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Cash Box

Too Much Time In The Courts (Ed)... Gortikov: Calif. 'Obscenity Initiative' A 'Gag' On Creative Talent ... A&M's Friesen On Label's New Concepts In A/V Tools ... Hubert Long Dies At 48 ... Four Tops To ABC/Dunhill ... Kruger Scores UK Price Rise

MAC DAVIS: HOOKED ONTO A HIT



MCA CONVENTION SPECIAL

**In just a few weeks,
every R&B station, every Top-40
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the new single by Harold Melvin
& The Blue Notes.**

ZS7 3520

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Too Much Time In The Courts

There is in the music business a serious, counter-productive siphoning-off of energies that could be better applied to more positive undertakings. The trade seems to be spending an inordinate amount of time in the courts as parties attempt to win suits, countersuits or, at least, temporary judgments satisfying to the principals involved.

We realize that many court actions may be the legitimate last resort for those who feel that they have suffered certain damages as the result of their business relationships. Yet, the wheels of justice can spin at a notoriously slow rate, culminating in remedies, if there are any, that may take years to realize. Meanwhile, men of music—the artist, the producer, the manager, etc.—are obligated, it appears, to spend more time in courts and law offices than in the process of developing careers and a solid business entity.

The trade, of course, is confronted with a plethora of legal actions mainly because the music business has evolved into far more complex relationships among its various levels. Contractual relationships—once establishing a somewhat clearly-defined

association—are now loaded with detail that can later be open to all sorts of interpretations that seemingly satisfy points raised by plaintiff and defendant alike.

Perhaps the partial answer lies in the ability of contending parties to put as much emotion aside as possible, so that equitable solutions can be reached outside the jurisdiction of the courts. By no means suitable to every business conflict, this approach could apply to many disputes that end-up in the courtroom. The result? A return to the business of making music.

A more concrete solution to the counter-productive aspects of long drawn-out legal hassles might be the creation of an industry arbitration unit along the lines of disputes settled within some entertainment unions. This should certainly be investigated.

If the establishment of industry relationships is more complex than ever, this is also true of the matter of bringing music to the marketplace. Enough time to accomplish the latter is at stake when parties to a dispute take to the courts. In many instances, there may be a better solution.

CashBox TOP 100

1	LONG COOL WOMAN	Hollies-Epic 10871	2	4	35	USE ME	Bill Withers-Sussex 241 (Dist: Buddah)	49	60	68	DON'T HIDE YOUR LOVE	Cher-Kapp 2184	81	—
2	BACK STABBERS	O'Jays-Phil. Int'l 3517 (Dist: Epic)	4	6	36	NIGHTS IN WHITE SATIN	Moody Blues-Deram 85023 (Dist: London)	46	56	69	MIDNIGHT RIDER	Joe Cocker-A&M 1370	—	—
3	ALONE AGAIN (NATURALLY)	Gilbert O'Sullivan-Mam 3619 (Dist: London)	3	2	38	JOIN TOGETHER	The Who-Decca 32983	28	28	70	SPACEMAN	Niilsson-RCA 0788	—	—
4	ROCK & ROLL PART 2	Gary Glitter-Bell 237	8	10	39	HAPPIEST GIRL IN THE WHOLE USA	Donna Fargo-Dot 17409	16	8	71	SLAUGHTER	Billy Preston-A&M 1380	96	—
5	I'M STILL IN LOVE WITH YOU	Al Green-Hi 2216 (Dist: London)	1	3	40	GARDEN PARTY	Rick Nelson-Decca 32980	54	63	72	LOVING YOU JUST CROSSED MY MIND	Sam Neely-Capitol 3381	77	85
6	BABY DON'T GET HOOKED ON ME	Mac Davis-Columbia 45618	9	11	41	COCONUT	Niilsson-RCA 071B	18	12	73	WHATEVER TURNS YOU ON	Travis Wammock-Fame 91001 (Dist: U.A.)	79	81
7	BLACK & WHITE	3 Dog Night-Dunhill 4317	10	13	42	MOTORCYCLE MAMA	Sailcat-Elektra 45782	35	19	74	EVIL WAYS	Carlos Santana & Buddy Miles-Columbia	85	—
8	YOU DON'T MESS AROUND WITH JIM	Jim Croce-ABC 11328	7	9	43	FREDDIE'S DEAD	Curtis Mayfield-Curtom 1975 (Dist: Buddah)	51	59	75	DEDICATED TO THE ONE I LOVE	Temprees-We Produce 1808 (Dist: Stax)	80	83
9	SATURDAY IN THE PARK	Chicago-Columbia 45657	12	17	44	IF LOVING YOU IS WRONG	Luther Ingram-KoKo 2111 (Dist: Stax)	42	16	76	I WILL NEVER PASS THIS WAY AGAIN	Glen Campbell-Capitol 6566	83	89
10	THE GUITAR MAN	Bread-Elektra 45803	11	14	45	IF YOU LEAVE ME TONIGHT I'LL CRY	Jerry Wallace-Decca 32989	48	55	77	NATURE PLANNED IT	4 Tops-Motown 1210	84	91
11	BRANDY	Looking Glass-Epic 10874	5	1	46	ROCK ME ON THE WATER	Jackson Browne-Asylum 11006 (Dist: Atlantic)	45	48	78	STOP DOGGIN' ME	Johnnie Taylor-Stax 0142	89	—
12	EVERYBODY PLAYS THE FOOL	Main Ingredient-RCA 0731	14	25	47	GOOD TIME CHARLIE'S GOT THE BLUES	Danny O'Keefe-Signpost 70006 (Dist: Atlantic)	60	69	79	THAT'S HOW LOVE GOES	Jermaine Jackson-Motown 1201	94	—
13	POWER OF LOVE	Joe Simon-Spring 128	15	18	48	AMERICA	Yes-Atlantic 2899	44	49	80	GUESS WHO	B. B. King-ABC 11330	86	92
14	RUN TO ME	Bee Gees-Atco 6869	17	23	49	TIGHT ROPE	Leon Russell-Shelby 7825	58	67	81	FOR EMILY, WHENEVER I MAY FIND HER	Simon & Garfunkel-Columbia 45663	87	94
15	HOLD YOUR HEAD UP	Argent-Epic 10852	6	5	50	DON'T EVER BE LONELY	Cornelius Brothers & Sister Rose (United Artists 50954)	59	75	82	KEEP ON RUNNING	Stevie Wonder-Tamla 54223 (Dist: Motown)	88	83
16	GO ALL THE WAY	Raspberries-Capitol 3348	19	26	51	LOVE SONG	Tommy James-Roulette 7130	50	52	83	DON'T DO IT	The Band-Capitol 3433	—	—
17	DING-A-LING	Chuck Berry-Chess 2131	24	38	52	ROCK ME BABY	David Cassidy-Bell 260	65	—	84	TROUBLE	Frederick Knight-Stax 0139	—	—
18	GOOD FOOT—PART 1	James Brown-Polydor 14139	21	27	53	A PIECE OF PAPER	Gladstone-ABC 11327	62	71	85	I'D LOVE YOU TO WANT ME	Lobo-Big Tree 147 (Dist: Bell)	—	—
19	BEAUTIFUL SUNDAY	Daniel Boone-Mercury 73281	20	22	54	GERONIMO'S CADILLAC	Michael Murphey-A&M 1368	57	61	86	BUZZY BROWN	Tim Davis-Metromedia 253	91	97
20	HONKY CAT	Elton John-Uni 55343	23	30	55	SWEET CAROLINE	Bobby Womack & Peace-United Artists 50946	63	74	87	LET IT RAIN	Eric Clapton-Polydor 15049	—	—
21	POPCORN	Hot Butter-Muscor 1458	25	31	56	IF I COULD REACH YOU	5th Dimension-Bell 261	69	80	88	AMERICAN CITY SUITE	Cashman & West-Dunhill 4342	—	—
22	YOU'RE STILL A YOUNG MAN	Tower Of Power-W.B. 7612	22	24	57	THIS WORLD	Staple Singers-Stax 137	43	36	89	MONEY BACK GUARANTEE	Five Man Electrical Band-Lion 127 (Dist: MGM)	93	99
23	PLAY ME	Nell Diamond-Uni 55346	26	33	58	I'LL BE AROUND	Spinners-Atlantic 2904	72	79	90	I AM WOMAN	Helen Reddy-Capitol 13350	92	—
24	POP THAT THANG	Isley Bros.-T-Neck 935 (Dist: Buddah)	27	29	59	FROM THE BEGINNING	Emerson, Lake & Palmer-Cotillion 44158	67	77	91	I'LL MAKE YOU MUSIC	Beverly Bremers-Scepter 12363	—	—
25	BEN	Michael Jackson-Motown 1207	30	37	60	ZING WENT THE STRINGS OF MY HEART	Trammps-Buddah 306	55	57	92	HAPPIER THAN THE MORNING SUN	B. J. Thomas-Scepter 12364	—	—
26	SPEAK TO THE SKY	Rick Springfield-Capitol 3340	29	35	61	THINK (ABOUT IT)	Lyn Collins-People 608	61	65	93	FEEL ALRIGHT	Cargoe-Ardent (Dist: Stax)	97	98
27	BURNING LOVE	Elvis Presley-RCA 0769	31	44	62	WOMAN DON'T GO ASTRAY	King Floyd-Chimneyville 443 (Dist: Atlantic)	71	82	94	I'VE GOT TO HAVE YOU	Sammi Smith-Mega 0079	—	—
28	WHY	Donny Osmond-MGM 14424	33	47	63	I CAN SEE CLEARLY NOW	Johnny Nash-Epic 10902	75	88	95	GUILTY	Al Green-Bell 45258	—	—
29	STARTING ALL OVER AGAIN	Mel & Tim-Stax 127	32	39	64	THUNDER & LIGHTNING	Chi Coltrane-Columbia 45640	74	84	96	ROCK 'N ROLL SOUL	Grand Funk-Capitol 3363	—	—
30	GOODBYE TO LOVE	Carpenters-A&M 1367	13	7	65	LISTEN TO THE MUSIC	Doobie Brothers-Warner Bros. 7619	76	90	97	LADY ELEANOR	Lindsay-Farne-Elektra 45799	99	—
31	YOU WEAR IT WELL	Rod Stewart-Mercury 73330	37	51	66	TOAST TO THE FOOL	Dramatics-Volt 4082	68	70	98	SOMETHING'S WRONG WITH ME	Austin Roberts-Chelsea 0101 (Dist: RCA)	100	—
32	EASY LIVIN'	Uriah Heep-Mercury 73307	34	43	67	WITCHY WOMAN	Eagles-Asylum 11008 (Dist: Atlantic)	78	87	99	JACKIE WILSON SAID	Van Morrison-Warner Bros. 7616	73	76
33	CITY OF NEW ORLEANS	Arlo Guthrie-Reprise 1103	40	50						100	COLORADO	Danny Hollen-Tumbleweed 1004 (Dist: Paramount)	—	—
34	MY MAN, A SWEET MAN	Millie Jackson-Spring 127 (Dist: Polydor)	36	41										
35	I BELIEVE IN MUSIC	Gallery-Sussex 239 (Dist: Buddah)	39	45										

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Piece Of Paper (Sunnybrook/4 Star—BMI) ..	53	Geronimo's Cadillac (Mysterion—BMI) ..	54	I've Got To Have You (Buckhorn—BMI) ..	94	Slaughter (Irving/Wep/Dijon—BMI) ..	71
Alone Again (M.A.M.—ASCAP) ..	3	Go All The Way (C.A.M.—U.S.A.—BMI) ..	16	Jackie Wilson Said (Caladonia Soul/W.B.—ASCAP) ..	99	Something's Wrong With Me (Pocketful Of Tunes—BMI) ..	98
America (Charing Cross—BMI) ..	48	Goodbye To Love (Almo/Hammer & Nails—ASCAP) ..	30	Join Together (Track—BMI) ..	38	Spaceman (Blackwood—BMI) ..	70
American City Suite (Blending Well—ASCAP) ..	88	Good Foot—Part 1 (Dynatone/Belinda/Unichappel) ..	18	Keep On Running (Stein & Van Stock/Blackbowl—ASCAP) ..	82	Speak To The Sky (Porter/Binder—ASCAP) ..	26
Baby Don't Get (Screen Gems/Columbia—BMI) ..	6	Good Time Charley's (Cotillion Road Canon—BMI) ..	47	Lady Eleanor (R&M—ASCAP) ..	87	Starting All Over (Muscle Shoals Sound—BMI) ..	29
Back Stabbers (Assorted—BMI) ..	2	Guess Who (Michele—BMI) ..	47	Let It Rain (Cotillion/Debon/Casserole—BMI) ..	97	Stop Draggin' Me (Groovesville/East Memphis—BMI) ..	78
Beautiful Sunday (Page Full of Hits—ASCAP) ..	19	Guilty (Toasted/Screen Gem/Columbia—BMI) ..	80	Listen To The Music (Warner/Tamerlane—BMI) ..	65	Sweet Caroline (Stonebridge—ASCAP) ..	79
Ben (Jobete—ASCAP) ..	25	Honky Cat Head Up (Mainstay—BMI) ..	19	Long Cool Woman (Yellow Dog—ASCAP) ..	1	That's How Love Goes (Jobete—ASCAP) ..	79
Black & White (Templeton—ASCAP) ..	7	Honky Cat (Dick James—BMI) ..	20	Love Song (Mandan—BMI) ..	51	The Guitar Man ..	61
Brandy (Spruce Run/Chappell—ASCAP) ..	11	Happiest Girl (Prima Donna/Algee—BMI) ..	39	Loving You Just Crossed (Seven Iron—BMI) ..	72	Think (Dynatone/Belinda/Unichappel—BMI) ..	61
Burning Love (Combine—BMI) ..	27	Hold Your Head Up (Mainstay—BMI) ..	19	Midnight Rider (Tro Essex—BMI) ..	69	This World (Sunbeam—BMI) ..	57
Buzzy Brown (Hilaria—ASCAP) ..	86	Honky Cat (Dick James—BMI) ..	20	Money Back Guarantee (Four Star—BMI) ..	89	Thunder & Lightning (Chinick—ASCAP) ..	64
City Of New Orleans (Kama Rippa/Flash Turnpike—ASCAP) ..	33	I Am Woman (Buggerflugs—BMI) ..	20	Motorcycle Mama (Singing Wire—BMI) ..	42	Tight Rope (Skyhill—BMI) ..	49
Coconut (Blackwood—BMI) ..	41	I Believe In Music (Screen Gem/Col.—BMI) ..	35	My Man, A Sweet Man (Gaucho/Belinda/Unichappel) ..	37	Toast To The Fool (Conquistador—ASCAP & Groovesville—BMI) ..	66
Colorado (Fat Mama/Famous—ASCAP) ..	100	I Can See Clearly Now (Caymen—ASCAP) ..	63	Nights In White Satin (Tyler/Essex—ASCAP) ..	34	Trouble (East Memphis/Low-Bam—BMI) ..	84
Dedicated To The One I Love (Trusdale—BMI) ..	75	I Will Never Pass (Vegas—BMI) ..	68	Play Me (Prophet—ASCAP) ..	23	Use Me (Interior—BMI) ..	36
Ding-A-Ling (Isalee—BMI) ..	17	I'd Love You To Want Me (Kaiser/Famous—ASCAP) ..	76	Pop That Thang (Triple Three/Eden Music—BMI) ..	24	Whatever Turns You On (Fame—BMI) ..	73
Don't Do It (Jobete—BMI) ..	83	If I Could Reach You (Hello There—ASCAP) ..	85	Popcorn (Bourne—ASCAP) ..	21	Why (Deb Moore—ASCAP) ..	28
Don't Ever Be Lonely (Unart/Stagedoor—BMI) ..	50	If Loving You (East Memphis/Klondike—BMI) ..	44	Power Of Love (Belinda/Unichappel—BMI) ..	13	Witchy Woman (Kicking Bear/Benchmark—ASCAP) ..	67
Don't Hide Your Love (Don Kirschner—BMI) ..	68	If You Leave Me Tonight I'll Cry (Leeds—ASCAP) ..	45	Rock & Roll Part 2 (Dutchess—ASCAP) ..	4	Woman Don't Go Astray (Malaco/Roffignac—BMI) ..	62
Easy Livin' (W.B.—ASCAP) ..	32	I'll Be Around (Bellboy/Assorted—BMI) ..	45	Rock & Roll Soul (Cramrenraff—BMI) ..	96	You Don't Mess (Blending Well/Wingate—BMI) ..	8
Everybody Plays The Fool (Giant—BMI) ..	12	I'll Make You Music (Dramatist—BMI) ..	91	Rock Me On The Water (Benchmark—ASCAP) ..	46	You Wear It Well (Three Bridges/H.G.—ASCAP) ..	31
Evil Ways ..	74	I'm Still In Love (JEC—BMI) ..	5	Run To Me (Casserole—BMI/W.B.—ASCAP) ..	14	You're Still A Young Man (Kuptillo—ASCAP) ..	22
For Emily, Whenever I May Find Her (Charing Cross—BMI) ..	81	It's The Way (Jobete/Stone Agate—BMI) ..	77	Saturday In The Park (Big Elk—ASCAP) ..	9	Zing Went (W.B.—ASCAP) ..	40

A black and white close-up portrait of Lynsey De Paul. She is looking directly at the camera with a slight smile. Her hair is voluminous and styled. She is wearing a dark top and a beaded necklace. Her hand is visible near her chin, with dark nail polish.

“Sugar Me” is the debut single
by **Lynsey De Paul.**

Released only a few weeks
ago in Britain
and rapidly climbing
the charts. (#6 this week.)

“Sugar Me” by Lynsey De Paul.
Shipping now in the U.S.

3625



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It's a new record company."** —Wes Farrell

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Chelsea Records Corp.

Knight Signs First R&B Act

LOS ANGELES — Terry Knight was in Los Angeles last week recording former prize fighter Cleveland Robinson, who will debut on the R&B division of Knight's newly formed record label. Robinson is the second act to be signed to the new label. The first is a new group, Mom's Apple Pie.

Recordings took place at Gene Page's Sound Recorder Studios, the same studios that were responsible for recording the Jackson 5. Further announcements regarding the label roster will be forthcoming.

When asked about the Grand Funk single, "Rock 'N Roll Soul," which debuted on the Cash Box charts this week, Knight commented: "I think it's great. Since I'm getting my share of the royalties, I hope the single and new album become the best selling products that Grand Funk has ever had."

