

January 1, 1972

\$1.25

Cash Box

vitalizing M-O-R (Ed); Columbia M-O-R Concert
NY Generates Solid LP Sales... Warners, Col
Collaborate On Issue Of Identical Guthrie Memor-
ial Albums... MCA Re-Inks With Who Co... CBS
To End Manufacture Of EVR Units; Eng., Japan Ties

MELANIE: KEY TO SUCCESS



**PRESENTING THE ALBUM
FROM THE SINGLE
THAT WAS ON THE CHARTS
AS LONG AS MOST ALBUMS.**

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The Harder I Try

KC 31136

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Revitalizing M-O-R

A nagging feeling among many in the trade that millions of music fans are not being adequately served by the recording industry certainly was intensified when Columbia Records successfully staged a Middle-of-the-Road concert at Madison Square Garden on Friday, Dec. 17. Elsewhere in this issue, the direct response to the event in terms of stimulating recording sales of the M-O-R acts involved is documented, as is the event itself (see Talent On Stage section).

While the trade will need more evidence—hopefully in terms of more stagings of this type of music—to determine how far a company's creative policy is to go in this area, the Columbia event is certainly food for great thought. Is it not obvious that a nation as diverse in taste and demographics as this country must possess a significant market for pop music other than the sound of rock? Shouldn't the trade be made to understand that pop music itself can be subdivided into different forms, each with the capability of appealing to millions of people?

There is no doubt that the structure of the pop song has changed. But, as we have pointed out here on several occasions, the look of the rock song, both music and lyrics, does not have to be worn by rock performers alone. And we firmly believe that many standards of the past or new songs structured along similar lines are adaptable to today's audiences.

All the way down the line in this industry, from publisher to artist to label to radio to wholesaler to retailer, there is a need to offer M-O-R artists and their music renewed energies in getting them exposed. Just as there is a need to expose rock talent live, there seems to be justification in doing the same with M-O-R talent. Such showcases as Columbia's may be beyond the scope of smaller companies, but they are not beyond the scope of more than one firm pooling their resources in presenting similar events.

We think the results of a steady diet of M-O-R exposure around the country will bear out with greater intensity the vast market that exists for and is willing to put its money on the line for the sound of M-O-R music.

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Cash Box TOP 100

WEEK ENDING 1/1/72

1	GOT TO BE THERE Michael Jackson-Motown 1191	2	3	34	WHITE LIES, BLUE EYES Bullet-Tree (Dist: Ampex)	37	41	67	TAKE IT SLOW Lighthouse-Evolution 1052 (Dist: Stereo Dimension)	70	79
2	AMERICAN PIE Don Maclean-United Artists 50856	6	11	35	PRETTY AS YOU FEEL Jefferson Airplane-Grunt 0500 (Dist: RCA)	35	36	68	EVERYBODY KNOWS ABOUT MY GOOD THING Little Johnny Taylor-Ronn 55	71	81
3	BRAND NEW KEY Melanie-Neighborhood 4201 (Dist: Famous)	1	2	36	HAPPY XMAS John & Yoko & Plastic Ono Band with Harlem Comm. Choir-Apple 1842	42	63	69	ME & BOBBY McGEE Jerry Lee Lewis-Mercury 73229	72	76
4	CHERISH David Cassidy-Bell 150	5	6	37	THEME FROM SHAFT Isaac Hayes-Enterprise (MGM) 9038 (Dist: Stax)	17	5	70	STAY WITH ME Faces-Warner Bros. 7545	—	—
5	FAMILY AFFAIR Sly & Family Stone-Epic 10805	3	1	38	SUPERSTAR (Remember How You Got Where You Are) Temptations-Gordy 711	18	16	71	YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH Undisputed Truth-Gordy 712 (Dist: Motown)	73	77
6	ALL I EVER NEED IS YOU Sonny & Cher-Kapp 2151	7	8	39	CAN I GET A WITNESS Lee Michaels-A&A 1303	39	40	72	JINGLE BELLS Singing Dogs-RCA 1020	—	—
7	SCORPIO Dennis Coffey-Sussex 226 (Dist: Buddah)	8	10	40	NEVER BEEN TO SPAIN Three Dog Night-Dunhill 4299	60	—	73	DON'T SAY YOU DON'T REMEMBER Beverly Bremers-Scepter 12315	82	94
8	LET'S STAY TOGETHER Al Greene-Hi 2202 (Dist: London)	15	22	41	SOUR SUITE Guess Who-RCA 0578	43	46	74	THE HARDER I TRY Free Movement-Columbia 45512	77	84
9	HEY GIRL Donny Osmond-MGM 14322	11	15	42	MAKE ME THE WOMAN THAT YOU GO HOME TO Gladys Knight & Pips-Soul 35091 (Dist: Motown)	53	62	75	PAIN Ohio Players-Westbound 188 (Dist: Janus)	78	85
10	AN OLD-FASHIONED LOVE SONG Three Oog Night-Dunhill 4294	4	4	43	LEVON Elton John-Uni 55314	55	73	76	LION SLEEPS TONIGHT Robert John-Atlantic 2846	93	—
11	SUNSHINE Jonathan Edwards-Capricorn 8021 (Dist: Atlantic)	12	17	44	LOOKING FOR A LOVE J. Geils Band-Atlantic 2844	48	56	77	CAROLYN Merle Haggard-Capitol 3222	81	87
12	SUGAR DADDY Jackson Five-Motown 1194	14	20	45	ONCE YOU UNDERSTAND Think-Laurie 3583	58	88	78	SLIPPIN' INTO DARKNESS War-United Artists 50867	83	—
13	RESPECT YOURSELF Staple Singers-Stax 0104	10	14	46	ROCK STEADY Aretha Franklin-Atlantic 2838	21	7	79	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager-Mercury 73225	85	—
14	HAVE YOU SEEN HER Chi-Lites-Brunswick 55462	9	9	47	WITHOUT YOU Nilsson-RCA 0604	62	78	80	AFTER ALL THIS TIME Merry Clayton-Ode 66020 (Dist: A&M)	84	89
15	YOU ARE EVERYTHING Stylistic-Avco 4581	16	19	48	THE WITCH QUEEN OF NEW ORLEANS Redbone-Epic 10749	50	64	81	WHAT AM I LIVING FOR Ray Charles-ABC 11317	86	—
16	DROWNING IN THE SEA OF LOVE Joe Simon-Spring 120 (Dist: Polydor)	19	24	49	BABY I'M A WANT YOU Bread-Elektra 36 12	36	12	82	THOSE WERE THE DAYS Carroll O'Connor And Jean Stapleton-Atlantic 2847	89	—
17	CLEAN UP WOMAN Betty Wright-Alston 4601 (Dist: Atlantic)	20	26	50	DAISY MAE Hamilton, Joe Frank & Reynolds-Dunhill 4296	59	65	83	FEELING ALRIGHT Joe Cocker-A&M 1063	—	—
18	STONES Neil Diamond-Uni 55310	13	13	51	WHERE DID OUR LOVE GO Donnie Elbert-All Platinum 2330	51	55	84	SON OF SHAFT Barkeys-Volt 4073	87	—
19	ONE MONKEY DON'T STOP NO SHOW Honey Cone-Hot Wax 7110 (Dist: Buddah)	22	28	52	THE AMERICAN TRILOGY Mickey Newbury-Elektra 750	46	49	85	PRECIOUS & FEW Climax-Rocky Road 055 (Dist: Bell)	100	—
20	IT'S ONE OF THOSE NIGHTS Partridge Family-Bell 160	27	37	53	LET IT BE Joan Baez-Vanguard 35145	47	47	86	AIN'T NOBODY HOME B. B. King-ABC 11316	56	59
21	I'D LIKE TO TEACH THE WORLD TO SING New Seekers-Elektra 45762	32	38	54	MY BOY Richard Harris-Dunhill 4293	61	66	87	SATISFACTION Smokey Robinson & Miracles-Tamla 54211	92	—
22	(I KNOW) I'M LOSING YOU Rod Stewart-Mercury 73244	23	27	55	BLACK DOG Led Zeppelin-Atlantic 2849	67	83	88	AJAX AIRLINES Hudson & Landry-Dore 868	90	—
23	SUMMER OF '42 Peter Nero-Columbia 45399	25	31	56	GET DOWN Curtis Mayfield-Curtom 1966 (Dist: Buddah)	52	52	89	TUPELO HONEY Van Morrison-Warner Bros. 7543	—	—
24	BEHIND BLUE EYES The Who-Decca 32888	24	25	57	SHOW ME HOW Emotions-Volt 4066	65	68	90	DO THE FUNKY PENGUIN Rufus Thomas-Stax 112	94	—
25	NOTHING TO HIDE Tommy James-Roulette 7114	26	32	58	THAT'S THE WAY I FEEL ABOUT CHA Bobby Womack-U.A. 50847	74	91	91	IF I COULD SEE THE LIGHT 8th Day-Invictus 9107 (Dist: Capitol)	—	—
26	I'D LIKE TO TEACH THE WORLD TO SING Hillside Singers-Metromedia 231	29	33	59	LOVE GONNA PACK UP Persuaders-Win Or Lose 220 (Dist: Atlantic)	66	69	92	KEEP PLAYIN' THAT ROCK 'N' ROLL Edgar Winter-Epic 10788	95	—
27	FRIENDS WITH YOU John Denver-RCA 0567	28	30	60	DEVIL YOU Stamperders-Bell 154	63	67	93	UNDER MY WHEELS Alice Cooper-Warner Bros. 7529	—	—
28	HEY BIG BROTHER Rare Earth-Rare Earth 5038 (Dist: Motown)	31	35	61	TOGETHER LET'S FIND LOVE 5th Dimension-Bell 170	75	—	94	OPEN THE DOOR Judy Collins-Elektra 45755	—	—
29	DAY AFTER DAY Badfinger-Apple 1841	33	42	62	BANG A GONG (Get It On) T-Rex-Reprise	88	98	95	COME ON OVER TO MY HOUSE Layng Martine-Barnaby 2053 (Dist: Columbia)	96	—
30	HALLELUJAH Sweathog-Columbia 45492	30	34	63	NO SAD SONGS Helen Reddy-Capitol 2331	64	70	96	LOVE POTION NO. 9 Coasters-King 6385	97	—
31	ANTICIPATION Carley Simon-Elektra 45759	40	51	64	TIGHTROPE RIDE Doors-Elektra 45757	68	72	97	SO MANY PEOPLE Chase-Epic 10806	98	99
32	KISS AN ANGEL GOOD MORNING Charley Pride-RCA 0550	34	45	65	FIRE AND WATER Wilson Pickett-Atlantic 2852	76	—	98	JUNGLE FEVER The Chakachas-Polydor 064	99	—
33	GEORGE JACKSON Bob Oylan-Columbia 45516	38	44	66	TRUCKIN' Grateful Dead-Warner Bros. 7464	69	74	99	GET UP AND GET DOWN Dramatics-Volt 4071	—	—
								100	JOY Apollo 100-Mega 0050	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

After All This Time (Screen Gems—BMI)	80	Everybody Know (Respect—BMI)	68	Let It Be (Maclean—BMI)	53	So Many People (Irving—BMI)	97
Ain't Nobody Home (Wittenhouse—BMI)	86	Family Affair (Stoneflower—BMI)	86	Levon (Dick James—BMI)	43	Son Of Shaft (Ailen Jones—BMI)	84
Ain't Understanding Mellow (Butler—ASCAP)	79	Feelin' Alright (Almo—ASCAP)	83	Lion Sleeps Tonight (Folkways—BMI)	76	Sour Suite (Cirrus—BMI)	41
Ajax Airlines (Meadow Lark—ASCAP)	88	Fire & Water (Irving—BMI)	65	Looking For Love (Kaps—BMI)	44	Stay With Me (W.B.—ASCAP)	70
All I Ever Need (U.A.—ASCAP)	6	Friends With You (Cherryland—ASCAP)	27	Love Gonna Pack (Win or Lose—BMI)	59	Stones (Prophet—ASCAP)	12
Anticipation (Quackenbush—ASCAP)	31	Get Down (Curton—BMI)	56	Love Potion No. 9 (Quintet—BMI)	86	Sugar Daddy (Jobete—BMI)	18
An Old Fashioned (Almo—ASCAP)	10	Get Up (Croovesville—BMI)	99	Make Me The Woman (Jobete—BMI)	42	Summer of '42 (W.B.—ASCAP)	23
American Trilogy (Acuff-Rose)	52	George Jackson (Ram's Horn—BMI)	33	Me & Bobby McGee (Combine—BMI)	69	Sunshine (Castle Hill—ASCAP)	11
American Pie	2	Got To Be There (Stein & Van Stock—ASCAP)	1	My Boy (Col-Gem—ASCAP)	54	Superstar (Jobete—BMI)	38
Baby I'm A Want You (Screen Gems/Col—BMI)	49	Hallelujah (Twill & Colgems—ASCAP)	30	Never Been To Spain (Lady Jane—BMI)	40	Take It Slow (Cam-USA—BMI)	67
Behind Your Eyes (Track—BMI)	24	Happy Xmas (Oro Naclen—BMI)	36	No Sad Song (Columbia—BMI)	63	That's The Way (Unart/Tracebob—BMI)	58
Bang A Gong (Tro-Essex—BMI)	62	Harder I Try (Chaotic—BMI)	74	Nothing To Hide (Mandan—BMI)	25	Theme From Shaft (E. Memphis—BMI)	37
Black Dog (Supertype—ASCAP)	55	Have You Seen Her (Julio—Brian)	14	Once You Understand (Songs For Everybody—BMI)	45	Those Were The Days (New Tandem—ASCAP)	82
Brand New Key (Neighborhood—ASCAP)	3	Hey Big Brother (Jobete—BMI)	28	One Monkey Don't (Gold Forever—BMI)	19	Tightrope Ride (Alchemical—ASCAP)	64
Can I Get (Jobete—BMI)	39	Hey Girl (Screen Gems—BMI)	28	Open The Door (Rocky Mt. Nat'l. Park—ASCAP)	94	Together Let's Find (5th Star—BMI)	61
Carolyn (Shade Tree—BMI)	77	I Know I'm Losing You (Jobete—BMI)	9	Pain (Bridgeport—BMI)	76	Truckin' (Ice Nine—ASCAP)	66
Cherish (Beechwood—BMI)	4	I'd Like To Teach (Shada—ASCAP)	21	Precious & Few (Caesar's—ASCAP)	75	Tupeho Honey (Caledonia Soul/W.B.—ASCAP)	89
Clean Up Woman (Sherlyn—BMI)	17	If I Could See (Gold Forever—BMI)	26	Pretty As You Feel (Hot Buns—BMI)	35	Under My Wheels (Alive Ent.—BMI)	93
Come On Over (Ahab/Peanut Butter/Kaskat—BMI)	95	It's One Of Those (Screen Gems—BMI)	20	Respect Yourself (E. Memphis/Klondike—BMI)	13	What Am I Living (Tideland-Progressive—BMI)	81
Daisy Mae (Trousdale—BMI)	50	Jingle Bells (Springfield—BMI)	72	Rock Steady (Pundit—BMI)	46	Where Did Our Love Go (Jobete—BMI)	51
Day After Day (Apple—ASCAP)	29	Joy (Youngblood—BMI)	100	Rock Steady (Pundit—BMI)	46	White Lies, Blue Eyes (Kama Sutra)	34
Devil You (Corrall—BMI)	60	Jungle Fever (Intersong—ASCAP)	98	Satisfaction (Jobete—BMI)	87	Witch Queen (Nova Lene—BMI)	48
Don't Say You Don't (Sunbeam—BMI)	73	Keep Playin' That Rock (Hierophant—BMI)	92	Scorpio (Interior—BMI)	7	Without You (Apple—ASCAP)	47
Drowning In The Sea (Assorted—BMI)	16	Kiss An Angel (Playback—BMI)	32	Show Me How (East Memphis—BMI)	57	You Are Everything (Bellboy/Assorted—BMI)	15
		Let's Stay Together (JEC—BMI)	8	Slippen Into Darkness (Far Out—ASCAP)	78	You Make Your Own (Jobete—BMI)	71



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PLAY WITH FIRE/TIME IS ON MY SIDE/HEART OF STONE/UNDER MY THUMB
SYMPATHY FOR THE DEVIL/AS TEARS GO BY

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To: All Radio Stations of America

From: Ron Saul

Subject: 1971 Singers on Warner/Reprise (Where They Belonged)



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CBS To End Role In Making EVR Units; Eng., Japan Ties

NEW YORK—CBS, one of the first companies to enter the video playback field, is ending the manufacture and marketing of Electronic Video Recordings (EVR) system.

The company, which will retain patent royalty rights to EVR, hopes to negotiate by Dec. 31 a deal with Imperial Chemical Industries and the

CIBA Corp. of England, major chemical and electronic concerns which would acquire the CBS interest in the manufacture of EVR hardware. The two companies have major interests in what is called the EVR Partnership in Europe. The EVR Partnership would cover North America and Europe, while four Japanese concerns, Matsushita, Hitachi, Toshiba and Mitsubishi, would cover other areas, including, of course, Asia.

EVR was developed by Dr. Peter Goldmark, who recently retired as head of the CBS Laboratories. Although ceasing to manufacture EVR units, and the processing of film used in the system, CBS would be free to furnish programming. While home application for the system is a possibility, it has been generally cited for educational and industrial use.

10% Surcharge Ends With New Currency Rates

NEW YORK—The end of the 10% surcharge on imports came to a formal end last week as part of the realignment of currency exchange rates among 10 top industrial nations. This includes a devaluation of the dollar by 8.57. The surcharge, part of President Nixon's six month wage-price freeze instituted on Aug. 15, had hit some foreign economies hard, especially Japan, where, incidentally, the major phono and tape hardware is exported to the U.S. However, with the increase of the value of the yen by 17%, it still may mean a 7% difference in the price of goods imported here.

FRONT COVER:



Few women bring as much personal experience and insight to their songs as does Melanie, and few can match her steady climb to the top ranks of distaff composer-performers. Originally dubbed the "Beautiful People" girl, she gained widespread recognition in Europe before clicking here via a heavy diet of coffee house engagements and festival appearances.

Now the leading lady of her very own label, the Famous distributed Neighborhood Records, Melanie continues to add new laurels to her career. Last week she achieved another first when her recording of "Brand New Key" soared to the number one position on the singles chart. Her first album for Neighborhood, "Gather Me," is presently number 18 with a bullet.

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Col M-O-R Concert In NY Generates Solid LP Sales

Dealers Hail Acts Exposure

NEW YORK — The industry may look at the sound of Middle of the Road music in a new light, thanks to the staging by Columbia Records of a "Festival of Stars" concert at Madison Square Garden on Friday, Dec. 17.

An audience of 18,000 was on hand at the 20,000-seat sports/entertainment arena to hear live performances by four key M-O-R acts on the label, Johnny Mathis, Peter Nero, Vikki Carr and Percy Faith, who conducted a 60-piece orchestra (see special Talent on Stage review on page 11).

Interestingly, the attraction drew an attendance on a par with top rock acts, considered the mainstream of pop music. The Garden has showcased

top rock acts, but as Clive Davis, president of Columbia (who emceed the event) observed: "the concert's significance lay in the fact that it was the first to give artists of this genre an opportunity to be heard by an audience of so great a size." (See this week's editorial, "Revitalizing M-O-R). The label also said it has received "numerous calls from all over the world requesting repeat performances of this show, or shows with similar cast and format."

Dealer Response

Response by key New York recording retailers to the Columbia event was enthusiastic. Sam Goody termed the show a "breakthrough." "Clive Davis," he stated, "is to be congratulated to have had the guts to do something which in turn will affect this industry. The next one this man runs will find Shea Stadium."

