Beldon knows his country roots well, and he applies them to a pretty and wistful ballad that might only be a day or so away from considerable airplay. Flip: "Baby" (3:20) (Lowery, BMI—Brown, Dorff).

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Country LP Reviews



SEND ME SOME LOVIN'/WHOLE LOTTA LOVING—Hank Williams, Jr. & Lois Johnson—MGM SE-4857

Many established solo singers have teamed together as country duos, but only a few of these teams come up with the proper chemistry to transform two separate elements into a brand new compound. But Hank Williams, Jr. and Lois Johnson have the formula in hand, working closely on harmonies as well as the beautiful give-and-take of exchanging phrasing styles while alternating on lead vocals. Should be a chart-topper. Includes "Together Again," "I'm Walkin'" and the title tunes.



WOULD YOU WANT THE WORLD TO END—Mel Tillis—MGM SE-4841

Amidst a number of recent Mel Tillis LP releases on various labels, the straightforward simplicity of this album shows that MGM stands for More Good Music as well as Metro-Goldwyn-Mayer. Mel Tillis has established himself as a top country act for quite a while now, and he just keeps getting better and better as he continues to polish his smooth style. This direct and sincere set features "Stolen Wine," "Eve's Garden," "Gonna Burn Some Bridges" and "Letter After Letter."



IF YOU TOUCH ME (YOU'VE GOT TO LOVE ME)—Joe Stampley—Dot DOS 26002

Dot Records has groomed a new country-pop entrepreneur. Following the success of Donna Fargo in both the pop and c&w fields, Dot knows how to promote its product over a dual market, provided that the artist is capable of sustaining interest in both areas. Combining a home-grown voice with a modern outlook, Joe Stampley should have no problem in accomplishing this not-too-often-achieved task. In addition to the title tune, the album includes "A Real Woman," "Cry Like A Baby," "Two Weeks And A Day."



AT EMI'S RECENT SALES CONFERENCE: Top photo: Gerry Oord, new managing director of EMI Records, presents a china gramophone to Philip Brodie, who took up a new post as managing director of EMI (Europa) GmpH, effective Sept. 18; second photo (left to right): Sir Joseph Lockwood, Sir Ian Jacob, Oord, Brodie, L. G. Wood, all members of the board of EMI Ltd.; third photo: David (left) Geffen, head of Asylum Records and Artie Mogul (right), head of Signpost Records, talking to L. G. Wood (second from left) and Ron White at the cocktail party prior to the EMI Sales Conference dinner.



EXPRESSING SUCCESS: The RCA Latin Convention, which gathered in Buenos Aires representatives from all the Latin American affiliates of the organization, and also from the United States, Spain and Italy, was termed a "complete success."

The convention was aimed at an increase in the exchange of product between the recording companies and publishing outfits, with each delegation presenting its products to the others, and the discussion of problems affecting the International market.

The gathering was closed with a party at the recently opened Buenos Aires Sheraton Hotel, which also included radio people, newsmen and special guests; a musical show featured with artists from Uruguay, Mexico and Argentina entertaining the audience.

Adolfo Pino, president of RCA Argentina, told *Cash Box* that the meeting had fulfilled all the objectives; delegates from Peru, Brazil and Mexico, also reporting to CB, agreed and reported strong optimism on the future trade between the States, Central American, South American and European countries present.

The next convention will be held in Rio de Janeiro.

Celebrating the success of the convention, from left to right: Nilo Marchand, of FTA, RCA licensee, Peru; Francesco Fanti, RCA Italiana, Adolfo Pino, RCA Argentina, Antonio Hutt, RCA licensee in Central America.

Canada Communications Meet Levels Charges Of 'Negativism'

MONTREAL — The fourth in a series of Canadian Industry Communications Meetings was held at the Bonaventure Hotel Sept. 9 and 10.

The panel for the open forum discussion held on the 9th was comprised of Allan Slaight and Gordon Sinclair Jr. (CFOX/CFGM); Serge Trudeau (CJMS); Paul Emile Baulne (CKAC); Paul Ski (CFRA); John Williams (Columbia A&R); Germain Cadieux (CRTC); Riner Shwartz (CHOM-FM); Bud Farquarson (Pindoff Records Sales); John Mackey (CKGM); Ritchie Yorke (freelance pop critic); Roy Hennessy (CKLG); Walt Grealis (*Cash Box* rep); Gordon Edwards (WEA National Sales); Lorne Safer (Signpost) and moderator Donald Tarlton (Donald K Donald Productions).

In spite of the large panel, many points regarding both the broadcast and recording industry were presented. Of much concern from the broadcasters was the fact that the industry was being plagued by two much negative and destructive criticisms. Independent record producers were also of the opinion that two many negatives were hurting their attempts at getting airplay.

Content Ruling

Of prime concern was the credibility of the Canadian industry in the U.S. According to some, the 30% Canadian content ruling is hurting the chances of Canadian records receiving airplay in the U.S. Lorne Safer, A&R director for Artie MOGUL'S Signpost label, based in Los Angeles, said the U.S. market is wide open for the establishing of any artist, no matter what country he comes from. Signpost has made strong moves to enter the Canadian market with the acquisition of several new Canadian artists.

There was much discussion about Much Productions, the record produc-

tion company owned by the giant CHUM empire. Carol Risch pointed out that it is as much a fight for Much to get their product aired on CHUM stations as it is other companies. A later discussion with Doug McGowan CRTC Radio Chief (AM) that "according to a recent Commission one-day monitoring study of CHUM; 242 pieces of music were broadcast, of which 75 were Canadian. Seven performances during that day were Much Productions." This, of course, represents less than 10%.

It was also established that Canada's French/Canadian market is more than 10 years ahead of its Anglo/Canadian counterpart. Serge Trudeau of CJMS was quick to point out that Quebec was a thriving market for domestic recording artists because of a well established "star system," which was lacking English Canada. Quebec programmers were interested in Quebec artists and the retaining of their culture. Quebec radio stations, which control the thinking of the masses, are credited with the success of the Quebec recording industry. Even the giant CKGM has been somewhat influenced by the success of French recording artists. They have launched a plan whereby they support many of the recordings of local groups and were responsible for breaking records by Pagliaro, April Wine and others.

The day ended up in heavy discussion with programmers and record people at a cocktail party which seemed to fit the whole jigsaw day into place.