Both Knight and artist Craig Braun refused to comment on the name of the new label, its logo, or the distribution agreement.

FRONT COVER:



Mac Davis is one of the top songwriters around today: he has a hit single with his own "Baby, Don't Get Hooked on Me" bulleted at #6 (on the verge of going gold) and his "I Believe in Music" recorded by the Gallery at #35 with a bullet on the Cash Box Top 100. Recognition took some time in the coming for the Columbia artist. His songs have been hits, but he wrote under two pen names, Scott Davis and Mac Scott Davis, in order not to be confused with the lyricist Mack David. Finding out that this just made matters more confusing, Mac Davis now writes under his own name.

Born in Lubbock, Texas and settling in Atlanta, Georgia, Mac's music reflects his origins with the dynamics of southern rock and roll tempered with a country feel. Among those songs written by Mac are Elvis Presley's "In the Ghetto," and "Don't Cry Daddy," Bobby Goldboro's "Watching Scotty Grow," Kenny Rogers and the First Edition's "Something's Burning," and "Everything a Man Could Ever Need," and "I'll Paint You a Song" for Glen Campbell.

The new Mac Davis album, "Baby, Don't Get Hooked on Me," has just been released.

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RIAA's Gortikov

Calif. 'Obscenity Initiative' A 'Gag' On Creative Talent

HOLLYWOOD — The Obscenity Initiative, on the California Nov. ballot as Proposition 18, has been sharply attacked by Stan Gortikov, president of the Recording Industry Association of America (RIAA).

Proposition 18 broadly expands the definition of obscenity so that it can be applied to song lyrics and cover art on recordings available in Calif. Alleged violators of such a law could be subject to citizens' arrest.

"The Obscenity Initiative," Gortikov stated, "is a peril to individual freedom and a potential gag to our industry's creative talent."

"It is," he continued, "another attempt by its advocates to judge what is proper for the composer to write,

for the listener to hear and for the consumer to buy.

"Overnight, under Proposition 18, language would become a sin and its free use a crime. The minority proponents of the Obscenity Initiative wish to impose upon all others their own personal standards which they have a free right to embrace.

"Creators, distributors and retailers all would become defendants in crime with the legal burden of proof on those defendants. Proposition 18 is an obstruction to all levels of our industry and to all individuals who treasure the right to speak their own minds without fear of punishment for the words they choose."

Philips In U.S. To Mkt Color Video Disk System

Device Shown In Holland

NEW YORK—North American Philips Corp. plans to market "in a few years" the new VLP (Video Long Play) television disk system unveiled last week by N. V. Philips of the Netherlands. The VLP System plays color programs through an ordinary television set, via "record player" attachment. Not to be confused with presently available video tape systems, the Philips VLP uses a new type of record which in many aspects resembles closely an ordinary audio LP and is pressed in essentially the same manner, using modified record pressing equipment.

Termed "revolutionary" by company spokesmen, the VLP system currently is being designed for the American broadcast standard (NTSC) from the Philips version, developed for the European broadcast standard (PAL). North American Philips reported that the full range of VLP System products, including master recording equipment for software producers, will become available in a few years for home entertainment, educational, industrial and professional markets.

In the U.S., MCA will unveil its video disk system to the trade in Dec.

How It Works

The VLP System comprises two basic elements: a "record" made from—and resembling closely—the material used in a normal audio LP disk; and a playback unit similar to a

standard record player, but employing a low-powered laser light source instead of a stylus and an electro-optical pickup which plays the record without direct contact, thereby completely eliminating record wear. The VLP "record" can provide color programs lasting up to 45 minutes on one side. Additionally, the VLP System allows for random access, image speedup, slowdown, stills, reverse, or picture-by-picture display thereby providing maximum flexibility for use as a medium of entertainment, training, education and even as a visual filing system for information retrieval usage.

According to company spokesmen, the VLP playback unit, slightly larger than an audio record turntable, will initially approximate the cost of a color TV set. Pressing cost of a mass produced VLP record is expected to be slightly more than a high quality audio LP record.

While adaptation of the system to the American standard is proceeding rapidly, the company plans to time its commercial introduction to coincide with availability of master recording equipment, thereby avoiding the historical problem in the home entertainment field of providing new developments in hardware before appropriate software is available to the purchaser.

New Cassette Recorder

In a related field, North American Philips soon will begin shipments of its Norelco VCR (video cassette recorder). (Cont'd on p. 28)

Hubert Long, C&W Giant, Dies In Nashville At 48

NASHVILLE — Hubert Long, a giant in the world of country music, died last Thursday (7) at the age of 48 in a Nashville hospital after an extended illness. Funeral services were held in Washington, D.C. on Saturday, Sept. 9.

Long, a one-time apprentice to Colonel Tom Parker, was an advocate of country music and a perennial star maker, contributing to the success of Eddy Arnold, Johnny & Jack, Kitty Wells, Hank Snow, Ferlin Husky, Roy Drusky, Skeeter Davis, Bill Anderson, David Houston, George Jones, Tammy Wynette, Leroy Van Dyke, Charlie Walker, Jan Howard, Faron Young, Mel Tillis, Ray Price, Del Reeves and Jim Ed Brown.

Hubert Long organized the first country music talent agency in Nashville in 1955, followed by the organization of Moss Rose Publishing (BMI) in 1959. At the time of his death, his mushrooming organization had been consolidated under the Hubert Long International banner, which comprised many components in

addition to the talent agency, such as real estate and publishing interests.

Chairman of the CMA board of directors at the time of his death, he was one of the original lifetime members and organizers of CMA, serving as president in 1968. He was a lifetime member of the National Assoc. of Talent Directors, a member of the West Coast C&W academy and involved in a number of local organizations.

Survivors include his mother, Ms. Lessie B. Long; brothers, Isom and Floyd Long; and sisters, Ms. Flossie Anderson and Myra Long, all of Nashville.

UK Price Rise Hit By Kruger
See Int'l News

Four Tops To ABC/Dunhill

HOLLYWOOD — Jay Lasker, president of ABC/Dunhill Records, has announced the signing of the Four Tops to the label. The group, formerly on Motown Records, has been one of the top recording and nightclub acts for a number of years.

The Four Tops are Levi Stubbs, Renaldo Benson, Abdul Fakir and Lawrence Payton. They signed with Motown in 1965 and their first record, "Baby I Need Your Loving," was a hit and was followed by their recording of "I Can't Help Myself." Their solid success has been further registered by such hits as "Reach Out" and "Bernadette."

New LP In Works

The Four Tops are currently working on their first album for ABC/Dunhill and are being produced by Steve Barri with Dennis Lambert and Brian Potter. The group wrote half the songs in the LP. The new association supports the creative freedom long-sought by the Four Tops. States Abdul Fakir (Duke) for the group, "We are tremendously pleased that our new alliance will allow us to expand creatively with freedom of material and direction and with the back-up of concentrated promotion and publicity." The group has been singing together for 15 years.



Pictured here are the Four Tops surrounding their producers (center l. to r.) Brian Potter, Dennis Lambert and Steve Barri. The Four Tops are: (l. to r.) Abdul Fakir (Duke), Renaldo Benson (Obie), Levi Stubbs and Lawrence Payton.

Polygram Corp. To Permanent HQ In New York

NEW YORK — Polygram Corp., whose operating companies are Polydor Inc., Mercury Records Inc., MGM Records Inc. and Chappell & Co., Inc., has opened its permanent headquarters at 450 Park Ave. Announcement was made by Robert E. Brockway, president of Polygram Corp.

Organization of the new U.S. Corporation was made known in March. For the past four months, Polygram maintained temporary headquarters in the Plaza Hotel, while permanent offices in the newly completed Franklin National Bank Building, Park Avenue at 57th St., were being made ready. Polygram's offices occupy the 22nd floor of the dark granite curtained building.

The move does not affect the four operating companies. Polydor Inc. continues at 1700 Broadway, New York. Chappell & Co., Inc. remains at 609 Fifth Ave., New York. Mercury Records Inc. headquarters at 35 E. Wacker Drive, Chicago. And MGM Records Inc. is located at 7165 Sunset Boulevard, Los Angeles.

Polygram Corp. is the American executive branch of Polygram Group of Baarn, Holland, and Hamburg, Germany, whose worldwide operations include Polydor International, Phonogram International, Chappell & Co., Ltd. and Intersong International Music Publishing.

And now some choice words for women:

Leslie Gore.

"The hit maker of the 60s, debuts on MoWest with a totally fresh, unique, meaningful approach as a composer-performer, and she's right up to date. This should prove a new career and following for her. With much sensitivity she has composed and performs some ballad beauties..."

— *Billboard*, August 5, 1972



MW 117L

Thelma Houston.



MW 102L

"The powerful, driving voice of Thelma Houston is at its best in this delightful debut album from MoWest. The artist's originality, coupled with the superb Joe Porter production, makes this package an instant winner." — *Billboard*, August 12, 1972

Valerie Simpson.



T 317L

"When Valerie Simpson walked onto the Troubadour stage this week to make her national club debut, there was a lot—both in her background and music—to remind you of Carole King's debut at the same club in 1970!"

— Robert Hilburn, *Los Angeles Times*, August 5, 1972



MW 113L

Syreeta.

"Syreeta is the wife of Stevie Wonder, but her talent is independent and unique, both as a writer and performer. Her debut album is a blockbuster showcase for her talents!"

— *Billboard*, June 11, 1972



Listen to what's happening at Motown.

Certron's 3rd Quarter Of Profits

ANAHEIM, CALIF. — Certron Corp. has reported that sales and earnings for the first three quarters were significantly improved over the prior year.

Edwin R. Gamson, president, reported for the nine months ended July 31, sales of \$10,072,000 and earnings of \$144,000, equal to 5¢ per share, after giving effect to a special credit of \$64,000 resulting from a tax loss carryforward. For the comparable period a year ago, the company reported a loss of \$1,158,000 on sales from continuing operations of \$9,518,000 plus an additional loss of \$4,065,000 from discontinued operations.

The company's fundamental plan to replace the revenues of low margin products with profitable consumer magnetic tape sales has been greatly responsible for the company's turnaround. Certron's magnetic tape product capacity has been significantly increased by the end of the third quarter and, as a result, Gamson anticipates continuation of profits in the fourth quarter.

Certron manufactures and distributes audio recording tape, cassettes, 8-track cartridges and precision plastic products for magnetic devices.

MJA Cancels Stock Offering

NEW YORK—Marvin Josephson Associates, Inc., has announced the cancellation of a proposed offering of approximately 355,000 shares of its common stock. Marvin Josephson, president of the diversified entertainment and leisure time-oriented company, said that application was made today to the S.E.C. to withdraw the registration statement covering the shares which had been filed with the S.E.C. in May of this year. Josephson cited market conditions as the reason for the withdrawal.

The shares of Marvin Josephson Associates are traded in the over-the-counter market under the NASDAQ symbol of MRVN.

Cosgrave To MCA Sales VP

HOLLYWOOD — Vince Cosgrave has been appointed MCA Records' vice president in charge of sales, reports Rick Frio, vice president and director of Marketing.

Earlier this year, Cosgrave was advanced to director of national sales for MCA Records. Prior to that, he was directly involved in field sales and promo since he joined the MCA family in 1970.

Cosgrave's interest in record collecting, and, particularly jazz and blues, led to a radio career as a DJ in San Francisco during the late 40's. The time spent with Chatton Distributing Corp. as sales and promo director more than adequately prepared him for his initial position with MCA as National Sales Manager for Kapp Records in 1970.

As vice president in charge of sales, Cosgrave's responsibilities include overseeing and coordinating the activities of five district representatives and establishing quotas, sales figures and programs for distribution outlets including MCA branches and independent distributors.

"In the short time Vince has been directly involved in sales," commented Frio, "we have witnessed astonishing results—especially in our country product areas. Vince's rapport with country artists has acted as liaison with the Nashville people and product and has brought an office nearly 2,000 miles away right to our front door. . . ."

Bell Promo Via Record Interviews

NEW YORK—Bell Records executives have created a new promotional technique that is designed to provide an in-depth portrait of an artist. A specially recorded interview, pressed onto a single, is sent out to disk jockeys and press people all over the country. First used last month to introduce singer/composer Alzo in conjunction with his recently released debut LP, the disk proved so helpful that a recorded interview single is Bell's new duo Hod and Marc.

To prepare the single, Bell Records arranges for an in-depth interview to take place in a recording studio. The taped material is then used as the basis of a ten minute, two sided single and shipped to 100 disk jockeys and press people all over the country.

"This technique", commented Bell Records' president Larry Uttal, "is in effect, a modernized version of the traditional disk jockey promotional trip with the added ingredients of simultaneous coverage, speed and economy."

'Night' Shines Again For Moody Album, Single

NEW YORK — A five year old album and single mark the latest chapter in the saga of The Moody Blues. The British group, who appear in America on their own Threshold label, distributed by London Records, will also return to the United States in six weeks, to open their second tour of 1972. The 12-city affair which promises to attract over 200,000 fans, is expected to gross close to \$1,000,000, a new high for a Moodies U.S. trek.

According to London Records spokesmen, the newest single smash, "Nights in White Satin," now in the top 20 of all trade charts, was first issued in 1967 to promote the LP, "Days of Future Passed," from which it was taken. That same album, which has since sold more than one million units, is now experiencing its own "second coming" on the national charts and is currently in the top 40.

"Nights in White Satin," the spokesman said, has continued to sell as an active oldie since it was first released, although it never achieved true hit status during its first go-round. The new impetus was first applied by KOL, Seattle, which eventually listed the single as high as number two on its own list earlier this summer.

Meanwhile, as album and single action on the older product continues to boom, London is prepping a new Moodies LP to hit the market about the time the group arrives in America next month. The tour, which commences Oct. 21 in Hampton Roads, Va., also includes concerts in Baltimore, New York (Madison Square Garden), Philadelphia (Spectrum), Boston (Boston Garden), St. Louis, Milwaukee, Minneapolis, Salt Lake City, Los Angeles (The Forum), San Diego and Long Beach.

Industry Golf At Palm Springs

PALM SPRINGS—The 13th annual Music Industry Golf Tournament will be held here October 27-29 at the Canyon Country Club, 2850 S. Palm Canyon Drive. The major tournament play will occur Saturday and Sunday, with Friday reserved as a practice round for those able to play all three days. Play will be divided between two courses, the Canyon and the Desert Air.

For further information, address the MIGT at 1530 N. Gower St., Hollywood 90028.

A&M's Friesen: New Concepts In Use Of A/V; Artist Stressed

HOLLYWOOD — As A&M staffers last week completed plans for upcoming annual meetings, this year celebrating the label's 10th in the business, Gil Friesen, vice president in charge of creative services, paused to direct attention to the various audio-visual techniques he is currently using to promote A&M product, some of them untried and thus deemed unique to industry s.o.p. Among the latter is his idea of feeding a continuous product presentation, via closed-circuit television, into the rooms of field personnel and international delegates staying at the Century Plaza Hotel. In fact, into all rooms for the duration of the meetings.

"It will be like taking our monthly slick-book and adding a soundtrack to it—and then putting it on videotape. I don't want hotel guests to feel that they're part of some captive audience, although that's what they'll be in a sense. It's more that I'd like to make the Century Plaza over into an all-A&M hotel for those few days, to make it an A&M Week there."

Other Concepts

In addition to this know-your-host approach vis-a-vis the company's 10th anniversary, Friesen has developed other innovative programs over the past few months, placing them under the direct supervision of Clare Baren, in-house director of audio-visual productions. One involves the local distribution of film shorts and another the use of television time buys.

The two film clips produced by Ms. Baren to date, and directed by Andy Chiaromonte, feature artists on Sussex, Bill Withers and Dennis Coffey, handled by A&M internationally. (The latter, running some nine minutes, was a finalist in this year's Atlanta Film Festival.) Both were conceived primarily for use by A&M's licensees and wholly owned companies overseas, but Friesen now plans to place them in general distribution domestically, with initial release to movie houses in the Los Angeles area in the offing.

The label's first venture into television advertising was with the Carroll O'Connor album "Remembering You." Spots for the album were aired in New York and Seattle. A second

campaign was run on Procol Harum in major Canadian markets. And the third, most recently, was conducted in Los Angeles, with a series of spots featuring Billy Preston's "I Wrote a Simple Song" album. A total of 54 thirty-second spots were run locally between August 18 and 31 on shows like Head Shop, Soul Train, Dick Cavett, American Bandstand and on several movie series. The Preston spots were also aired in Houston and St. Louis. All were produced and directed at A&M by Ms. Baren.

Friesen stressed that he did not foresee that any artist would be launched by TV commercials. "The most important presentation of an artist's product is accomplished by radio. All other projects, like these, are essentially reinforcers. In the end they may mean nothing. It's hard to trace sales to TV spots, and even if you know you're reaching millions, it does not mean you're going to sell millions. But there is still the possibility that we are doing the right thing, in using to the fullest and to the best advantage what an artist has already done.

Artists Stressed

"What we're really doing is making a statement, not for the artist but by him—and enhancing the possibility of his reaching his audience. In so doing we keep the integrity of the artist and his music constantly in mind, allowing the product to serve only as the means toward that end."

Confirming this view was Ms. Baren, who added that "our audio-visual projects have one thing in common—they all deal with the artist and not with the product, the package, or the vinyl per se." This applies, she said, even to the merchandising film Chuck Braverman is making for A&M specifically for presentation at the international and domestic meetings.

"In the end," Friesen said, "we are not so much concerned with the budget factor as the planning factor. We can spend any amount of time, energy and money to merchandise and promote the artists on the label, but the point is to avoid the non-productive, futile exercises and, ultimately, to serve the artist in the most effective way we can."

Wooden Nickel Sets Talent Flow

NEW YORK — Wooden Nickel Records, manufactured and distributed by RCA, has announced the September-October activities of its artists. The report was made by Bill Traut and Jim Golden, partners in the label.

Wolfman Jack, deejay and recording personality, first single on Wooden Nickel "Ain't Never Seen A Whiteman," will be released this week. The album off which "Whiteman" was pulled titled "Wolfman Jack" was recently shipped nationally. RCA is planning a promo campaign for Wolfman Jack, which will tie in with Wolfman's co-starring roles in Universal's "American Graffiti," a guest appearance on NBC's "Night Gallery," and host appearances on the Leon Russell and Alice Cooper concert dates. Wolfman also made a promotional appearance at Tower Records here on Sept. 9, arranged by RCA, in conjunction with the release of the new album.