Dave Rothfeld of Korvette's said that "an event like this is certainly necessary to capture the kind of business the industry has enjoyed in the past. It brings a proper mix to the industry." Rothfeld noted that Korvette's 34th street store, situated near the Garden, was "completely wiped out on all Johnny Mathis LP's. Our manager had to make an urgent call for more merchandise." Albums by Vikki Carr were also selling well, the exec stated. Recordings by Peter Nero have been selling well in view of the pianist's singles hit, "Summer of '42."

Mickey Gensler, who runs Teen Discomat on 34th St., contended that the event proved the business "is losing all of this trade, and concerts like this one should be held on a continuous basis." He added that music publishers of M-O-R sheet music should also play a role in more M-O-R act exposure. He said product by all the performers were selling better, particularly Vikki Carr and Johnny Mathis. Ben Carol of King Carol thought the concert was "a great idea and will pay off in the long run."

Public interest in the event was assisted by several M-O-R stations. WNEW-New York held a postcard drawing for 125 pairs of tickets, while WIP-Philadelphia brought 20 winning couples, plus deejays from the station, to New York by chartered bus, treating them to dinner in addition to concert tickets.

Elektra Sets Sales Confab In Palm Springs

NEW YORK—Elektra Records will host its first national sales convention as part of the W-E-A (Warners-Elektra-Atlantic) Distributing Corp., reports Jac Holzman, Elektra's president. The convention is meeting at the Riviera Hotel and Country Club in Palm Springs, Calif. from Thursday, Jan. 6 through Sunday, Jan. 9.

The convention will preview the Jan. and Feb. releases of both Elektra and Nonesuch product for all personnel of the eight W-E-A branches, as well as the company's Hawaiian distributor, Eric of Hawaii. Branch staff attending will include all those involved in merchandising through sales and promo. Foreign interests will be represented by Phil Rose of Kinney Music International and personnel of Kinney of Canada.

The entire key Elektra exec staff will also be in attendance. J. Holzman, Bill Harvey, exec vicepresident and general manager; and Mel Posner, vicepresident in charge of marketing will address the convention.

There will be an audio-visual presentation on Friday, Jan. 7 to unveil upcoming releases, which include new LP's by the Incredible String Band, Carol Hall, John Kongos, Bread, Bernie Taupin, a 2-LP "live" set of the Alabama State Troopers, and a 2-LP retrospective of the best of the Doors.

MCA Re-Inks With Who Go.

UNIVERSAL CITY — MCA Records president Mike Maitland has announced that a new production/recording deal has been concluded between the label and Cine Productions, which will include and maintain the exclusive distribution of all Who product by MCA Records' Decca label.

In making the announcement, Maitland noted that, "we at MCA Records are naturally extremely pleased that this complex and unique deal was

concluded favorably and that our long-time relationship with the Who will continue unbroken for some time to come. We regard the Who as one of the most important and creatively exciting groups in rock music today."

The agreement climaxes the most successful year in the Who's career, coming, as it does, after the success of "who's Next" and "Meaty Beaty Big and Bouncy," as well as the Who's just-concluded American tour.

Elektra Cover Art Stresses Personality Of The Performer

NEW YORK — Record labels used to sign contracts with musicians, but today, they sign "artists." The fact that the music business has become much more art conscious over the years can be seen in the rapidly advancing designs used for album covers and dust jackets.

One of the signs of things to come was the Beatle's "Sgt. Pepper's Lonely Hearts Club Band." After seeing how the Beatles had artistically surrounded their vinyl disks, other musical artists began seeking more creative packaging.

Elektra Records has been working on covers that are artistic without sacrificing their practicality and protective function. Under the coordination of art director Robert Heimall, the label has been releasing a batch of covers that employ innovative design and advanced technique. Heimall has tried to make each package representative of the artist inside that also helps sell the album to the casual record shop browser as well as the confirmed fan.

"You have to do the right feeling for the artist at the right time," Heimall maintains. "I'll spend a few days with an artist before doing his cover, and try to visit his home if possible. Also, I'll spend a lot of time listening to the actual record, so I can not only capture the artist's feeling, in general, but his particular mood of the moment as well. I want to create covers that a fan can look at while listening to the record and become more personally attached to the artist."

Heimall captured Carly Simon's image for her last two album covers. While visiting Don Nix's home, he discovered that Nix liked to decorate his walls with Civil War relics. The result was a three-dimensional, two-tone felt cover insert of Nix dressed as a Union soldier for his new LP, "Living By The Days."

Working as a designer under art director Bill Harvey when he first started at Elektra, Heimall discovered that there are two goals in designing covers that sometimes compete with

each other. The design should serve to sell the artist, but should also give a personal statement of who the artist is. In order to achieve both goals, Heimall employed the techniques of die-cutting and full-color printing on both sides of the pieces of cardboard used to assemble the LP jackets. On LP's such as Lonnie Mack's "The Hills Of Indiana" and Jeannie Greene's "Mary Called," Heimall has a hole die-cut in the front cover so that it serves as a frame for the dust

(Cont'd on p. 9)

Harlem Co-Op Says It Saves \$100G's A Year

NEW YORK — In four years a group of Harlem record stores have proved that pooling their purchasing facilities can save them as much as \$100,000 a year, according to Jerry Augustus, president of Hitsville, Corp.

Setup by 10 record store owners as a cooperative, Hitsville has now grown to 25 member stores and occupies 10,000 square feet of space at 620 West 125th St. As members of Hitsville, they avoid daily trips downtown to purchase the latest records, both single and albums, that required them to visit maybe a half dozen distributors who carried various labels.

Now with more than 100 different record brands sold to them wholesale under one roof they save on their purchase. Most of them use the money saved for expansion purposes or lower prices to their retail customers.

Vice president of Hitsville is Wilburt Delaney; secretary, Bobbi Robinson and Melvin Locus, treasurer. Also included in the membership are half dozen stores in the Bronx.

Recorded Tape Sales Decline Is Attributed To Bootlegging

ELK GROVE VILLAGE, ILL.—U.S. sales of recorded tapes increased only 1% in 1971 and declined from 30 to 29% of total recorded music sales primarily as a result of growing bootleg tape operations, according to the Ampex Music Division.

Don Hall, Ampex vice president and general manager of Ampex Music, forecast an increase of approximately 6% for the recorded tape industry in 1972 as new copyright legislation takes effect that for the first time makes the unauthorized duplication and sale of a recorded performance a federal offense. The new law goes into effect Feb. 15.

According to Ampex market research studies, U.S. retail recorded tape sales in 1971 were approximately \$507,000,000, up 1% from an estimated \$500,000,000 in 1970. In January, 1971, Ampex had forecast 1971 industry sales at \$593,000,000.

"Virtually all of this loss in industry sales potential can be attributed to illegal bootleg operations which grew rapidly during the year in spite of strong industry efforts to combat them," Hall said. "We estimate that bootleg, counterfeit and pirated tape sales exceeded \$150,000,000 during the year."

"We believe tape sales can resume their growth to about \$535,000,000, a 6% gain, in 1972 as the new law gradually takes hold," Hall said. "We won't get the full benefit of the law immediately because it applies only to recordings made after February 15, 1972, and bootleggers will use every legal and illegal means to postpone or avoid its enforcement. Toward the end of the year we expect to see real progress in curtailing bootleg business."

Recorded tape sales rose dramatically from less than 4% of total U.S. recorded music sales in 1966 to 30% in 1970. Since bootlegging is much more common in tapes than records, tape's share of the music market declined to 29% in 1971, a share of market tape should retain in 1972.

Disks Up 5%

Total U.S. recorded music sales (records and tapes) grew approximately 5% in 1971, from an estimated \$1,690 million to \$1,775 million. A 5% gain to approximately \$1,860 million is anticipated in 1972.

Leading the growth in tape sales has been the 8-track cartridge, originally used almost exclusively in

18% Rise In Cassette Sales Seen In 1972

NEW YORK—Cassette sales will rise 18% to approximately \$330 million in 1972, aided by increasing distribution through such mass outlets as supermarkets and drug stores. This prediction comes from Edward P. J. Smulders, manager of the Norelco cassette department of North American Philips Corp.

More than 142 million blank and prerecorded cassettes will be sold next year, Smulders said, compared to an anticipated total for 1971 of 120 million units valued at \$280 million.

Noting that there are currently more than 16 million cassette recorders in the U.S.—or one for every four households—the Norelco exec said the demand for blank cassettes will continue to account for 80% of the market.

"There is a growing sophistication among tape consumers who are demanding improved oxide formulations for better sound reproduction," Smulders explained. "This will be an important factor in next year's sales," he added. Also, the rapidly expanding interest in stereo cassette units, the introduction of 4-channel systems, and business and educational needs will contribute to the growing cassette market in 1972, he pointed out.

automobile stereo systems but increasingly accepted for home use as well. Virtually all bootleg tapes are 8-track cartridges.

Ampex estimates that cartridge tape sales rose about 1% last year and accounted for 77% of the total tape market. Recorded cassette sales, virtually unaffected by bootlegging, rose about 15% to account for 21% (see story on this page). Open reel tape sales, which had remained stable for the last three years, dropped approximately 40% and accounted for 2% of the total.

Contributing to 1972 gains in 8-track cartridge sales will be the emerging 4-channel or quadraphonic format. Equipment and tapes in this format will become increasingly available as the year progresses.

Barry Mann:

LP Promo Guidelines Lacking

NEW YORK — An artist can be the last one to know if his album product is "making it," according to songwriter/performer Barry Mann. "No longer can you judge whether you've got a hit one month after you've wrapped it up. While AM stations still play a record as often as once every hour on occasion, FM does not approach their music that way."

Barry Mann recently released his first recording venture as an artist in five years, an LP, "Lay It All Out" (New Design). "I've gotten reports, both from professional sources and personal friends that many key FM stations are on it, but I myself don't have first-hand knowledge of the fact in my own radio listening."

Role of Songwriter

Although Mann credits the new musical climate with allowing a songwriter recognition as such (he traces this back to the rise of the Beatles and The Stones), he felt himself concentrating on a recording career once again for various reasons. He recalls experiences when his own compositions (many of which were co-written with Cynthia Weill) were taken over by producers who had strongly established artists to work with. "I always had very definite ideas of the way my tunes should be put together in the studio, especially so since I made my own demos. But producers coming off a big hit with a given artist sometimes have a 'why bother?' attitude which will inevitably decrease the songwriters' self-image and output quality. When the feeling that a half-decent job will do as well as a whole-hearted effort, everyone suffers."

Freeman Heads Oak A&R Post

HOLLYWOOD — Ernie Freeman, veteran conductor-arranger-producer, has been named head of A&R at Oak Records. Making the announcement, Ray Ruff, president of the fledgling label, said, "With the addition of Ernie in a production capacity at Oak, it not only means we have superior in-house A&R power, but we can also handle outside production as well—and we welcome it!"

Freeman's most recent label affiliation was with Liberty Records.

Martineau To Premier

NEW YORK—Premier Talent Associates has announced the appointment of Mike Martineau as head of its Concert Division. Martineau will be particularly active in the college area.

Before rejoining Premier, Martineau headed the concert division of the American Program Bureau in Boston, where he was involved with jazz personalities and with the Original American Touring Company.

Ode Starts '72 Projects Following Triumphant 1971

HOLLYWOOD—There is something "right" about the signing of Cheech and Chong as headliners for the New Year's Eve weekend at the Troubadour, and that may be because they symbolize a success story both for themselves and the label for which they record—Ode, distributed by A&M.

Lou Adler, who is Ode Records, has just in the last year built the label into one of the top money-makers among the small indies and made real stars out of at least two of his four artists—Carole King and Mary Clayton. Cheech and Chong are just a few steps short of that designation, but they also occupy a position as a successful "hip" comedy act appealing to rock-oriented audiences everywhere. Adler's fourth artist, David T. Walker, is a guitarist who

happened to be "doing our sessions and is a close friend of Mary's." His first album for Ode will be given a heavy promo push next month.

Start In '68

Adler founded Ode in 1968 and for 18 months or so was distributed by Columbia Records. The roster then included Scott McKenzie, Carole King and a group called Spirit. As Columbia's first independent label affiliation, however, Adler felt that the company's sales and distribution facilities were not properly geared to his product. "Besides," he said last week, "the corporate structure was difficult for me to penetrate—though I had some really nice friends among the guys at the top."

The story at A&M has been altogether different. "A&M has been more like home to me. Herb Alpert and I started out as partners back in '58, as songwriters and producers. Jerry Moss has been a friend since then, too, when he was promoting our product. And there are two or three others here on the lot who go way back in my recording life."

"Carole and Mary didn't happen, either, until I came here to A&M. No one here has to justify everything he does at every turn. I can take a record from its very beginning and follow it right into the stores. There aren't many places where you can stay with a piece of product that way."

The King Triumph

Discussing his phenomenal success in building Carole King as a recording artist, Adler noted, "I like to be progressive in my handling of Carole, but not what you'd call 'clever.' There's a certain honesty that is hers, and you've got to respect it." Miss King has just written and recorded the title tune to the upcoming Paul Newman-Lee Marvin film "Pocket Money," due for February release.

What Adler would like to do next, or fairly soon, is to put Mary Clayton and Carole King together on an album. He already has on video tape a half-hour "special" featuring the two artists together singing a song Miss King wrote in 1964, "Oh, No, Not My Baby." Adler produced the tape especially for promotional purposes this fall during A&M's convention of international licensees.

Carole King's albums have picked up enormous sales overseas, and Mary Clayton's have begun to break through in a few countries, according to Adler. Cheech and Chong, due to the topical nature of their act, would not be expected to generate international sales.

As Ode's founder and guiding spirit, Lou Adler is also its sole producer to date—"whether by chance or choice, I don't know, but that doesn't mean it has to remain that way. We'll see. I respect the decisions of everyone on this lot, and they respect mine. I'm into the day-to-day activities of A&M because I believe in the product they put out. We're a very close-knit group."

Asked what he might be looking for in the way of new acts, Adler answered quickly, "I'm not looking. It's easy for me to turn down acts. I have to be musically and emotionally moved by an act, and that's pretty rare nowadays."

Asked what he might be looking for, if he were looking for a new act, he answered just as quickly, "A black Partridge Family."

For now Lou Adler is off on a round-the-world trip, leaving Jan. 8 for Japan, "to pick up a few awards and to be there for the release of Carole's new album." He's then on to Moscow, "because you have to stop somewhere on the way over to Europe, and I had a choice between Moscow and Bangkok." Then on to Nice, and MIDEEM. Meanwhile, he can look back on '71 with justifiable pride at having, in the best sense, built a record label and found a real home at A&M.

Today, Mann feels that demos can often be replaced by the songwriter becoming a performer himself, and recording his own product. "Lay It All Out" is a move in that direction, marking a return to the performing role for Barry Mann whose first release was a novelty that sold a million copies ("Who Put The Bomb") in the early sixties.

Role of Concerts

Mann has also noted a lack of consensus on the role public appearances should play in exposing an album. "I don't know what a performer should do at the time of the release of his LP—perform to help break the album or wait until it happens before starting a tour." Noting that a few TV shots were a performer lip-synchs his material is no longer a sales spark, he also commented that "that was never really performing anyway."

Carole King (whom Mann first met as half of the songwriting team of Goffin & King when both were signed to Screen Gems as writers) heard some of the preliminary mixes of his LP and quickly invited him to perform at her recent Greek Theatre engagement as a guest artist on the L. A. bill. She also involved herself with Barry's renewed performing career by singing harmonies and playing piano on some of the cuts on his new LP.

Bubblegum On Rise In Rock

HOLLYWOOD—Bo Donovan, president of Bo Donovan Enterprises, has created a series of rock and roll trading cards for distribution next year. The cards include a "Hitmakers" series of prominent musicians, groups, singles and session players, and a "Hit Players" series of disk jockeys. Distribution will be via cereal boxes, gum packs and the like, says Donovan, currently an announcer for KBBQ, Burbank.

Stars already signed for the series include Chase, Three Dog Night, Dionne Warwick, James William Guercio, the Beach Boys, Tommy Roe, Ike & Tina Turner and Merle Haggard.

Roy Disney Dies

BURBANK, CALIF.—Roy O. Disney, who took control of the Walt Disney interests after his brother died in 1966, died last week (20) of a cerebral hemorrhage at St. Joseph's Hospital here. He was 78. The elder Disney, who served as chairman of the board and chief exec officer, started the Disney empire with his brother in 1923. He is survived by his wife, a son, Roy Edward a producer at Walt Disney Productions, and board director, a brother, a sister and four grandchildren.

Elektra Packaging

(Cont'd)

jacket, which can be seen through the hole. The front of the dust jacket has a full-color photo on it. When the record is in the store, this dust cover photo is seen as the album cover and is therefore the commercial photo designed for sales appeal. When a customer buys one of these albums, takes it home and removes the dust jacket and record, there is another full-color photo printed on the inside of the back cardboard cover of the album. This photo is now the one framed by the die-cut hole in the front cardboard cover, and is a more personal picture geared toward someone who has already bought the album and wished to know more subtle details about the artist.

Jeannie Greene thinks she is a reincarnation of Mary Magdalene. When her album is intact in the store, the front cover is a picture of her with an ornate Renaissance-style picture frame. Once the album is opened and the dust jacket removed, Jeannie disappears, but the frame remains, and the cover becomes a Renaissance oil painting of Mary Magdalene.

Lonnie Mack's front cover in the store is an Andrew Wyeth-type painting of Lonnie in the hills of Indiana. When the dust jacket is removed, it becomes a close-up photo of Lonnie in a reflective mood.

Both Crabby Appleton's "Rotten To The Core" and Lindisfarne's "Nicely Out Of Tune" albums have pull-out pieces of cardboard that feature additional photos and also alter the front cover once removed. The "Manna" LP by Bread has a double fold-out cover, with one of the flaps folding out to the left and the other flap unfolding to the right. The group is posing in a cathedral under an arch shaped like a slice of bread (Heimall claims that the shape of the arch was coincidental and wasn't realized until after the cover was already made). Each of the flaps has a hole die cut to be the shape of the arch so that the group can be seen through the flaps. When unfolded, the cover can be set up as a triangle like structure that can be used for display.

For popular artists such as Bread, Heimall realizes that the extra cost of the LP cover will be recouped in sales. But for newcomers such as Jeannie Greene and Lindisfarne, he feels that spending up to 25¢ per cover rather than the normal 7¢ is still a sound investment. "When a prospective customer or reviewer looks at an unfamiliar album and they see an extraordinary cover, they'll think that the record company was concerned enough with the artist to make an extra effort to sell his record," he reasons. "We're trying to create the psychological click in the customer's mind that will draw him to the record."

Elektra was the first label to print full color photos for both the front and back covers of their LPs, starting with the first "Love" album. Their subsidiary classical label, Nonesuch, has always used quality art design for the covers. Heimall's most recent idea for the Nonesuch label involves an original oil-style cover illustration for each LP. An exact reproduction of the cover is made in 7" x 10" poster form and then affixed over the cover photo by fitting it in four slots on the LP's front cover. When a customer buys an LP, he can remove the photo poster and mount it and still have a copy of the photo as the front cover of the album. To date, Heimall has done this on the "Mahler: Symphony No. 4" and "Buxtehude: Four Solo Cantatas" albums.

Heimall is constantly looking for new concepts and even has a few stashed up his sleeve, including a totally transparent cover made of vinyl. Of course, these ideas have to be saved "for the right artist at the right time," and it's hard to say exactly who would want a transparent cover!