The second day was taken up with record companies showing off their Fall product. Columbia's presentation was most impressive, put on by its A&R chief, John Williams.

CBS/Sony Gains In 1st Half Of Financial Year

TOKYO — A rosy financial picture at CBS/Sony was painted by Norio Ogha, president. He made the report at the reception for Mayumi Itsuwa, new female folk singer who will have her own label, Umi, as part of big program to establish her in Japan.

The total sales for the first half of this financial years (Mar.-Aug.) is 68% more than the same period last year. The industry average, Ogha noted, was only a 4% increase.

King/London Renew

TOKYO — King Record Co. has concluded a long term renewal contract with the London label of Decca (England). Contract was signed between Mr. Machijiri, president of King and D. J. Coupland, representative in Far Eastern area of Decca at the Imperial-Hotel in Tokyo on Sept. 14.

It's been 20 years since King joined hands with Decca.

Leonard/Pointer Foreign Dist.

WINONA, MINNESOTA — A new Music Sales Ltd. division has been formed to handle promotion, sales, reprinting production and distribution of Hal Leonard/Pointer Publications, folios, courses and music libraries in the United Kingdom and Western Europe. This announcement was made in the United States by Neil R. Baudhuin, manager of new products and marketing for the Minnesota based publishing group. The agreement was signed in London by Robert Wise, managing director of Music Sales Ltd.

Music and educational materials involved in the operation of the new division include pointer's general catalog and the numerous marching band, concert band, choral and orchestra series arranged and published by Hal Leonard Music. The Pointer System easy-play method for organ originated just 20 years ago. Nearly 2 million people around the world have since used Pointer keyboard materials for music instruction.

Teichiku Close To Sales Target

TOKYO — Teichiku Record Co., held its branch managers conference on Sept. 6, at Nara-prefecture in Japan to confirm the sales result for the 57th-term (Aug. 21, 1971 to Aug. 20, 1972) and to examine the business-policy for the 58th-term (Aug 21, 1972 to Aug. 20, 1973).

The gross sales for the 57th-term were 4,700,000,000 yen (115,666,666) with a target of 5,000,000, yen This was 94% of the target, and 3% more than the same term of the previous year.

The percentage of record vs music-tape was 65 to 35%, while Japanese vs. Western was 9 to 10%, respectively.

The sales target for the 58th term has been settled at 5,500,000,000 yen (record: 70%, music-tape: 30%). The new business-policy consists of 1) Promoting hits for the younger generation, 2) increasing western-music, 3) expanding the sales-forces, 4) developing new sales routes.



International Best Sellers

Great Britain's Best Sellers

TW	LW	
1	1	Mama Weer All Crazee Now—Slade—Polydor—Barn Schroeder
2	2	You Wear It Well—Rod Stewart—Mercury—Cop. Con.
3	3	Standing In The Road—Blackfoot Sue—DJM—Beano
4	7	It's Four In The Morning—Faron Young—Mercury—Burlington
5	5	Sugar Me—Lynsey De Paul—MAM—ATV—Kirshner
6	4	All The Young Dudes—Mott The Hoople—CBS—Titanic Chrysalis
7	6	Virginia Plain—Roxy Music—Island—R. G. Music
8	9	Layla—Derek & The Dominoes—Polydor—Throat
9	13	Ain't No Sunshine—Michael Jackson—Tamlam Motown—Jobete Carlin
10	8	I Get The Sweetest Feeling—Jackie Wilson—MCA—TM Music
11	10	Silver Machine—Hawkwind—U.A.—Cop. Con.
12	11	School's Out—Alice Cooper—Warner Bros.—Carlin
13	12	The Locomotion—Little Eva—London—Screen Gems/Col.
14	15	Lean On Me—Bill Withers—Sussex—U.A.
15	17	Popcorn—Hot Butter—Pye—Bourne
16	19	Living In Harmony—Cliff Richard—Columbia—Mervyn
17	—	Children Of The Revolution—T. Rex—T. Rex—Wizard
18	—	How Can I Be Sure—David Cassidy—Bell—Sparta Florida
19	18	Run To Me—Bee Gees—Polydor—Abigail
2J	—	Walk In The Night—Junior Walker & The All Stars—Tamlam Motown—Jobete Carlin

TOP TWENTY LP'S

- Never A Dull Moment—Rod Stewart—Mercury
- Greatest Hits—Simon & Garfunkel—CBS
- School's Out—Alice Cooper—Warner Bros.
- Twenty Fantastic Hits—Various Artists—Arcade
- Slade Alive—Slade—Polydor
- The Slider—T. Rex—T. Rex
- Bridge Over Troubled Water—Simon & Garfunkel—CBS
- Ziggy Stardust—David Bowie—RCA
- Roxy Music—Roxy Music—Island
- Moods—Neil Diamond—Uni
- Love Theme From The Godfather—Andy Williams—CBS
- American Pie—Don McLean—UA
- Twenty Dynamic Hits—Various Artists—K-Tel
- Trilogy—Emerson Lake & Palmer—Island
- Cherish—David Cassidy—Bell
- In Search Of Space—Hawkwind—UA
- Elvis Live At Madison Square Garden—Elvis Presley—RCA
- Breadwinners—Jack Jones—RCA
- Killer—Alice Cooper—Warner Bros.
- Honky Chateau—Elton John—DJM