Acts Performing

Siegel-Schwall Blues Band, which is based in Chicago, played a concert at the Ann Arbor Blues and Jazz Festival on Sept. 8 in Michigan. Other major artists appearing on the bill include Dr. John, Sun Ra and Miles Davis.

Megan McDonough, 18-year-old

singer-composer, has already played three concerts this month which included Whitworth College, Spokane, Washington, Sept. 6; Carroll College, Helena, Montana, Sept. 7; Pacific Lutheran, Tacoma, Washington, Sept. 8. She is set for the Greek Theatre, John Denver Show, Sept. 21-24, which will mark her Los Angeles debut. Megan has also been signed to perform with Denver at Carnegie Hall in New York on Sept. 30. She will also begin her second tour with him starting in late October which includes dates at Eastern Montana College, Billings, Oct. 27; Washington State University, Pullman, Wash., Oct. 31; Arizona State University, Tempe, Nov. 4; University of Nevada, Las Vegas, Nov. 17; and Texas A & M College Station, Texas, Nov. 21. McDonough's second album "Megan Music," is set for release on Oct. 1, and was produced by Jim Golden, head of the label's West Coast operations.

Styx, a five-man rock band, and the label's latest acquisition, has a newly released single "Best Thing." Styx has recently performed with Dr. Hook and The Medicine Show in Ft. Worth, Texas, on Sept. 6, and in Chicago on Sept. 8, as part of the "New Music" showcase at the Aragon Ballroom, Traut reports.

Lipton Named UDC President

HOLLYWOOD — Mike Lipton has been promoted to president of U.D.C., Inc., according to chairman of the board Mike Stewart.

Lipton was formerly exec vice president of the organization. Appointment is effective immediately and he will continue to headquarter at U.D.C.'s home office in Los Angeles.

Mike Lipton joined United Artists Records in 1965 in a marketing capacity, after a decade as an indie distributor in such markets as Cleveland, Los Angeles, and New York City. In 1968, UA named him vice president of marketing for the label, then in 1970, Lipton became exec vice president of U.D.C., the UA distribution arm.

Appointment of Lipton to the post of U.D.C. president coincides with the distribution takeover of the MGM line, which, plus the United Artists Records and Polydor family of labels now makes U.D.C. a major factor in national distribution in the United States.

Gantz Joins Garrett

HOLLYWOOD — (Snuff) Garrett Music Enterprises has hired Tom Gantz as a professional manager in the firm's music publishing division. GME's ASCAP company in Senior Music, its BMI Company is Peso Music.

Gantz has had a varied career in music, both classical and pop, as a soloist, arranger, conductor and member of various groups. Now 24, he began his professional career at 11 as a pianist with the Los Angeles Junior Philharmonic and holds a Masters degree in psychology from UCLA.

Niederman Exits DJM For TV Project

NEW YORK — Alan Niederman, director of personal management for the United States and Canada for all artists managed by Dick James, including Elton John, for the past 13 months has resigned to pursue a television project.

Niederman, previously associated with Melanie, said his new project will combine rock music and the television media in a unique and long overdue program concept. Details of his new endeavor will be announced shortly.



HUMBLE PIE RENEWS WITH A&M—A&M Records has renewed its contractual agreement with Humble Pie, according to Gil Friesen, vice president in charge of administration and creative services.

The group, currently in the middle of a major U.S. tour, has just released a double album of previously unreleased material from their early years entitled "Lost and Found."

According to Humble Pie's manager, Dee Anthony, of Bandana Enterprises, the group will soon be returning to England to complete their sixth album for the label, drawing upon material from live concerts and studio takes. Anthony adds that the group will also be putting together a major theatrical rock concept this winter to bring to the States in January:

"The focal point of all the surrounding music action will naturally center around the group—Steve Marriott, Greg Ridley, Jerry Shirley and Clem Clempson—and we plan to tour the U.S. first with the new concept, ending up at Madison Square Garden for two days in May, 1973. Then we will take the whole presentation to Europe."

Pictured from left to right at the recent resigning meeting between A&M Records and Humble Pie were: Front—Greg Ridley, Steve Marriott (group members); Dee Anthony (group manager), Clem Clempson, and Jerry Shirley (group members). Back—Bill Anthony (co-manager), Chuck Kaye (vice president, publishing/A&R for A&M), and Gil Friesen (vice president, administration/creative services—A&M).

Taylor Joins Atlantic A&R

NEW YORK — Jerry Greenberg, senior vice president and general manager of Atlantic Records, has announced that LeBaron Taylor, music and radio industry figure, has joined Atlantic Records as a&r director for rhythm & blues recordings.

In the record industry, Taylor has been a producer, writer, recording engineer, handled promotion and special projects and has been involved with the creation of album covers and photography.

On the radio side, he was most recently assistant general manager of radio station WDAS-AM & FM in Philadelphia, moving up from AM station manager. He has also been a program consultant, disc jockey, music director and production director. He was the black market editor for the Bob Hamilton Report and was also a television producer.

Horn Joins Merc Promo

CHICAGO — John Horn has been named mid-east regional marketing manager for Mercury Records. He will cover the Detroit, Cleveland, Pittsburgh, Cincinnati and Buffalo area, reporting to Jules Abramson, sales manager. Horn was formerly with Midwest Distributors in Cleveland and will work out of Cleveland.

Paret Leaves Intermedia

CAMBRIDGE — Dr. Gunther Weil, president of Intermedia Recording Corp. has announced that Ray Paret, Intermedia Systems Corp.'s vice president and director of Intermedia Productions, is leaving Intermedia Systems Corp. to assume an executive position with Just Sunshine Records, distributed by Famous Music Corp. a Gulf and Western company in New York. The change is effective Sept. 1, 1972.

Metromedia Signs If

NEW YORK — Jack Wiedenmann, president of Metromedia Records, has announced the signing of the British group, If.

If's initial album for Metromedia is entitled "Waterfall" and will be released shortly. Dave Knight, director of a&r, has announced that the title track from "Waterfall" will be If's single.

"Waterfall" was produced by Lew Futterman for the Next City Corp. The album was recorded in London, partially before a live audience at Command Studios and partially at Morgan Sound.

A major-city promotional tour is being planned by If, and will commence with a headline engagement at the Whiskey A Go Go on Sept. 20. From there If will go to Chicago for an engagement at Alice's Revisited. The tour will conclude in New York with appearances upstairs at Max's Kansas City and at My Father's Place. A complete tour of the U.S. is being planned for November-December.

Mort Weiner, national director of marketing and merchandising, and Stan Monteiro, national director of promotion, plan to coordinate a strong advertising campaign and an all-out promotional effort with the release of "Waterfall."

RCA Sponsors Grid Contest

NEW YORK — Frank Mancini, director of promotion for RCA Records, has announced that the label will sponsor a weekly football contest. This contest is in collaboration with Luis Fields, who has independently run the industry pool in past seasons.

RCA Records will award \$250 every week to the qualifying radio or record person who get the highest point total in each weekly contest. Additionally, RCA will award \$50 to the second place winner, and \$25 to the third place winner.

There will also be an "End of Season Bonus Award." The person who has the highest point total for the minimum of ten weekly contests will receive two airline tickets to Los Angeles in January to see Super Bowl VII. If the winner is from Southern California, he or she will receive the two Super Bowl tickets plus an RCA color television set.

People eligible for the contest include local, regional and national RCA Record promotion executives; RCA artists; RCA-distributed labels' executives and artists; radio station management, programming, and on-the-air personnel; record and radio station people who have entered at least three previous Lu Fields football contests, record trade and programming publications' personnel, and Lu Fields.

Entry blanks may be obtained from local, regional, and national RCA Record promotion personnel, and Lu Fields.

The contest covers a seventeen-week period. Contestants are limited to one entry per week and all participants will be notified as to the winners with the receipt of their weekly entry blank.

Levine To Post At Col House

NEW YORK — The appointment of Stephen Levine as director of music clubs advertising and sales promotion for Columbia House was announced by Ben Ordovery, vice president of marketing.

Levine will direct the sales promotion and new member acquisition programs for all the Columbia House music clubs, including the Columbia Record Club, the Columbia Stereo Tape Club and the Columbia Cassette Club.

Prior to joining Columbia House Levine directed advertising and sales promotion for three book clubs at Doubleday & Company.



NATRA-LY—(Left): Sargent Shriver, Democratic vp candidate speaks to the NATRA Convention. Looking on (from left to right): Georgie Woods, chairman of the board, NATRA; Chris Turner, WHAT operations manager. (Right): William (Boy) Brown, KJET, Beaumont, Texas (far left) receives the Tommy Smalls Man Of The Year Award. Looking on (from left to right): William Summers, WLOU; Jimmy Bishop, WDAS; Lucky Cordel, WVON.



LADIES DAY—United Artists' trio of female promotion gals are shown being greeted by western promo manager, Red Schwartz at the label's recent national sales convention held in Los Angeles. From left to right are: Billie Lee Horn, Boston; Linda Emon, Minneapolis; Red Schwartz, and Dawna Savedo, Seattle.

**With Understandably
Great Pride**

**ABC/Dunhill Records
Proudly Welcomes
To Our Family**

The Four Tops



Radio Active

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

TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1. Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U.A.			36%	89%
2. Listen To The Music—Doobie Bros.—Warner Bros.			33%	76%
3. If I Could Reach You—Fifth Dimension—Bell			26%	62%
4. Lean On Me—Bill Withers—Sussex			24%	99%
5. I'd Love You To Want Me—Lobo—Big Tree			21%	21%
6. I Believe In Music—Gallery—Sussex			19%	84%
7. Rock Me Baby—David Cassidy—Bell			19%	39%
8. Tight Rope—Leon Russell—Shelter			19%	91%
9. Midnight Rider—Joe Cocker—A&M			16%	25%
10. Space Man—Nilsson—RCA			15%	27%
11. I Can See Clearly Now—Johnny Nash—Epic			15%	40%
12. Starting All Over Again—Mel & Tim—Stax			12%	87%
13. Good Time Charlie's Got The Blues—Danny O'Keefe—Signpost			12%	89%
14. From The Beginning—Emerson, Lake & Palmer—Cotillion			12%	31%
15. Garden Party—Rick Nelson—Decca			11%	82%
16. Speak To The Sky—Rick Springfield—Capitol			10%	99%
17. City Of New Orleans—Arlo Guthrie—			10%	70%
18. I'll Be Around—Spinners—Atlantic			9%	9%
19. Freddie's Dead—Curtis Mayfield—Curtom			9%	9%
20. Thunder & Lightning—Chi Coltrane—Columbia			8%	57%

LOOKING AHEAD

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| <p>101 CARRY ME, CARRIE
(Evil Eye Music—BMI)
Dr. Hook & The Medicine Show
Columbia 45667)</p> <p>102 HAPPINESS TRAIN
(Open Air/NMC—BMI)
Sugar Bears—Big Tree 143 (Dist: Bell)</p> <p>103 ONE MORE CHANCE
(Cookaway—BMI)
Ocean—Kama Sutra 556</p> <p>104 GET IT ALL
(Mandrill/Intersong—USA/Chappel—ASCAP) Mandrill—Polydor 14142</p> <p>105 TAKE ME BACK HOME
(January—BMI)
Slade—Polydor 15046</p> <p>106 DINAH FLO
(Blue Street Music—ASCAP)
Boz Scaggs (Columbia 45670)</p> <p>107 BEST THING
(Harvey Wallbanger—ASCAP)
Styx—Wooden Nickel 0106 (Dist: RCA)</p> <p>108 (WIN, PLACE & SHOW) SHE'S A WINNER
(Assorted—BMI)
The Intruders—Gamble 4019</p> <p>109 FOOL'S PARADISE
Sylvers (Pride 1001) (Dist: MGM)</p> <p>110 WE CAN MAKE IT TOGETHER
(Osbro—BMI)
Steve & Eddie & Osmonds—MGM 14383</p> <p>111 DON'T ASK ME WHY
(Clear Sky—BMI)
Alzo—Bell 247</p> <p>112 SUMMER BREEZE
(Dawn Breaker—BMI)
Seals & Crofts (Warner Bros. 7606)</p> <p>113 I AIN'T NEVER SEEN A WHITE MAN
(Four Star—BMI)
Wolfman Jack—RCA 0108</p> | <p>114 ONE LIFE TO LIVE
(Fort Knox/Nattahnam—BMI)
The Manhattan—De Luxe 139</p> <p>115 MEAN LITTLE WOMAN, ROSALIE
(Low—Twi—BMI)
Tommy Roe (MGM South 7001)</p> <p>116 I'LL ALWAYS HAVE YOU THERE
(Playboy—ASCAP)
Doug Gibbs (Oak 108)</p> <p>117 LITTLE WILLIE
(Chinnichap/Rak—ASCAP)
The Sweet—Bell 45257</p> <p>118 RITA
Arthur Conley—Capricorn 0006</p> <p>119 SO LONG DIXIE
(Screen Gems—Columbia/Summerhill Songs—BMI)
Blood, Sweat & Tears (Columbia 45661)</p> <p>120 WHO IS THE LEADER OF THE PEOPLE
(Jobete—BMI)
Edwin Starr—Soul 35100 (Dist: Motown)</p> <p>121 I GOT A THING ABOUT YOU BABY
(Swamp Fox—ASCAP)
Billy Lee Riley—Entrance 7508 (Dist: Epic)</p> <p>123 UNIVERSAL JONES
(Rivers Lon Port—BMI)
Universal Jones (Verve 10677)</p> <p>124 IF YOU LET ME
(Stone Agate—BMI)
Eddie Kendricks (Tania 54222)</p> <p>125 WITH PEN IN HAND
(Detail—BMI)
Bobby Goldsboro (United Artists 50938)</p> <p>126 MISTY BLUE
(Talmont—BMI)
Joe Simon (Sound Stage 1508)</p> <p>127 SPECIAL SOMEONE
(Home Grown/Heywoods—BMI)
Heywoods—Family 0911 (Dist: Paramount)</p> |
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Vital Statistics

#69
Midnight Rider (4:00)
Joe Cocker—A&M 1370
1416 N. LaBrea, L.A., Calif. 90028
PROD: Denny Cordell & Nigel Thomas for: Tarantula Prod.
c/o A&M
PUB: TRO Essex Music Int'l. Inc.—BMI
c/o A&M
WRITERS: Gregg Allman
FLIP: Woman To Woman

#70
Spaceman (3:30)
Nilsson—RCA 0788
1133 Ave. of Amer., NYC
PROD: Richard Perry
c/o RCA
PUB: Blackwood Music—BMI
1650 B'way., NYC
WRITER: Nilsson
ARR: Paul Buckmaster
FLIP: Turn On Your Radio

#83
Don't Do It (3:30)
The Band—Capitol 3433
1750 N. Vine St., Hollywood, Calif.
PROD: The Band
c/o Capitol
PUB: Jobete Music Co.—BMI
c/o Fox Agency, NYC
WRITERS: Hollander-Dozier-Holland
FLIP: Rag Mama Rag

#84
Trouble (3:10)
Frederick Knight—Stax 0139
926 E. McLemar, Memphis
PROD: E. Walker
for: Sound of Birmingham
c/o Stax
PUB: East Memphis Music/LowBam—BMI
c/o Stax
WRITERS: Frederick Knight-Arron Varnell
ARR: Frederick Knight & Arron Varnell
FLIP: Friend

#85
I'd Love You To Want Me (3:33)
Lobo—Big Tree 147 (Dist: Bell)
1776 B'way., NYC
PROD: Phil Gernhard
c/o Big Tree
PUB: Kaiser Music Inc./Famous Music Corp—ASCAP
1 Gulf & Western Plaza, NYC
WRITERS: Lobo
FLIP: Am I True To Myself

#87
Let It Rain (5:07)
Eric Clapton—Polydor 15049
1700 B'way., NYC
PROD: Delaney Bramlett
c/o Polydor
PUB: Cotillion Music Inc/Delbon Music/Casserole Music Corp.—BMI
c/o Warner Bros. Music
48B Madison Ave., NYC
WRITERS: Bramlett & Clapton
ARR: Delaney Bramlett
FLIP: Easy Now

#88
American City Suite (7:35)
Cashman & West—Dunhill 4342
8255 Beverly Blvd., L.A., Calif.
PROD: Steve Barri
c/o Dunhill

PUB: Blendingwell Music Inc.—ASCAP
40 W. 55th St., NYC
WRITERS: T. Cashman & T. P. West
ARR: Jimmie Haskell
FLIP: I Belong To You

#91
I'll Make You Music (3:02)
Beverly Bremers—Scepter 12363
254 W. 54th St., NYC
PROD: by Steve Metz/David Lipton & Norman Bergen—A Victrix Production
PUB: Dramatist Music Corp.—BMI
c/o Scepter
WRITER: Bruce Roberts
ARR: Norman Bergen
FLIP: I Made A Man Out Of You, Jimmy

#92
Happier Than The Morning Sun (3:22)
B.J. Thomas—Scepter 12364
254 W. 54th St., NYC
PROD: Steve Tyrell & Al Gorgoni
c/o Scepter
PUB: Black Bow Music/Stein & Van Stock—ASCAP
c/o Scepter
WRITER: Stevie Wonder
ARR: Strings arr. by Glen Spreen
FLIP: We Have Got To Get Our Ship Together

#94
I've Got To Have You (3:11)
Sammi Smith—Mega 0079
911 17th Ave. So., Nashville, Tenn. 37212
PROD: Jim Malloy for Cabinhill Productions
c/o Mega
PUB: Buckhorn Music Publishers Inc.—BMI
c/o Moss Rose Publ. Inc.
P.O. Box 46, Nashville, Tenn. 37202
WRITER: Kris Kristofferson
FLIP: Jimmy's In Georgia

#95
Guilty (2:55)
Al Green—Bell 45258
1776 B'way., NYC
PROD: Palmer James & Curtis Rodgers Production
c/o Bell
PUB: Tosted Music/Screen Gems Columbia Music, Inc.—BMI
711 5th Ave., NYC 10022
WRITER: R. Williams
FLIP: Let Me Help You

#96
Rock'n Roll Soul (3:29)
Grand Funk Railroad—Capitol 3363
1750 N. Vine, Hollywood, Calif.
PROD: Grand Funk Railroad
c/o Capitol
PUB: Cram Renraff Co.—BMI
P.O. Box 176, Hartland, Mich.
WRITER: Mark Farner
FLIP: Flight of the Phoenix

#100
Colorado (5:10)
Danny Holien—Tumbleweed 1004 (Dist: Paramount)
1 Gulf & Western Plaza, NYC
PROD: Bill Szymaczek
c/o Tumbleweed
PUB: Fat Mama Music/Famous Music Corp—ASCAP
1 Gulf & Western Plaza, NYC
WRITER: Danny Holien
FLIP: Red Wing



BIG STAR: Chris Bell, Alex Chilton, Andy Hummel, and Jody Stephens
LP: "#1 RECORD" ADS-2803. Single: "WHEN MY BABY'S BESIDE ME" ADA-2902



ARBENT RECORDS, 2000 Madison Avenue, Memphis, is distributed by THE STAX ORGANIZATION.