Unique Label Teaming:

Warners/Columbia Collaborate On Guthrie Memorial Albums

HOLLYWOOD — Just as last year's Woody Guthrie memorial concerts drew capacity audiences on both coasts—one to Hollywood Bowl, the other to Carnegie Hall—so shall there be, early in the coming year, two albums recorded at these events being released simultaneously by two different record companies, one West Coast-based and the other based in New York, and jointly merchandised by them under identical graphics. A non-profit concept, monies will go to help conquer Huntington's disease, of which Guthrie died, and setup folk libraries for children.

Pointing to what may be a first for the record industry, Warner Bros. Records marketing chief Stan Cornyn described it as "a unique situation, where instead of seeing two competitors tussling with each other, you will see two record companies really cooperating to an extent no doubt unparalleled in the history of this business."

Cornyn was referring specifically to the ways in which the two volumes of "A Tribute to Woody Guthrie" will be promoted by both his own company and by Columbia Records, even to requesting the trades for a single listing on album charts.

Promo Plans

Working closely with Columbia's Bruce Lundvall, Cornyn noted that together they had worked out a "unitary agreement that would apply to every possible facet of album exploitation—trade ads, national consumer ads, radio time buys, even posters so alike in detail that you won't be able

to detect which company issued them. All will be mutual and shared and 50-50 in what I can only describe as a very affirmative campaign—and a believable one."

Lundvall, noting the "wonderful cooperative spirit" that marked the formulation of this approach, stated: "This is the first time two major companies have totally cooperated in bringing an album of great interest to the marketplace as part of a goal that is much larger than the competitive factor. It is a non-profit venture for a very worthwhile cause."

Artists involved in the concerts, which were produced (as were the records) by Harold Leventhal, are Judy Collins, Pete Seeger, Bob Dylan, Joan Baez, Odetta, Country Joe McDonald and Arlo Guthrie. Narration is shared by Will Geer, Peter Fonda, Robert Ryan and others, celebrating a distinguished legend in American music.

Said Cornyn, I don't want to overwhelm the real story of these Woody Guthrie albums, which is one of respect for a great artist and a great man—obviously an emotional leader of the family' he drew around him, as well as a leader in terms of talent.

But the honor is ours in bringing these albums out and in being able to turn over an abnormal share of the proceeds to the fund that Mrs. Guthrie now heads. It would never have all come together, with such a roster of artists, if it were not for the power of Woody Guthrie as a unifying memory, and for the contribution of Mr. Leventhal, who gently suggested that here was a good thing to do. And it came to pass, that's all."

NAP Board Accepts Merc, Chappell Buy By DG-Philips

NEW YORK — The board of directors of North American Philips Corporation last week (20) authorized the management of the company to accept the offer submitted by DG-Philips last month for the purchase of Mercury Records and its investments in the music publishing business. The authorization is predicated on the resolution of several minor points in the submitted offer.

The proposed purchase price, which was not revealed, will be paid in cash and notes. It encompasses the purchase of Mercury Record Productions, Inc. and North American Philips' 50% in Chappell & Co., Inc. of New York, and its 49% interest in the activities of Chappell & Co., Ltd. of London. The purchase does not include North American Philips' ownership of Philips Recording Company, Inc., a record-pressing facility in Richmond, Indiana.

The offer to purchase the properties was submitted by representatives of Deutsche Grammophon and Philips Phonographische Industrie, a group which presently owns 50% of Chappell of New York and 51% of Chappell of London.

In an announcement made last month, when the offer was received, Pieter C. Vink, president of North American Philips, revealed that the purchase price would exceed the company's investments in the properties, and that the disposition of them would be in the best interests of North American Philips' stockholders.

North American Philips Corp. is a manufacturing organization with op-

erations in electrical/electronic, chemical/pharmaceutical and professional equipment products, as well as in consumer products and services.

HBS To Book Concerts At Pirate's World

NEW YORK — HBS Productions, based in Orlando, Fla. has signed a contract with Recreation Corp. of America, owners of Pirate's World in Dania, Fla., to lease the facility and promote concerts. The agreement will commence as of Jan. 3.

Pirate's World is a 9,000 seat concert facility outside Miami. It has been in operation for five years, but has had no formal schedule for its concerts. Joseph J. Lambusta of HBS will produce weekly concerts (depending on talent availability) with an emphasis on rock artists. However, HBS will attempt to furnish a variety of music. Sound will be furnished by Cameron Sound of Miami and lights will be by White Indigo.

HBS has already signed B. B. King for Feb. 12 and Carly Simon for Feb. 19, and are negotiating for further bookings.

Gambit Formed In Nashville For Pop, R&B

NASHVILLE — The formation of a new Nashville-based company, Gambit Records Inc., has been announced by its president Arnold Thies.

Thies is the former vp in charge of sales for Mega Records, where "Help Me Make It Through the Night" became a million-seller. Prior to his position at Mega, he served as national rack sales and assistant sales manager for Monument Records and west coast divisional sales manager for Atlantic-Atco Records.

Stated Thies: "I, for one, have long felt that if the music scene is to expand and grow in Nashville, it must become part of the mainstream of music rather than relying on C & W and Gospel as it has in the past. Up to this point, hardly anyone in Nashville has had the inclination to put out Top 40 or R & B records, outside of Sound Stage 7 or Seventy-Seven, both started by John Richburg. Our R & B product will be handled by Allen Orange, a man who was instrumental in putting Sound Stage 7 on the road to success, and we will be distributing his label, Notes of Gold."

Other members of the Gambit organization include John Ragsdale, writer/arranger who will handle the publishing and A & R chores, and Nick Shrode, national promo director.

Gambit is the creation of several prominent Nashville businessmen and Thies. They will be releasing their first records in Jan. Gambit Records' offices will be located at 1717 West End Avenue, Nashville, Tenn. 37203.

Hillman Hall Named GM Of Hallnote Music

NASHVILLE—Tom T. Hall has appointed his brother, Hillman Hall, to assume the general management of Hallnote Music Co., the publishing company recently created by Hall to publish his songs.

John D. Lentz, local attorney and Hall's business manager, says that Tom T. has "no interest in the daily office routine and wanted to be completely free to devote full time to his writing and performing."

Hillman Hall assumes these duties in addition to personal management of his brother. The Neal Agency, Ltd. will, of course, continue to book Tom T. Hall and his Show.



THE HALLS OF FAME—On hand for the official opening announcement of Hallnote Music Co. by Tom T. Hall (r.) were his business manager, John D. Lentz and his brother personal manager, Hillman Hall, who will also serve as general manager of the new publishing company.

King Concert

ATLANTA—The Jackson 5 and the Supremes will star in the First Annual Martin Luther King, Jr. Birthday Commemoration Concert in Atlanta, Wednesday, Jan. 12. The announcement was made by Mrs. Coretta King, wife of the slain civil rights leader.

The concert will be the first event of a week of nationwide activities in honor of King and the civil rights movement.

Picks of the Week

ARETHA FRANKLIN (Atlantic 2838)

Oh Me Oh My (I'm A Fool For You Baby) (3:30) (Ncotrac, ASCAP—J. Doris)

Song was a hit for Lulu and now in the hands of Lady Soul, everyone has literally flipped for it. Will provide an instant follow-up to "Rock Steady" with a twist of the wrist. Flip: "Rock Steady" (3:10) (Pundit, BMI—Franklin)

ANNE MURRAY (Capitol 3260)

Cotton Jenny (2:57) (Early Morning, CAPAC—G. Lightfoot)

The thrush has her finest, most commercial entry since her "Snowbird" flight with this Gordon Lightfoot composition which sounds like he wrote it just for her. Will be an MOR/Top 40 giant. Flip: "Destiny" (2:49) (Johi, BMI—J. Feliciano)

DELANEY & BONNIE (Atco 6866)

Move 'Em Out (2:47) (East Memphis, BMI—S. Cropper)

Western lyrical theme served with that old-fashioned D&B bar-b-cue sauce is a sure-fire crowd-pleaser on the Top 40 ranch. Spiced just right. Flip: no info. available.

MARTHA REEVES & THE VANDELLAS (Gordy 7113)

In And Out Of My Life (2:58) (Jobete, BMI—H. Gordy, L. Brown, A. Story)

Mid-tempo soul groove should far surpass the trio's most recent success with "Bless You" and put the girls back on the monster hit trail, where they are most familiar faces. Flip: no info. available.

DONNIE ELBERT (All Platinum 2333)

Sweet Baby (2:25) (Multimood, BMI—D. Elbert)

An original in the style of his "Where Did Our Love Go" should go far in continuing the long-awaited success story of the best falsetto in town. Footstompin' good. Flip: "Can't Get Over Losing You" (3:08) (same credits)

MICHEL LEGRAND (Bell 171)

Brian's Song (2:46) (Colgems, ASCAP—M. Legrand)

Title tune from the TV film helped a lot of folks wet their handkerchiefs. Theatrical release of the flick should have this record at the top of many lists, buyers' and programmers. Flip: "Theme From 'The Go-Between'" (3:22) (Chappell, ASCAP—M. Legrand)

THE KINKS (RCA 74-0620)

20th Century Man (3:59) (Davray, PRS—R. Davies)

Group has moved to RCA, and have taken their lyrical barbs with them. Should be their strongest since "Lola." Flip: "Skin And Bone" (3:36) (same credits)

STEVE LAWRENCE & EYDIE GORME (MGM 14340)

Lead Me On (3:01) (Colgems, ASCAP—E. Shelton, J. Keller)

Pair tackles a Conway Twitty/Loretta Lynn number which has been topping the c&w charts for quite awhile and turns it into a city slicker in no time. Best duet they've ever put together. Flip: no info. available.

THE MONITORS (Buddah 278)

Fence Around Your Heart (3:34) (Kama Sutra/Dream, BMI—Peabody, Barnes, Bateman, Boyd)

Group has the tight, bright sound of the golden age of Motown written all over their collective face. And when you sound this good, you have the right to smile. Flip: "Have You Seen Her" (3:50) (Julio Brian, BMI—Acklin, Record)

CHER (Atco 6868)

Just Enough To Keep Me Hangin' On (3:16) (Alanbo, BMI—B. Mize, I. Allen)

Cher recorded an LP for the label two years back and this is one of the tastier cuts. Joe Simon hit should happen again for the gypsy. Flip: no info. available.

J. J. CALE (Shelter 7314)

Crazy Mama (2:30) (Moss Rose, BMI—J. J. Cale)

Strong cut from his "Naturally" LP sounds like Jimmy Reed brought up to date. The kind of easy-going blues that should be in for Top 40 consideration. Flip: "Don't Go To Strangers" (2:26) (same credits)

Newcomer Picks

PHILLIP GOODHAND-TAIT (DJM 70030)

Every Day (2:45) (Peer Intl., BMI—N. Hardin, C. Petty)

Buddy Holly classic is subtly read in church, by a voice with all the intricacies of Rod Stewart and all the potential thereof. From his equally triumphant LP, which will make him one of the brightest success stories of the new year. Flip: no info. available.

THE CHARGERS (Vanguard 35146)

You Gotta Be A Lady (2:59) (Double Diamond, BMI—S. Marshall, L. Barry)

With the Temptations name on this one, the record would be an automatic Top 10. If enough people use their ears, this new group will take a strong chart-hold, first time out. Flip: no info. available.

STARK NAKED (RCA 74-0588)

Sins (2:51) (Duchess, BMI—L. Bunn, R. Belsky)

Group which has a sound mid-way between Rare Earth and Shocking Blue is already beginning to garner major market airplay on Top 40 as well as FM stations on this hard-rocker. It moves. Flip: "Done" (2:58) (Duchess, BMI—Venier)

HARLEY HATCHER HIGHWAY (Highway 101)

Children Of Georgia (2:58) (Leo The Lion, BMI—H. Hatcher)

Much in the groove of the best of Gary Puckett and the Union Gap, debut disk has an infectious quality and a chorus that can't be believed until you hear it. Flip: "Sunday, Monday, Tuesday, Wednesday, Saturday Or June" (2:46) (Hazy Day, ASCAP—M. Arakelian)

Choice Programming

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

DEAN MARTIN (Reprise 1060)

What's Yesterday (3:15) (Kama Sutra, BMI—P. Andreoli, T. Bruno, V. Poncia Jr.) Dino's first release in many a bar is a fine tune which he sips elegantly and in his usually easy-going manner. Will please MOR crowd no end. Flip: "The Right Kind Of Woman" (2:28) (Town Crier, BMI—B. Knight)

HOWARD TATE (Atlantic 2836)

Keep Cool (Don't Be A Fool) (2:36) (Ragmar, BMI—J. Ragovoy) The "Ain't Nobody Home" man returns to active soul-searchin' and there's pop cross-over material in the making here. His first for the label could be his biggest. Flip: no info. available.

FRANK SINATRA JR. (Daybreak 1003)

Black Night (3:30) (Daybreak, ASCAP—Sinatra Jr.) Daddy made it big with another night epic, and this one could make son everything but a stranger to MOR audiences. Will be his biggest to date. Flip: "Spice" (3:05) (same credits)

BARBARA LYNN (Atlantic 2853)

I'm A One Man Woman (2:29) (Flat-river, BMI—B. & L. Cate) Gal who pleased r&b audiences with "Until Then I'll Suffer" should do well with this one, a mover a la "Clean-Up Woman." Flip: "Nice & Easy" (1:48) (Crazy Cajun, BMI—B. Ozen)

ROY HEAD (TMI 9010)

Bit By Bit (2:32) (WB/Caledonia Soul, BMI—V. Morrison) "Treat Her Right" man returns with Van Morrison tune and laid-back delivery to match. Flip: "Wait Till I Arrive" (3:10) (East/Memphis, BMI—S. Cropper, M. Rice)

GRIN (Spindizzy 4005)

White Lies (3:27) (Hilmer, ASCAP—N. Lofgren) Nils Lofgren's group has received much attention with their recent LP release and this cut shows the talk has the power to spread to the Top 40 audience. Flip: "Just To Have You" (2:14) (same credits)

JOE HAYWOOD (Front Page 1003)

In Your Heart You Know I Love You (3:28) (Sweet Soul, BMI—D. Donnell) Strong soul effort should get a hefty shot at chart success. Ballad and balladeer are ideally suited for each other. Flip: "I Cross My Heart" (3:29) (same—B. Robinson)

HENRY BROOKS (P&P 333)

Mini Skirts (no time given) (Gilyard, BMI—H. Copeland) Reminiscent of James Brown's "Outta Sight," rhythmic r&b 'er will become a dance fave and chart contender. Basic and soulful. Flip: "Greatest Debt To My Mother" (Peer Intl., BMI—H. Brooks)

HOOPY FERGUSON & THE WILD DOGS (Renegade 5603)

I Need Good Lovin' (3:01) (Touch-down, BMI—S. Ferguson) Wild-named entourage gives out with some J. Geils sounds and the white blues band tradition seems stronger than ever again. Flip: "You Snooze, You Lose" (2:05) (same credits)

INTERPRETATIONS (Star Route 1015)

Tennessee Waltz (3:10) (Acuff-Rose, BMI—R. Stewart, P. W. King) Everyone knows the song, but until now, it's never really had its day as a soul single. Production is not overpowering, but the group's energy more than compensates. Flip: "Sing A Simply Song" (3:20) (Daly City, BMI—S. Stewart)

THE BOONE GIRLS (MGM 14355)

Curiosity Killed The Cat (2:50) (no pub. listed, BMI—D. Greer) Female rivals to the Osmonds hit the early teen market right on target. AM exposure will bust this up-tempo pleaser wide open. Flip: "Anthem-Revelation" (2:10) (Cherry Lane, ASCAP—J. Denver)

SIMTEC & WYLIE (Mister Chand 8009)

Bootleggin' Pt. 1 (3:08) (Cachand/Tecob, BMI—R. & S. Simmons, W. Dixon, B. Pointer) Soul duo's give and take is what makes this one a winner. You might also care to read an industry problem into the lyric line. Flip: "Pt. 2" (3:35) (same credits)

DEE BROTHERS & DEE BAND (Royal American 51)

Do It (2:35) (Silver Dagger, ASCAP K. Fincher) Raw-voiced lead controls a pop production that is as catchy as it is spirited. A group that should be given a chance. Flip: "Through That Woman's Eyes" (2:24) (same—W. Cox)

THE HOODOO RHYTHM DEVILS (Capitol 3253)

Hurtin' Side Of Love (2:23) (Sleeze, ASCAP—J. Crane) New group crosses the sounds of Mountain and 3 Dog Night, emerging with a potential Top 40 hit of considerable proportions with exposure. Flip: "Four Set Blues" (2:31) (same credits)

GEORGE RIZZO (GWP 531)

A Million Miles High (3:40) (Five Sisters, BMI—G. Rizzo) No relation to Philly's new mayor and ex-police chief, this full-voiced singer/songwriter will be recognized as such with his debut single, a meaty folk-rocker. Flip: "Only Me" (3:55) (same credits)

HEADS HANDS & FEET (Capitol 3239)

Warming Up The Band (3:28) (Jamarnie, BMI—Colton, Smith et al) Band is already hot with the first few seconds of this solid rocker that could catch on with Top 40 audiences here. Group gets great press in England. Flip: no info. available.

THE GUITAR FACTORY (Musicor 235)

King Herod's Song (2:38) (Belinda/Uni Chappell, BMI—T. Rice, A. L. Webber) Showstopper from "Jesus Christ Superstar" is given a honky-tonk instrumental treatment that could click with MOR audiences and then spread pop. Happy and fun. Flip: "I Don't Know How To Love Him" (3:08) (Leeds, ASCAP—T. Rice, A. L. Webber)

VENICE (Hi 45-2204)

Stepchild (2:35) (East Memphis Music, BMI—M. Rice, L. Dawson) Lovechild theme surfaces again in a mover that never lets up. Soulstress could easily have a pop hit on her hands first time out. Flip: "18 Days" (2:41) (Jec, BMI—D. Bryant, V. Starks)

STONEGROUND (Warner Bros. 7546)

Passion Flower (2:35) (Chuckie Tunes, ASCAP—L. Hughes) Lynne Hughes is the excellent lead vocalist on this track from the theatre/rock troupe, one that could be the first chart noise single for them. Flip: no info. available.

REGGIE SADDLER REVUE (De-Lite 545)

Just Wait And See (3:16) (Delightful, BMI—R. Saddler) Tina Turner may well have some competition from the raw-voiced temptress in this entourage. Soul disk with power. Flip: "R.R.A.W.J." (Existential/Delightful, BMI—R. Saddler)

M-O-R Shines At Columbia Festival Of Stars



THE STARS . . . Johnny Mathis, Vikki Carr, Peter Nero and Percy Faith in an unusual M-O-R night at Madison Square Garden. (See review below.)



Clive Davis, master of ceremonies for the Columbia Festival of Stars at the Garden. A party for the celebrities held at New York's leading M-O-R room, the Rainbow Room, followed the Garden event. Davis is seen greeting David Clayton-Thomas of Blood, Sweat & Tears; Steve Popovich is behind David. Davis with Ornette Coleman with Larry Douglas and Bob Altschuler on right. Al Aronowitz of the New York Post with Davis. And on far right, Johnny Mathis with C.D.

cash box / talent on stage

Columbia's Festival Of Stars

MADISON SQUARE GARDEN, NEW YORK—Middle-Of-The-Road Music Lives! And it's greatly loved by what might be called a Musical Silent Majority. They're out there, folks. They may not make themselves noticed as much as the rock music enthusiasts, but more than 18,000 came to Madison Square Garden last Friday to hear "Good Music" Mathis, melodies, Vikki Carr, Peter Nero and Percy Faith all presented by Columbia Records.

Clive Davis, president of Columbia Records, and m.c. of the evening, clarified the intent of the special Festival of Stars event. Although he recognized the dynamic changes that have taken place on the musical scene during the past decade, he pointed to the fact that the soft, romantic sound has been a "mainstay of American Music and we felt we owed an evening to this kind of music."