Argentina's Best Sellers

TW	LW	
1	1	La Aventura (Milrom) Paul Miro, Stone & Erich (Music Hall); Jose Maria y Helena (RCA)
2	2	Amar Amando (Korn) Ginamaria Hidalgo (Microfon); Horacio Guarany (Philips); Elio Roca (Polydor); Irene Tapia (CBS)
3	9	Yo Te Quiero, Tu Me Quieres (Relay) Juan Marcelo (RCA)
4	3	Pochoclo (Fermata) Anarchis System (CBS)
5	12	Amor Juvenil Tony Osmond (Philips)
6	4	Dios Del Olvido (Korn) Cuatro Soles (EMI-Odeon); Pablo Danielo (RCA)
7	14	Las Vegas (Relay) Tony Christie (RCA)
8	11	Balderrama (Lagos) Mercedes Sosa (Philips)
9	5	Palabras Palabras (Clandilo) Silvana Di Lorenzo (RCA); Mina (Fermata)
10	6	Si Supieras Por Si Acaso (Melograf) Fedra (CBS)
11	10	Detalles (Melograf) Roberto Carlos (CBS)
12	—	Estrechandome Rabito (EMI-Odeon)
13	7	Algo De Mi (Odeon) Camilo Sesto (RCA)
14	13	Concierto Para Una Sola Voz (Edifon) Ginamaria Hidalgo (Microfon)
15	15	El Padrino (Korn) Andy Williams (CBS); Nino Rota (Music Hall); Alain Debray (RCA); Mathias (Polydor); Al Martino (EMI-Odeon)
16	8	Si Supieras Julieta (CBS); Maria Ester Lovero (RCA)
17	18	Palmeras (Pamsco) Daniel Toro (Music Hall)
18	—	La Mujer Del Fresco The Hollies (Ariel)
19	17	Memorias De Una Vieja Cancion (Korn) Ginamaria Hidalgo (Microfon); Horacio Guarany (Philips)
20	19	Esta Noche (Korn) George Baker Selection (Polydor)

TOP TEN LP'S

TW	LW	
1	—	En Primavera Selection (RCA)
2	1	Musica En Libertad Vol V Selection (Music Hall)
3	2	Catorce Voltops Selection (CBS)
4	4	Argentinisima Selection (Microfon)
5	6	Concierto Ginamaria Hidalgo (Microfon)
6	5	El Potro Horacio Guarany (Philips)
7	8	Coplas De Mi Pais Piero (CBS)
8	3	Tip Top Selection (RCA)
9	—	Memorias Ginamaria Hidalgo (Microfon)
10	7	Argentina Canta Asi Selection (Philips)
10	—	Dios Del Olvido Cuatro Soles (EMI-Odeon)

Italy's Best Sellers

TW	LW	
1	1	Viaggio Di Un Poeta—Dik Dik (Ricordi) INC/Pegaso
2	2	Un Albero Di 30 Piani—A. Celentano (Clan) Margherita
3	3	Quanto E' Bella Lei—G. Nazzaro (CGD) Suvini-Zerboni
4	5	Il Padrino—Santo & Johnny (Prod. Ass.)
5	7	Popcorn—Mister K (Durium) Bourne
6	4	Io Vagabondo—I Nomadi (Columbia) VdP
7	6	Noi Due Nel Mondo E Nell'anima—Pooh (CBS-Sugar) April Music
8	—	Midnight Rider—Joe Cocker (Phonogram) Shapiro Bern.
9	8	Piccolo Uomo—Mia Martini (Ricordi) Pegaso
10	—	Alone Again—Gilbert O'Sullivan (Decca)

Australia's Best Sellers

TW	LW	
1	1	Daddy Don't You Walk So Fast. Wayne Newton. Albert. RCA.
2	2	Long Cool Woman In A Black Dress. Hollies. Dick James. Parlophone.
4	3	Redback On The Toilet Seat. Slim Newton. Yeldah. Hadley.
5	8	Run To Me. Bee Gees. Penjane. Spin.
6	4	Puppy Love. Donny Osmond. Leeds. MGM.
7	—	Rock 'N Roll. Gary Glitter. Leeds. Bell.
8	7	Long Haired Lover From Liverpool. Little Jimmy Osmond. Leeds. MGM.
9	6	Last Night I Didn't Get To Sleep At All. Fifth Dimension. Rondor. Bell.
10	9	Candy Man. Sammy Davis Jr. C/Con. MGM.

Japan's Best Sellers

TOP TWENTY LP'S

TW	LW	
1	1	Kyo No Niwaka Ame—Rumiko Koyanagi (Reprise/Warner-Pioneer) Pub: Watanabe
2	10	Niji Wo Watatte—Mari Amachi (CBS-Sony) Pub: Watanabe
3	2	Tabi No Yado—Takuro Yoshida (Odyssey/CBS-Sony) Pub: Pacific Music
4	3	Himawari No Komichi—Cherish (Victor) Pub: Victor Music
5	4	Love Theme From The God Father—Andy Williams (CBS-Sony) Pub: Nichion
6	7	Yogisha—Fuifui Ooyan (Toshiba) Pub: Takarajima Music
7	5	Mebae—Megumi Agata (GAM/Victor) Pub: J & K
8	9	Doonimo Tomaranai—Rinda Yamamoto (Canyon) Pub: Fuji Music
9	12	Sensei—Masako Mori (Minoruphone/Tokuma) Pub: Tokyo Music
10	8	Kokoro No Honoho Moyashita Dakede—God Father—Kiyohiko Ozaki (Philips/Phonogram) Pub: Nichion
11	6	Saynara Wo Surutameni—Billy Banban (Kit/Columbia) Pub: NTV Music
12	11	Sekishoku Elegy—Morio Agata (Bell Wood/King) Pub: SCM
13	13	Ame—Eiji Miyoshi (Victor) Pub: Shinko Music
14	14	Godfather—Sound Track (World/Victor) Pub: Nichion
15	18	Meguriau Seishun—Goro Noguchi (Polydor) Pub: NP Production
16	16	Koi Uta—Cool Five (RCA/Victor) Pub: Uchiyamada Music
17	15	Otokonoko Onnanoko—Hiromi Goh (CBS-Sony) Pub: Nichion
18	17	Mimi Wo Sumashite Goran—Rotsuko Honda (CBS-Sony) Pub: NHK Music
19	—	Kaze To Ochiba To Tabibito—Chewing Gum (CBS-Sony) Pub: Yamaha Music
20	—	Alone Again—Gilbert O'Sullivan (London/King) Pub: Japan Review

TOP FIVE LP'S

TW	LW	
1	1	Genkidesu/Takuro Yoshida (CBS/Sony)
2	3	Elvis In New York/Elvis Presley (Victor)
2	—	Kyo No Niwaka Ame/Rumiko Koyanagi (Warner-Pioneer)
4	4	Simon & Garfunkel—Gold Disk (CBS-Sony)
5	5	Billy Banban (Columbia)

Belgium's Best Sellers

TW	LW	
1	1	Popcorn (Various Artists—Various Labels).
2	2	My Reason (Demis Roussos—Philips—Apollo).
3	4	I'm On My Way (George Baker Selection—Cardinal—Cardinal).
4	3	Un Canto A Galicia (Julio Iglesias—Decca—Apollo).
5	12	Rock In The Sea (Shocking Blue—Pink Elephant—Hans Kusters Music).
6	15	Unchained Melody (Blue Haze—A & M).
7	5	Michaela (Bata Illic—Polydor—RKM).
8	7	Trop Belle Pour Rester Seule (Ringo Willy Cat—Carrere—Apollo).
9	10	I Like It That Way (The Tremeloes—CBS—Eurovox).
10	17	Vaya Con Dios (The Cats—Imperial).