Communications 4' Meet Brings Disk And Air Men Together For Open Forum

TORONTO — The Canadian music and broadcast industries once again met together for a communications meeting (tagged "C4") held at the Bonaventure Hotel in Montreal Sept. 9 and 10. The purpose of the meetings is to bring programmers face to face with record people and those allied to the music industry.

The panel for C4 was comprised of Jacques Dufresne, head of the Muteal network chain of stations; Allan Slaughter and Gordon Sinclair Jr. of country CFOX; Germain Cadieux of the Canadian Radio-Television Commission; Paul Emile Baulne of CKAC; Jim Kidd of CFCF; Ken Middleton, president of WEA of Canada, Ltd.; Bud Farquarson of Pindoff Record Sales (racker); Ritchie Yorke, Canadian pop columnist; Reiner Schwartz of CHOM-FM; John Mackey, CKGM; Lorne Safer, Signpost Records, Los Angeles; Paul Ski, CFRA Ottawa; John Williams, Columbia a&r; and Walt Grealis, Cash Box rep.

To assure that both French and English programmers and record people feel at ease, an instant translation service was set up. Don Tarlton,

who heads up Donald K. Donald Enterprises acted as moderator of C4.

Previous communication meetings were found to be extremely successful in airing many of the complaints that programmers had against record people and vice versa. The format is somewhat unique in that it is an open forum moving from one subject to another attempting to cover every aspect of the industry. In the past, the evening cocktail party, to which registrants are invited, have been a study in group therapy with panel members and their critics becoming even closer in their association. It has also been interesting to note the number of U.S. registrants to the Montreal meet. This has made those in charge extremely hopeful that C4 may dispell the rumors of anti-Americanism supposedly evident in Canada and to point up the Canadian concern of a growing wave of anti-Canadianism in the U.S.

Communications 5 will be held in Vancouver at the Bayshore Inn, Oct. 14 and 15. Registrants are already being booked for this west coast meeting.

WLS New Pulse Leader

CHICAGO — Radio Pulse, in its recent survey of the Chicago radio market, reports that WLS Radio ranks #1 in total 6 AM to midnight week-day listenership.

According to Terrence Rodda, director of research at WLS, "Significant improvements in WLS ratings have been realized in all day parts, with the singularly most impressive gain occurring among WLS's late evening (7 to midnight) teen audience. John Landecker and Bill Bailey have sparked an insurgence in our evening listenership, especially among men 18 to 49 years old and teens."

WLS currently dominates one-third

of Chicago's Metro 7 PM to midnight teen listenership—up impressively from 25% reported in the previous Pulse survey.

RKO Names Mandelbaum

NEW YORK — Bruce F. Johnson, vp, radio of RKO General has appointed creative consultant/writer-producer Art Mandelbaum as his executive assistant effective immediately. Mandelbaum has for the past decade been a principal of Art Mandelbaum Productions—a marketing and producing firm servicing all areas of the communications spectrum and was a partner in a Dallas consultancy firm, M/B Creative Services. He is a graduate economist.

STATION BREAKS:

New GM at KHJ in LA is Dwight Case, moving over from Sacramento's KROY . . . Columbia in the person of George Brewer awarded a gold record to Milwaukee's WRIT for breaking Dr. Hook's "Sylvia's Mother" single. Happy to receive were MD Tex Meyer and programming vp Robert L. Collins . . . New ad & promo director at WXYZ is James Turnbull III. He comes to the Motor City's ABC outlet from The Right Arm, the station's ad agency where he served as sales director.

Sonny Melendrez takes over as PD of LA's KIIS, leaving San Antonio's KRSA . . . Two new appointments at Westinghouse's KDKA. Chris Randall is the new production manager (he was formerly with WPTR in Albany and WBMN in San Juan); Bill Brady has joined the Pittsburgh station's news staff, moving from KIOA in Des Moines.

KROY in Sacramento has a new GM, Barry Potter. He had been running the ship at KJTV in Bakersfield . . . Cleveland's WGAR saw to it that 3,000 orphaned and underprivileged kids had a day out at Kohl's Animal Farm. The funds were raised during Serendipity Days—a three-day carnival event that was the idea of the local Jaycees. More than a dozen organizations took part in the fundraising with the station's help.

WCOL-FM jock Jim Roach is now also serving as the Columbus station's MD . . . John Harker is the new assistant PD at KSJO. He comes to San Jose from KNDE in Sacramento . . . Bill Halperin has been upped to MD at WFEA, Manchester . . . WLS

will be the host for 900 listeners who will enjoy a sneak preview of "Godspell" just before it opens for its Chicago run at The Studebaker. After the Saturday matinee performance (16), you know everyone's going to be boppin' out of the theatre singing "Day By Day."

LOOKING: Jay Stevens has left WLOB in Portland and can be reached at (207) 774-6680. He has a 1st . . . Jim Horne leaves PM drive at KDKA as of September 30th. His number is (412) 731-2886 . . . Pat Martin has just left WIFE in Indianapolis and can be reached at (317) 631-3387.

New general sales manager of Milwaukee's WOKY is Lee Dolnick, former exec vp of Marx Advertising. He replaces Joseph M. Kelly, now GM of sister station KRCH in St. Louis . . . Frank Terry to SF's KSFX in afternoon slot, moving over from KHJ. Frank's also a drummer and songwriter . . . The WLIR-FM concert series continues from Ultra-Sonic Recording Studios in Garden City. Upcoming stereo live appearances are set for Harry Chapin (19), Dan Hicks & His Hot Licks (26) and in October, Tim Buckley (3), The Incredible String Band (10), Shawn Phillips (17) and Kenny Rankin (24).

WRVR, the New York FM jazz and general outlet has begun a new series, "Occupation: Artist," affording an opportunity for creative people to display their talents and relate just how they survive in New York. The "media meeting place" for artists is hosted by Sheila Nevins, most recently producer for PBS' "Great American Dream Machine."

CBS, NBC To Provide Most Of New TV Season's Musical Moments; Specials Dominate Programming

NEW YORK — Music will be alive and well this coming network season on television, thanks chiefly to a number of CBS and NBC specials. Aside from a number of Burt Bacharach specials on ABC, the bulk of the musical programming will be divided between the other two networks. Only two new variety series are scheduled: "The Julie Andrews Hour" (ABC) and "The New Bill Cosby Show," (CBS).

The musical specials fall into three categories. On the awards front, CBS has set its "County Music Awards" special for Oct. 16th; the same network will also carry the 90-minute "Grammy Awards" special March 3rd.

Most of the musical fare will be of the theme-oriented or personality-centered special variety. CBS's roster of offerings include "Of Thee I Sing"

(Oct. 24), "Guy Lombardo's New Year's Eve Special," "Entertainer Of The Year" with Marlene Dietrich (Jan. 13) and a "Salute To Duke Ellington" (Feb. 11). NBC has on tap "Singer Presents Liza With A Z" with Liza Minelli (Sept. 10), "Ann-Margret's Follies and Scandals" (Nov. 29), "Cole Porter In Paris" with Perry Como (Jan. 17), "Country And Western Hit Parade" (Feb. 18) and "Swing It Again" starring Doc Severinsen (May 22).

A number of musical motion pictures will also be screened as specials: CBS will be telecasting "Yellow Submarine" (Oct. 29), "Chitty Chitty Bang Bang" (Nov. 23) and the "Woodstock" three-hour documentary (the season's only rock music special) on April 13th. NBC plans to rerun "West Side Story" Nov. 21st.



DADDY DON'T YOU TALK SO FAST—Wayne Newton at WSAI radio in Cincinnati where he made his "debut" as a radio D.J. and also world-premiered his new single, "Can't You Hear the Song?"

Producers Set For KMPC 'Show'

HOLLYWOOD — Don Feddersen has been named executive producer, and MGM Records' Ernie Farrell associate producer, for KMPC's third annual "Show of the World" to be staged Oct. 8 at the Forum. All proceeds will go to International Orphans, Inc., for its new International Village to be constructed in Southern California.



JUST CHUMS — Jim Croce, ABC/Dunhill recording artist, visits Jay Nelson (left), CHUM Radio personality, while in Toronto to tape Kenny Rogers' TVer "Rollin' On The River." Jim's first single for the label, "You Don't Mess Around with Jim," (taken from his Lp of the same name), is currently in the Top 10.

Elvis Concert Via Global TV Coverage

LAS VEGAS — RCA Record Tours will present Elvis in a one-hour concert from Hawaii which will be beamed worldwide via Globcom satellite. It is expected that the largest audience (in excess of one billion people) ever to see a television show will view it on successive evenings beginning January 15, 1973.

The concert will be televised from the Honolulu International Center which will be set up to accommodate over 5,000 for the show on Jan. 14, 1973, at 1 AM local Hawaiian time. The live performance will be viewed in prime time in Australia, Japan, Korea, New Zealand, the Philippines, Thailand and South Vietnam.

The following night it will be shown in 28 countries in Europe via a Eurovision simulcast. NBC-TV will show the program in the United States at a later date.

Rocco Laginestra, president of RCA Records, announced that a special album, "Aloha From Hawaii," will be released worldwide shortly following the satellite telecast. "First reactions from our record affiliates throughout the world guarantee initial orders for the album of more than one million units," Laginestra said. "This is the first time in the history of the record industry that an album has been released simultaneously on a global basis."

Upon completion of the satellite show, Elvis will begin a series of four 10-day in-person concert tours throughout the United States.

KKDJ Is A Good Motorcycle

HOLLYWOOD — Elektra Records, Harley-Davidson, Tower Records and radio station KKDJ, launched a two-week "Motorcycle Mama," contest (9). Callers to KKDJ can win "Motorcycle Mama" albums and then become eligible for the contest's grand prize, a Harley-Davidson motorcycle. The drawing will be at noon, Sept. 23, at Tower Records' parking lot.

The bike will be on display at Tower; KKDJ will be taking calls 18 hours a day for the two weeks of the contest.

"Motorcycle Mama," written by John Wyker of Sailcat, the five man group from Alabama, is both a hit album and single. They are currently on a nationwide tour.

Exactly Different.

Hell yes. Why compare Billy Eckstine with Freddy Robinson with The Temprees.

They are each unique. In *Senior Soul* Mr. B takes the Memphis Sound and seasons it with a touch of Las Vegas. Freddy Robinson stars *At The Drive-in* in a double feature vocal/instrumental. And the soft harmonies of the Temprees as *Lovemen* let everyone know they are well-acquainted with the sentimental side of soul.

*Three ways to be different. All from Stax... where the difference is pure gold.

Freddie Robinson-"At The Drive-in" ENS-1025

The Temprees-"Lovemen" XPS-1901

Billy Eckstine-"Senior Soul" ENS-5004

lovemen the temprees



Enterprise Records and We Produce Records are Distributed by The Stax Organization, Ninety-Eight North Avalon, Memphis, U.S.A.

Additions To Radio Playlists

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

WABC—NEW YORK

Power of Love—Joe Simon—Spring
Good Foot—Part 1—James Brown—Polydor

WSGN—BIRMINGHAM

I'd Love You To Want Me—Lobo—Big Tree
Tight Rope—Leon Russell—Shelter
I Can See Clearly Now—Johnny Nash—Epic
Why—Donny Osmond—MGM

WCOL—COLUMBUS

Rock Me Baby—David Cassidy—Bell
Happiness Train—Sugar Bears—Big Tree
Someone Special—The Heywoods—Family
A Piece of Paper—Gladstone—ABC
Nights In White Satin—Moody Blues—Deram
Listen To The Music—Doobie Bros.—W. B.
I'd Love You To Want Me—Lobo—Big Tree
All The Young Dudes—Mott The Hoople—Columbia
Little Willie—The Sweet—Bell

WDGY—MINNESOTA

Ben—Michael Jackson—Motown
Burning Love—Elvis Presley—RCA
Why—Donny Osmond—MGM
Listen To The Music—Doobie Bros.—W. B.
Freddie's Dead—Curtis Mayfield—Curton
If You Leave Me Tonight, I'll Cry—Jerry Wallace—Decca

WOKY—MILWAUKEE

Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U. A.
Listen To The Music—Doobie Bros.—W. B.
Nights In White Satin—Moody Blues—Deram
I'd Love You To Want Me—Lobo—Big Tree
Mean Little Woman Rosalie—Tommy Roe—MGM/South
Whatever Turns You On—Travis Wammock—Fame

KXOK—ST. LOUIS

Rock Me Baby—David Cassidy—Bell
My Man, Is Sweet Man—Millie Jackson—Spring
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U. A.
Tight Rope—Leon Russell—Shelter
Garden Party—Rick Nelson—Decca
Use Me—Bill Withers—Sussex
Nights In White Satin—Moody Blues—Deram
From The Beginning—Emerson, Lake & Palmer—Cotillion

WKBW—BUFFALO

Use Me—Bill Withers—Sussex
Garden Party—Rick Nelson—Decca
Lonely Boy—Donny Osmond—MGM
City of New Orleans—Arlo Guthrie—Reprise
I Believe In Music—Gallery—Sussex
Rock 'N Roll Soul—Gran Funk Railroad—Capitol
Midnight Rider—Joe Cocker—A & M
Let It Rain—Eric Clapton—Polydor

WKWK—WHEELING

Ain't Never Seen A White Man—Wolfman Jack—Wooden Nickel
Best Thing—Styx—Styx—Wooden Nickel
Play Me—Neil Diamond—Uni
Ben—Michael Jackson—Motown
Use Me—Bill Withers—Sussex
American City Suite—Cashman & West—ABC/Dunhill

WJET—ERIE

Listen To The Music—Doobie Bros.—W. B.
Midnight Rider—Joe Cocker—A & M
Let It Rain—Eric Clapton—Polydor

WDRG—HARTFORD

Popcorn—Hot Butter—Musicor
Garden Party—Rick Nelson—Decca
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U. A.
Why—Donny Osmond—MGM

WQAM—MIAMI

Listen To The Music—Doobie Bros.—W. B.
Witchy Woman—Eagles—Asylum
Nights In White Satin—Moody Blues—Deram
City of New Orleans—Arlo Guthrie—Reprise
Speak To The Sky—Rick Springfield—Capitol

WPRO—PROVIDENCE

Speak To The Sky—Rick Springfield—Capitol
I Can See Clearly Now—Johnny Nash—Epic
For Emily, Whenever I May Find Her—Simon & Garfunkel—Columbia
From The Beginning—Emerson Lake & Palmer—Cotillion
Use Me—Bill Withers—Sussex

WKLO—LOUISVILLE

I'll Make You Music—Beverly Bremers—Scepter
Garden Party—Rick Nelson—Decca

WFIL—PHILADELPHIA

Starting All Over Again—Mel & Tim—Stax
Listen To The Music—Doobie Bros.—W. B.
Good Time Charlie's Got The Blues—Danny O'Keefe—Signpost
Speak To The Sky—Rick Springfield—Capitol

WHLO—AKRON

I Can See Clearly Now—Johnny Nash—Epic
Power of Love—Joe Simon—Spring
Nights In White Satin—Moody Blues—Deram
Listen To The Music—Doobie Bros.—W. B.
Space Man—Nilsson—RCA
Slaughter—Billy Preston—A & M
So Long Dixie—Blood, Sweat & Tears—Columbia

WIXY—CLEVELAND

Starting All Over Again—Mel & Tim—Stax
I'd Love You To Want Me—Lobo—Big Tree
Rock Me Baby—David Cassidy—Bell
If You Leave Me Tonight I'll Cry—Jerry Wallace—Decca
A Piece of Paper—Gladstone—ABC
If I Could Reach You—5th Dimension—Bell
I Can See Clearly Now—Johnny Nash—Epic
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U. A.

WSAI—CINCINNATI

Nights In White Satin—Moody Blues—Deram
I Believe In Music—Gallery—Sussex

KAKC—TULSA

Evil Ways—Santana & Miles—Columbia
Easy Livin'—Uriah Heep—Mercury
True Blue—Rod Stewart—Mercury
Good Time Charlie's Got The Blues—Danny O'Keefe—Signpost
Thunder & Lightning—Chi Coltrane—Columbia
I've Got To Have You—Sammi Smith—Mega
Listen To The Music—Doobie Bros.—W. B.
From The Beginning—Emerson, Lake & Palmer—Cotillion
Freddie's Dead—Curtis Mayfield—Curton
Stairway To Heaven—Led Zeppelin—Atlantic

WCAO—BALTIMORE

Listen To The Music—Doobie Bros.—W. B.
Freddie's Dead—Curtis Mayfield—Curton
If I Could Reach You—5th Dimension—Bell
Rock Me Baby—David Cassidy—Bell

WAPE—JACKSONVILLE

Slaughter—Billy Preston—A & M
Funky Music—Temptations—Motown
Nights In White Satin—Moody Blues—Deram
Freddie's Dead—Curtis Mayfield—Curton

WMPS—MEMPHIS

Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U. A.
Loving You Just Crossed My Mind—Sam Neely—Capitol
Tight Rope—Leon Russell—Shelter

WPOP—HARTFORD

Money Back Guarantee—Five Man Electrical Band—Lion
Good Time Charlie's Got The Blues—Danny O'Keefe—Signpost
Pop That Thang—Isley Bros.—T-Neck

CKLW—DETROIT

If You Don't Know Me By Now—Harold Melvin & The Blue Notes—Phi. Int'l.
Play Me—Neil Diamond—Uni
I Believe In Music—Gallery—Sussex
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U. A.
Good Time Charlie's Got The Blues—Danny O'Keefe—Signpost

WIFE—INDIANAPOLIS

Whatever Turns You On—Travis Wammock—Fame
Play Me—Neil Diamond—Uni
Witchy Woman—Eagles—Asylum

WMAK—NASHVILLE

Popcorn—Hot Butter—Musicor
I Believe In Music—Gallery—Sussex
If I Could Reach You—5th Dimension—Bell
Tight Rope—Leon Russell—Shelter
Id Love You To Want Me—Lobo—Big Tree

WLAV—GRAND RAPIDS

My Ding-A-Ling—Chuck Berry—Chess
Thunder & Lightning—Chi Coltrane—Columbia
Happier Than The Morning Sun—B. J. Thomas—Scepter
If You Leave Me Tonight—Jerry Wallace—Decca

KIOA—DES MOINES

Money Back Guarantee—Five Man Electrical Band—Lion
I Am Woman—Helen Reddy—Capitol
Use Me—Bill Withers—Sussex
Witchy Woman—Eagles—Asylum
Lonely Boy—Donny Osmond—MGM

WTIX—NEW ORLEANS

Go All The Way—Raspberries—Capitol

THE BIG THREE

1. Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U. A.
2. Listen To The Music—Doobie Bros.—W. B.
3. If I Could Reach You—Fifth Dimension—Bell

KQV—PITTSBURGH

Starting All Over Again—Mel & Tim—Stax
Use Me—Bill Withers—Sussex

WAYS—CHARLOTTE

Listen To The Music—Doobie Bros.—W. B.
Use Me—Bill Withers—Sussex
Run To Me—Bee Gees—Atco
You Wear It Well—Rod Stewart—Mercury

KLIF—DALLAS

Gonna Be A Showdown—Race Allen Group—Gospel Truth
I'll Be Around—The Spinners—Atlantic
I Got A Thing About You—Billy Lee Riley—Entrance
If I Could Reach You—5th Dimension—Bell
Spaceman—Nilsson—RCA
I'd Love You To Want Me—Lobo—Big Tree
Summer Breeze—Seals & Croft—W. B.