"This is not an evening of nostalgia," Davis went on, "this is an evening of Today." And he went on to point out how every one of the performers on the bill was very much a "today" performer.

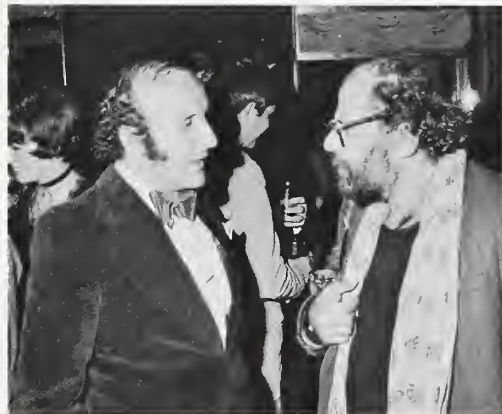
From that point on, the artists proved the point to the Garden audience. First onto the circular, raised stage located smack-dab-in-the middle of the Garden Floor was Percy Faith and some sixty musicians. The lights dimmed, and Faith put the orch thru a hoedown. And on the downbeat, the huge stage began to revolve, making one full revolution every seven minutes. The fact that everyone could get a closer glimpse of the stars was greeted with tremendous applause. Percy was beautiful with a soft, lush version of "The Rest Of Your Life" and his (plug) latest single "Diamonds Are Forever." It was unusual sitting in the Garden and watching people in gowns and suits pass by. And we got a kick out of the ice

cream pitchman whispering his "Ice Cream, Ice Cream" chant. He too sensed the dignity of the evening.

The Hanley Sound System was magnificent. So clear was the sound that one could even pick up an occasional imbalance in the orchestra during a number or two.

Peter Nero followed the short Faith opener (Percy came back to open the second half) with his usual professionalism. No, he even sounded better than usual. Or, as some wise old music business veteran once put it, they sound better when they have something on the charts. And with "Summer of '42" a smash for Nero, he sounded more like a star. We also noted that the kids have nothing on the MOR folks as far as recognizing a song is concerned. The applause from the Garden group burst into a polite roar when Nero touched the first four notes of the hit "'42" single. He was cool through a jazz oriented "What The World Needs Now;" warm thru "Never My Love;" hot thru "Lucretia McEvil;" dramatic thru a "J. C. Superstar" medley and humorously classical thru "I Got Rhythm" performed as the great classical composers might have presented the number. Nero is a showman.

Clive Davis beautifully filled the pauses (while the stage was being reshuffled) with interesting facts and figures about record sales by some of Columbia's leading performers. And then Vikki Carr burst onto the stage with "I Want To Be Happy." The feminine change-of-pace was a delight, and Vikki's low-cut brown gown drew a number of whistles. But it was her voice that drew the applause. Vikki belts with the best of the belters and can tear your heart out with those Women's Lib favorites, "It Must Be Him," "With Pen In Hand" and her current release "I'd Do It All Again." Vikki has found her-



Clive greets Allen Ginsburg and Percy Faith.



self a niche with this type of "tormented woman" material. She projects them well and they drew the biggest applause. The fans seem to be moved when Vikki cries her heart and eyes out. She does both, and it comes across with sincerity. "Cuando Caliente El Sol" is always an audience favorite, as is her "Judy Garland Medley" including "You Made Me Love You," "Trolley Song," "Swanee River" and the "Over The Rainbow" finale.

After some other lush and beautiful arrangements by Percy following the intermission ("Quiet Night," "Sunrise, Sunset" "Fiddler on the Roof") out came the obvious star of the show, Johnny Mathis. Greeted with a roar, Johnny assumed his familiar bent knee, crooked elbow stance and sounded magnificent on "Misty" which was also welcomed with applause after only the first three notes by the orchestra. He did John Lennon's "Love," swung thru "If You Really Love Me," and did a beautiful job on "Summer Me, Winter Me," and the sophisticated Mabel Mercer classic "Over The Weekend." But Johnny is at his best when you can be close to him and we got the feeling that this intimate material and the tremendous distance between the performer and most of his audience wasn't working to maximum advantage. It was obvious that what his fans wanted to hear

were his oldies, and when he did "12th of Never," "Wild Is The Wind," "When Sunny Gets Blue," "It's Not For Me To Say," "Tonight" in medley form, they felt satisfied. When he concluded this medley (that really offers only a smattering of each of the above songs) with "Wonderful, Wonderful," the presentation was greeted with a roaring cheer and standing applauders. Some thought should be given to re-recording this classic. It's about fifteen years now since it was first released and it might be the strongest new thing Mathis could record. "Sleigh Ride" and the Jacques Brel "If We Only Had Love" concluded the evening.

Although Mathis sounded great, he probably would have had this audience roaring if he had only sung his past hits. Because it seemed that the Garden was loaded with Mathis lovers who have been listening to his records through the years but were never able to pay the tab for seeing him live in such clubs as the Copa or the Waldorf Empire Room. It's amazing how this master of "kissy-face music" (as one teenager once called it) can bridge the musical generation gap.

The audience was extremely well behaved and Clive Davis told the folks how marvelous they were as he bid them farewell.

insight&sound



NEW YORK: THE SECOND ANNUAL THESE ARE A FEW OF OUR FAVORITE THINGS POLL

About this same time last year, the members of the **CASH BOX** editorial staff, took the liberty of listing their top ten favorite albums of the year. Because that feature received such little response, so few phone calls, and virtually no mail to speak of, we have decided to make it an annual affair. "Ten Best" lists, being fleeting approximations at best, the following is to be viewed as being, to the best of our recall, a purely mathematical report of those albums which have found themselves most frequently on our turntables during leisure moments. Amen.

BOB ADELS:

1. We Came To Play—The Persuasions—Capitol
2. Just As I Am—Bill Withers—Sussex
3. Slightly Out Of Tune—Lindisfarne—Elektra
4. Rosebud-Rosebud—Straight/Reprise
5. Staple Swingers—Staple Singers—Stax
6. Songs Of Love And Hate—Leonard Cohen—Columbia
7. If You Saw Thro' My Eyes—Ian Matthews—Vertigo/Mercury
8. Occasional Rain—Terry Callier—Cadet
9. Other Side Of This Life—Fred Neil—Capitol
10. Cornflower Suite—Suni McGrath—Adelphi

ED KELLEHER:

1. Electric Warrior—T. Rex—Reprise
2. Jack-Knife Gypsy—Paul Siebel—Elektra
3. Songs Of Love And Hate—Leonard Cohen—Columbia
4. Who's Next—The Who—Decca
5. The Return Of Doug Saldana—Sir Douglas Quintet—Mercury
6. Rosebud-Rosebud—Straight/Reprise
7. Hunky Dory—David Bowie—RCA
8. Mythical Kings And Iguanas—Dory Previn—Mediarts
9. L.A. Woman—The Doors—Elektra
10. Every Picture Tells A Story—Rod Stewart—Mercury

KENNY KERNER:

1. Tea For The Tillerman—Cat Stevens—A&M
2. Cahoots—The Band—Capitol
3. Aqualung—Jethro Tull—Reprise
4. American Pie—Don Mc Lean—United Artists
5. From The Inside—Poco—Epic
6. Emerson, Lake & Palmer—Cotillion
7. Deliverin'—Poco—Epic
8. Teaser And The Firecat—Cat Stevens—A&M
9. Himself—Gilbert O' Sullivan—MAM
10. Mudlark—Leo Kottke—Capitol

(Cont'd on p. 18)

ISAAC HAYES IS A BAD MUTHER (SHUT YO' MOUTH) . . . I'M JUS' TALKIN' ABOUT ISAAC HAYES—

"Soul music is the most honest music there is . . . it doesn't try to hide anything." And who would be a better authority than **Isaac Hayes**, who has turned his brand of soul music into a series of successes culminating with a recent #1 single and #1 album (both from the MGM film "Shaft"), and a new Enterprise album, "Black Moses," that shipped platinum.

Hayes, who considers himself an R&B performer "only by race, and only by background," told us that his new nickname was the idea of a Stax worker. "He saw me in the hall one day, and shouted out 'Hey, Moses, you're leading the people.' In Philadelphia, they introduced me at a concert as 'The Black Moses,' just to see the reaction. Everybody in the audience stood up." Despite the possible connotations of the cross-shaped poster included with the album, though, Hayes takes his burden lightly. "What they meant is that I'm bringing audiences together. I go over very well in Black markets, but my material is from everybody. One of my favorite writing teams is **Burt Bacharach** and **Hal David**—you'll notice that there's something by them on almost all of my albums."

We asked Isaac if there was anybody he's not currently involved with that he'd like to be. There's a white guy. He's blind . . . **Ronnie Milsap**. I'd love to produce him. He needs the kind of surrounding where his personality can be allowed to develop. I've been a fan of his for three years. I'd love to work with him. Maybe someday I can."

Hayes was brought in to work on "Shaft" at the suggestion of Stax vice president **Al Bell**. "The picture was produced and directed by blacks, and aimed primarily for a black audience. They thought I'd have the 'feel' for it." The picture being his first scoring assignment, he looked for some advice. "Tom McIntosh and **J.J. Johnson** helped me with a lot of things . . . showed me a lot of tricks. But it was **Quincy Jones** who had first given me the confidence to go ahead. He told me he felt that it would be comparatively easy for me, since my music is so dramatic anyway."

Isaac worked with a band that was composed primarily of members of his group and some of the **Bar-Kays**. "I'd worked with them all a lot before, so we communicated really well. We had two days allotted to complete the rhythm tracks. We finished them on the first day with 1½ hours to spare. The studio people couldn't believe it. But we worked really fast. I'd want to do a retake, and they'd tell me, 'don't bother—there'll be action and dialogue on top of the music; nobody'll notice if it's not perfect.' So I went back to Memphis and re-wrote and rerecorded the score for the album."

(Cont'd on p. 18)

Our favorite things: Poco, The Who, and Cat Stevens.
Isaac Hayes: The Black Moses



Emitt Rhodes McKendree Spring

PHILHARMONIC HALL, NYC — Hard sounds don't come easy to this hall—something to do with the auditory thresholds of pain of the ushers—but McKendree Spring electronically blew the roof off. The Decca artists can wear the masks of Pink Floyd or It's A Beautiful Day as well as they can those of Neil Young and Tom Rush. Beginning the set as if they were going to stick solely to works of others (Young, Elton John, Rush), they slowly worked their way up to their own material which relies on the electrifying frantics of Mike Dreyfus on violin and assorted gadgetry more so that on Fran McKendree's vocal prowess. This is a good band, whatever they do, and they were an unexpectedly strong opening act for Emitt Rhodes.

Emitt is a one-man band on his Dunhill disks, but on stage, he seems less of the performing genius because of the generally high quality of his supporting cast. At least it appeared so because Emitt was more concerned with having his water brought to him and playing tunes in the order he had made on a prepared list than he was in playing to the crowd. The audience wanted to hear the more familiar tunes from his first LP, but Rhodes preferred to do it mostly with "Mirrors." His terse musical statements were short stabs at a mood he never quite achieved, although the crowd certainly greeted everything he did to generous applause. But they were obviously expecting more.

When you've been compared to McCartney, your public image is bound to suffer eventually. Perhaps we have pushed him too far and too

Mountain Black Oak Arkansas Bell & Arc

NY ACADEMY OF MUSIC, NY—Mountain is one of those rare acts that has the musical power to quickly draw the audience under their hypnotic influence. Especially when Felix and lead guitarist Leslie West lead their group into the title tune from the first LP, "Nantucket Sleighride." It's an unforgettable experience as they weave a musical-lyrical journey. You suddenly realize the Mountain spell is cast and the trip is worth it!

Exploding into the spotlight, at the recorded live concert, Tuesday (14), with 'First Time In My Life', and bridging the musical gap with 'Crossroader', a marvelous selection from their new LP, "Flowers Of Evil," dispels all doubt as to why the group is riding the crest of popularity.

Lead guitarist West is reaching new heights of solo perfection as he sustains and maintains the spell-binding force utilizing several musical forms both solo and in combination with the rest of the group. Effective lighting adds to the musical dimensions. The temperature soars! The production number conjures all kinds of dreamy images and even segues into some Scottish skirling replete with the sounds of the bagpipes.

soon. Emitt is a quiet, living room visitor and not the new Messiah. If you don't come expecting the Second Coming, however, his concertness is satisfying and appealing.

r.a.

The Dillards Thomas & Suzanne George Miller

The evening recently reviewed was typical. The headlining Dillards have filled the house regularly for years. Thomas and Suzanne are relatively new, and comedian George Miller dropped by to warm things up on a chilly Sunday evening.

Miller opened with some good lines dealing with familiar themes. He's pleasant and funny, needing some more practice with his delivery, which tends to dribble off at end of lines.

Thomas and Suzanne can be compared, sort of, to Ian and Sylvia—quite simple male-female harmonies, accompanied by bass and their own two guitars. Their strong points are in their material—mostly original, and well written within the folk-pop idiom—and in their use of Douglas Stone's fiddle as part of their accompaniment. Their between-the-songs patter is informal and engaging.

If they could add a few more familiar songs to their set (the only one now being Neil Young's "Don't Let It Bring You Down"), they'd be better.

The Dillards presented almost the same set they've been doing since their L.A. debut in 1962, and, it seems, that's the way their audience wants it. The blend of bluegrass and mountain music with snappy patter and insult humor (directed at guitarist/lead singer Rodney Dillard) is, in fact, as fresh and unique as it was then. The only personnel changes have been in the replacement of original banjoist Doug Dillard with Herb Pederson.

d.d.

t.e.

Frank Zappa and Chicago to ASCAP

See page 18

Additions To Radio Playlists

WKBW—BUFFALO

Together Let's Find Love—5th Dimension—Bell
Anticipation—Carly Simon—Elektra
Clean Up Woman—Betty Wright—Alston
Let's Stay Together—Al Greene—Hi
Drowning In The Sea—Joe Simon—Spring

WQAM—MIAMI

I'd Like To Teach—Hillside Singers—MM

WLS—CHICAGO

Clean Up Woman—Betty Wright—Alston
Looking For A Love—J. Geils—Atlantic
Drowning In The Sea—Joe Simon—Spring
White Lies—Bullet—Big Tree
Hallelujah—Sweathog—Columbia
American Pie—Don McLean—U.A.

WTIX—NEW ORLEANS

Brian's Song—Michelle Legrant—Bell

WKLO—LOUISVILLE

Precious & Few—Climax—Carousel
Fire & Water—Wilson Pickett—Atlantic
Under My Wheels—Alice Cooper—W.B.
Anticipation—Carly Simon—Elektra
Stay With Me—Faces—W.B.
Truckin—Grateful Dead—W.B.
Foot Stomping Music—Grand Funk—Capitol
Let's Stay Together—Al Greene—Hi

WKWK—WHEELING

The Lion Sleeps—Robert John—Atlantic
Let's Stay Together—Al Greene—Hi
Kiss An Angel—Charley Pride—RCA
Stay With Me—Faces—W.B.
We've Got To—Addrisa Bros.—Columbia
Happy Xmas—John Lennon—Apple
The Pilgrim—Kris Kristofferson—Movement

WJET—ERIE

Sour Suite—Guess Who—RCA
Jingle Bells—Singing Dors—RCA
Will You Love Me—Cher—Atco
Floy Joy—Supremes—Motown

WDRG—HARTFORD

Daisy Mae—Hamilton, Joe Frank—Dunhill
Let's Stay Together—Al Greene—Hi
Levon—Elton John—Uni
Me & Bobby McGee—Jerry Lee Lewis—Mercury

WBAM—MONTGOMERY

Together Let's Find—5th Dimension—Bell
Hanging On—Cher—Atco
Tupelo Honey—Van Morrison—W.B.

WGLI—BABYLON

Precious & Few—Climax—Carousel
Levon—Elton John—Uni
Sour Suite—Guess Who—RCA
Anticipation—Carly Simon—Motown
Floy Joy—Supremes—Motown

KXOK—ST. LOUIS

Never Been—3 Dog Night—Dunhill
Clean Up Woman—Betty Wright—Alston
Family Affair—Sly Family Stone—Epic
Floy Joy—Supremes—Motown
Me & Bobby—Jerry Lee Lewis—Mercury
Once You Understand—Think—Laurie
Witch Queen—Redbone—Epic

WMAK—NASHVILLE

Sugar Daddy—Jackson 5—Motown
Joy—Appollo 100—Mega
Anticipation—Carly Simon—Elektra
Do I Love You—Paul Anka—Buddah

May we remind you that

Friday, December 31

our printer will be closed

therefore advertising deadline will be

Wednesday, December 29



Millions of people have read his books, seen his movies and heard about his Broadway hit: Now they want to hear his music.

In the history of the entertainment business, no one has communicated a relevant message to as many people in as many different media as Melvin Van Peebles.

He's written best selling novels like "A Bear For The FBI." Produced big box office movies like "Watermelon Man" and "Sweet Sweetback." And he just opened a Broadway show called "Aint Supposed To Die A Natural Death" to packed houses and critical raves.

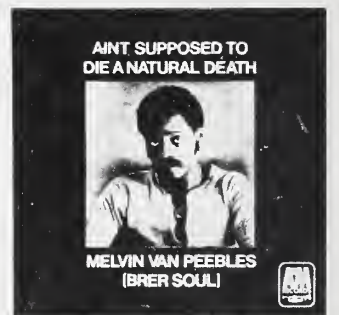
About a year ago, Melvin signed with us at A&M and recorded his first LP, "Brer Soul." Since then he's done two more albums titled "Aint Supposed To Die A Natural Death" and "As Serious As A Heart Attack." And a soon-to-be-released fourth album: the original cast Broadway show set.

In communicating Black culture to everybody everywhere, Melvin Van Peebles is a proven winner. Isn't that where you want to put your money? **All on A&M Records and Tapes.**

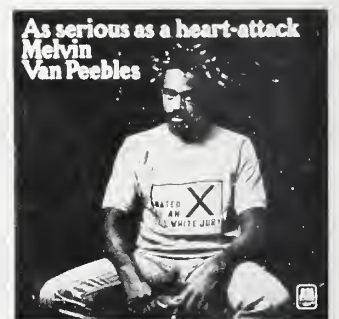
The Melvin Van Peebles Record Catalogue:



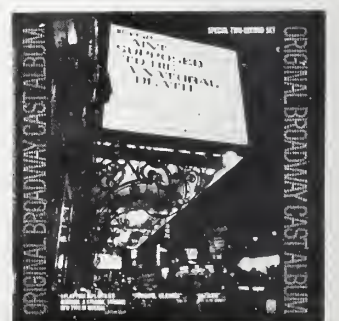
Brer Soul Melvin on record for the first time. He fixes you a plate of collards, puts you on the streets of Harlem and introduces you to some interesting people. Like himself and yourself.



Aint Supposed to Die a Natural Death Melvin and some of the baddest musicians in the business signifyin' about what it was like coming up and what it's like going down in the ghetto. Funk is funkier the second time around.



As Serious as a Heart-attack More Melvin more often. The musicians stretch out a little more, burn a little brighter. Melvin ain't kiddin', either. He lays it down and you don't need an interpreter to pick it up.



Aint Supposed to Die a Natural Death (Broadway soundtrack) The original cast set from Melvin's Broadway hit. It reaches out of the ghetto, into the mass consciousness, announcing to the world that there will be no more minstrel shows.