Canada

RCA strutted its new product in two product presentations, one in Montreal the other in Toronto (11-12). Getting most of the attention was their "live" at the Toronto O'Keefe Centre album by Harry Belafonte. They also released the first news of the album, "Oh Say Can You See". This album jacket features the American flag, upside down and has caused a U.S. critic to jump to the conclusion that Canada was exercising an anti-American attitude within recording circles. It's now been established that the album, featuring Charles Linton of Montreal, writer and chief performer, used the American flag only because it happens to represent a world power and there was no intention of smearing the U.S. way of life. The album is included in a multimedia package involving the set, a television special, a book, and a new musical. The musical will open soon in Montreal and, hopefully, off Broadway shortly.

Several Canadian single releases are picking up good chart numbers through the cooperation of radio stations. These include Skylark, Vancouver's latest discovery getting the nod from CKLG and other west coast stations; Thecycle, picking up good airplay from CHED and several Ontario and Maritime stations; Abraham's Children, now being charted and play-listed on principal and breakout stations from coast to coast; Roger Ro-

dier, receiving strong support from CFRB and many other MOR stations which is now influencing MOT stations; April Wine, making a strong bid for a national breakout with initial support from CKGM.

A&M have appointed Joseph Summers to the position of National Sales Manager for Canada. Summers is a fifteen year veteran in U.S. record sales where he held many important positions, most recent being National Sales Manager of Motown Records. Summers climbs aboard the A&M ship at a time when the successful independent is making a bid to break a new Canadian find. Lorence Hud has been hyped across the national for the past several weeks and this week is subject of an album release. Gerry Lacoursiere, Managing Director of A&M Canada threw a bash at his out-of-Toronto hideaway (19) to which were invited key dealers, radio and press VIPs from across the country.

Joh Small takes over as Capitol's new national promotion manager, replacing Bill Bannon who assumes his newly created position of artist development and marketing coordinator. Small was former operations manager and program director of WKNR AM/FM in Detroit and is a music veteran of fourteen years having fathered the birth of Detroit "underground" radio as manager of WABX.



Great Britain

The Famous Charisma label is to have a new logo depicting the mad hatter with the words "The Famous Charisma Label" encircling it. Logo was designed in America and first releases under the banner are "Dingly Dell" by Lindisfarne and "Foxtrot" by Genesis. Coincidental with the release Charisma will launch a massive window campaign involving over 580 dealers trailing a 23-city tour by Lindisfarne, Genesis and A & M artiste Rab Noakes which starts in Newcastle September 30th. Campaign is to be known as "Toppers".

Mervyn Conn's new Nashville International label has acquired the Nashville based Mega Records label for the U.K. Nashville International will be distributed through Pye Records in a deal negotiated by Conn and Walter Woyda, deputy managing director of Pye. First releases taken from Mega are two singles "I've Got To Have You" by Sammi Smith and "Looking Back in Anger" by Glenn Shirley. Sammi Smith will make a guest appearance at London's Royal

Albert Hall October 26th and Glenn Shirley is to tour with the Johnny Cash stage show.

Quickies: Youngblood International sign new group Shakane for the world excluding Scandinavia, Germany, Switzerland and Australia due to existing contracts with Sonet in Sweden and Bellaphone in Germany. First single "Love Machine" . . . UA releasing the "Buddy Rich Collection" . . . Love Unlimited's new Uni single "I'll Be Yours Forever" . . . "It's Four in the Morning" by Faron Young on Mercury topping Best Selling Sheet Music Lists for Burlington Music . . . fifty five per cent of songs in Great Britain Best Sellers local copyrights . . . Youngblood International releasing Python Lee Jackson's "In a Broken Dream"—already a smash hit success in the States . . . Owing to the success of Eric Clapton's "Layla" single Polydor re-releasing Cream single "Badge/A Bring Down" . . . Second release on recently formed Bus Stop Records label "Zubaba" by Zubaba—an afro rock band.

Osmonds Plan Nov. UK Tour

NEW YORK —The Osmonds' popularity in England, has prompted plans for a concert tour throughout Great Britain, probably in Nov.

It would be the group's first performance visit, apart from a special tip earlier this year to headline a Royal Command Performance for the Queen. The Osmonds' manager, Ed Leffler, of Katz-Gallin-Leffler, is currently in England concluding arrangements.

On British television, meanwhile, the Osmonds are now regulars. Their animated series has debuted in three major independent TV regions, via London Weekend, ATV and Scottish Television. (It airs in the United States over ABC-TV every Saturday.)

The group is in Los Angeles, preparing for its first headline engagement in Las Vegas, beginning Thursday, Sept. 28, at Caesar's Palace.

Mendell Back From S.A. Trip

HOLLYWOOD —Lee Mendell, U.A. Records vice president for international operations, has returned after a month's visit to South America. During his tour, Mendell completed meetings with USA licenses in all major South American markets and concluded several new licensing agreements.

Mendell stated that it has become most evident, since his visit last year, that the growing South American market is now becoming much more contemporary. Release of product by contemporary global performers, he said, has increased markedly as has the public response to this category of music.

RCA U.K. 'Amazing Pace' Confab Reveals Happy Sales Statistics

LONDON — Tagged "Amazing Pace," RCA U.K. held its annual sales confab in London recently with speeches from Geoff Hannington, marketing manager, Mike Everitt, A&R manager and Graham Heyson, RCA Victor label manager.

Hannington spoke of sales statistics for the previous year and revealed rises in sales of 40% for singles; 30% for full priced albums; 19% for mid priced albums; 150% for cassettes and 140% for cartridges. Outlining future policy Hannington said that RCA had a sufficient roster of talent to reply on sales without the need for gimmicks and that in the coming year RCA U.K. planned to strengthen its artist powers even more.