WIRL—PEORIA

You Wear It Well—Rod Stewart—Mercury
Use Me—Bill Withers—Sussex
Spaceman—Nilsson—RCA
Baby Let Me Take You—Detroit Emeralds—Westbound
Midnight Rider—Joe Cocker—A & M

KYA—SAN FRANCISCO

Popcorn—Hot Butter—Musicor
Listen To The Music—Doobie Bros.—W. B.
Nights In White Satin—Moody Blues—Deram

KCBO—SAN DIEGO

Dance Dance Dance—New Seekers—Elektra
Burning Love—Elvis—RCA

KNDE—SACRAMENTO

I Am Woman—Helen Reddy—Capitol
If I Could Reach You—5th Dimension—Bell
All The Young Dudes—Mott The Hoople—Columbia
Don't Ever Be Lonely—Cornelius Bros.—U. A.
Spaceman—Nilsson—RCA
A Lonely Man—Chilites—Brunswick
Thunder & Lightning—Chi Coltrane—Columbia

KHJ—SEATTLE

Don't Do It—The Band—Capitol
I Would Love You To Want Me—Lobo—Big Tree
I Can See Clearly Now—Johnny Nash—Epic
Ben—Michael Jackson—Motown

KJR—SEATTLE

Don't Ever Be Lonely—Cornelius Bros.—U. A.
Something's Wrong With Me—Austin Roberts—Chelsea
Love Song—Tommy James—Roulette
Midnight Rider—Joe Cocker—A & M

WING—DAYTON

I Believe In Music—Gallery Sussex
Put It Where You Want It—Crusaders—Blue Thumb
Burning Love—Elvis Presley—RCA
City of New Orleans—Arlo Guthrie—Reprise

WLEE—RICHMOND

Let It Rain—Eric Clapton—Polydor
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U. A.
Sultana—Titanic—Epic
Spaceman—Nilsson—RCA

KLEO—WICHITA

Everybody Plays The Fool—Main Ingredient—RCA
Tight Rope—Leon Russell—Shelter
Them Changes—Santana & Miles—Columbia
Burning Love—Elvis Presley—RCA
All The Young Dudes—Mott The Hoople—Columbia

KISN—PORTLAND

My Ding A Ling—Chuck Berry—Chess
If I Could Reach You—5th Dimension—Bell
Midnight Rider—Joe Cocker—A & M
Rock Me Baby—David Cassidy—Bell
I'll Be Around—Spinners—Atlantic

WBAM—MONTGOMERY

Don't Wait Up For Me Tonight—Danny Hamilton—Dunhill
I'll Be Around—Spinners—Atlantic
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U. A.
Sweet Caroline—Bobby Womack & Peace—U. A.

WMEX—BOSTON

Everybody Plays The Fool—Main Ingredient—RCA
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U. A.
Power of Love—Joe Simon—Spring
For Emily, Whenever I May Find Her—Simon & Garfunkel—Columbia
Something's Wrong With Me—Austin Roberts—Chelsea
From The Beginning—Emerson, Lake & Palmer—Cotillion

R&B Additions

WWRL—NEW YORK

Keep On Running—Stevie Wonder—Tamala
Brown Girl—Exuma—Kama-Sutra
One Life To Live—Manhattan—DeLux
Baby Sitter—Betty Wright—Alston
No Tears In The End—Grover Washington, Jr.—Kudu
Peace In The Valley of Love—The Persuaders—Atco

WJMO—CLEVELAND

Beat Me Rocking—Laura Lee—Hot Wax
That's How Love Goes—Jermaine Jackson—Motown
Slaughter—Billy Preston—A & M
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U. A.
I Feel A Song—Linda Carr—Romar

KATZ—ST. LOUIS

That's How Love Goes—Jermaine Jackson—Motown
My Ding-A-Ling—Chuck Berry—Chess
Itch & Scratch—Rufus Thomas—Stax
I'll Always Have You There—Doug Gibbs—Oak
You're Good For Me Girl—Dick Jim—Border Crossing

Stax Re-releases Mavis Staples LP

NEW YORK—Stax Records has re-released Mavis Staples' solo album "Only The Lonely," on the heels of the Staple Singers' three hit singles, all gold, gathered in the past six months.

Oak Reorganizes

HOLLYWOOD—Ray Ruff, president of Oak Records, now nearly a year old as a label, has announced a number of organizational changes. Conductor-arranger Ernie Freeman, who did most of the charts on the company's kick-off album, "Truth of Truths," has been named vice president in charge of creative services. David S. Chackler has been elevated to the post of vice president, merchandising and promotion, and Skip Layne has been named head of Oak's newly formed subsidiary label, Turf Records. Layne will also be responsible for special markets in regard to all Oak/Turf product. All department heads report directly to Ruff.



READY & SET—Musicor Records' vice president, Richard Talmadge shown here signing new group, Caspel, to the label. Produced by Don De Lorenzo (not shown in picture), album is now being readied for fall delivery. From left to right, bottom row, Bob Hutton co-manager, Richard Talmadge, vice president of Musicor Records; Jay Ellis, co-manager, Top Row Steve Greenberg, Doug McCarroll, Bill Sheehan, Craig Eastwood.

CASH BOX TOP TEN HITS—September 25, 1965

1. EVE DESTRUCTION—BARRY McGUIRE—DUNHILL
2. YOU WERE ON MY MIND—WE FIVE—A&M
3. LIKE A ROLLING STONE—BOB DYLAN—COLUMBIA
4. HANG ON SLOOPY—McCOYS—BANG
5. HELP—BEATLES—CAPITOL
6. THE IN CROWD—RAMSEY LEWIS—ARGO
7. CATCH US IF YOU CAN—DAVE CLARK FIVE—EPIC
8. IT AIN'T ME BABE—TURTLES—WHITE WHALE
9. I GOT YOU BABE—SONNY & CHER—ATCO
10. UNCHAINED MELODY—RIGHTEOUS BROS—PHILLIES

New York City
September 12—15, 1972
Room No. 5V, Fifth Floor
Waldorf Astoria

Sansui Introduces the

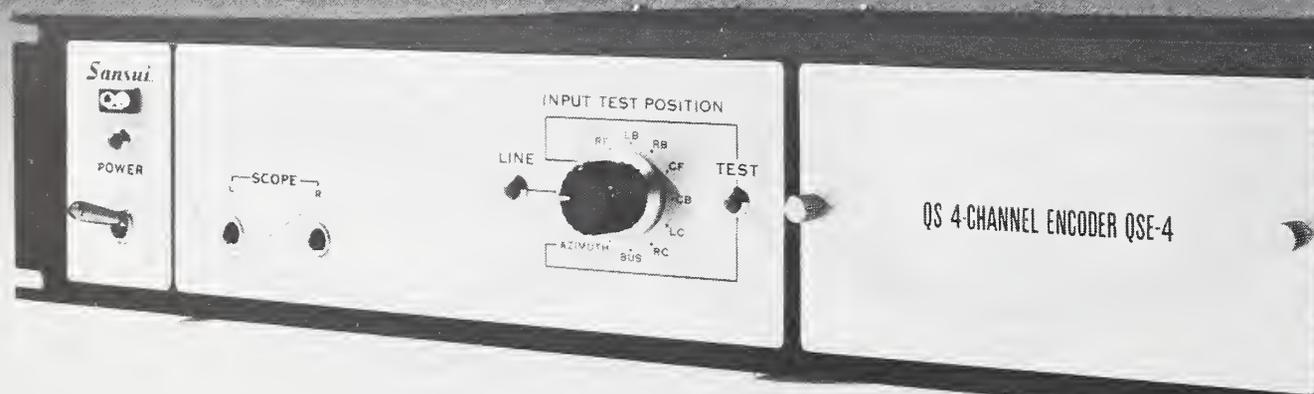
QMS

REGULAR MATRIX

**Professional 4-channel
Encoder/Decoder**

Sansui

Believe 4-channel Finally 4-channel.



It took time, money, your input, our input, a lot of experimentation.

Today the QSE-4 Encoder and QSD-4 Decoder are ready for your ears.

Prepare to be pleasantly surprised.

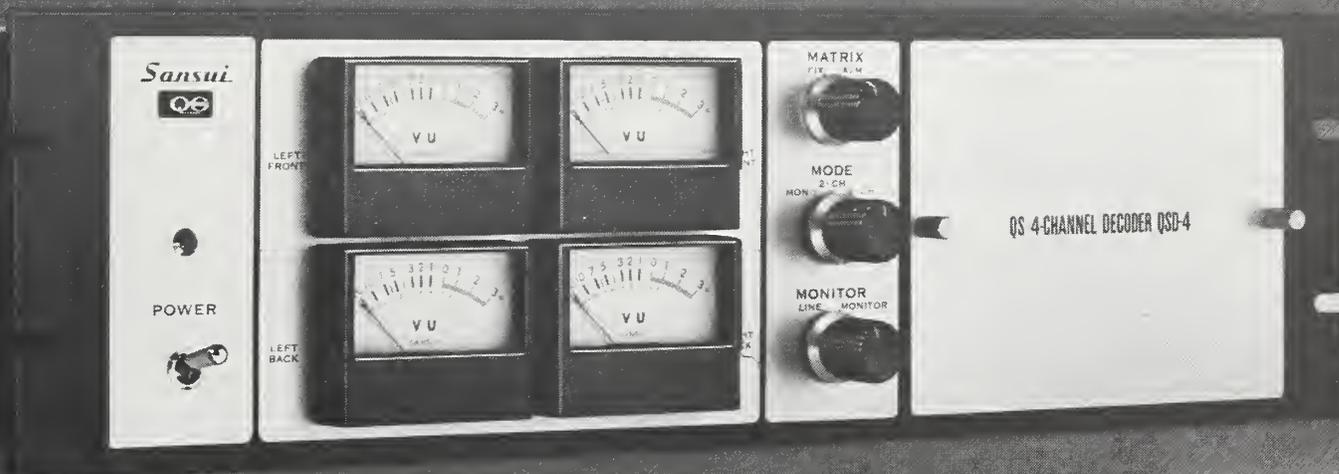
Both the Encoder and Decoder incorporate the complete, original technology of Sansui's QS Regular Matrix System. Yet now both also incorporate the totally new

"Vario-Matrix" technique which delivers maximum stability, musicality and separation. Real four-channel separation.

So today you can produce four-channel sources the likes of which you've never heard before. You can rest assured that four-channel "bugs" are gone. You can tool up with our encoder and decoder, and start at the top of the four-channel line.

Sansui

Your Ears. Sounds Like



Our special AES demonstration offer is a good one. We want you to test these revolutionary components for yourself. And that's what we're going to let you do.

Drop by our display room. Check out the QSE-4 and QSD-4. You can make your own demo four-channel cassette tape, and take it home with you.

The best way to get to know us is to use us for yourself.

Which is why we'd like you to try us first at our expense.

Waldorf Astoria, Park Avenue & 50th Street, New York, N.Y. 10022
Demo Booth: Room No. 5V, 5th floor
Hours:

Sept. 12 5 p.m.—10 p.m.
Sept. 13 11 a.m.—10 p.m.
Sept. 14 11 a.m.—5 p.m.
Sept. 15 11 a.m.—5 p.m.

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Project 3's New Releases

NEW YORK — Project 3 has released four new recordings: "Tony Mottola & Strings," featuring Tony with a large string section playing today's popular hits: "Dick Hyman Solo Piano"; "Grand Slam," with four pianists, Stan Freeman, Ralph Sutton, Lee Evans and Dick Hyman; and "Dick Jurgens and His Orchestra." Jurgens is enjoying successful engagements throughout the country and is now appearing in Chicago at the Willowbrook. Jurgens new recording was done in Chicago at the Columbia studios and was produced by Enoch Light.

Scheduled for release later this month is a new 4-channel recording by Enoch Light the title of which is being kept secret until Sept. 15. Project 3 now has 23 4-channel recordings available plus their regular line of stereo records, cartridges, and tapes and with these new releases there will be 27 in the 4-channel line.

Two Goldies For Atlantic

NEW YORK — Emerson, Lake & Palmer's current Cotillion album (an Atlantic label), "Trilogy", earned a gold record this week when the Record Industry Association of America certified the recording for sales of over \$1,000,000. This marks the fourth gold album for the British group who had previously received RIAA certification for their albums "Pictures At An Exhibition", "Emerson, Lake & Palmer" and "Tarkus."

Two more Atlantic artists earned gold records this week, Roberta Flack and Donny Hathaway for their RIAA certified million selling single "Where Is The Love". Roberta has earned gold records for her Atlantic albums "First Take", "Chapter Two" and "Quiet Fire", and her single "The First Time Ever I Saw Your Face". Hathaway won a gold album for "Donny Hathaway Live".

These gold records bring Atlantic's total so far in 1972 to 18.

Bob Perper Dies

NEW YORK — Bob Perper, songwriter and partner in a New York record retail shop, World of Music, died on Friday, Sept. 1 in New York at the age of 49. Death was attributed to a heart attack.

His song credits included "Kid Stuff," "Two is a Lonely Number" and "Young Only Yesterday." He is survived by his wife, Bebe, a son, Mike, and a daughter, Lynn.



NOTHING BUT THE OATS—Mark Meyerson, coordinator of A&R for Atlantic Records, has announced that Whole Oats, Daryl Hall and John Oates, have signed a long term, exclusive pact with Atlantic Records. The group hails from Philadelphia. Whole Oats' signing was attended by (from l-r) Mark Meyerson, Earl McGrath, Clean Records president (who scouted the group for Atlantic), Ahmet Ertegun, president of Atlantic Records, Tommy Mottola, director of contemporary music at Chappel (the group's publishing house) and at the table, Daryl Hall and John Oates.

Green Mt. Promo Project: New Tools For Wholesalers

NEW YORK — "It is the record manufacturer, not the distributor, who must assume the responsibility for creating demand for his product", claimed Greene Mountain president, Charles Greene, as he outlined policies, projects and goals which his company will employ in their dealings with indie distributors who will carry the Greene Mountain line.

"What we have developed", he added, "is a wide ranging project which is geared to providing a maximum amount of aid and practical tools which our distributors can utilize in their efforts to maximize the potential of our product and artists. In essence this approach signifies our intention to co-operate and help distributors in every conceivable manner possible, rather than asking them what they did for us today. Our relationship with those distributing Greene Mountain product will approximate a music merger in which both partners will contribute all their talents and resources to the common purpose of selling records. It is our intention to ensure that neither Greene Mountain Record Co., as manufacturer or our distributors, will ever have cause to complain about the other's contributions to the endeavor."

The basic facet of the policy will be a communications network which will link the company's forces with its distributors in such a manner as to ensure the accurate transmission of in-

formation throughout the web. For starters, Greene Mountain's indie promotion staff will utilize transistorized, briefcase telephones (at a cost of \$3,000 per unit) which will enable them to communicate immediately with all distributors, with Greene Mountain's home offices in Los Angeles and with each other. Quite obviously the reverse also applies: label executives and individual distributors will be able to contact the promotion force at a moment's notice 24 hours a day.

Other unique aspects pertaining to policies and goals deal with areas such as merchandising programs, techniques and tools, special promotional campaigns, institutional and consumer advertising, artist relations and publicity.

Merchandising, promotional and advertising campaigns, in conjunction with Greene Mountain's creative services and visual arts departments along with artist services, whether local, regional or national in nature, will be implemented in close coordination with the company's distributors and with artist's itineraries. Distributors will be consulted and supplied with sufficient materials and funds to meet their individual needs.

In summing up objectives, Greene Mountain vice-president and general manager, Eli Bird noted that "with the exception of pricing and return policy, the entire operational plan outlined above might be considered our distributor's policy manual."

Bang Album's Double Title

NEW YORK — A new LP by Bang, scheduled for Oct. 5 release on Capitol, will present a not often used cover concept: each side will feature its own title and picture.

Side one, entitled "Mother", finds the four man group in a colonial kitchen, seated around a table set with an 18" apple pie. From this side, "No Sugar Tonight", written by the Guess Who, will be released as a single. On the second side, "Bow To The King", an old-time ringside fisticuffs match is presented. The double concept of the cover is expected to stimulate unusual racking displays as well.

All material on the album, which was produced by Jeff Cheen, is published by C.A.M.-U.S.A. Executive producer was Rick Bowen. A major tour for Bang is being set in conjunction with the release.

Audio/Visual Sheet Music From Buddah

NEW YORK — Bob Reno, vice president of Buddah Music, Inc. has announced the launching of a new project in the field of sheet music. Working in association with distributor Eddie Cimino, vice president of Cimino Publications, Reno has developed an entirely new concept of audio/visual presentation of his music.