CashBox Top 100 Albums

- 1 CHICAGO AT CARNEGIE HALL
(Columbia C4X 30865) 2
(GA 30863/4) (GT 30863/4)
- 2 MUSIC
CAROLE KING (Ode 77013) 3
(8T 77013) (CS 77013)
- 3 LED ZEPPELIN (Atlantic SD 7208) 1
(TP 7208) (CS 7208)
- 4 E PLURIBUS FUNK
GRAND FUNK RALROAD (Capitol SW 853) 5
(8XT 853) (4XT 853)
- 5 THERE'S A RIOT GOIN' ON
SLY & THE FAMLY STONE (Epic KE 30986) 4
(ET 30986) (EA 30986)
- 6 BLACK MOSES
ISAAC HAYES (Enterprise ENS 2-5003) 8
(EN 25003) (EA 25003)
- 7 ALL IN THE FAMILY
(Atlantic SD 7210) 9
(TP 7210) (CS 7210)
- 8 TEASER AND THE FIRECAT
CAT STEVENS (A&M SP 4313) 7
(8T 4313) (CS 4313)
- 9 AMERICAN PIE
DON McLEAN (United Artists UAS 535) 13
- 10 WILD LIFE
WINGS (Apple SW 3386) 20
(8XT 3386) (4XT 3386)
- 11 THE NEW SANTANA
(Columbia KC 30595) 6
(CA 30595) (CT 30595)
- 12 SHAFT
ORIGINAL SOUNDTRACK (Enterprise&MGM) (EN 2-5002) 10
(EN 25002) (ENC 25002)
- 13 TAPESTRY
CAROLE KING (Ode 77009) 14
- 14 EVERY PICTURE TELLS A STORY
ROD STEWART (Mercury SRM 1-609) 11
(MC 1-609) (MCR4 1-609)
- 15 IMAGINE
JOHN LENNON (Apple SMAS 3379) 12
(8XT 3379) (4XT 3379)
- 16 MADMAN ACROSS THE WATER
ELTON JOHN (Uni 93120) 17
- 17 BOB DYLAN'S GREATEST HITS VOL. II
(Columbia KG 31120) 22
(GA 31129) (GT 31120)
- 18 GATHER ME
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- 19 A PARTRIDGE FAMILY CHRISTMAS CARD
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103	THE PARTRIDGE FAMILY ALBUM ORIGINAL TV CAST (Bell 6050) (8-6050) (5-6050) 105	121	CAHOOTS THE BAND (Capitol SMAS 651) (8XT 651) (4XT 651) 96	138	TRUTH OF TRUTHS (Oak OR 1001) 141
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107	B. B. KING IN LONDON (ABC ABCX 730) (8-730) (4-730) 94	125	LEE MICHAELS V (A&M SP 4302) (8T 4302) (CS 4302) 99	142	DETROIT (Paramount PAS 6010) (PAB 6010) (PAC 6010) 145
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118	ANNE MURRAY/GLEN CAMPBELL (Capitol SW 869) (8XT 869) (4XT 869) 127				



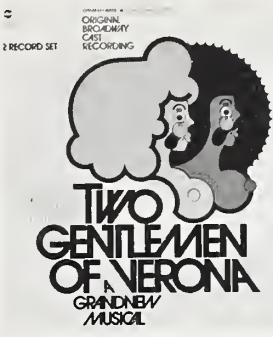
R & B TOP 60

1	GOT TO BE THERE Michael Jackson (Motown 1191) 2	16	RESPECT YOURSELF Staple Singers (Stax 0104) 11	31	INNER CITY BLUES Marvin Gaye (Tamla 54209) 26	46	OH ME, OH MY Aretha Franklin (Atlantic 2838) —
2	CLEAN UP WOMAN Betty Wright (Atston 4601) 4	17	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager (Mercury 73255) 21	32	SON OF SHAFT Barkays (Volt 4073) 41	47	WAY BACK HOME Jr. Walker and All Stars (Soul 35090) 40
3	DROWNING IN THE SEA OF LOVE Joe Simon (Spring 120) 5	18	SUPERSTAR (Remember How You Got Where You Are) Temptations (Gordy 7111) 14	33	CHILD OF GOD Millie Jackson (Spring 119) 24	48	THE WOODIE-T-WOO—CAUSE THAT'S THE WAY I KNOW The People's Choice (Phila—L.A. Of Soul 352) 44
4	SCORPIO Dennis Coffey (Sussex 226) 3	19	THEME FROM SHAFT Isaac Hayes (Enterprise 9038) 15	34	SATISFACTION Smokel Robinson & The Miracles (Tamla 54211) 33	49	YOU WANT IT, YOU GOT IT Detroit Emeralds (Westbound 192) 47
5	A FAMILY AFFAIR Sly & The Family Stone (Epic 10805) 1	20	SHOW ME HOW Emotions (Volt 4066) 27	35	LOVE AND LIBERTY Laura Lee (Hot Wax 7111) 39	50	CAN'T HELP BUT LOVE YOU Whispers (Janus 174) 54
6	YOU ARE EVERYTHING Stylists (Avco 4581) 6	21	HAVE YOU SEEN HER Chi-Lites (Brunswick 55462) 18	36	YOU KEEP ME HOLDING ON Tyrone Davis (Dakar 626) 29	51	HEY RUBY Ruby & The Party Gang (Law Ton 1554) 55
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10	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) Little Johnny Taylor (Ronn 55) 13	25	EVERYBODY'S EVERYTHING Santana (Columbia 45472) 23	40	LET ONE HURT DO L. J. Reynolds & The Chocolate Syrup (Law-Ton 1553) 46	55	DON'T TURN AROUND Black Ivory (Today 1501) 50
11	I'M A GREEDY MAN (Part 1) James Brown (Polydor 14100) 9	26	YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH Undisputed Truth (Gordy 7112) 28	41	DO THE FUNKY PENGUIN (Part 1) Rufus Thomas (Stax 0112) 43	56	JUNGLE FEVER Chakachas (Polydor 15030) 57
12	THAT'S THE WAY I FEEL ABOUT CHA Bobby Womack (U.A. 50847) 16	27	AFTER ALL THIS TIME Merry Clayton (Ode 66020) 30	42	A MOTHER'S PRAYER Joe Tex (Dial 1010) 45	57	HUNGRY COUNTRY GIRL Otis Span (Blue Horizon 304) 58
13	ROCK STEADY Aretha Franklin (Atlantic 2838) 8	28	SLIPPIN' INTO DARKNESS War (U.A. 50867) 38	43	WHY DIDN'T I THINK OF THAT Brenda & The Tabulations (Top & Bottom 411) 44	58	THE LOVE YOU LEFT BEHIND Syl Johnson (Hi 2201) 59
14	MAKE ME THE WOMAN THAT YOU GO HOME TO Staple Singers (Stax 0104) 11	29	WHERE DID OUR LOVE GO Donny Elbert (All Platinum 2330) 22	44	TOGETHER LET'S FIND LOVE 5th Dimension (Bell 170) —	59	YES I'M READY (IF I DON'T GET TO GO) Gene Chandler (Mercury 73258) —
15	LOVE GONNA PACK UP (AND WALK OUT) Persuaders (Win or Lose 220) 17	30	PAIN Ohio Players (Westbound 188) 34	45	AT LAST Jesse James (Zay 3302) 53	60	WILL YOU STILL LOVE ME TOMORROW Roberta Flack (Atlantic 2851) —

Pop Picks

TWO GENTLEMEN OF VERONA—Original Cast —BCSY-1001

Songs full of invention, wit and melody; that's Galt McDermont (music) and John Guare's (lyrics) contribution to "Two Gentlemen of Verona," the hit musical adaptation of the Shakespeare play. And, thankfully, the material is all here, in a 2-LP performance by the immensely talent cast. A happy feast of varied pop song styles.

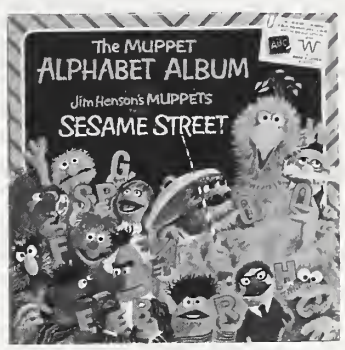


COMING OF AGE—Five Man Electrical Band —Lionel LRS-1101

If anyone had any doubts that the Five Man Electrical Band will one day be one of the top groups around, those doubts should be dispelled by this set. It's a stunner all right! "Absolutely Right" is absolutely great but we know that already. "Country Girl," "Me And Harley Davidson" and "Friends And Family" have the same infectious blend of good time hard moving rock. Longer more complex pieces such as "Coming Of Age" have much to offer too. Let's hope this LP really puts this band over the top.

THE MUPPET ALPHABET ALBUM—Columbia CC25503

A concept album for children. Each song here is a lesson on a different letter of the alphabet. Conducting the session in grand musical style are Jim Henson's Muppets of "Sesame Street." Along with the record comes an entire set of alphabet letters, a tote bag to hold them, a blackboard with chalk and a make-a-letter bender. It adds up to a charming educational package. Whether you've mastered your ABC's or not, you'll probably marvel at the originality of this extremely clever set.



I'VE FOUND SOMEONE OF MY OWN—The Free Movement—Columbia KC31136

The title tune of this album firmly established The Free Movement as one of the premier harmony groups in the R&B category. Now they prove once and for all that they have more than what it takes to become a lasting force on the pop market. This is a beautifully realized collection of songs showcasing the sextets versatility and taste. Listen to what they do with "Love The One You're With" and a bouncing refrain entitled "Coming Home." Group's current single, "The Harder I Try" is here too.

Pop Best Bets

THE MIKE CURB CONGREGATION SING THEIR HITS FROM THE GLEN CAMPBELL SHOW—MGM SE-4804

The title tells the story as this attractive and pleasant sounding assemblage serves up eleven favorites. Hit single "Burning Bridges" is joined by "He's Got The Whole World In His Hands," "The Night They Drove Old Dixie Down," "Teach Your Children" and "High Hopes." There's also a medley from "The Sound Of Music" featuring "Do-Re-Mi," "Climb Every Mountain" and the title song. Tasteful MOR type fare.

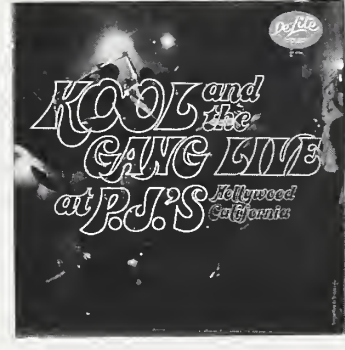


I'D LIKE TO TEACH THE WORLD TO SING—The Hillside Singers—Metromedia KMD 1051

It's inconceivable to us that anyone could fail to be refreshed by the clean harmonies and melodic arrangements of The Hillside Singers. Needless to say, the group's hit single has found its way onto the grooves of the set, as have versions of "Take Me Home, Country Roads," "Day By Day," "Old Fashioned Love Song," "The Night They Drove Old Dixie Down" and "Amen." Remember "Kum Ba Yah?" Enjoy it once more.

KOOL AND THE GANG LIVE AT P.J.'S—De-Lite DE2010

Enthusiasts of this band have been waiting for this album. Although it is their second live set, it is the first on which they play with the kind of loose feeling so necessary to their music. Lots of sweet and funky tracks to single out but we'll just mention the medley of "Ike's Mood" and "You've Lost That Lovin' Feeling" and the mellow "Ricksonata." No doubt you'll soon have your favorites too.



... BEAUTIFUL LIES YOU COULD LIVE IN—Tom Rapp Pearls Before Swine—Reprise RS 6467

Being the latest chapter in the daredevil saga of Pearls Before Swine. In which our hero, Tom, unveils nine new works including the haunting "Freedom," the poignant "Snow Queen" and the enticing "Island Lady." He then turns to the catalog of Leonard Cohen for a fine version of "Bird On The Wire." Wife Elisabeth offers a song, the lyrics of which are from an A. E. Houseman poem. Another excursion into a world of dreams and memories, as fascinating and musically rich as the previous ventures.

SANCTUARY—Dion—Warner Bros. 1945

Its generally conceded that Dion is an excellent composer and performer. Yet sometimes his talent seems to be taken for granted. In the last several years he has really come to maturity and no better proof of this can be found than this, his latest record. Three tracks—"Abraham Martin And John," "Almond Joy" and "Ruby Baby"—were recorded at the Bitter End and they are evidence of the effect he has on a live audience. Equally strong are the studio cuts, among which are the title tune—a lovely song by Dick Holler—and a joining together of an original piece, "Take A Little Time" with Ian Matthews' "Please Be My Friend." Sanctuary can be found in "Sanctuary."

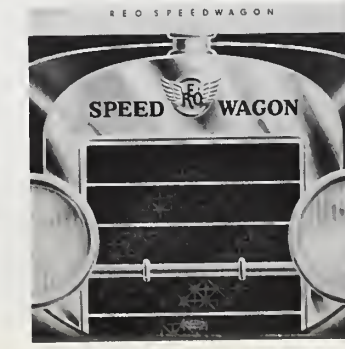


COMING FROM REALITY—Rodriguez—Sussex SXBS—7012

This is the second LP from a man and a voice who is a pleasantly original amalgam of Jose Feliciano, Donovan and Cat Stevens. There's something for everyone here. Two MOR efforts in "I Think Of You" and "To Whom It May Concern"; a "Season Of The Witch"-ish "Heikki's Suburbia Bus Tour" and a long FM narrative in "A Most Disgusting Song." Remaining numbers touch all the beautiful boundaries in between. Programmers of every classification should find something their listeners can get into here are the singer/songwriter with receive wide attention through these efforts.

R.E.O. SPEEDWAGON—Epic—E31089

Latest Epic rock discovery takes the form of the R.E.O. Speedwagon of yesteryear. Group is rock all the way as they debut with eight original driving tunes. Album opens with a bang as R.E.O. gets into "Gypsy Woman's Passion", and they don't let up even through the finale, "Dead At Last", which features some mighty fine background vocals by the Freedom Soul Singers.



OFF THE SHELF—Batdorf & Rodney—Atlantic SD 8298

John Batdorf and Mark Rodney are two young singer/guitarists and this is their debut album. Basically, it's an easy-going ride featuring some stellar piano and vibes accompaniment by Barry Beckett. "One Day" is an example of the optimistic type of gently moving song which seems to be the duo's staple. Other nicely turned tracks include "Oh My Surprise," "Workin' Mana, Blind Man," "Never See His Face Again" and "Can You See Him." A welcome addition to the musical ranks.

MARK PINES

1. 20 Granite Creek—Moby Grape—Reprise
2. Helen Reddy—Capitol
3. Imagine—John Lennon—Apple
4. Crazy Horse—Reprise
5. Nice Feelin'—Rita Coolidge—A&M
6. Leon Russell & The Shelter People—Shelter
7. Who's Next—The Who—Decca
8. Album 11—Loudon Wainwright 111—Atlantic
9. Madman Across The Water—Elton John—Uni
10. Anticipation—Carley Simon—Elektra

Always trying to expand, we have this year included a list of our favorite album covers, but have limited them to only five per person:

BOB ADELS:

1. Dust-Dust—Kama Sutra
2. Wet Willie-Wet Willie—Capricorn
3. Mothers Live—Mothers of Invention—Bizarre/Reprise
4. Blue—Joni Mitchell—Reprise
5. Jade Warrior—Jade Warrior—Vertigo/Mercury

ED KELLEHER:

1. Hunky Dory—David Bowie—RCA
2. House On The Hill—Audience—Elektra
3. Low Spark Of High Heeled Boys—Traffic—UA
4. Teaser & The Firecat—Cat Stevens—A&M
5. Love It To Death—Alice Cooper—Warner Bros.

KENNY KERNER:

1. Aqualung—Jethro Tull—Reprise
2. Dust-Dust—Kama Sutra
3. Mothers Live—Mothers of Invention—Bizarre/Reprise
4. Anticipation—Carly Simon—Elektra
5. Cahoots—The Band—Capitol

MARK PINES:

1. Hunky Dory—David Bowie—RCA
2. Blue—Joni Mitchell—Reprise
3. Sticky Fingers—Rolling Stones—Rolling Stones
4. Bangla Desh Concert—Various Artists—Apple
5. An Old Fashioned Love Song—Paul Williams—A&M

Stevie Wonder and Jackie De Shannon to ASCAP

See page 19

An absolute male supremacist, Hayes would be an ideal talk-show guest opposite a women's libber. "I tend strongly towards Eastern and Middle-eastern philosophy, where the man is supposed to be the ruler of the household and the woman is to be his helpmate. I'm conservative in that way. In the Southern part of the country, where I was raised, that's traditional."

As the conversation drew to a close, we asked Isaac how he arrived at those famous long versions of songs. "I didn't want to be greedy, and I wasn't trying to change the scene any. I just couldn't say what I had to in 2½ minutes." And, believe us, Isaac Hayes has quite a bit to say..

todd everett

PLUGS AND HYPES—Watch for new albums of reissues by the Turtles (Bizarre/Reprise) and Freddy Cannon (UA) . . . Carl Wilson is telling people that the Beach Boys will be releasing their "Smile" LP, complete, in February, and that other Capitol Beach Boys LPs will be out on Brother in the indeterminate future—most likely remixed for real stereo . . . The Who recorded their most recent San Francisco (Civic Auditorium) concert for some reason or another, and Charlie Starr recorded at the Troubadour (with Keith Moon sitting in for one set on Saturday night) . . . Look for the Dr. Hook and the Medicine Show album on Columbia next month . . . Loretta Lynn's single "One on the Way" should be retitled "Here in Topeka" for convenience and shipped immediately to every newsmagazine and similar media outlet in the country. "George Jackson" notwithstanding, it's probably the most truly "relevant" song of the year. Shel Silverstein wrote it (and some of the Dr. Hook material, as well).

A dealer in Indiana has access to a lot of old King Records material, plus some rare Bethlehem stuff. Write to Bill Haskett at Golden Memories Records, 3 East Main Street, Mooresville, Ind. 46158, for details. His prices are generally quite reasonable.

We finally got a look at the excellent series of "Rock Books" published by Studio Vista in England. The first four volumes include works on Motown, Buddy Holly, The Drifters and The Who, with more (including The Beatles) soon to come. The Motown volume, more opinion than fact, is the only disappointment; the others are all fine, including complete discographies. Maybe one of the U.S. record importers could pick them up for distribution here, if some bright publisher hasn't done so already.

The Flamin' Groovies are looking for a record deal; contact them or Rodney Bingenheimer for details.

FURTHER NOTES—A communication from John Klemmer, the first in a good while, reads in full: "John Klemmer performed in concert December 11, 1971, at Pierce College in Woodland Hills. Jhn Klemmer's first release on his new label, Impulse (ABC/Dunhill), will be released in January. All material on the album is written by John Klemmer and John makes his debut on soprano saxophone. Also featured on the album are tracks featuring jazz drummer Shelly Manne and rock drummer Jimmy Keltner playing together!!! Also featured is the voice of Marni Nixon." Thank you John Klemmer.

A telegram from an institution identified by Western Union as "College of the Siskiyou Weed California" informs us that Lily Tomlin played there recently to a capacity audience of 600. Seems, too, that Miss Tomlin, "who caught a cold before coming to the slopes of Mt. Shasta, gave a dazzling performance and had the audience well under control during the entire program." The telegram is signed Mike Denny, Student Body Pres., College of the Siskiyou.

Charles Braverman Productions has been set by Columbia Records to film at-home sequences with Sly and the Family Stone . . . And Sha Na Na member Elliot Cahn is documenting his own group by writing a book detailing its history. . . . Curtis Mayfield's concert in Dallas, backed by the Dallas Symphony, was taped for possible release: "It's a gas to be able to do anything with anybody's symphony."