Hannington gave delegates news of a new "Nostalgia Campaign" that RCA is to launch. The series comprises 22 albums culled from RCA America's "Vintage" series supplemented with material from the RCA catalog. Among the releases is a six record set titled "The Dorsey/Sinatra Collection," comprising eighty three tracks recorded in 1941/42 by Sinatra with Tommy Dorsey. The set will retail at £7150. Other artists being featured in the Nostalgia Campaign are Maurice Chevalier, Artie Shaw, Bing Crosby and Paul Whiteman. The campaign will be backed by consumer advertising and dealer window displays.

Pop release for the year include a massive promotion and marketing campaign for Dave Bowie and an album from Brewers Droop titled "Opening Time" with which a promotion campaign involving a major brewery is currently under negotiation.

Other releases from RCA's pop repertoire include Natural Acoustic Band, Alan Philips and heavy promotion for the forthcoming tours by The Everly Brothers and George

Hamilton IV. In the new year, a double album from Elvis Presley recorded live at his Hawaiian Concert will be released and a new album from Jack Jones. Other artists to receive marketing campaigns in the new year include Alan Clarke, Quintessence, Kinks and Jonathan Kelly. Seven boxed sets will be issued on RCA's classical Red Seal label as a follow on from the subscription release of last autumn.

A completely new selling technique will be utilized by RCA for the pre-Christmas period. Mobile showrooms staffed by salesmen will tour the country carrying a complete stock of the RCA catalog and dealers will be invited to browse through to help them with their Christmas orders. A special discount bulk order incentive scheme will be in operation for Christmas.

Mike Everitt opened his speech with the words, "Catalog artists of today were once new artists of yesterday," emphasizing the need for a continuous flow of new talent without relying on past successes. He went on to say that RCA would also acquire any new labels it felt were worth while. In the past year, the company acquired Vanguard, Prestige and Fantasy. From RCA's Victor label, Graham Heyson announced albums from Henry Mancini, an album from Jim Reeves titled "Missing You" and a double album from Nancy Sinatra. Other releases include albums from Chet Atkins, Jerry Reed, Hank Locklin and Charley Pride. The Barclay label is to release Charles Aznavour's latest album "Desormais" and Heyson added that a number of jazz albums from the Victor, Vanguard, Prestige and Fantasy labels would follow including Duke Ellington Count Basie, Buck Clayton, Miles Davis, Mose Allison, MJQ, and a live two-record set from Buddy Rich.

Decca 3 Yr Ties With Brunswick

LONDON —W. W. Townsley, director of Decca Records has announced that his company had clinched a three year deal with the Brunswick and Dakar labels. Chairman Sir Edward Lewis together with senior Decca executives negotiated the agreement with Woody Hinderling who represented Nat Tarnopol, chief of Brunswick and Dakar. Decca have the rights for the United Kingdom, South Africa, Nigeria and other African countries, Turkey, the Middle East, India and the Far East. All recordings will be issued on the Brunswick label and first release will be made Nov. 1.

Four Tops To Europe

HOLLYWOOD — The Four Tops, newly arrived to ABC/Dunhill from their affiliation with Motown, have been set for a two-month extensive tour of England, Germany, Amsterdam and Belgium, beginning Oct. 6 in London's reopened Rainbow Theatre. The group has just completed recording their first album for ABC/Dunhill.

Birtha To Europe

HOLLYWOOD — Directly on the heels of their U.S. tour, Birtha is now headed for England, Holland, Germany and France and is scheduled to depart by Oct. 4. Nine of the dates for this tour will be with the Kinks. Birtha's tour will wrap up back in London where they will headline.

Birtha will go back into the studio upon their return. Their premier album for ABC/Dunhill is appropriately "Birtha."

Mendes To Select Scholarship Student In Brazil

NEW YORK — Sergio Mendes flies to Rio de Janeiro Oct. 10 to assist in the final stages of selecting the recipient for the \$5000, one year full tuition scholarship he recently established at the prestigious Berklee College of Music, Boston, Massachusetts.

Mendes will meet with a committee of musical academicians who will be making the final student selection based on need and musical ability. Any student considered must meet the Berklee College of Music's standards for admission.

For the past 10 weeks, all of Brazil has been aware of the Mendes scholarship and the opportunity it affords a young musician. Flavio Cavalcante, Brazil's foremost television personality, used his weekly 3-hour variety program to showcase applicants. Upwards of 18,000 letters of inquiry flooded Cavalcante's offices.

The student selected will enter Berklee in '73 to begin his or her freshman year.

GSF Ties In Philippines

NEW YORK —Michael Gusick, director of international operations for GSF Records, has announced the signing of a long-term licensing agreement between GSF and Empire International of the Philippines. The deal was concluded by Gusick and Hubert Co., managing director of Empire International.

Empire International will distribute GSF's singles, albums, 8-track and cassette cartridge tapes throughout the Philippines on the GSF label. The first single and LP will be released shortly.

Near 2500 Tradesters Jam Expo '72; Wingrave New Pres; Copyright Looms

CHICAGO — A total of 1,821 operators and their personnel, plus 675 machine exhibitors and their personnel, spelled a truly successful 2,496 head-count for the 1972 MOA Expo (trade show and convention). The association's executive vice president Fred Granger termed the Sept. 14-16 event a "world shaking show," attributing the tab both to the splendid turnout and also to a mild earth tremor which hit Windy City late Friday night.

An enormous variety of new equipment made its entrance onto the coin market during these three days. The latest operator rage is dart games and everywhere you went seems you saw another company showing one. New jukes likewise attracted much attention at every booth including Wur-litzer, which didn't show its soon-to-come biggie but bowed a furniture-styled version of the popular Carousel tape player.

On the association scene, things are very smooth generally for MOA, altho their attorney Nick Allen predicted that the copyright issue will come up strong in the next Congressional session. MOA's very solvent financial-ly these days, its member roster way up there, its services viable (their popular business seminar will again be held at Notre Dame next year) and its leadership confident, talented and optimistic about the industry and the association's place in it.

Harlan Wingrave of Emporia, Kansas succeeded South Dakota's Johnny Trucano as national president for the 1972-73 term; Russ Mawdsley of Ho-



Outgoing President Trucano (Left) accepts award of appreciation from new chief Harlan Wingrave.

lyoke, Mass. is new secretary and Bob Walker of Helena, Montana new treasurer. Wingrave promised to continue the good work begun by his predecessors, while devoting considerable time and thought to the next Expo which will celebrate the 25th anniversary of MOA.