Aimed at the young beginning pianist, the basic sheet music will be supplemented by an Eva Tone "sound sheet" attached. The 7½ inch 33½ rpm disk, produced by Bob Reno, is entitled, "Mrs. Music Makes It Easy", and serves as a simplified piano teaching lesson. The opening is a spoken introduction and explanation by "Mrs. Music", who is in reality Lola Grassi, professor of music at the Westchester Conservatory of Music. She then plays the left hand part of the music, followed by the right hand part, and finally the combination of both hands. Combined with the printed music, a child can follow along and hear if he is playing the proper notes.

"The idea for this project came out of a discussion between Eddie Cimino and myself about the lack of innovations in printed music", Reno explains. "We tried to think of something that would bring new life to publishing, and this audio aid was the result."

First Time

The first song to be presented in this form is "What Have They Done To My Song, Ma", written by Melanie. The series will continue with songs which are pop hits and can be given simple arrangements for beginning students. The next scheduled release is Steve Goodman's "City of New Orleans", currently a chart hit as recorded by Arlo Guthrie.

The art work and design for the sheet-music, including the identity logo of "Mrs. Music", are all efforts by the creative services division of the Buddah Group.

The retail price will be 95c—no more than normal sheet music which does not contain a record. The "Mrs. Music" song sheets are being distributed through the normal channels of Cimino Publications Inc., and the sheets will be in shops by the end of this week.

Blue Thumb Pacts Pearls

NEW YORK—Pearls Before Swine featuring Tom Rapp have been signed to Famous Music's Blue Thumb label.

Their first LP for the label "Stardance" is slated for release in mid-October, and is currently being recorded in Nashville, Tennessee and Woodstock, New York with Art Ellis, flute, soprano saxophone and vocals; Bill Rollins, cello, electric bass, guitar; Harry Orlove, mandolin, banjo, and electric guitar.

An east-coast tour will coincide with the release of the album and will include key cities such as Chicago, Cleveland, Washington D.C., Philadelphia and Boston, and will bring the group into New York for Thanksgiving.

Avco Signs Adam Wade

NEW YORK — Adam Wade has been signed to Avco Embassy Records. He will be produced for the label by Steve Metz and David Lipton for Maximus Productions.



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Picks of the Week

WAYNE NEWTON (Chelsea 78-0105)

Can't You Hear The Song? (3:38) (Dick James Music, BMI—Arnold-Martin-Morrow)

Those who had forgotten about Wayne Newton were quickly reminded of his talents when the fine singer/stylist released his million selling "Daddy Don't You Walk So Fast" single. Following up a #1 song is no easy task, yet Wayne should encounter no difficulty as this one rides to the very top of the pop/MOR charts almost immediately. Flip: No info. available.

THE CHI-LITES (Brunswick 55483)

A Lonely Man (6:23) (Julio-Brian, BMI—Record-Haycraft)

Re-establishing the "Have You Seen Her" chorus, Chi-Lites deliver their third single from album of the same name. Another winner in both pop and r&b markets. Flip: No info. available.

JOHN DENVER (RCA 74-0801)

Hard Life, Hard Times (Prisoners) (3:38) (Cherry Lane, ASCAP—Denver)

First single culled from Denver's newly released "Rocky Mountain High" LP sparkles with commerciality prevalent in most of his former tunes. Self penned composition should pick up immediate sales in pop markets. Flip: "Late Winter, Early Spring" (3:57) (Cherry Lane, ASCAP—Denver-Kniss-Taylor)

BARBRA STREISAND (Columbia 45686)

Sing A Song/Make Your Own Kind Of Music (4:15) (Jonico, ASCAP—Screen-Gems, Columbia, BMI—Raposo-Mann-Weil)

Following in the footsteps of her former live recording of "Where You Lead," Streisand delivers yet another monster performance destined for immediate pop/MOR exposure. A definite charter. FLIP: No info. available.

STORIES (Kama Sutra 558)

Top Of The City (2:58) (Buddah/Minuet Music, ASCAP—Brown-Lloyd)

Local group who were successful with their debut outing, "I'm Coming Home," changes the mood this time around. Solid rocker will capture both pop and FM audiences as it makes its way to new chart heights. This group will be around for a long time to come. Flip: No info. available.

JACKIE DE SHANNON (Atlantic 2895)

Paradise (2:35) (Cotillion/Sour Grapes, BMI—J. Prine)

Jackie delves into the John Prine catalog for this country flavored outing sure to excite all pop and MOR programmers. Soft, but powerful vocal delivery adds to strength and meaning of this fine tune. Flip: No info. available.

LITTLE EVA (Bell 45-264)

The Loco-Motion (2:12) (Screen Gems/Columbia, BMI—Goffin-King)

Currently riding the best seller charts in Great Britain, Little Eva's dance craze of yesteryear gets new life via this re-issue from Bell Records. And don't look too surprised if the Loco-Motion soon becomes a best seller all over again in the States. Flip: "Will You Love Me Tomorrow" (2:50) (Same Credits)

PETULA CLARK (MGM 14431)

Wedding Song (There Is Love) (3:12) (PD, ASCAP)

Beautiful remake of former Paul Stookey hit stands excellent chances of topping charts all over again. It's all in the tracks, and Pet Clark knows how to make those tracks come alive. Flip: No info. available.

THE STAIRSTEPS (Buddah 320)

Every Single Way (3:10) (Kama Sutra Music, BMI—Flax-Lambert)

One of their strongest efforts to date, The Stairsteps tackle a solid Flax-Lambert tune and give to it renewed pop/r&b potency. There's little doubt about this one becoming a chart item. Flip: No info. available.

BROOK BENTON (MGM 14440)

If You've Got The Time (2:50) (Shada Music, ASCAP—Backer)

Commercial in more ways than one, this Benton release should already be familiar to thousands of TV viewers. Soft steel guitar passages adds to mood and fine Benton delivery. Flip: No info. available.

THE BAR-KAYS (Volt 4081)

Memphis At Sunrise (3:15) (East/Memphis Music, BMI—Jones-McLaughlin)

Instrumental landscape of Memphis at sunrise is certain to blossom into a full grown portrait. Bar-Kays are working with definite hit material that will paint a pretty chart picture in the weeks to come. Flip: No info. available.

BRENTON WOOD (Mr. Wood 009)

Sticky Boom Boom Too Cold (2:17) (I'm Hip/Steel Chest, Music Forever, ASCAP—Smith-McKay)

It's been a while since we've heard from the "Oogum Boogum" man, but Brenton has returned with another scorcher in the same vein. Should send everyone right on to the dance floor begging for more. A definite winner. Flip: Part II (2:42) (Same Credits)

DENNIS YOST & CLASSICS IV (MGM South 7002)

What Am I Crying For (2:58) (Low Sal, BMI—Buie-Cobb)

One of the finest balladeers around today, Dennis Yost and company prove that they are still unmatched when it comes to creating a soft, mystical mood. Here they present another stirring ballad and a sure fire crowd pleaser. Flip: No info. available.

Newcomer Picks

YOUNG & RENSHAW (Bell 45-257)

Silver Pearl (3:45) (Grenyoco Music, ASCAP—Young & Renshaw)

Young & Renshaw seem to have come up with a definite winner via this super ballad expertly produced to project just the right amount of warmth and sincerity while not distracting from the musical content. This could turn into an overnight success with proper airplay. Flip: No info. available.

BILLY CHARNE (Sussex 240)

To-M:-Ray Tom-O-Ray (2:48) (Dunbar, BMI—Chernoff)

One's first reaction to this record might be to hear it again to determine whether or not it's in English! But rest assured, this unusual tune becomes almost hypnotic after a single listening. This is the kind of song that grows on you. Over and over again. Flip: No info. available.

TITANIC (Epic 10810)

Sultana (2:55) (April Music, ASCAP—Titanic)

Latin rocker in Santana style should make for instant chart success as single will get both pop and underground exposure. Flip: No info. available.

Z. Z. HILL (Mankind 12015)

It Ain't No Use (3:15) (Jerry Williams Music/Excellorec Music, BMI—Williams-Bond-Hollinger)

Culled from his Mankind LP, "The Brand New Z. Z. Hill," single in same musical style as "Tramp" is likely to spark lots of r&b as well as pop sales. Strong chart effort should succeed. Flip: No info. available.

FAMILY (United Artists 50951)

Burlesque (4:04) (Unart Music, BMI—Whitney-Champman) Medium tempo blues rocker from British group still trying to break in the States. This one stands good chance of exposing Family nationally. Flip: "The Rocking R's" (3:27) (Same credits)

THE 8TH DAY (Invictus 9124)

I Gotta Get Home (3:05) (Gold Forever, BMI—Holland-Dozier-Holland)

Powerful r&b'er, and one of groups strongest efforts is a likely candidate for pop/r&b cross over honors. Funky rhythms should set many feet dancing. Flip: "Good Book" (3:08) (Gold Forever, BMI—Davis)

REDBONE (Epic 10910)

Fais Do (2:36) (Blackwood/Novalene Music, BMI—L&P Vegas)

Driving percussive spearheads this chant-like tune certain to continue the commercial success of Redbone. Will garner instant top 40 play. Flip: No info. available.

ALVIN CASH & THE HUNDRED

DOLLAR BILLS (Seventy 7—118)

Doin' The Creep (2:56) (Cape Ann/Now Sound-BMI—McLaughlin)

Formerly with The Registers and then with The Crawlers, Alvin Cash is now thinking along the same lines as his name. Another dance item that could explode nationally and put Cash back in the register. Flip: No info. available.

AL MARTINO (Capitol 3444)

Canta Libre (Sing Free) (3:29)

(Prophet Music, ASCAP—Diamond)

Al Martino delivers a powerful rendition of Neil Diamond's classic, "Canta Libre" that is in store for immediate MOR play. Flip: No info. available.

FULLY GUARANTEED (Apt 26014)

We Can't Make It Together (3:25)

(Wingate/Chardax Music, ASCAP—Beatty)

Refreshing r&b item should meet with wide audience acceptance. Fine debut effort from group to be reckoned with in the future. Flip: "Spinning Around" (3:15) (Same credits)

BOZ SCAGGS (Columbia 45670)

Dinah Flo (3:03) (Blue Street, ASCAP—W. R. Scaggs)

Already getting tremendous airplay in both pop and underground markets, this tune, almost a double for Van Morrison should spark beginning of great things to come. Destined to become a hit. Flip: No info. available.

Choice Programming

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

AL KOOPER (Columbia 45691)

Sam Stone (4:43) (Cotillion Music, BMI—John Prine)

Originally released by author John Prine, and then by Swamp Dogg, Al Kooper takes another shot at getting this important message across to the public. Anti-drug song should be aired because of its value to our society. Flip: "Be Yourself) Be Real" (3:25) (Joans Bones/Sea Lark Enterprises, BMI—Kooper)

RANDY PEARSON (A&M 1383)

Fly, Jonathan, Fly (2:40) (Chiang Music, ASCAP—Keane-Erikson-Pearson)

Pretty ballad-like tune with interesting lyrical content and absorbing musical arrangement makes for a fine debut effort for Pearson. Disk should be getting lots of top 40 exposure in near future. Flip: No info. available.

WE THE PEOPLE (Lion 122)

You Made Me (A Brand New World) (2:59) (Lan-Tastic, BMI—McNeil)

Already picking up plenty of station play, soft r&b item could spread word nationally and turn into a giant single. Plenty of commercial appeal here. Flip: No info. available.

BOB SEGER (Palladium/Reprise 1117)

Who Do You Love (2:13) (Arc Music, BMI—McDaniels)

Standard Bo Diddley track redone in excellent rock manner and culled from the "Smokin' O.P.'s" album gives Seger his best shot at a pop hit. Flip: "Turn On Your Lovelight" (2:29) (Don Music, BMI—Scott-Malone)

INDEPENDENTS (Wand 11249)

I Just Want To Be There (3:23) (Our Children's Music/Mr. T/Chenita Music BMI—Barge-Jiles)

Solid r&b winner contained within the tracks of this latest Independents single. Group is likely to gain instant chart recognition. Flip: "Can't Understand It" (2:45) (Butler Music, ASCAP—Jackson-Yancy)

CHANGE (Kapp 2181)

Hitchcock Railway (3:05) (Colgems Music, ASCAP—Dunn-McCashen)

Tune made popular by Joe Cocker and Jose Feliciano is given a 'live' treatment by Change in their bid for their first hit record. Will pick up plenty of top 40 stations. Flip: "Country Side Woman" (3:15) (Manikin Music, ASCAP—Bugara-McCrea)

Gottschalk's Chappell Folio

NEW YORK — A resurgence of interest in the works of American composer/pianist Louis Moreau Gottschalk has resulted in a collection of some important works of the 19th century composer entitled "Compositions For Pianoforte," published by Chappell & Co.

Gottschalk's music marks the first time an American composer ever incorporated Creole, Negro and American folk melodies into his compositions. In addition, Gottschalk is considered the first American to earn international acclaim as a pianist and composer and was the first to present solo recitals in the United States.

"Compositions For Pianoforte" represents a new edition of ten Gottschalk compositions edited by Amiram Rigai. Rigai, noted Israeli-American pianist and Gottschalk interpreter, has assisted in the uncovering of the neglected Gottschalk works. He has also brought the Gottschalk legacy to the attention of the public through numerous international concert, TV and radio performances, and a Decca LP dedicated exclusively to the composer's music.

O'Jays Disk Turns Gold

NEW YORK — The O'Jays' single, "Back Stabbers," produced by Gamble and Huff for their Philadelphia International label, and distributed by Epic/Columbia Custom Labels, has been certified Gold by the R.I.A.A., signifying that the single has sold over one million copies.

Devils On Blue Thumb

NEW YORK — The Hoodoo Rhythm Devils have been signed to Famous Music's Blue Thumb label.

"The Barbecue of DeVille" is the group's first album on Blue Thumb, produced by David Rubinson & friends. In the past Rubinson has produced artists as: Moby Grape, Mongo Santa-Maria, Marlow, Tower of Power and the Chambers Brothers.

The LP is scheduled for release in early Sept., featuring Joe Crane, lead singer; John Rewind, lead guitar; Glenn "Hambone" Walters, vocals and drums; Dexter C. Plates, bass; and Roger Clark, drums.



GOOD EARS—Upon receipt of their gold record for a million sales of "Last Night I Didn't Get To Sleep At All," Bell Records recording artists, The 5th Dimension, presented their first golden ear award to John Rosica, executive director west coast operations, Bell Records, and Irv Biegel, vice president and general manager of Bell. Members of The 5th Dimension: Marilyn McCoo, (seated) left to right rear: Billy Davis, Lamonte McLemore, Ron Townson, and Florence LaRue Gordon. The award was presented during the group's engagement at The Riviera Hotel in Las Vegas.

Tim Hardin's Fall Tour

NEW YORK — Columbia recording artist Tim Hardin, composer of such songs as "If I Were A Carpenter," "Misty Roses" and "Reason to Believe," plans to begin a series of club and college concert engagements this fall. According to his managers, John Hemminger and Doug Benach, of Accord Productions, dates are currently being booked by Magna Artists Corp. in New York.

"Painted Head," Tim Hardin's latest album, will be released by Columbia Records in early Sept. Meanwhile, he is currently in Woodstock rehearsing a new band in preparation for the fall tour.

Press representation for Tim Hardin is handled by Connie de Nave Public Relations, 200 West 57th Street, N.Y. 10019 (212-586-1330). Additional information on Tim Hardin, his new album and tour, will be announced in the near future.

Kasentz/Katz At Ultra-Sonic

HEMPSTEAD, NY — Jerry Kasentz and Jeff Katz, the producing team that has given the public 'bubble-gum' hits such as "Simon Sez," "One-Two-Three Red Light," are producing Crazy Elephant at Ultra-Sonic Recording Studios. The material for Crazy Elephant's new album is engineered by Jeff Kracke.

Hamid Presents Big Band Shows

NEW YORK — In celebration of the Steel Pier's 75th anniversary, George A. Hamid, Jr. is presenting the "sights and the sounds" of the big bands, created by and under the direction of Frankie Lester, former leader of the Billy May Orchestra and vocalist with the Tommy Dorsey and Ted Lewis Orchestras.

He will bring "the big band" directly from The World Famous Steel Pier to the Shubert Theatre on West 44th Street for a limited engagement beginning with previews on Sept. 21 and with an opening on Sept. 27.

Ayers Song In 'Parades'

NEW YORK — Polydor Records' jazz-rock recording artist Roy Ayers has joined the ranks of film composers with the inclusion of his song "Henceforth" in the film "Parades." "Henceforth" was written by Ayers and his manager-producer Myrnaleah Williams.

The current Roy Ayers Ubiquity album is "He's Coming." Ayers will include "Henceforth" in his new Polydor album currently in the planning stage. Don Blackley, one of the actors featured in "Parades," sings Ayers' song as part of the film's plot.

Roy Ayers Ubiquity is currently on tour, having just recently completed an engagement in Philadelphia, with future appearances scheduled for such cities as Kansas City and St. Louis.



JOY CRUSADE—Norman Weiss (left) a partner in the firm of Artists Entertainment Complex which manages Marjoe, with actor-singer Marjoe (center) and Wes Farrell (right), president of Chelsea Records, in Farrell's New York offices after Farrell signed Marjoe to a long term recording contract with Farrell's Chelsea Records. Farrell will produce the album himself. First album is scheduled for release in late October with a debut single to precede the LP.

'Sondheim' A New Book

NEW YORK — Doubleday Books plans to publish "Sondheim," dealing with the varied theatrical and musical career of prominent composer-lyricist Stephen Sondheim. The book, by author Craig Zadan, will explore the innovative areas of Sondheim's work on Broadway, including a look at his upcoming musical "Smiles Of A Summer Night," to be produced next Feb. by Harold Prince. Also included in the exploration of Sondheim's work will be an exclusive behind-the-scenes look by author Zadan on the filming of "The Last of Sheila," the film that Sondheim has co-authored with Anthony Perkins, and which begins production shortly in France under the direction of Herb Ross.

Sondheim, who received Tony Awards for the last two years as both Best Composer and Best Lyricist, has written the lyrics for "West Side Story," "Gypsy," "Do I Hear A Waltz?" and both music and lyrics for "A Funny Thing Happened On The Way To The Forum," "Company," "Anyone Can Whistle" and "Follies".

Zadan has already interviewed many musical and theatrical notables in preparation for the book, including CBS head Goddard Lieberson, Angela Lansbury, Alexis Smith, Dorothy Collins, Herb Ross and Ruth Ford.