WEST COAST GIRL OF THE WEEK — Young Timmy-Sue Furay isn't old enough to realize that she is the Cash Box girl of the week, but we didn't think she'd mind the honor. Daughter of Nancy and Poco guitarist Richie Furay, Timmy-Sue has been stealing all of the group's shows without ever playing a single note. She can usually be found in the front row at almost every Poco concert dancing up and down. Interviewers and fans of the band run right over to Timmy-Sue and virtually ignore the rest of Poco. It must seem frustrating to take the back seat! In keeping with the musical tradition of her family, Timmy-Sue has been touring with Poco and hasn't once complained about the screaming fans or the unusually late hours. In fact, she's grown accustomed to it all. Congratulations Timmy-Sue, and we'll be watching to see if you can get a band together to compete with dad!

Hawaiian Music Assoc. To Service Mainland

HONOLULU — The newly formed Association for Hawaiian Music is creating facilities to service mainland radio stations interested in programming Hawaiian music.

Organized along the lines of the Country Music Association, the AHM is engaged in seeking new writers, composers, musicians and singers to create new Hawaiian product that can be distributed and merchandised throughout the world.

Charles Bud Dant, executive director, says he is interested in hearing from all stations seeking new or old product, and proposes to work with all stations which become members of AHM by offering them help in getting records, monthly tape service at minimum cost, voice tracks by Hawaiian talent for promos, holiday or anniversary greetings for special occasions, mailing a monthly newsletter with news of other Hawaiian music-using stations, use of the AHM logo for promotion and correspondence.

Dant can be addressed at the Association for Hawaiian Music, 875 Waimanu St., Honolulu, HI 96813.

Currently Dant is working on a "Search For Songs" contest with ASCAP composer R. Alex "Andy" Anderson, who is president of AHM and chairman of the search committee, and with Cecil Seavey, gen. manager and program director of KCCN-AM, Honolulu.

STATION BREAKS:

Martin Ross has been appointed general sales manager of WABC-New York . . . Don Cena has been promoted to general sales mgr. of KGBS-Los Angeles . . . New program director at WMEX-Boston is Tom Allen who was previously with WPGC in Washington, D.C.

KQV-Pittsburgh has promoted Gary Popkins to the post of general sales mgr. . . Lucyna Migala named producer for six o'clock segment of WKYC-TV, Cleveland's Newsday . . . Add Don John Ross to WIOD-Miami news staff . . . WGLD-Chicago has three new air personalities: Dwight Cook, formerly of WSRF-Ft. Lauderdale; Paul Greiner, previously with WRIF-Detroit and Mitch Michaels who was recently at WMMS-Cleveland.



JOHNNY ON THE SPOT — Columbia artist Johnny Mathis recently appeared in Buffalo, New York, and among those on hand to greet him where WBEN program director Bruce Wexler, left, and local Columbia promotion manager Jack Perry, who arranged for the appearance.

Fun Music Radio Offers Pop Tapes

SCOTTSDALE, ARIZ. — A new tape program service, Fun Music Radio, has been inaugurated with headquarters here. The playlist includes current hit singles, selections from top selling albums and oldies. Total package includes intros for news, weather, sports and community announcements.

The service requires only two reel-to-reel 10½ inch reversing tape decks. Further information can be obtained by calling (602) 946-2093.

Lavsky Spots

NEW YORK — Dick Lavsky, busy doing bank jobs around the country, has added another score to his growing list of spots. With original commercial music credits for Boston's State Street Bank, New England Merchants Banks and the First Pennsylvania Bank among others under his belt, Lavsky has just composed the original musical logo for the Winters National Bank & Trust of Dayton, Ohio. Deide Meyer was agency producer for Dancer-Fitzgerald-Sample, Jackson Beck performed voiceovers.



SHAKERS ALL—As part of the promotion for their new Kama Sutra album, "Shake Off The Demon," Brewer and Shipley came to New York and WPLJ-FM for a live radio concert which was broadcast from A&R Studios. They are pictured here after the concert. Left to right, Joe Fields, national sales and merchandising, Buddah; Tom Shipley; Larry Harris, promotion, Buddah; John Zacherle, disk jockey at WPLJ; Ann Sternberg, station's music director; Andy Schwartz, promotion, Buddah; and Mike Brewer.

LOOKING AHEAD

- | | |
|---|--|
| <p>101 OH ME OH MY
Aretha Franklin—Atlantic 2838</p> <p>102 LOVE AND LIBERTY
(Gold Forever—BMI)
Laura Lee—Hot Wax 7111</p> <p>103 500 MILES
(Atza!—BMI)
Heaven Bound With Tony Scotti—MGM 1431</p> <p>104 THE PILGRIM: CHAPTER 33
(Combine—BMI)
Kris Kristofferson—Monument 8531</p> <p>105 HOW CAN I PRETEND
Continental 4—Jay Walking 01313</p> <p>106 WHAT'S GOING ON
(Jobete—BMI)
Quincy Jones—A&M 1316</p> <p>107 SPACE CAPTAIN
(Sky Hill—BMI)
Barbra Streisand—Columbia 45511</p> <p>108 I'M LEAVING THIS TIME
(Butterfly Fuchsai, Main—ASCAP)
Main Ingredient—RCA 0603</p> <p>109 CAN'T HELP BUT LOVE YOU
(Ensign—BMI)
Whispers—Janus 174</p> <p>110 (WE'VE GOT TO) PULL TOGETHER
(Rutri—BMI)
Nite-Liters—RCA 0591</p> | <p>111 ANOTHER PUFF
(Vector—BMI)
Jerry Reed—RCA 0613</p> <p>112 WHEN I MEET THEM
(Downbreaker—BMI)
Seals & Crofts—Warner Bros 7536</p> <p>113 YOU ARE THE ONE
(Pencil—BMI)
Sugar Bears—Big Tree 122</p> <p>114 HOPE
(Dunwich—ASCAP)
Mason Proffit—Ampex 110-48</p> <p>115 ROCK 'N' ROLL
(Oakfield Ave—BMI)
Detroit—Paramount 0133</p> <p>116 BLESS THE BEASTS & CHILDREN
(Screen Gems, Columbia—BMI)
Carpenters—A&M 1289</p> <p>117 HERY RUBY
(Mabie/Lawton—BMI)
Ruby & Party Gang—Lawton 1544</p> <p>118 MOVIN' ON PART II
(Slocum—ASCAP)
Buckwheat—London 156</p> <p>119 THE LOVE YOU LEFT BEHIND
(Jec—BMI)
Syl Johnson—Hi 2201</p> <p>120 I'LL DO IT ALL AGAIN
(Geo. Pincus & Sons—ASCAP)
Vikki Carr—Columbia 45510</p> |
|---|--|

Make Music Makes Deals

NEW YORK — Make Music's first year in business was one of solid accomplishment, with projected expansion and increased activity for 1972.

Formed by Myrna March and Bert Keyes following their individual successes as writers and performers, they concluded the year with four production deals, a growing catalog and a roster of promising artists.

Current production deals include The Leaders on Stax/Volt, Paramount's The End Product, The Manhattans who record for the King Records' group label, Deluxe and Tony & Carol on Roulette. With the exception of The Manhattans, March and Keyes also manage the artists involved.

In addition to writing for their own production artists, they have had material recorded by The Staple Singers, Three Degrees and others during the year with recordings of their tunes scheduled in up-coming weeks by Cis-

sy Houston, The Shirelles, Walt Maddox and Tony Middleton.

While building the Make Music catalog largely through their own writing, the company opened a BMI firm, Forget Me Not, Ltd., this year to accept outside material for their artists and aid other new writers.

Beyond their activity in the record industry, March and Keyes completed commercial and film assignments in 1971 for Faberge Productions and BBD&O Advertising Agency. Further involvement in this area is expected during 1972 as Madison Avenue looks with increasing favor on the record scene to appeal to the youth culture and products geared to its purchasing power.

Although their preoccupation with writing, coaching their artists and producing has precluded further pursuit of their own careers as artists, plans for 1972 may include a joint album with them performing their own songs as a duet.

Nicholas Ashford The Carpenters and The Beach Boys to ASCAP

See page 20

Morath Ragtime Folio Via Marks

NEW YORK — Edward B. Marks Music Corp. has just released Max Morath's "Giants of Ragtime," a collection of 13 ragtime piano solos by Scott Joplin, Eubie Blake, Luckey Roberts, Jim Europe and Tom Turpin. Included are three never-before-published pieces by Blake. The 88 year old artist wrote them in the early part of this century.

Morath, whose one-man ragtime show has long been successful, chose the materials and the book includes his personal observation regarding this idiom plus photos and some early song covers.

Ragtime is fast gaining a more auspicious spot among America's musical treasures. The New York Public Library just issued a two-volume edition of the complete works by Scott Joplin, while Nonesuch Records is represented on the album best-seller charts with Joshua Rifkin playing Joplin, and William Bolcom's "Heliotrope Bouquet" album.

Bolcom has written two contemporary rags, "Seabiscuits" and "Graceful Ghost," which are included in his album. The two solos are published by Edward B. Marks.

Baldry Forms New Rock Group

NEW YORK — John Baldry, recently returned to London from his debut American tour, has formed a new group.

Featured in the new lineup will be ex-Colosseum guitarist Jimmy Litherland; bassist Bill Smith and drummer John Dentith, both formerly with England's Million Trio. Also featured in the group will be pianist Ian Armit and guitarist Sam Mitchell, both of whom toured the States with Baldry this past Summer.

The new band will be headlining at John Morris' new Rainbow Theatre in London on Jan. 12, kicking off a British tour which will take them to 15 cities. Present plans are for Baldry to return to the States in March for a comprehensive cross-country tour.

Following the New Year holiday, the group starts work on a new album which, like Baldry's first, will be co-produced by Rod Stewart and Elton John. Warner Bros. plans a Mar. release to coincide with the tour.

Valerie Simpson David Cassidy and Black Sabbath to ASCAP

See page 24



SUMMIT MEETING—When Atlantic's John Prine opened at the Troubador in Los Angeles this month, he managed to draw a number of the label's top execs, who are rarely seen together in any one public place at one and the same time. Shown here, together, and in the open for maybe the first time in five years, are operations vice president and general manager Jerry Greenberg; Prine; executive v.p. Jerry Wexler, Atlantic president Ahmet Ertegun, and exec v.p. Nesuhi Ertegun.

Metromedia Readies January LP Releases

NEW YORK — Metromedia Records has announced a January release schedule headed by a new album by The Hillside Singers, titled "I'd Like To Teach The World To Sing," and containing such selections as "The Night They Drove Dixie Down," and "Country Roads". Also featured is a new selection entitled "We're Together", based on the McDonald's commercial theme.

Bobby Sherman will have a new

Bagley Label Debuts With 3 New 'Revisits'

NEW YORK — Ben Bagley has launched his new Painted Smiles label with three new "revisited" disks. They are collections of songs by Ira Gershwin, Vincent Youmans and DeSylva, Brown & Henderson. Also, Bagley has brought to his label seven previous sets formerly available on Crewe Records. Bagley is also preparing a new Broadway revue of Cole Porter songs, "Painted Smiles & Tarnished Lips." Label is located here at 1860 Broadway.

Metromedia album in January entitled "Bobby's Greatest Hits, Volume I". Bobby's latest album will include such Sherman hits as "Julie Do Ya Love Me," "Little Woman," "La, La, La," "Easy Come, Easy Go," and "Jennifer."

The Cates Gang will also be featured in Metromedia's January release, with their second album for the label. The new LP is entitled "Coming Back Home", and contains all new material.

Sergio Franco will also make his recording debut with Metromedia in January. He has included interpretations of such songs as "Love Story", "Once In Love And Nevermore", and "I Can't Get You Out Of My Heart".

All four Metromedia LP's are slated to receive all-out promotional support from the label.

'\$' Cast Album From Reprise

NEW YORK — Reprise Records will soon release the original soundtrack album from the film "\$" (Dollars), which features performances by Little Richard, Roberta Flack, Doug Kershaw, The Don Elliott Voices and Quincy Jones. Jones composed, arranged, conducted and produced all the music in the film and on the album.

"\$" stars Warren Beatty and Goldie Hawn. Goldie will be making her recording debut on Reprise in early 1972 with an album entitled "Butter."

Due to the broad appeal of the artists involved, Reprise expects "\$" to appeal to progressive, Top 40, R&B, middle-of-the-road and country stations and audiences.



DISGUISES—Actress Mary Ball, camouflaged as "Mary, Queen of Scots," made the rounds of record shops, racks and radio outlets in the L.A. area last week, heralding the release of the John Barry scored Deca soundtrack album. Here she's pictured with (left to right) Buck Stapleton, MCA's L.A. branch manager and Harvey Geller, CB west coast rep.

Laine Sings His Own Songs

HOLLYWOOD — Frankie Laine, utilizing facilities of Columbia Records, is putting together an album of songs he has composed over the years, with an initial pressing of 7,500 copies. Album will be made available, at cost, to Laine fans who request them. It will contain recordings previously made of the songs by Laine, several of which are being rechanneled for stereo. Bill Keene is supervising production of the album, whose tentative title is "Frankie Laine Sings His Songs."

Idea for the project was initiated by Dr. M. D. Robinson, founder of the Frankie Laine International Appreciation Society, with headquarters in Reading, England, who, in correspondence with Laine, indicated there would be ready takers for such an album by members of the Society. That, coupled with requests Laine personally has received over the years for such an album finally induced the singer to undertake the project.

Songs to be included are "We'll Be Together Again" (by Laine and Carl Fischer), "It Only Happens Once" (with Fischer), "You Are My Love" (with Fischer), "I'd Give My Life" (with Fischer), "Baby, Just For Me" (with Fischer), "Love of Loves" (with Fischer), "Only If We Love" (with Al Lerner), "Torchin'" (with Lerner), "Deuces Wild" (with Ray Barr), and "Didn't She Roll" (with Fred Katz and Jack Wilson). Laine is currently seeking clearances to include "Goin' To Newport," a song he wrote with Larry Sanders and included in an album he made for Amos last year.

Album, according to Laine, will be ready by February or March, 1972, and will be packaged in a 4-color cover containing liner notes detailing the history of each song.

Laine said it's possible he may eventually seek a deal for general release of the album.

Ira Mangel Dies

NEW YORK — Ira Mangel, an associate of Bill Doll & Company publicists and for many years a road manager and big band company manager, died on Friday, Dec. 17, at his home on West 72nd Street of heart failure.

Mangel recently returned from 10 days in Europe where he accompanied Louis Armstrong's widow, Lucille to a number of public memorial functions honoring the famous musician who died in July. Mangel had handled all arrangements for the family, moving into the Armstrong home to do so, throughout that week.

He had served Louis Armstrong as company manager at the request of the late booking agent, Joe Glaser, since July 1961 and at the time of his death had been continuing to assist Mrs. Armstrong whenever needed.

He also served at various times as travelling rep for Joe Glaser's Associated Booking firm and as band manager for the Louis Armstrong All Stars prior to his 1961 permanent employment with Mr. Armstrong with whom he was most closely identified.

He is survived by a sister, Mrs. Sadye Rochlin of Los Angeles and her son by a prior marriage, Irwin Fries whom Louis Armstrong had sent a special gold-plated trumpet shortly before the musician's death, and a brother, Emanuel Mangel of East Meadow, Long Island and his two sons, Richard and Michael.

Services were held at the Riverside Memorial Chapel in Park Circle, Brooklyn on Sunday, Dec. 19.

Tomlin LP Date

HOLLYWOOD — Lily Tomlin will cut her second album for Polydor live at the Ice House in Pasadena Jan. 1-5. New album titled, "And That's The Truth," will feature comedienne's five-year-old character from "Laugh-In," Edith-Ann, Irene Pinn, who produced Miss Tomlin's first album for Polydor, "This Is a Recording," will also produce the second.

The story of "Cotton Top" is being broadcast up to eight times a day, in every major city in the country.

It's Carl Perkins' most programmed single in years. "Cotton Top" is racing up all the country charts, and even a few local Top-40 charts. But that should come as no surprise.

You could hardly expect less from a story that's getting almost as much air time as the news. **Carl Perkins** tells about "Cotton Top" 4-45466 On Columbia Records



C & W Singles Reviews

Picks of the Week

SONNY JAMES (Capitol 3232)

Only Love Can Break A Heart (2:17) (Arch, ASCAP—B. Bacharach, H. David)
Sonny James applies his Southern Gentleman's hit magic to this Burt Bacharach-Hal David tune that worked well for Gene Pitney a few years back. This disk is a winning combination and is sure to follow Sonny's "Honey" right up the charts. Flip: "He Has Walked This Way Before" (3:17) (Marson, BMI—S. James, C. Smith).

JEANNIE C. RILEY (MGM 14341)

Give Myself A Party (2:25) (Acuff-Rose, BMI—D. Gibson)

Jeannie C. has a funky arrangement of this Don Gibson tune that should make a strong follow-up for her "Roses And Thorns" success. Produced by Jim Vienneau, this MGM disk has Miss Riley cast into more of a country than pop mold. Flip: "Why You Been Gone So Long" (2:40) (Acuff-Rose, BMI—M. Newbury).

TOMPALL & THE GLASER BROS. (MGM 14339)

Sweet, Love Me Good Woman (2:22) (Glaser, BMI—B. Holmes, L. Kennedy)

Tompall & The Glaser's big success with "Rings" should pave the way for their newest. This song is happy, with a bouncy beat and melody that will stick. Flip: "Stand Beside Me" (3:02) (Glaser, BMI—T. Glaser).

ANNE MURRAY (Capitol 3260)

Cotton Jenny (2:57) (Early Morning, CAPAC—G. Lightfoot)

Using a throaty vocal style, Anne Murray has a sure-fire hit in her version of this Gordon Lightfoot tune that includes very tasty strings and steel. This should register in both c&w and pop markets. Flip: "Destiny" (2:49) (Johi, BMI—J. Feliciano).

DICKEY LEE (RCA 1967)

I Saw My Lady (2:46) (April, ASCAP—Gove)

Dickey Lee has a bouncy bandtrack to back up a goodtime vocal that's contagious. If given the right radio programming, this song should catch on very quickly. Flip: "What We Used To Hang On To (Is Gone)" (2:33) (Jack, BMI—K. Westberry, D. Turner).

FLOYD CRAMER (RCA 0621)

Corn Crib Symphony (2:16) Floyd Cramer, BMI—F. Cramer

Using a host of unusual tones, this piano instrumental has a pleasing feel that could score. This is probably the first country tune that has used a wah-wah pedal with electric guitar and still remained within the c&w idiom. Flip: "Your Last Goodbye" (2:09) (same credits).



Country LP Reviews

COUNTRY GREEN—Don Gibson—Hickory 160

Don Gibson applies his personal vocal style to a happy-sad album. Starting off with the bouncy and jubilant title tune which has hot commercial appeal, he slows down for the rest of the album and gets into a blue rather than green mood. In addition to "Guess Away The Blues," "Having Second Thoughts," "What's Happened To Me," and "Things Have Gone To Pieces," Gibson takes a sorrowful stroll down "Heartbreak Avenue." This LP should receive sustained airplay over all country markets.