Expo '73 will be held, again at the Conrad Hilton Hotel Nov. 9-11, 1973.

Outgoing president Trucano, addressing the annual MOA membership meeting Sept. 14th, said he was pleased with his year in office (during which he logged in 29,743 miles visiting operators on the local level; as well as with the attendance at the 72 Expo and the top quality appearance of the exhibition itself, thanks to individual exhibitors who dressed up their displays in accordance with this first year at the Hilton.

JUKEBOX PROGRAMMING GUIDE

- POP**
ALICE COOPER
 ELECTED (3:40)
 No Flip Info. Warner Bros. 7631
SAMMY DAVIS, JR.
 THE PEOPLE TREE (2:32)
 b/w Mr. Bojangles (5:45) MGM 14426
THE JAMES GANG
 HAD ENOUGH (2:58)
 No Flip Info. ABC 11336
THE KINKS
 SUPERSONIC ROCKET SHIP (3:27)
 No Flip Info. RCA 74-0807
- R & B**
DONNY HATHAWAY
 I LOVE YOU MORE THAN YOU'LL EVER KNOW (4:34)
 No Flip Info. Atco 6903
DENISE LA SALLE
 A MAN SIZED JOB (2:49)
 b/w I'm Over You Westbound 206
ISAAC HAYES
 THEME FROM THE MEN (4:00)
 No Flip Info. Enterprise 9058
- C & W**
SONNY JAMES
 WHITE SILVER SANDS (2:33)
 b/w Why Is It I'm The Last To Know (2:43) Columbia 5-45706
WAYLON JENNINGS
 PRETEND I NEVER HAPPENED (2:59)
 b/w Nothin' Worth Takin' Or Leavin' (2:31) RCA 0808
DON GIBSON
 IS THIS THE BEST I'M GONNA FEEL (2:33)
 b/w Watching It Go (3:37)
BOBBY AUSTIN
 KNOXVILLE STATION (3:02)
 No Flip Info. Atlantic 2913

EDITORIAL

Games Reign At Expo

The 1972 MOA Expo, which climaxed in Chicago Sept. 16th, was another credit to the national association, to the manufacturers who showed their wares and to the operating trade at large that showed up just as strong as at the previous super-successful Expo '71.

The new convention was definitely dominated by the equipment exposition. Some termed the event a "dart game show" (there were 8 different firms with dart-styled games at the Expo). Others put it more aptly by calling it an "open show" . . . meaning almost everybody and his brother was displaying coin equipment and taking distrib orders to boot.

A total of 33 companies showed off coin-operated amusement machines (you'd never think there were that many in the business, would you?). Many of them are newcomers, to be sure, and won't stand the test of time from a trade that constantly cries for innovation and fresh ideas. But we wish all luck and good fortune in this industry and hope their machines prove out as promising collection-wise as they looked to be at Expo.

Welcome, all!

ChiCoin Shows Big Top At Expo Meet

CHICAGO — Chicago Dynamic Industries, on the opening evening of MOA Expo '72, hosted a cocktail party and dinner for its various domestic and oversea distributors for the dual purpose of premiering two new machines—"Big Top" and "Pro Football"; and announcing the winners in its July-August promotion for North American distributors.

The promotion was based on percentage over quota and the large number of winners, as recorded in the accompanying photos, adequately illustrates the campaign's success. Winners received round trip fare to Chicago for attendance at the MOA, two nights' accommodations in the Conrad Hilton, and \$100 checks for expenses.

The "quota buster of the year" award went to Lew Ptacek of Bird Music in Manhattan, Kansas, with honorable mention to the four runners-up, Empire Dist. (5), Bob Portale (4), Advance Automatic (3) and Royal Dist.-Cincinnati (2).

Prior to the awards presentation, various members of the ChiCoin executive staff delivered brief talks on the firm's "phenomenal progress" this year and projected plans for the months ahead.

About Big Top

Introduced at the MOA show, "Big Top," Chicago Coin's new twin rifle gallery, was received with great enthusiasm, according to company officials.

"Incorporating a number of unusual innovations, "Big Top" is a 2-player competition gun totally different from all other target gun games, including the famed Twin Rifle," stated Chuck Arnold, Chicago marketing manager.

New features include the unique "Change-of-Pace" target action. During the first 25% of playing time, all targets are visible and players may shoot at any target. Targets fall when hit. Suddenly targets all disappear and begin to pop up 1 at a time and players shoot at the same target simultaneously, in true competition shooting. Quickest most accurate shot gets the target and the score. Hit Scored indicators show which player hit the target first. The se-



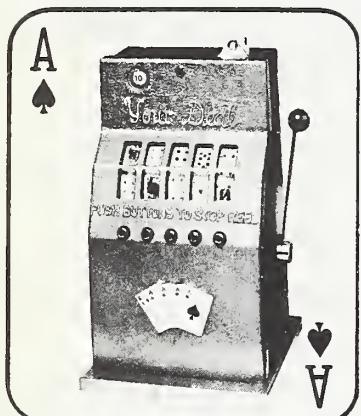
Chicoin BIG TOP

quence of target action repeats itself twice during the game period, making for a high degree of exciting play.

There are 10 colorful targets, including swimming ducks which move across the target area, as well as pop-up deer, fox, bears and game birds, and a pulsating bullseye. All targets have changing values throughout play.

New illusions of greater depth and width are effected by the use of double mirrors, mirrored sides and blacklite.

Other "Big Top" features include realistic rifle shot sounds through the solid state sound system with volume control; Chicago Coin's optional stereo background music; extended play; modernistic cabinet design. Game is set for 25¢ play, adjustable to 2 for 25¢.



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(Left to right photos find) A question from the floor at the jam-packed seminar; visitors to the MCI exhibit's new U-Boat novelty; Vic Conte and friend at the Rock-Ola party; Maynard Ross at the Electronic Sensing Pds. booth; and at right, Gil Kitt, Jack Zuckerman and Murray Panitz popping out of the Hilton elevator for another party.



Allied Leisure's president Bob Braun (center) and sales manager Gene Lipkin (right) proudly show off their new 2-player machine gun game 'Crack Shot' with aid of cutie-pie model.

Paul Huebsch, Rowe AMI's music chief, introduces a visiting operator to the new DeaUVille phonograph at their music room display.