VPA's Open Meeting

NEW YORK — Morton Dubin, president of the Videotape Production Assoc., Inc., has announced an open meeting, to be held Friday, Sept. 20, 6:15 P.M. at the Ad Club of New York, 23 Park Avenue.

Topics at this meeting will be: editing on 1 inch computerized video tape and, "The new and fast growing business of showing feature movie events in hotel/motel rooms". Guest speaker for the first topic is Harvey Schlaggs of Harvey's Place. Speakers for the second topic will be Paul L. Klein, president of Computer TV Inc., and Morton Dubin of Directors Circle, Inc.

The industry is invited to attend this meeting.

Reeves Inked As Dunhill Writer

HOLLYWOOD — ABC/Dunhill president, Jay Lasker, has announced the signing of Edward B. Reeves as a writer and as an artist/producer to ABC/Dunhill Records.

As a songwriter, Eddie Reeves has had numerous hits, among them "Rings," co-written by Alex Harvey and recorded by Cimarron, "All I Ever Need Is You," recorded by Sonny & Cher, and "Don't Change on Me," co-written by Jimmy Holiday. With his new association with ABC/Dunhill, Reeves is signed as an exclusive writer to Wingate Music, one of ABC/Dunhill's publishing companies.

In addition to his songwriting talents, Reeves was formerly associated with Unart Music as west coast general professional manager.

CAM Signs Manchild

NEW YORK — C.A.M., U.S.A. principals Jimmy Jenner and Vittorio Benedetto have announced the signing of a new group, Manchild. Produced and managed by Chet Hanson, the group originated in Alabama and is presently residing in Boulder, Colorado. Their first single, "City Lights", has just been released and an LP is set for Sept. C.A.M.-U.S.A. will represent Manchild for world-wide publishing.

Another new C.A.M. acquisition is the publishing rights to Joe Messina's "Waitin' Line", which has been recorded by Spyder's Gang for Scepter Records.

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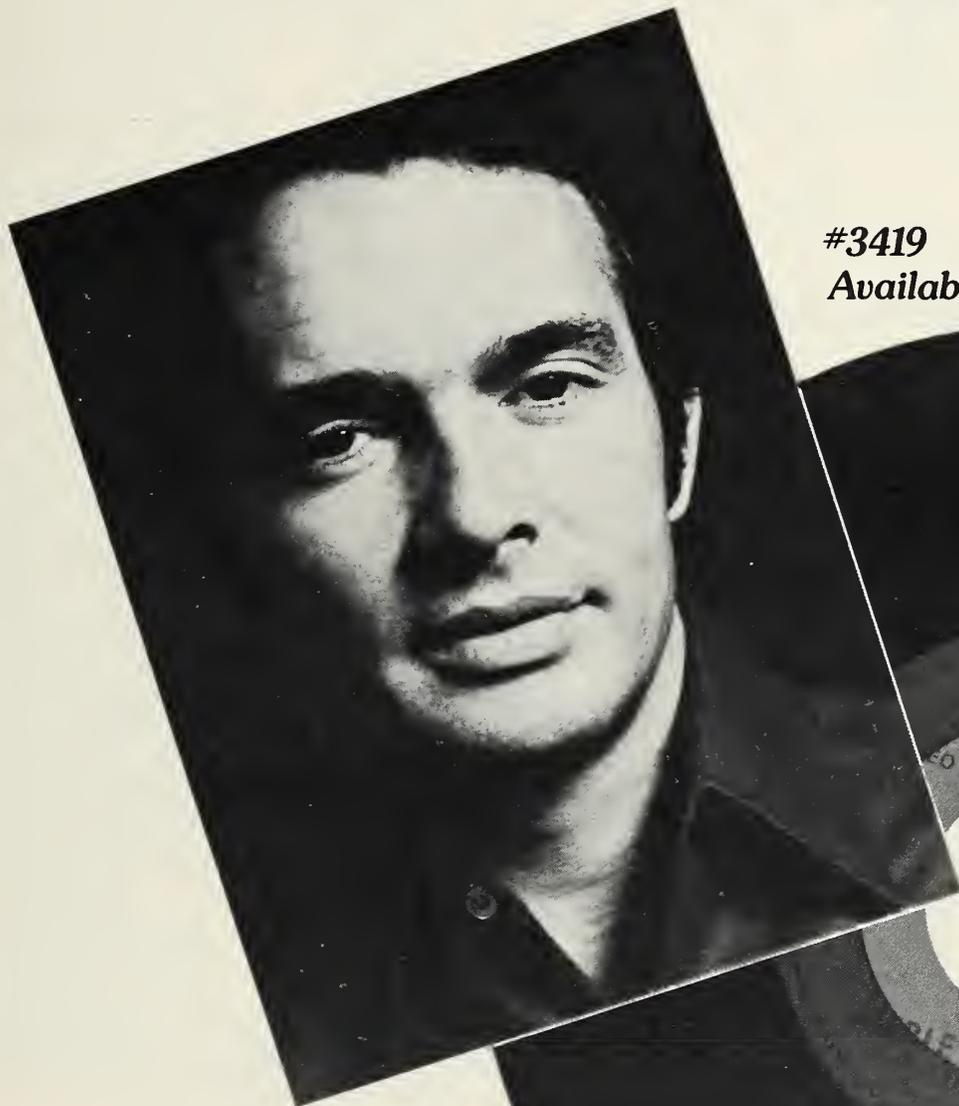
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b/w “MY WOMAN KEEPS LOVIN’ HER MAN” writer: Merle Haggard

The Sound of Soul on Atlantic

"Born to Wander" — *Margie Joseph* (2097)

"Peace in the Valley" — *The Persuaders* (Win or Lose WL 225)

"I'll Be Around" — *The Spinners* (2904)

"Time" — *Jackie Moore* (2830)

"Woman Don't Go Astray" — *King Floyd* (Chimneyville CH 443)

"Baby Sitter" — *Betty Wright* (Alston A 4614)

"I Wish It Would Rain" — *Johnny Adams* (2905)

"Chip's Funk" — *Black Heat* (2890)

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CashBox Top 100 Albums

- | | | | | | | | | |
|----|-------------------------------------------------------------------------------------------------------|----|----|------------------------------------------------------------------------------------------------------------------------|----|-----|----------------------------------------------------------------------------------------------------------------------------|-----|
| 1 | CHICAGO V
(Columbia KC 31102) (CT/CS 31102) | 1 | 34 | LOOKIN' THROUGH THE WINDOWS
JACKSON 5 (Motown M 750 L)
(M8 1750) (M75 750) | 34 | 67 | LAYLA
DEREK & DOMINOS (Atco SD 2-704)
(TP/CS 1-704) | 59 |
| 2 | BIG BAMBU
CHEECH & CHONG (Ode SP 77014) (8T/CS 77014) | 3 | 35 | PROCOL HARUM LIVE
WITH THE EDMONTON SYMP. ORCH.
(A&M SP 4335) (8T/CS 4339) | 35 | 68 | SOUL ZODIAC
NAT ADDERLEY SEXTET (Capitol SVBB 11025)
(8XT/4XT 11025) | 62 |
| 3 | NEVER A DULL MOMENT
ROD STEWART (Mercury SRM-1-646)
(MC-8-646) (MCR-4-1-646) | 4 | 36 | THE SLIDER
T. REX (Reprise 2095) | 42 | 69 | NICE TO BE WITH YOU
GALLERY (Sussex SXB 7017) (Dist: Buddah) | 73 |
| 4 | HONKY CHATEAU
ELTON JOHN (UNI 93135) | 2 | 37 | AMAZING GRACE
ARETHA FRANKLIN (Atlantic SD 2-906)
(TP/CS 2-906) | 36 | 70 | CRUSADER I
(Blue Thumb BTS 6001) | 72 |
| 5 | TRILOGY
EMERSON, LAKE & PALMER (Cotillion SD 9903)
(TP/CS 9903) | 8 | 38 | BUMP CITY
TOWER OF POWER (Warner Bros. BS 2616) | 37 | 71 | BACK STABBERS
O'JAYS (Epic Phila Int'l 31712) | 86 |
| 6 | MOODS
NEIL DIAMOND (Uni 93136) | 6 | 39 | JERMAINE
JERMAINE JACKSON (Motown M 752 L) | 50 | 72 | TAPESTRY
CAROLE KING (Ode 77009) | 76 |
| 7 | CARNEY
LEON RUSSELL (Shelter SW 8911)
(8XW/4XW 8911) (Dist: Capitol) | 7 | 40 | HAPPIEST GIRL IN THE WHOLE U.S.A.
DONNA FARGO (Dot DOS 26000) (Dist: Famous) | 43 | 73 | LOOKING GLASS
(Epic KE 31320) | 60 |
| 8 | SIMON & GARFUNKEL'S GREATEST HITS
(Columbia KC 31350) (CT/CS 31350) | 5 | 41 | CORNELIUS BROTHERS & SISTER ROSE
(United Artists UAS 5568) | 47 | 74 | BLOODROCK LIVE
(Capitol SVBB 11038) (8XT/4XT 11033) | 65 |
| 9 | SUPER FLY
CURTIS MAYFIELD—Original Motion Picture
Soundtrack (Curton CR8 8014) | 10 | 42 | FULL CIRCLE
DOORS (Elektra EKS 75038) (ET 85038) (TC 55038) | 46 | 75 | UPENDO NI PAMOJA
THE RAMSEY LEWIS TRIO (Columbia KC 31096)
(CT/CS 31096) | 74 |
| 10 | HIMSELF
GILBERT O'SULLIVAN (Mam 4) (Dist: London) | 11 | 43 | HOT ROCKS 1964-1971
ROLLING STONES (London 2 PS 606/7) | 45 | 76 | FLYING HIGH TOGETHER
SMOKEY ROBINSON & THE MIRACLES
(Tamla T 318L) (Dist: Motown) | 87 |
| 11 | SEVEN SEPARATE FOOLS
3 DOG NIGHT (Dunhill DSD 501-18) (8/5 50118) | 12 | 44 | BEGINNINGS
RICK SPRINGFIELD (Capitol 11047)
(8XT/4XT 1047) | 49 | 77 | BITTER SWEET
MAIN INGREDIENT (RCA LSP 4677) | 85 |
| 12 | CARLOS SANTANA & BUDDY MILES! LIVE!
(Columbia KC 31308) (CS/CT 31308) | 9 | 45 | UNDERSTANDING
BOBBY WOMACK (United Artists UAS 5577) | 44 | 78 | IN TIME
ENGELBERT HUMPERDINCK (Parrot XPAS 71056)
(Dist: London) | 82 |
| 13 | SCHOOL'S OUT
ALICE COOPER (BS 2623) (L8/L5 2623) | 13 | 46 | RASPBERRIES
(Capitol SK 11036) (8XT/4XT 11036) | 54 | 79 | SEALED WITH A KISS
BOBBY VINTON (Epic KE 31642) (EA/ET 31642) | 81 |
| 14 | A SONG FOR YOU
CARPENTERS (A&M SP 3511) (8T/CS 3511) | 14 | 47 | HOBO'S LULLABY
ARLO GUTHRIE (Reprise MS 2060) | 51 | 80 | HARVEST
NEIL YOUNG (Reprise MS 2032)
(8-2032) (5-2032) | 67 |
| 15 | ELVIS AT MADISON SQUARE GARDEN
(RCA LSP 4776) | 16 | 48 | HOW DO YOU DO?
MOUTH & MacNEAL (Phillips 700-000) (Dist: Mercury) | 48 | 81 | MARK, DON & MEL 1969-71
GRAND FUNK RAILROAD (Capitol SABB 11402)
(P8S/PK 1932) | 88 |
| 16 | STILL BILL
BILL WITHERS (Sussex SXBS 7014) (Dist: Buddah) | 15 | 49 | THE GUESS WHO LIVE AT THE PARAMOUNT
(RCA LSP 4779) (PX 2056) (P8S 2056) | 55 | 82 | BEALITUDE: RESPECT YOURSELF
STAPLE SINGERS (Stax STS 3002) | 70 |
| 17 | EXILE ON MAIN STREET
ROLLING STONES (Rolling Stone 2-2900)
(TP/CS 2-2900) | 18 | 50 | MOTORCYCLE MAMA
SAILCAT (Elektra EKS 75029) | 57 | 83 | COME FROM THE SHADOWS
JOAN BAEZ (A&M SP 4339) (8T/CS 4339) | |
| 18 | DADDY DON'T YOU WALK SO FAST
WAYNE NEWTON (Chelsea CHE 1001)
(P8E/PKCE 1001) (Dist: RCA) | 17 | 51 | THE PARTRIDGE FAMILY AT HOME WITH THEIR GREATEST HITS
(Bell 1107) (8/5 1107) | 63 | 84 | PORTRAIT OF DONNY
DONNY OSMOND (MGM SSE-4820) | 77 |
| 19 | SON OF SCHMILSSON
NILSSON (RCA 4717) (P8S/PK 1954) | 19 | 52 | A SUNSHINY DAY
CHARLEY PRIDE (RCA LSP 4772)
(PX 1997) (P8S 1997) | 61 | 85 | SMOKIN'
HUMBLE PIE (A&M SP 4342) (8T/CT 4342) | 83 |
| 20 | DISTANT LIGHT
HOLLIES (Epic KE 30758) | 20 | 53 | MUSIC OF MY MIND
STEVIE WONDER (Tamla 314) | 40 | 86 | AL GREEN
(Bell 6076) (8/S 6076) | 96 |
| 21 | ALL DIRECTIONS
TEMPTATIONS (Gordy G962) | 24 | 54 | ROCK OF AGES
BAND (Capitol SABB 11045) (8XBB/4XBB 11045) | 69 | 87 | FIRST TAKE
ROBERTA FLACK (Atlantic SD 8230)
(TP/CS 7230) | 90 |
| 22 | TOO YOUNG
DONNY OSMOND (MGM SE 4584) | 22 | 55 | FOXY LADY
CHER (Kapp KRS 5514) | 52 | 88 | THE RISE & FALL OF ZIGGY STAR-
DUST & THE SPIDERS FROM MARS
DAVID BOWIE (RCA LSP 4702) (P8S/PK 1932) | 91 |
| 23 | SAINT DOMINIC'S PREVIEW
VAN MORRISON (W.B. BS 2633) (M8/M5 2623) | 26 | 56 | EAGLES
(Asylum SD 5054) (TP/CS 5054) | 41 | 89 | THE GODFATHER
ORIGINAL SOUNDTRACK (Paramount PAS 1003)
(P8S/PAC 1003) | 79 |
| 24 | THE LONDON CHUCK BERRY SESSIONS
(Chess CH 60020) | 25 | 57 | EAT A PEACH
ALLMAN BROS. BAND (Capricorn 2 CP 0102)
(8/5 0102) | 53 | 90 | COLORS OF THE DAY
JUDY COLLINS (Elektra SKS 75030) | 78 |
| 25 | LONG JOHN SILVER
JEFFERSON AIRPLANE (Grunt FTR 1007) (Dist: RCA) | 28 | 58 | THE LAST DAYS OF THE FILLMORE
VARIOUS ARTISTS (Epic 3X 31390)
(W.B. C-5/C-8 2637) | 38 | 91 | JEFF BECK GROUP
(Epic KE 31331) (EA/ET 31331) | 84 |
| 26 | THICK AS A BRICK
JETHRO TULL (Reprise MS 2072) | 21 | 59 | THE OSMONDS LIVE
(MGM 2SE-4826) | 58 | 92 | A LONELY MAN
CHI-LITES (Brunswick 754179) | 93 |
| 27 | GODSPELL
ORIGINAL CAST (Bell 1102) (8/5 1102) | 23 | 60 | FLASH
(Capitol SMAS 11040) (8XT/11040) | 39 | 93 | ALL DAY MUSIC
WAR (United Artists UAS 5546) | 89 |
| 28 | YOU DON'T MESS AROUND WITH JIM
JIM CROCE (ABC X 756) (8/5 756) | 30 | 61 | BEN
MICHAEL JACKSON (Motown M 755) | 80 | 94 | I WROTE A SIMPLE SONG
BILLY PRESTON (A&M 3507) (8T 3607) (CS 3507) | 95 |
| 29 | BROTHER, BROTHER, BROTHER
THE ISLEYS (T-Neck TNS 3009) (Dist: Buddah) | 31 | 62 | HISTORY OF ERIC CLAPTON
(Atco 2-802) (TP 2-802) (CS 2-802) | 64 | 95 | IF AN ANGEL CAME TO SEE YOU WOULD YOU MAKE HER FEEL AT HOME
BLACK OAK ARKANSAS (Atco SD 7008) | 97 |
| 30 | DEMONS & WIZARDS
URIAH HEEP (Mercury SRM 1-630) | 27 | 63 | SOMETIME IN NEW YORK CITY
John & Yoko/Plastic Ono Band/Elephant's Memory
(Apple SUBB 3392) (8XT/4XT 3392) | 68 | 96 | JOPLIN IN CONCERT
JANIS JOPLIN (Columbia C 2X31160) | 94 |
| 31 | ALL TOGETHER NOW
ARGENT (Epic KE 31556) | 29 | 64 | THE 5th DIMENSION GREATEST HITS
(Bell 1106) (8/5 1106) | 75 | 97 | CLOSE UP
TOM JONES (Parrot XPAS 71055) (Dist: London) | 94 |
| 32 | LET'S STAY TOGETHER
AL GREEN (HI SHL 32070) (Dist: London) | 33 | 65 | OBSCURED BY CLOUDS
PINK FLOYD (Harvest ST 11078)
(8XT/4XT 11078) (Dist: Capitol) | 56 | 98 | MANASSAS
STEPHEN STILLS (Atlantic SD 2-903-0996) | 99 |
| 33 | ROBERTA FLACK & DONNY HATHAWAY
(Atlantic SD 7216) (TP 7216) (CS 7216) | 32 | 66 | THERE IT IS
JAMES BROWN (Polydor PD 5028) | 66 | 99 | SPICE OF LIFE
JERRY BUTLER (Mercury SRM 2-7502) | 92 |
| | | | | | | 100 | ACE
BOB WEIR (Warner Bros. 2627) (M8/M5 2627) | 100 |