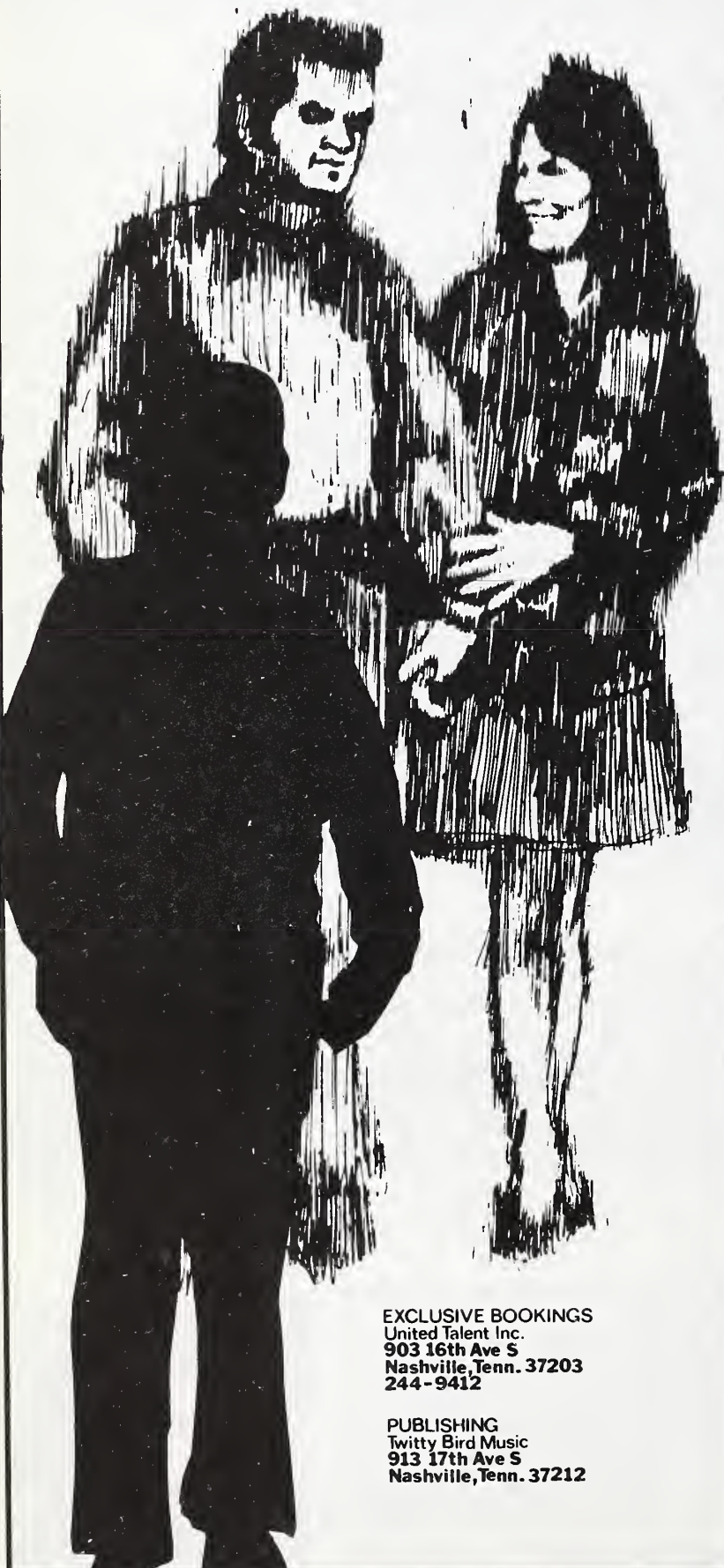
TOMMY'S PLACE — Tommy Jones — Ovation 14-20

This album should serve as quite an awesome introduction for 16-year-old Tommy Jones. He is a virtuoso country guitarist with runs that are as clean as they are fast and taste that would leave many 30-year-olds envious. On top of all this he has the spirit and enthusiasm of youth. On his debut disk, he plays lead and Spanish guitar and dobro, backed by top Nashville musicians such as steelman Lloyd Green, bassist Henry Strzelecki (who also produced the record) and fiddler Buddy Spicher. In the age of the Jackson Five and Osmonds, Nashville is now coming on strong with young artists of superstar potential.



Conway Twitty

'I CAN'T SEE ME WITHOUT YOU'
Decca 32895



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Country Top 65

1	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis (Mercury 73248) (Jack & Bill—ASCAP)	3	33	THE NIGHT THEY DROVE OLD DIXIE DOWN Alice Creach (Target 0138) (Canaan—ASCAP)	21
2	KISS AN ANGEL GOOD MORNING Charlie Pride (RCA 0550) (Playback—BMI)	2	34	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan (Mega 0046) (100 Oaks/Birdwalk—BMI)	25
3	SHE'S ALL I GOT Johnny Paycheck (Epic 10783) (Williams/Excellorec—BMI)	1	35	TAKE ME Tammy Wynette & George Jones (Epic 10815) (Giad—BMI)	47
4	COUNTRY GREEN Don Gibson (Hickory 1614) (Acuff-Rose—BMI)	4	36	TRACES OF A WOMAN Billy Walker (MGM 14305) (Forrest Hills—BMI)	24
5	YOU BETTER MOVE ON Billy "Crash" Craddock (Cartwheel 201) (Keva—BMI)	7	37	MUCH OBLIGE Jack Greene & Jeannie Seely (Decca 32898) (Belardo—BMI)	45
6	BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton (RCA 0565) (Owepar—BMI)	9	38	CATCH THE WIND Jack Barrow (Dot 17396) (Terrace—ASCAP)	28
7	CAROLYN Merle Haggard (Capitol 3222) (Shade Tree—BMI)	12	39	HERE COMES HONEY AGAIN Sonny James (Capitol 3174) (Marson—BMI)	22
8	(I'VE GOT A) HAPPY HEART Susan Raye (Capitol 3209) (Blue Book—BMI)	10	40	UNTOUCHED Mel Tillis (MGM 14329) (Sawgrass—BMI)	51
9	DIS-SATISFIED Bill Anderson & Jan Howard (Decca 32877) (Stallion—BMI)	5	41	MAIDEN'S PRAYER David Houston (Epic 10778) (Algee, Twig—BMI)	27
10	LIVING AND LEARNING Mel Tillis & Shary Bryce (MGM 14303) (Sawgrass—BMI)	11	42	THINK AGAIN Patti Page (Mercury 73249) (Jack & Bill—ASCAP)	44
11	ONE'S ON THE WAY Loretta Lynn (Decca 32900) (Evil Eye—BMI)	16	43	THE RUBBER ROOM Porter Wagoner (RCA 0581) (Owepar—BMI)	43
12	COAT OF MANY COLORS Dolly Parton (RCA 0538) (Owepar—BMI)	6	44	RED RED WINE Roy Drusky (Mercury 73252) (Tallyrand—BMI)	55
13	BRING HIM SAFELY HOME TO ME Sandy Posey (Columbia 45458) (Tree—BMI)	18	45	BABY I'M YOURS Jody Miller (Epic 10775) (Blackwood—BMI)	30
14	ROSES AND THORNS Jeannie C. Riley (Plantation 79) (Shelby Singleton—BMI)	13	46	COTTON TOP Cari Perkins (Columbia 45466) (Cedarwood—BMI)	49
15	RUBY YOU'RE WARM David Rogers (Columbia 45478) (Tree—BMI)	20	47	TONIGHT MY BABY'S COMING HOME Barbara Mandrell (Columbia 45505) (Julep—BMI)	58
16	DADDY FRANK (THE GUITAR MAN) Merle Haggard & The Strangers (Capitol 3198) (Blue Book—BMI)	8	48	ALL I EVER NEED IS YOU Ray Sanders (UA 50827) (UA Racer—ASCAP)	37
17	HITCHIN A RIDE Jack Reno (Target 137) (Intune—BMI)	14	49	AIN'T THAT A SHAME Hank Williams Jr. (MGM 14317) (Travis—BMI)	59
18	I CAN'T SEE ME WITHOUT YOU Conway Twitty (Decca 32895) (Twitty Bird—BMI)	33	50	ANOTHER PUFF Jerry Reed (RCA 0613) (Vector—BMI)	—
19	LEAD ME ON Loretta Lynn & Conway Twitty (Decca 32873) (Shade Tree—BMI)	15	51	TURN YOUR RADIO ON Ray Stevens (Barnaby 2048) (Affiliated—BMI)	50
20	THE MORNING AFTER BABY LET ME DOWN Ray Grift (Royal American 46) (Blue Echo—ASCAP)	32	52	A PART OF YOUR LIFE Charlie Rich (Epic 10809) (Makamillion—BMI)	52
21	I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith (RCA 0535) (Blue Crest—BMI)	17	53	TODAY'S TEARDROPS Bobby Lewis (United Artists 50850) (Sea-Lark Enterprises—BMI)	56
22	A CHAIN DON'T TAKE TO ME Bob Luman (Epic 10786) (Blue Crest—Hill & Range—BMI)	23	54	KENTUCKY Sammi Smith (Mega 615-0056) (Oaks—BMI)	—
23	HOW DO YOU MEND A BROKEN HEART Duane Dee (Cartwheel 200) (Casserole, Tamerlane—BMI)	19	55	WHAT A PRICE Johnny Russell (RCA 0570) (Travis—BMI)	54
24	TOO OLD TO CUT THE MUSTARD Buck & Buddy (Capitol 3215) (Acuff-Rose—BMI)	26	56	CINDERELLA Tony Booth (Capitol 3214) (Blue Book—BMI)	57
25	IT'S FOUR IN THE MORNING Faron Young (Mercury 73250) (Chesmont—BMI)	34	57	JUST ONE MORE TIME Johnny & Jonie Mosby (Capitol 3218) (Glenwood—ASCAP)	61
26	BABY'S SMILE, WOMAN'S KISS Johnny Duncan (Columbia 45479) (United Artists—ASCAP)	29	58	YOU CAN'T GO HOME Statler Bros. (Mercury 73253) (House of Cash—BMI)	60
27	I'VE COME AWFUL CLOSE Hank Thompson (Dot 17399) (Chess—ASCAP)	38	59	DID WE HAVE TO COME THIS FAR (TO SAY GOODBYE) Wayne Kemp (Decca 32891) (Blue Crest, Hill & Range—BMI)	62
28	RECONSIDER ME John Wesley Ryles 1 (Plantation 81) (Shelby Singleton—BMI)	31	60	DON'T SAY YOU'RE MINE Carl Smith (Columbia 45497) (Seaview—BMI)	64
29	I'M A TRUCK Red Simpson (Capitol 3236) (Plague, Ripcord, Central—BMI)	41	61	I'M GONNA LEAVE YOU Charlie Louvin & Melba Montgomery (Capitol 3208) (Melba-Jack, Belle Meade—BMI)	63
30	I ALREADY KNOW (WHAT I'M GETTING FOR MY BIRTHDAY) Wanda Jackson (Capitol 3218) (Tree—BMI)	40	62	GOODBYE David Frizzell (Cartwheel 202) (Tree—BMI)	65
31	BEDTIME STORY Tammy Wynette (Epic 10818) (Algee/Flagship—BMI)	42	63	I START THINKING ABOUT YOU Johnny Carver (Epic 10813) (Green Grass—BMI)	—
32	FORGIVE ME FOR CALLING YOU DARLING Nat Stuckey (RCA 0590) (Blue Crest, Hill & Range—BMI)	36	64	I LOVE YOU DEAR Eddy Arnold (RCA 0559) (Alpine—BMI)	48
			65	HOUSTON BLUES Jeannie C. Riley (MGM 14310) (Acuff-Rose—BMI)	53



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express their
thanks to all the
Cash Box readers
for the honor
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of 1971 ...and now
beginning '72 with
his next Giant !!!

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BREAK A
HEART'**

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Sonny James
The Southern Gentleman



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Top Country Albums

1 CHARLEY PRIDE SINGS HEART SONGS (RCA LSP 4617)	1	16 GREENE COUNTRY Jack Greene (Decca 75308)	21
2 EASY LOVING Freddie Hart (Capitol ST 838)	3	17 HANK THOMPSON 25TH ANNIVERSARY ALBUM (Dot 2-2000)	20
3 WE GO TOGETHER Tammy Wynette & George Jones (Epic KE 30802)	2	18 YOU'RE MY MAN Lynn Anderson (Columbia C 30793)	16
4 WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis (Mercury SR 61346)	4	19 THE JOHNNY CASH COLLECTION OF GREATEST HITS, VOL. II (Columbia KC 30887)	13
5 IN SEARCH OF A SONG Tom T. Hall (Mercury SR 61350)	5	20 I'M JUST ME Charlie Pride (RCA LSP 4560)	17
6 HERE COMES HONEY AGAIN Sonny James (Capitol ST 849)	7	21 LIVE AT THE SAM HOUSTON COLISEUM Mel Tillis (MGM 4788)	22
7 THE BEST OF BUCK OWENS VOL. 4 (Capitol ST 830)	6	22 ANNE MURRAY & GLEN CAMPBELL (Capitol SW 869)	28
8 HOW CAN I UNLOVE YOU Lynn Anderson (Columbia C 30925)	10	23 THE BEST OF PORTER WAGONER & DOLLY PARTON (RCA LSP 4556)	19
9 BILL ANDERSON'S GREATEST HITS, VOL. 2 (Decca DL 75315)	9	24 JEANNIE Jeannie C. Riley (Plantation 16)	26
10 SOMEDAY WE'LL LOOK BACK Merle Haggard & The Strangers (Capitol ST 335)	11	25 I WON'T MENTION IT AGAIN Ray Price (Columbia C 30510)	23
11 THE WORLD OF LYNN ANDERSON (Columbia C 30902)	8	26 AERIE John Denver (RCA LSP 4607)	29
12 COAT OF MANY COLORS Dolly Parton (RCA LSP 4603)	15	27 THE MAGNIFICENT SANCTUARY BAND Roy Clark (Dot 25993)	27
13 TAMMY'S GREATEST HITS VOL. II Tammy Wynette (Epic E 30733)	12	28 SHE'S ALL I GOT Johnny Paycheck (Epic 31141)	—
14 YOU'RE LOOKIN' AT COUNTRY Loretta Lynn (Decca DL 75310)	14	29 PORTER WAGONER SINGS HIS OWN (RCA LSP 4386)	24
15 IT'S A SIN TO TELL A LIE Slim Whitman (United Artist UAS 6819)	18	30 POEMS, PRAYERS & PROMISES John Denver (RCA LSP 4499)	25



JOHNNY & JUNE'S FOOTSTEPS—CBS recording artist, Johnny Cash and his wife June Carter Cash, who were recently in Israel filming "In The Footsteps by Jesus," were guests of honor at a dinner party in Jerusalem hosted by CBS Records (Israel). During the party, Johnny (right) was introduced to Israeli recording artists (left to right) Zwicka Pick, Cilla Dagan and Carla Kimhi.



TREE'S COMPANY—Tree International president, Jack Stapp, Jeannie Seely, Hank Cochran, and Tree's executive vice president, Buddy Killen review Tree's catalogue following the signing of new long exclusive writer agreements by Miss Seely and Mr. Cochran.



**BARBARA MANDRELL'S
"TONIGHT MY BABY'S COMING HOME"**

COLUMBIA 45505

JULEP PUBLISHING CO.

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ASCAP:

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See page 13

EDITORIAL: 1972 Resolutions

New Year's Resolutions usually amount to a load of good intentions that are more or less forgotten by Jan. 2nd, but the subject is so tempting to an editorial writer we can't resist this year.

Reflecting on conditions in the operating business this past year, and feeling that the general approach to a recessionary market has been to cut back on machine buying and service, instead of taking a more aggressive and imaginative approach to the problem, we'd like to list again those simple but effective programs every operating company can employ to get off dead center and back on the road to riches.

Therefore, our suggested resolutions for the operating trade in 1972 are:

LEARN TO SAY "NO"! Instead of bowing down to the increasingly more reasonable demands of locations, in matters of financial "help", try saying "no, you're asking too much," for a change. Try using a little "salesmanship" and explain to your stops why a certain amount (in a loan, bonus, whatever) is unfeasible, instead of resorting to the checkbook and kicking about it later.

LEARN THE "MYSTERIES" OF THE NOVELTY MACHINES. Quit "bad mouthing" the super-novelty machines as "mechanical and electrical nightmares" and have your mechanics and yourself learn how they work and how to troubleshoot a problem. Many traders have been missing out on the huge collections these inventive amusement devices have been serving up to their competitors, simply because they're afraid to learn how they work. Factory and distributor service schools are held during the year on these machines. Attend them. In the last analysis, there's nothing "mysterious" about them at all; just more of the contacts, relays and solenoids you've been used to; plus a tape cartridge deck that's usually as durable as the Rock of Gibraltar.

COME TO GRIPS WITH RECORDS. Instead of moaning about the length of some singles, stop buying them if you really feel strongly about the issue. After all, the operating industry accounts for upwards of 40% of all hit single purchases. If you act in the marketplace instead of just talking at association meetings, it's bound to show up on the charts, and the labels are bound to take the hint. Of course, before you take such a drastic step and prevent your location customers from hearing some of the hit chart items because you feel they run too long, just remember that music is an art and to tamper with it, purely for financial reasons, may ultimately lead to good customer calling your playlist a "musical wasteland."

LEARN TO USE CONTRACTS. Stop crying about lost locations and start using contracts. Moreover, get to understand all the points involved in your contract; know all its protective points and above everything, learn how to prosecute the document in court when the need arises.

BACK TO THE STREET. If you really want additional locations, quit "flying your desk" and get back on the street where the action is. And start looking at the stores in your local shopping center as potential new stops instead of just convenient places to buy a new hat and a carton of cigarettes.

A Happy New Year to all.

Big NOVA Buyers Feted In Frankfurt

HAMBURG — Aldred W. Adickes, owner of NOVA APPARTAE in Hamburg, Germany, Rock-Ola's giant European distributor, recently held his annual grand cocktail party and award dinner in Frankfurt. The party, which is held annually by Adickes, is to reward his major German wholesalers who achieve the highest sales of Rock-Ola equipment.

The gala black tie dinner was held at the Hotel Intercontinental in Frankfurt, and gold cups were presented to all the top ten prize winners inscribed with a recognition of their accomplishment. These dinners have become a tradition now among Adickes' distributors and are considered one of the highlights of the season.

The 1971 winners were as follows and are pictured below with Dr. David R. Rockola and Adickes:

Herr Adams, Bayrischer Automaten-Grosshandel; Herr Prummer, Ubach-Panelberg; Herr Derigs, Baden-Automaten; Herr A. W. Adickes; Dr. David R. Rockola; Herr Kästner of Westav from Rothelmshausen; Herr Bündler from Ruhr-Automaten; Herr Kupper of El Kupper EG; Herr Gopfert, Gopfert-Automaten; Herr Schmidt of Franken-Automaten; Herr Gehard, Geda-Automaten.

A.T.E. In January

LONDON — The 1972 Amusement Trades Exhibition (commonly referred to as the A.T.E. Show), will be held January 25-27, again at the huge Alexandra Palace convention theater, the British coin show's traditional domicile. The A.T.E., is the biggest, busiest and best attended coin industry trade show in Europe and draws conventioners and equipment buyers from every part of the world, including the United States. The A.T.E., ranking with the MOA Show, is unique in that machine buying and selling is conducted right at the display booths.



First place winner Herr Kastner (left) receiving his award from Dr. Rock-Ola, accompanied by Herr Borrassch and Herr Adickes (right).



Portale Shows Rock Line To L.A. Ops

LOS ANGELES—Bob Portale, president of Portale Automatic Sales here in Los Angeles, recently hosted a gala Open House to introduce the Rock-Ola 160 selection phonograph, model 448, to the operators in the Los Angeles area.

According to Jim Wilkins, Portale's

sales manager, the response to the 448 was "terrific" and all the new features, such as the "Ten Key Selection" system and "Computer Play Status Indicator" were really hits with the local operators. Also on display was the Model 446, deluxe low boy console.



Mr. and Mrs. Bob Portale (at left) with Mr. and Mrs. Earl Spanbower of Long Beach and Mr. and Mrs. Bob Parker of Los Angeles.