Sweden's Hansa Myntautomater AB exhibited its wide line of kiddie rides and film machines at Expo. Left to right above are Al Denver, Ben Chicofsky, Max Weiss, with Aatto Rantanen of Hansa at right.

Bally premiered their brand new Sub-Pack target novelty at Expo. With it above are (left to right) Bally sales manager Paul Calamari and Bill O'Donnell, Jr.



Irving Kaye himself (right) holds open cabinet on his Super Soccer game while explaining interior workings to another interested customer at the Irving Kaye Corp. display.

Wurlitzer's sleeping giant the Carousel cassette jukebox was focal point of their exhibit. Showing it off are (left to right) A. D. Palmer, New York's Al Denver and Wurlitzer N. Tonawanda chief Emile Addy.

Murph Gordon and Joe Robbins flank the Universal Stripper Gun at the Empire International display. Many European amusement items were also shown there.

The brand new NSM 'Century 21' jukebox was a surprise entry in the A.C.A. sales and Service exhibit in the music room. With it are Willy Marchand, Harry Burd and Cliff Stauffer.



Coming

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from

THE MUSIC PEOPLE
WURLITZER

1972 MOA EXPO PHOTO GALLERY



Chicago Coin held a closed sales meeting for its distribs Thursday evening to show off brand new product. Jerry Koci introduced the soon-to-be-released, Pro Football, board game.



ChiCoin distribs were presented Twin Rifle also bowed at Expo. This one's called the Big Top and gets the royal intro from two ChiCoin cuties.



ChiCoin distribs were presented plaques for jobs well done at their meeting, and gathered for informal snapshot above.



Ilene Abrams (left) offering one of her scarf tricks to the MOA ladies during their Thursday noon program. Ought to show it to the lads, Ilene!



Good friends mob the U.S. Billiards display. Left to right are: Len Schneller, Clint Shockey, Joe Westershaus, Jr., Al Simon, Wilson Bracey and Dick Simon.



Part of the hub-bub up at Rock-Ola's jam-packed party for traders Thursday night shows (center) Rock-Ola execs Ed Doris and Dr. David Rockola.



Gordon Murrey (second from right) showed off a marvelous line of coin-op and non-coin recreation pool tables. With him at left is Allied's Dave Graun, Mike Geiger, and at right, Fred Blaes of Murrey.



Arizona Automation showed off its popular line of table soccer games at Expo 72. Left to right above are Fred Gabriel, vice president, and Dick Raymond, president.

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Overseas visitors from Germany were in abundance at the show. Two leaders from their industry above are (left to right) Lars Skriver and Erich Schneider.



Hal Computer of Florida showed off some new electronic board games to the trade that's currently head over heels in love with dart games. Left to right are Darryl Saibic and Doug Caldes.



At the Midway exhibit with the new Golf Champ board game are Larry Berke (left) and Clint Shockey of Royal's Cincinnati office.



The glamorous Seeburg display showed off the equally glamorous Olympian 160 phonograph. With it above are Mrs. Clint Pierce and Seeburg's Stan Jarocki.



Williams Electronics' new 'Fantastic' 4-player flipper bowed at their games exhibit and got quite a bit of action from conventioners.



One celeb at the show was hockey veteran Gordie Howe (playing at right) who demonstrated Brunswick's new Air Hockey game with the aid of some glamorous competitors.



A big hit among new novelties premiered at Expo was the For-Play Las Vegas rifle skill game, shown at the ACA games booth. That's George Muroaka showing us the mirror shot (sans mirror) and Mickie Greenman.



American Shuffleboard chief Nick Melone (left) getting ready for start of Expo Thursday morning, with Dick Delfino trying out the table.

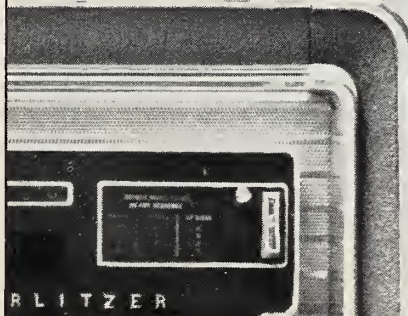


(The photos left to right show) Pat Storino, Vic Scola and Camille Compasio at directors' party; and entertainers at the banquet: Freddy Hart, Gordon MacRae, Boots Randolph and Crash Craddock.

Coming



A NEW AMERICANA WITH A NEW AURA OF CLASS FROM THE MUSIC PEOPLE WURLITZER



EASTERN FLASHES

Operators who did not or were unable to attend the recently held MOA Expo in Chicago will soon be viewing a stellar line of new equipment at their local distributors, as distributors swing into a full season of open house and service seminar activities. The exhibitors at the Expo had again come blazing out, in many instances, with many fascinating lines, both in games and music for the '72 and '73 season.

Quite a number of local faces were on the scene at the recent MOA Expo check out the goods and doing up the town in old fashioned convention style. They included: Meyer Parkoff, Al Denver, Gil Sonin, Harold Kaufman, Max Weiss, Ben Chicofsky, Bert Betti, Jerry Gordon, Al Simon (and the entire U.S. Billiards clan), Irv and Howard Kaye, Abe Weisberg, Irv Morris, Dick Sarkisian, Nick, Sol and the guys from American, Vic Haim with son Marc plus newcomer Bob Haim, Art Daddis, Jack Zuckerman, Morris Nahum, and scads more. The atmosphere at Expo was exciting, the exhibit area quite attractive and less jammed with showgoers than at the Sherman (even tho attendance was about the same) and the hospitality parties really terrific. Bally threw its now-annual big bash at the Continental plaza and it was wall-to-wall operators. Rock-Ola's affair Thursday was equally merry. Dinner parties drew tradesters out all over Chicago in search of new eating places (now that Fritzel's is no more). Was a very good 3 days.