JUKEBOX PROGRAMMING GUIDE

Pop

- ANNE MURRAY**
COTTON JENNY (2:57)
b/w Destiny (2:49) Capitol 3260
- DELANEY & BONNIE**
MOVE 'EM OUT (2:47)
No Flip Info. Atco 6866
- MARTHA REEVES & THE VANDALLAS**
IN AND OUT OF MY LIFE (2:58)
No Flip Info. Gordy 7113
- MICHEL LEGRAND**
BRIAN'S SONG (2:46)
b/w Theme From 'The Go-Between'
Bell 171
- CHER**
(JUST ENOUGH TO KEEP ME)
HANGIN' ON (3:16)
No Flip Info. Atco 6866
- STEVE LAWRENCE & EYDIE GORME**
LEAD ME ON (3:01)
No Flip Info. MGM 14340

R & B

- DONNIE ELBERT**
SWEET BABY (2:25)
b/w Can't Get Over Losing You
(3:08) All Platinum 2333
- THE MONITORS**
FENCE AROUND YOUR HEART
(3:34)
b/w Have You Seen Her (3:50)
Buddah 278
- BARBARA LYNN**
I'M A ONE MAN WOMAN (2:29)
b/w Nice & Easy (1:48) Atlantic
2853

C & W

- SONNY JAMES**
ONLY LOVE CAN BREAK A
HEART (2:17)
b/w He Has Walked This Way Be-
fore (3:17) Capitol 3232
- JEANNIE C. RILEY**
GIVE MYSELF A PARTY (2:25)
b/w Why You Been Gone So Long
(2:40) MGM 14331
- TOMPALL & THE GLASER BROS.**
SWEET, LOVE ME GOOD
WOMAN (2:22)
b/w Stand Beside Me (3:02) MGM
14339

Leisure-Tron Ships Chick'n Pluck'r Guns To Distributors



ANN ARBOR, MICH. — Gene Wagner, marketing manager of Leisure-Tron Corp., has announced that samples of the Chick'n Pluck'r game, previewed at the MOA Show, are now shipping to the firm's distributors. Full production on the piece is scheduled for February thru June.

"Chick'n Pluck'r" is a novelty gun game with a playing format similar to the all-time great of yesteryear, "Chicken Sam", said Wagner. The player sees where he hits and adjusts his aim when he misses. The Lazer Gun sight has an optical telescope which gives the feeling that the target is far away. Most players shoot through the telescope, either following the chicken of lying in wait for him. Others shoot from the hip. "Either way, it's an exciting game," Wagner said.

"Chick'n Pluck'r comes in a wood grained, vinyl cabinet with a pop art format that sets it apart immediately from other coin operated games and promises to please location owners who are concerned about the carnival atmosphere of many games," Wagner declared.

"The game is simple, with an easy playing format and a minimum of parts. It has a steel gun with a light bulb of the type used in computers and a shutter activated by a coil. The slide assembly and power supply are the same as used on Space Laser, Leisure-Tron's popular flying saucer game. The sound is fully adjustable and the game can be ordered with various coinage and replay options," Wagner advised.

Samples on production line are shown below.



MOA Out For Week

CHICAGO—The MOA Executive offices here will be closed throughout Christmas week, according to Executive Vice-President Fred Granger. Granger and the staff will return Jan. 3, at which time, planning work for February's Notre Dame operators seminar will get into high gear.

cash box / Round The Route

EASTERN FLASHES

RECORD EVENTS—1971 was also a year in which the record companys' moved some of the spotlight into the area of the JukeBox music operator who is responsible for a goodly portion of singles sales. Renewed activity also developed in the Little LP market with Little LP distributors working to give the operator current and exciting programming material. One distributor in Little LP area of music, Bernie Yudkofsky president of Gold-Mor Distributing, has assembled several sets throughout the year containing current and standard material from major labels. Yudkofsky has reported that the reception has been fantastic. "In our continuing efforts to give the music operator good location product every effort is also made to provide up-to-the-minute material as well," stated Yudkofsky.

Music was awarded a C&W spotlight at the MOA convention in Chicago. It has also been announced that next year the MOA and Country expos will not be held at the same time. This Year the MOA seminar was highlighted by a 20 minute film on the role of country music. Tex Ritter, a director at large with the CMA, gave an interesting talk on the country singles market and asked the music operator who has not tried programming country music to experiment with the music. Ritter also invited a member of the MOA to sit on the CMA board of directors. Operators were also afforded an opportunity to express their complaints to Columbia's Bill Farr. In answer to complaints about the length of singles, Farr explained that the operator's needs were well known in the industry and the time length factor was considered; however, Bill further explained that music is an artistic expression first, a judgment passed by the artist, songwriter and A&R and production studio personnel and to pervert this for commercial reasons would not be correct.

Another example of record company activity in the music operator area, is the recent appointment of Ron Braswell at Columbia who is serving as a Jukebox coordinator. Ron reports that selected mailings in the country and western and in the pop field have been made to the MOA operator. These efforts have been made, Ron says, in an effort to establish and maintain good operator rapport. Ron goes on to say that the operator is also welcomed to voice any question or problem to his office. At the MOA Ron also hosted a cocktail party in the Columbia suite where he introduced Lynn Anderson to several MOA operators prior to the big wrap-up banquet Sunday evening. Lynn came in from the CMA to accept her MOA Record of the Year Award for 'Rose Garden'. RCA's Charlie Pride was awarded the MOA Artist of the Year Award. Dawn on the Bell label won the MOA artists award.

These examples, as well as many other ventures the record companies have instituted, serves to point out the renewed efforts on everyone's behalf, including the jukebox manufacturer who keeps pace with the vagaries of the recording industry.

Continuing on the association level, John Trucano was elected the new MOA president. John brought into office a seminar program for the operator that will begin in early 1972. Two-day business seminars will be conducted in four regional areas. The program is under the direction of Notre Dame University; and is designed to deal with operating problems. This program is another indicator of the effort that is being made in all areas to keep abreast of the swiftly changing times. Music and games manufacturers have also conducted service sessions throughout the country. Operators have been made more aware of system and methods available in the area of security. At the MOA a lengthy seminar dealing with security was of great benefit. Security precautions are a must, and the operator has been made aware that the amount of machine security necessary should be determined by the type of location. An often overlooked area is: key control. Losses are practically unavoidable with all sorts of extra keys floating around. Every operator should establish an accurate lock and key control system. And, don't forget, points out Tom Lewin of the Automatic Alarm 3M Company, that an unattended route truck becomes fair game for the burglar and/or vandal. Happy operating in 1972.

THE JERSEY BOUNCE—Betson Enterprises chief Bert Betti out to California for a week visiting his Eastern Novelty Co. office in Los Angeles and getting in a couple of hello's to relatives in the Palm Springs area. Holding down the distributing fort while the boss was away was Jerry Gordon, Johnny Rafer, Lou Avoglia, Les Biebelberg, et al. Big new item at the fort is Rock-Ola's new compact juke model 449. This is the 100 selection version of their big console 448, introduced to the Jersey trade last month at Betson Party in Tappan Motor Hotel (see photos below) . . . Another heavy Jersey affair of late was Garden State Operators' Christmas party held in Long Branch Dec. 11th. Association prexy Pat Storino, along with the group's grand old man Danny Sylvester (who came up from Florida for the event) hosted upwards of 125 ops, wives and guests to a sumptuous feed and good entertainment. See story next issue. Surprise guest at the Garden State fete was Columbia Records national promotion director Steve Popovich, a personal friend of the Storinos, who came with the wife Maureen.



At the recent Betson party, we see veteran Jersey operator Clio Rozazza (center of left photo) with friends; and Betson execs Bert Betti and Jerry Gordon (left and center) in right photo.

BUY
Bally
Road Runner
FOR
TOP EARNINGS
IN
EVERY TYPE OF LOCATION
EVERYWHERE

CHICAGO CHATTER

Best wishes for the New Year! . . . The Illinois Coin Machine Operators Association (ICMOA) has scheduled a Board meeting for Tuesday, January 11, at the Ramada Inn in Bloomington, Illinois. The business session will commence at 4:00 PM during which time plans will be made for the association's annual meeting. Cocktails and dinner will follow. All Illinois operators are invited to attend this very important session. . . . While we're on the subject of association news, we might also issue a reminder that the Illinois Automatic Merchandising Council will hold its first meeting of 1972, on May 4-5, at the Lake Lawn Lodge in Delavan, Wisconsin.

A VERY EXCITED CHUCK ARNOLD of Chicago Dynamic Industries tells us the plant has commenced sample shipping the very new "Slap-Shot Hockey" which was officially released by the factory this past week. "After a lengthy period of testing, we're convinced we have a very, very strong seller here," said Chuck. "A low cost game of skill, 'Slap-Shot Hockey' is very exciting to play and is sized to fit all locations", he added. You can see it at your nearest ChiCoin distrib showroom.

NOT ONLY WAS THE RECENT World Wide Dist. hosted school on the Seeburg "Firestar" very well attended but, the ops and service people on hand were among the "most attentive" ever gathered together for one of these sessions. Howie Freer says they were really very much interested in the Seeburg digital tester which was demonstrated during the presentation by Seeburg's Bob Moulder and Gene Simons. Operators learned what a time saving device the tester is, how quickly it can pinpoint a problem and how easy it is to use. As a matter of fact, several were sold right then and there! . . . Roger Bergstrom of the distrib's vending sales department just returned from vacation and will be back calling on the trade this week.

CENTER OF EXCITEMENT AT BALLY MFG. CO.? Why, "Road Runner", of course! It's been selling up a storm out there and from what Herb Jones tells us there's no let-up in sight! Great!

ATTENTION MICROWAVE OPS. A report which will enable vending operators to deal with questions on microwave oven interference with heart pacemakers has been published by N A M A. "Although there has been only one confirmed case of accidental interference with heart pacemakers by microwave ovens, vending and food service operators have been confronted with questions and even demands to remove ovens," said David Hartley, N A M A public health counsel and author of the report. "Some N A M A members have been asked to post warning signs or show documentation that the ovens are safe." Hartley said the report is designed to answer customer questions. It is patterned after medical and research reports which enable the reader to refer to sources of technical information upon which the report is based. The report infers that interference with heart pacemakers is not a widespread problem and that recommended cleaning and inspection procedures can minimize any hazard to the wearer in most cases. The report shows that a wide variety of electronic equipment, including special medical equipment, automotive and lawnmower ignition systems, radar and communications system, electric shavers and microwave ovens, among others, may cause interference with certain types of cardiac pacemakers.

MILWAUKEE MENTIONS

Here's to '72! Hope the New Year is a prosperous one for everybody! SPOKE TO JOANN MASON OF MCI. They are certainly winding up 1971 on a happy note! Since participating in the MOA show and most recently the IAAP convention, the firm has been enjoying a fantastic surge in sales activity, centering for the most part on the "Super Red Baron" and "Blue Max", which are both on MCI's current production schedule. Need we say—they're looking forward to a banner '72!

THE BIG ROCK-OLA CHRISTMAS PROMOTION which has been running at all Empire Dist. offices this month will be coming to a close on 12/31. "So far it's one of the most successful campaigns we've ever had," said Bob Rondeau, "I've lost count of how many TV sets, trash mashers, radar ovens, etc. we've given away already!" Of course, as Bob hastened to add, the Rock-Ola model phonographs are consistently "in demand" items at Empire!

ON THE SINGLES SCENE—it appears Archie & Edith (All In The Family) Bunker have quite a big single, among local operators, according to Gordon Pelzek of Record City. Their "Those Were The Days" on Atlantic is becoming almost as big as their TV show—and their hit selling album! Gordon also notes heavy operator programming on the following: "I'd Like To Teach The World To Sing" by the Hillside Singers (Metromedia), "Sugar Daddy" by the Jackson 5 (Motown), "Tonight My Baby's Coming Home" by Barbara Mandrell (Columbia), "One's On The Way" by Loretta Lynn (Decca) and "Ajax Airlines" by Hudson & Landry (Dore).

HOUSTON HAPPENINGS

Earl Hoot, sales mgr., LE Corporation (Rock Ola) and charming wife Jerry, held open House in their beautiful new "Home of The Hoots" at Spring Branch during Holidays. . . . No doubt secretaries equally efficient as trim Vinnie Vowell (LE Corp.) are plentiful enough but finding one more efficient would indeed be a difficult chore. . . . Bob McAfee, well known for past decade as salesman for two major Houston distributing firms, now with South Texas Music Co., 2621 Milam, Houston. . . . South Texas Music, owned by Billy Rider, evidently is a versatile outfit of sorts. Box ad. in telephone Greater Houston Yellow Pages lists the concern as sellers of used operating equipment, distributors for Tommy Lift Gates and operators of Metered Music and Games. . . . The 1972 wall calendar from H. A. Franz & Co. is a humdinger! Have it on office wall alongside and on same level with Wurlitzer sports calendar, from Gulf Coast Distributing Co., also a crackerjack, so they keep a friendly yet calculating eye upon each other. Underneath hangs a smaller Harrisburg Bank date guide. That one seems to stare up at the big fellows in sort of condescending manner. Mental problem now is proper spot for a beer calendar. . . . On calendar subject, some 20 years ago coinman Johnnie Williams maintained an outstanding collection of them on office walls. However, figures (math. ones that is) apparently were secondary as pages seldom were turned from one year until next.

Truly appreciated LE Corporation promotional utility wrench, gift from Bill Scrimpsley, serviceman for LE Corp. Handy as coat pockets the wrench is, fits

most nuts or bolt heads in common use and forged from excellent quality steel. . . . Going by numerous and varied chunk of operating equipment bought by Doug Shiver, owner Shiver Amusement Co., Richmond, Holiday business in that historic Texas town must be good. Large State prison farm located not far from Richmond is not regarded as detrimental. Actually some citizens of large cities might feel safer on streets at night amongst occasional trusties than walking or driving in their own domain. . . . Sort of a void noted in Bryan, Texas since Pete B. Banano sold his Pete Banano Music Co. there. Banano operated coin machines in Bryan and more than 40 years was regarded as an outstanding citizen of that town. When he and wife, both lifetime residents of Bryan, observed their 50th Wedding Anniversary on Jan. 29, 1967, the celebration made headlines and pictures in Bryan daily newspaper and almost ended in a public expression of good will tribute instead originally planned family affair.

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WANTED TO BUY OR SELLING STOCKS ONE OR two years old Jennings slot machines. Wurlitzer juke boxes and Pinball games two or four players, make an offer to AUTOMATTJANST N STORGATAN 19 BJUV, SWEDEN.

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

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

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

WANTED!—For Export . . . Late Model BINGOS, BIKINI, CANCAN, LIDO, ROLLER DERBY, CIRCUS QUEEN, BIG WHEEL, EVANS WINTER BOOK, BALLY SLOTS & KEENEY MOUNTAIN CLIMBER. Contact us immediately! MARMATIC SALES CO., INC., 1140 E. Cold Spring Lane, Baltimore, Maryland 21239. (301) 435-1477.

WANTED—German Football game, new only, in original crate, quote for resale. Budge Wright's Western Distributors, 1226 SW 16th, Portland, Oregon 97208.

"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.

WANTED: AMI—M, N, or O Model Jukeboxes. Give price and condition. Write for latest inventory list. MUNVES, 577 10th Avenue, New York, N.Y. 10036. Phone (212) 279-6677.

WANTED FOR EXPORT—Late model Rock-Olas and AMI's, Okay and 20 hole bingos, 6 card bingos, uprights and slots. Write for full list on closeouts and late model used equipment. Robert Jones International, 19 Brook Rd., P.O. Box 181, Needham Hgts., Mass. 92194 (617) 449-3330.

COIN MACHINES FOR SALE

FOR SALE: Williams, Gridiron, \$295; Model '105' IQ Computer, \$275 (with film); (No crating) Call Oden Whitebeck. MOHAWK SKILL GAMES CO., 67 Swaggettown Road, Scotia, N.Y. 12302 (518) 377-2123.

For Export—EVANS WINTERBOOKS, BUCKLEY ODDS, BINGOS, FLIPPERS, Cosmos, \$275; Jolly Roger, \$225; Hi-Score, \$185; Safari, \$225; Shandy La, \$195; Dogies, \$225; Big Chief, \$135; Derby Day, \$200; Bank A Ball, \$110; AMI I-120, \$85; J-120, \$95; Cont. II, 200, \$175; JEL, \$160; Diplomat, \$345; Bandstand, \$395; Rock-Ola Rhapsody, \$175; Seeburg Consolettes, \$85. CROSSE-DUNHAM & CO., 225 Wright Ave., Gretna, Louisiana 70053. Tel. (504) 367-4365. Cable CROSSEDUNHAM Gretna, La.

FOR EXPORT—50 Bally Bingos. OK Features. Winter Books in stock. LOWELL ASSOCIATES, PO Box 386, Glen Burnie, Md. 21061. (301) 768-3400.

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

ATTENTION WHOLESALERS & EXPORTERS. Have Wurl Amer III (3300) and Wurl Statesman (3400), also older Wurl models. Write for prices. United Dist., 902 W. 2nd, Wichita, Kansas.

ALL TYPES OF COIN OPERATED ARCADE EQUIPMENT for sale—guns, Helicopters, pinballs, etc. Auto Photo machines. Write for equipment list and prices. ROCK CITY DISTRIBUTING CO., INC., 615 Murfreesboro Road, Nashville, Tenn. 37210.

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NOTICE—Skipper, \$325; Playball, \$425; Roller Coaster, \$510; Gold Rush, \$615; Flotilla, \$675; Times Square, \$860; Mini Bowl, \$525; Four Million B.C., \$580; Target Zero, \$775; Sea Devils, \$625; Stunt Pilots, \$565; C.C. Motorcycles, \$575; Sonic Fighters, \$510; Jet Rockets, \$625; Punching Bag, New, \$550; Punching Bag, Used, \$450; Computer Quiz, \$325; Auto-Photo Model 14, perfect, \$1,875; Also, Stock of Bingos. NEW ORLEANS NOVELTY CO., 1055 Dryades St., New Orleans, La. 70113. Tel. (504) 529-7321 CABLE NONOVCO.

For Sale—Export Market Only: Silver Sails, Cancans, Roller Derbys, County Fairs, Sea Islands, Carnival Queens, Miss Americas, Cypress Gardens, Touchdowns, Show Times, Key Wests, Big Shows, Miami Beaches, Night Clubs, Broadways, Big Times, others. Lexingtons, Turf Kings with automatic payout drawers. MUSIC-VIDEO DISTRIBUTING CO., 100 Elliott Ave. W., Seattle, WA 98119. Cable MUSIVEND.

FOR SALE: Seeburg, Wurlitzer, Rockola, AMI phonographs. Williams, Gottlieb, Bally, Chicago Coin, Flippers, guns, baseballs. United, Chicago Coin, Midway shufflers, Valley, Fischer, United, American, used pool tables. As is or shipped. Domestic or export shipments. Call or write: Operators Sales, Inc., 4122 Washington Ave., New Orleans, Louisiana, 70125. (504) 822-2370.

FOR SALE/EXPORT — USED SLOTS: BALLY STANDARD 3 Line Play, Multipliers, Quick Draws. Assorted Mills, Electric Payout Jennings, Space Jet Bell, Segas, Assorted Bally Bingos. "Games" Upright Multipliers. Write for particulars THOMAS TRADING COMPANY, 2622 Westwood Drive, Box 15391, Las Vegas, Nevada 89114. (702) 734-8818. Cable—VEGAS.

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NEVADA FRUIT SLOT MACHINE offers for export Bally Money Honey, \$450, each, to Multipliers (converted) \$895, each. Late Model (1968) Mills front-opening including stands, \$225, each. FOR SALE: Jennings, Mills Parts, BINGOS. Write: NEVADA FRUIT SLOT MACHINE CO., P.O. Box 5734, Reno, Nevada 89503. (702) 329-3932.

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