CHICAGO CHATTER

MOA Expo '72, just concluded in the Conrad Hilton Hotel, must be rated as one of the most (if not the most) successful conventions in the association's history! Exhibitors, in record number this year, spared no expense in providing a splendid array of beautifully decorated exhibits. Numerous floral pieces supplemented the decor in some of the booths. The phonograph and amusement machines people really outdid themselves in their displays . . . Of special significance with regard to attendance this year, is the fact that more operators showed up for Expo than in '71. Although the actual total figure dipped slightly this was attributed to the fact that there were less exhibitor personnel registered and more operators! . . . The Chicago Dynamic Industries booth was one of the most outstanding at the show. Lots of color, lovely fresh flowers, and the 'big top' tent housing ChiCoin's new twin rifle gallery—appropriately called "Big Top"! . . . Hockey great Gordie Howe's presence in the Brunswick display attracted a lot of attention—so did "Air Hockey"! . . . Plenty of traffic at the Williams Electronics Inc. booth which spotlighted such new equipment as "Swinger", "Fantastic" (4-player), "Astrodome" (shuffle), "Stockade" (rifle) and "Super Star"! . . . Visitors at the Bally exhibit got their first glimpse of the new "Sub-Pack" which is quite an exciting game to play as we learned first hand during our tour of the exhibit floor! . . . A special guest at the Empire Dist. booth on Saturday was the chief executive of the Garlando firm which produces the soccer football game marketed exclusively in the U.S. by Empire . . . Everyone at the show seemed much impressed with the beautiful new Rock-Ola model 450 (160-sel.) and 451 (100-sel.) phonographs which were displayed during Expo . . . The Seeburg Olympian 160, housed in a dimly lighted, club-like atmosphere on the convention floor, was very well received . . . Further evidence of the success of this year's Expo is the fact that each association-hosted function (ladies luncheon, seminar and brunch) attracted record attendance over last year! 865 were on hand at the banquet and floor show on Saturday night! . . . As for foreign participation in Expo '72, we learned from Fred Granger that there were 121 people representing 21 countries present throughout the show—such countries as Australia, Belgium, Brazil, Canada, Denmark, England, France, Germany, Guam, Holland, Indonesia, Italy, Japan, Lebanon, Mexico, Portugal, Panama, Spain, Sweden, Venezuela and Switzerland! . . . The hospitality suites were swingin' as usual this year with many of the exhibitors hosting individual parties as in conventions past . . . ChiCoin, in particular, held an elaborate cocktail party and sit-down dinner for factory distributors, during which the "Big Top" twin rifle gallery and a very sophisticated dart game called "Pro Football" were unveiled! Both games will go into production within the next few weeks or so . . . Johnny Frantz of J. F. Frantz Mfg. Co. was especially impressed by the number of foreign attendees at this year's show and entertained several at his booth . . . Since MOA is celebrating its 25th anniversary in 1973.

CALIFORNIA CLIPPINGS

Bally's "LITTLE JOE"—four player flipper finally arrived much to the elation of the many Operators who were getting rather impatient. It looks like demand will far surpass the supply, says Hank Tronick, vice president at C. A. Robinson & Co. Valley's new 1973 Model 33 is now enhancing the showroom floor. The new look has met with unanimous approval from all Operators as evidenced by the rapid disappearance of the first shipment of Pool Tables. We are assured of rapid replacement for which we are most grateful. Looks like it might be a 6th consecutive year of being #1 in Valley Pool Table sales for the nation, says Hank.

Who said that Barmum and Bailey had the "greatest show on Earth"? According to Al and Leah Bettelman, C. A. Robinson & Co.'s representatives to the MOA Convention, this had to be the greatest one of all! Seeing old friends and making new ones is the best part of the Convention. From a business standpoint, Al & Leah were particularly intrigued with the product presentations which look well for the future of the coin machine industry—the distributor as well as the Operator.

Midway's new "DART CHAMP" in great demand by virtue of its compactness. We're sorry to see "Hank" and "Iggy" not represented on this one. However, there is still enough demand on the Bulls Eye, M-1 Dart to keep their names in the limelight. (We're referring of course to Hank Ross and Iggy Wolverton, execs of Midway who are the greatest dart throwers of all!!!)

And talking about #1 in sales, Hey, Bally, where is that "Gold" plaque for our #1 position in the sale of Fireballs??

Irving Kay's new Soccer games "Super Soccer" have arrived and it looks like we finally have a Soccer game that will certainly compete with the European models which have been predominant of late in our market, says Al.

MARLBORO COUNTRY

The Marlboro Country Store is open for business, and features western items associated with the brand.

The Marlboro Country Store, according to Marlboro brand manager Robert Fitzmaurice, will make it possible for consumers to acquire the kinds of authentic clothing and equipment that appear in Marlboro advertising. "Over the years we've had many inquiries as to where people can buy the things they see in Marlboro Country. Now, the Country Store is our answer," he said.

Through the Marlboro Country Store, smokers can also order a chamois shirt tailored in the classic Western cut or a solid brass belt buckle and latigo leather belt.

Additional items available include horsehair hat bands, which are available for the first time in many years with the rediscovery by Southwestern Indians of the painstaking craft of plating horsehair; a professional Plymouth lariat—considered one of the finest handling ropes; authentic antique Western spurs; rancher's boot scraper; chuckwagon coffee cups in the Old West speckled blue porcelain enamel; handwoven, double-saddle wool blanket; and windproof Marlboro lighter.

For backyard "chuckwagon" cooks, the Country Store offers the Marlboro cook-out outfit consisting of apron, steak branding iron ("rare . . . "medium" . . . or "well-done") and a chuckwagon cookbook.

Brochures depicting the items available in the Marlboro Country Store are available many places where Marlboro is sold. Additional information may be had by writing the Marlboro Country Store, P. O. Box 6666, Westbury, New York 11590.

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"WANT"—ALL WURLITZER AND ROCK-OLA PHONOS 1965 and newer. All arcade equipment, Flippers to three years old. Uprights. We are interested in distribution of allied equipment. BERT AMUSEMENTS LTD., 3728 East Hastings Street, North Burnaby, B.C. Canada Phone 298-5578.

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FOR SALE: Over 50 assorted amusement games for sale "as is", \$65. each, plus \$10. crating. Write for list. Will trade. MIKE MUNVES CGRP., 577 10th Ave., New York, NY 10036.

FOR SALE: "CLOSEOUTS," RECONDITIONED: Midway Stunt Pilot \$445.00, Bally Space Flight (late model) \$195.00, United Billiards Daddio 8' (Skee Ball) \$325.00, Wurlitzer 3500-4-Q (w/LP's & 4 quarter unit) \$795.00, Mickey Anderson Amusement Co., 314 E. 11th St., Erie, Pa. Phone (814) 452-3207.

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