102	TEASER AND THE FIRE CAT CAT STEVENS (A&M SP 4313) (8T 4313) (CS 4313)	101
103	DONNY HATHAWAY LIVE (Atco SD 33-386) (TP/OS 33-386)	103
104	CHEECH & CHONG (Ode 77010) (8XT 77010) (CS 77010)	107
105	FOGHAT (Bearsville BR 2077)	111
106	AMERICA JOHNNY CASH (Columbia 31645)	114
107	SAMMY DAVIS JR. NOW (MGM SE 4832)	102
108	FM & AM GEORGE CARLIN (Little David LD 7214)	108
109	TOULOUSE STREET DOOBIE BROS. (Warner Bros. BS 2634)	119
110	CABARET ORIGINAL SOUNDTRACK (ABC ABCD 752) (085-1049) (OK 1049)	110
111	ALL TIME GREATEST HITS JOHNNY MATHIS (Columbia KG 31345) (CS/CT 31345)	113
112	JAZZ BLUES FUSION JOHN MAYALL (Polydor PD 5027)	105
113	AMERICA (Warner Bros. GS 2576) (8-2576) (5-2576)	115
114	BABY I'M A WANT YOU BREAD (Elektra EKS 75015) (8T 5014) (5-5014)	118
115	RADIO DINNER NATIONAL LAMPOON (Banana BTS 38) (Dist: Blue Thumb)	126
116	BEST OF OTIS REDDING (Atco SD 2-801)	127
117	GLADSTONE (ABC) (11327)	123
118	IT'S JUST BEGUN JIMMY CASTOR BUNCH (RCA LSP 4640) (P8F 1888)	106
119	RARE HENDRIX JIMI HENDRIX (Trip TLP 9500) (8T/CAT 9500) (Dist: UDC)	124
120	ROY BUCHANAN (Polydor PD 5033) (8F 5033) (CF 5033)	133
121	DR. HOOK & THE MEDICINE SHOW (Columbia KC 30898) (CA 30898) (ST 30898)	104
122	THE CONCERT FOR BANGLA DESH VARIOUS ARTISTS (Apple STCX 3385) (CAX 31230) (ZXT 31230)	117
123	ALZO (Bell 6079)	129
124	KILLER ALICE COOPER (Warner Bros. 2567) (8-2567) (5-2567)	128
125	I GOTCHA JOE TEX (Dial DL602) (DC8-6002) (DCR4-6002)	109
126	PAUL SIMON (Columbia KC 30750) (CA 30750) (CT 30750)	112
127	NIGHT IS STILL YOUNG SHA NA NA (Kama Sutra KSBS 2050) (Dist: Buddah)	125
128	CAPTAIN BEYOND (Capricorn CP 0105) (M8/M5 0105) (Dist: W.B.)	130
129	LOVING YOU JUST CROSSED MY MIND SAM NEELY (Capitol 11097)	136
130	SMOKIN' O.P.'S BOB SEGER/SKIP KNAPE (Palladium/Reprise P 1006)	134
131	FRAGILE YES (Atlantic SD 7211) (TP 7211) (CS 7211)	132
132	WAKA-JAWAKA FRANK ZAPPA (Reprise MS 2094) (M8/M5 2094)	137
133	DANNY O'KEEFE (Signpost SP 8404) (Dist: Atlantic)	—
134	MANDRILL IS (Polydor 5025) (8F 5025) (4F 5025)	139
135	HOT LICKS, COLD STEEL & TRUCKERS FAVORITES (Paramount PAS 6031)	—
136	RAMATAM (Atlantic SD 7236)	147
137	HARD ATTACK DUST (Kama Sutra KSBS 2059)	140
138	SUMMER BREEZE SEALS & CROFT (W.B. BS 2629) (M8/M5 2629)	142
139	GUESS WHO B. B. KING (ABC ABCX 759)	—
140	MACHINE HEAD DEEP PURPLE (WM BS 2607) (8-2607) (5-2607)	143
141	PHLORESCENT LEFCH & EDDIE KAYLAN & VOLMAN (Reprise MS 2099)	144
142	VIKKI CARR EN ESPANOL (Columbia 31470)	150
143	THE TWO OF US SONNY & CHER (Atco SD 2-804)	—
144	GERONIMO'S CADILLAC MICHAEL MURPHEY (A&M 4358) (8T/CT 4358)	149
145	LOST & FOUND HUMBLE PIE (A&M SP 3513)	—
146	TELL ME THIS IS A DREAM DELPHONICS (Philly Grove 1154) (Dist: Bell)	116
147	RORY GALLAGHER LIVE (Polydor 5513)	—
148	LOVE THEME FROM "THE GODFATHER" ANDY WILLIAMS (Columbia KC 31303) (CA/CT 31303)	135
149	WIND OF CHANGE PETER FRAMPTON (A&M 4348) (8T/CT 4348)	148
150	REAL McCOY CHARLIE McCOY (Monument 31329)	145



R & B TOP 60

1	EVERYBODY PLAYS THE FOOL Main Ingredient (RCA 0731)	2	16	THIS WORLD Staple Singers (Stax 137)	10	32	BABY LET ME TAKE YOU (IN MY ARMS) Detroit Emeralds (Westbound 203)	29	48	DEDICATED TO THE ONE I LOVE Temprees (We Produce 1808) (Dist: Stax)	51
2	GOOD FOOT—PART 1 James Brown (Polydor 14139)	4	17	I COULD NEVER BE HAPPY Emotions (Volt 40983) (Dist: Stax)	14	33	DON'T TAKE MY KINDNESS FOR WEAKNESS Soul Children (Stax 132)	37	49	BABY SITTER Betty Wright (Alston 4614)	—
3	POWER OF LOVE Joe Simon (Spring 128) (Dist: Polydor)	1	18	I MISS YOU Harold Melvin & Blue Notes (Phil. Int'l 3516) (Dist: Epic)	17	34	HONEY I STILL LOVE YOU Mark IV (Mercury 73319)	44	50	(WIN, PLACE & SHOW) SHE'S A WINNER Intruders (Gamble 672) (Dist: Columbia)	52
4	DING-A-LING Chuck Berry (Chess 2131)	9	19	WOMAN DON'T GO ASTRAY King Floyd (Chimneyville 443)	26	35	PUT IT WHERE YOU WANT IT Crusaders (Blue Thumb 208) (Dist: Famous)	31	51	YOUR LOVE Z. Z. Hill (U.A. 50908)	—
5	MY MAN, A SWEET MAN Millie Jackson (Spring 127) (Dist: Polydor)	5	20	SLIPPIN' INTO DARKNESS Ramsey Lewis (Columbia 634)	11	36	GUESS WHO B. B. King (ABC 11330)	40	52	S.T.O.P. (STOP) Lorelei (Columbia 45629)	54
6	BACK STABBERS O'Jays (Phila. International 3517) (Dist: Epic)	3	21	BEN Michael Jackson (Motown 1207)	27	37	YOU'RE STILL A YOUNG MAN Tower of Power (W.B. 7612)	47	53	COME BACK CHARLESTON BLUE Donny Hathaway & Margie Joseph (Atlantic 6899)	52
7	STARTING ALL OVER AGAIN Mel & Tim (Stax 127)	12	22	TOAST TO THE FOOL Dramatics (Volt 1206)	22	38	ONE LIFE TO LIVE The Manhattans (De Luxe 139)	41	54	HOW CAN YOU MEND A BROKEN HEART Spoonbread (Stang 5043)	—
8	I'M STILL IN LOVE WITH YOU Al Green (Hi 2216) (Dist: London)	6	23	IF LOVING YOU IS WRONG Luther Ingram (KoKo 2111) (Dist: Stax)	18	39	SOMEBODY'S ON YOUR CASE Ann Peebles (Hi 2219) (Dist: London)	36	55	SINCERELY Moonglows (RCA 0759)	59
9	POP THAT THANG Isley Bros. (T-Neck 935) (Dist: Buddah)	8	24	SLOW MOTION Johnny Williams (Phila. Int'l 3518) (Dist: Epic)	30	40	FOOL'S PARADISE Sylvers (Pride 1001) (Dist: MGM)	45	56	I'LL ALWAYS HAVE YOU Doug Gibbs (Oak 108)	57
10	I'LL BE AROUND Spinners (Atlantic 2904)	15	25	DON'T EVER BE LONELY Cornelius Bros. & Sister Rose (United Artists 50954)	39	41	MY MIND KEEPS TELLING ME Eddie Holman (GSF 6873)	49	57	KEEP ON RUNNING Stevie Wonder (Tamla 54223) (Dist: Motown)	60
11	FREDDIE'S DEAD Curtis Mayfield (Curton 1975) (Dist: Buddah)	16	26	WE THE PEOPLE—PART 1 Soul Searchers (Sussex 236) (Dist: Buddah)	25	42	A LONELY MAN Chi-Lites (Brunswick 55483)	—	58	IF YOU CAN BEAT ME ROCKIN' Laura Lee (Hot Wax 7207) (Dist: Buddah)	—
12	ZING WENT THE STRINGS OF MY HEART Trammps (Buddah 306)	7	27	IF I COULD REACH YOU 5th Dimension (Bell 45261)	38	43	PLAY IT BY EAR Sam Russell (Playboy 5013)	48	59	NO TEARS IN THE END Grover Washington (Kudu 909)	—
13	CLOSE TO YOU Jerry Butler & Brenda Lee Eager (Mercury 73301)	13	28	(IT'S THE WAY) NATURE PLANNED IT 4 Tops (Motown 1210)	32	44	WHY CAN'T WE BE LOVERS Holland Dozier (Invictus 9125)	—	60	A JOYFUL PROCESS Funkadelic (Westbound 205) (Dist: Janus)	—
14	THINK Lyn Collins (People 608) (Dist: Polydor)	20	29	USE ME Bill Withers (Sussex 241) (Dist: Buddah)	49	45	GIVING UP FOOD FOR FUNK JB's (People 610) (Dist: Polydor)	50			
15	SWEET CAROLINE Bobby Womack & Peace (U.A. 50946)	19	30	WHATEVER TURNS YOU ON Travis Wammock (Fame 91001)	33	46	STOP DOGGIN' ME Johnny Taylor (Stax 0142)	—			
			31	OPEN HOUSE AT MY HOUSE Little Johnny Taylor (Ronn 64)	35	47	TROUBLE Frederick Knight (Stax 0139)	—			



ANOTHER CHART CONTENDER FROM THE "GROW WITH US" GROUP.



Thanks to Ed Lambert Music Sales, Miami, Florida, for bringing attention to "Wini Wini, Wana Wana" (15100) for release as a hit single. Available on BASF LP (21143), 8 Track (41143), or Cassette (31143). Contact your local distributor for copies of this fast breaking hit album and single. Or write or call BASF Systems, Inc., Crosby Drive, Bedford, Mass. 01730. Phone (617) 271-4000.



José Feliciano

PALACE THEATRE, NYC—The famed theatre house lights went down with the refrains of, "Light My Fire" coming over the loudspeakers. A huge red spotlight was then centered on the closed curtain and Jose Feliciano was introduced. The curtain opened revealing Jose center stage backed by a full orchestra, and the applause was like thunder. The whole atmosphere and especially the audience gave one the feeling of attending a legit opening night. The Wednesday (6) evening concert was truly a night with Feliciano, and although I did not feel his two hour performance could be termed spectacular, I did find it a highly entertaining evening. The program was in two sets and each set ended on climatic overtures.

Jose opened with, "Put On Your Red Shoes Baby", then quickly went into his big hit, "California Dreamin'". Jose demonstrated his remarkable talents on a variety of guitars, especially with his rendition of, "Zorba The Greek." Reaching into many musical areas, he also dipped into a soul gospel bag offering a version of, "I'll Take You There." Using the wah-wah guitar, his selections of, "Shaft", and moreso a swinging number called, "Susie-Q" did not quite hit the mark. Possibly, the highlight of the evening was an incredible performance on the guitar, "Malaguena". He also did several numbers from his new album, "Memphis Menu".

The first set ended with a rousing version of, "Hey Jude". After intermission the audience was again treated to the vocal and guitar offerings of his many hits. And, again the set built beautifully into a fantastic climax with, "My Sweet Lord", that brought everyone to his feet for a thunderous ovation, and deservedly so. And, his encore number, "Light My Fire" certainly put a light in many hearts on this particular night.

d.d.

Buddy Miles Ginger Baker

CENTRAL PARK, NYC, SCHAEFER MUSIC FESTIVAL—Friday (1) evening was absolutely perfect for attending the park concert. A reddish glowing sunset added a touch of fire and overhead scenic beauty to the funky offerings coming from the stage. Buddy Miles, who formed his current band approximately one year ago, has found himself riding a new crest of popularity and Buddy is thriving with renewed energy and spirit. The Miles set opened with, "Git It On," and by the time Buddy was into the second number, a fantastic drum solo, the packed rink was wildly enthusiastic and standing. Buddy has that certain quality that quickly establishes audience rapport. He also has a top selling album, "Carlos Santana & Buddy Miles! Live". The album was recorded live in Hawaii at the Diamond Head Crater, and is on Columbia. Buddy also is coming with another entitled, "Chapter 7". At the Schaefer set, Buddy then went into, "Down By The River" and I can truthfully say everyone is leaping into this number. The hands begin to ache from the hand-clapping. The highlight of the set, of course, is "Them Changes" and it's delivered with force and excitement. Buddy concluded the evening with an encore, "We Got To Stay Together." The audience did, especially for the Miles offerings.

Ginger Baker on drums has put together an interesting concept, combining native Afro rhythms with rock. The group backing him consists of two guitars, percussion and sax. Also, two female vocalists. The opening vocal selection was done in their native Nigerian tongue and musical style. "Don't Tell Me Whats Wrong" was another offering. I feel the concept has merit, but at this particular concert it did not come off.

d.d.

Poco Casey Kelly

CENTRAL PARK, NYC—It really doesn't seem to matter whether they play indoors or out. Nor does it matter what mood the audience is in. Because after Poco finishes their set, everyone is happy. Returning to New York for the first time in many months, Poco once again proved that they are one of the most professional and most exciting live acts around today.

Poco take great pride in the music they play, and an even greater pride in playing it to an appreciative audience. So when they appear on stage, there's no holding back. Mixing the old and the new, they once again managed, and quite easily I might add, to get the Central Park crowd up and dancing. But that's always a usual happening at any Poco concert! So, rather than continuing to describe another thoroughly delightful performance, suffice it to say that Poco is just a good feeling to know.

It's hard enough for a new act to open a bill, more taxing still when Poco is the headliner. But Casey Kelly has a gift for giving the audience a taste of what he can do on records as well as a tingle via his novelty snippets like the canabis-inspired "Green Grass Of Home" and his Beach Boys medley. The folks listened and those who screamed for more didn't look like Elektra plants. Casey closed with his single "Poor Boy" but it's obvious that in relating with a potentially hostile audience, he is rich in knowledge and skill. If anything, he understayed his welcome.

k.k./r.a.

Humble Pie Boz Scaggs Slade

LONG BEACH (Calif.) ARENA—A capacity crowd at Long Beach Arena was treated to a night of some mighty serious hard rockin' sounds by Humble Pie, Boz Scaggs, and Slade.

The driving sound of Humble Pie disappointed no one as their customary excellence in blending guitar riffs continually vibrated with the distinctive vocals of the wailing Steve Marriott. Just as compelling as Marriott's voice were the stinging leads that "Clem" Clempson propelled into the throbbing of Greg Ridley on bass and Jerry Shirley on drums, the result being a delighted audience that stood throughout the performance.

The set was highlighted by "Hallelujah, I Love You So," "Sky Rider," and "I Don't Need No Doctor," a furious rocker that worked both the audience and the group into three encores.

The surprise of the evening came when Boz Scaggs brought a friend of his along to warm up the crowd. The familiar partners of a few years back, Boz Scaggs and Steve Miller, sounded as tight as the good ol' days when they were together as The Steve Miller Band.

Like Humble Pie, Scaggs and Miller rely on weaving guitar work. Exchanging leads to one another, the two combined Scaggs' best numbers with Miller's finest such as "Living in the U.S.A." Neither performer tried to "outshine" the other and thus evolved a well balanced moving set.

Slade a British group touring the U.S. for the first time, readied the crowd with hard hitting style. When performing original material, Slade comes off well. However, their elaboration of other performers tunes, such as John Sebastian's "Darling Be Home Soon," was over-electrified, sacrificing a beautiful melody to amplification.

c.c.



"T" FOR TEXAS, "T" FOR TROUBADOR—Capitol recording artist Sam Neely was congratulated after his first set at the Troubador where he played a week. With him are (l-r): his agent, Marshall Reznick; manager Rudy Durand; Neely; and Mauri Lathower, vp a&r at Capitol.

Slade's First U.S. Tour

NEW YORK—British rock group Slade have begun their first coast-to-coast American tour, Polydor Inc. president Jerry Schoenbaum has announced. Slade is currently breaking in the United States with the Polydor single, "Take Me Bak 'Ome," and the recently released Polydor album "Slade Alive." Both album and single are the group's first releases on Polydor.

Slade's tour plans include appearances in the following cities: Sept. 1, San Bernardino; Sept. 2, Sacramento; Sept. 3, San Diego; Sept. 4, Long Beach; Sept. 9, San Jose; Sept. 10, Las Vegas; Sept. 12, Chicago; Sept. 13, Milwaukee; Sept. 15, Philadelphia; Sept. 16, N. Y. C.; Sept. 17, Boston.

Slade will be returning to England in the midst of their American tour to fulfill theater commitments. The American tour will be supported by extensive ad, promo and merchandising campaigns mounted by Polydor in support of both the album and single. The group will be feted in New York after their appearance at New York's Academy of Music on Sept. 16, and will finish up their tour with an appearance at Boston's Music Hall.

Though their first American LP is receiving widespread airplay in

both pop and underground markets, Polydor is counting on the group's personal appearance schedule to really spark album sales across the country. Slade's New York appearance will be at the Academy of Music.

Phillips Video Disk

(Cont'd from p. 7)

order), a videotape system which records and plays back programming in color and black and white. With its ability to record TV programming off the air, VCR provides a "significant" complement to VLP disk technology, the company said. Through a subsidiary, Philips Broadcast Equipment Corp., NAPC has sold 23,000 units to Videorecord Corporation of America as prime U.S. distributor of the Norelco VCR. Separately, Philips Broadcast will sell VCR's through its own Commercial Video Systems distributors, as well as to selected OEM accounts.

North American Philips Corporation is a manufacturing organization with operations in electrical/electronics, chemical/pharmaceutical and professional equipment products, as well as in consumer products and services.



ONE GOOD DEED—Orphan, Boston-based group played a benefit gig aboard the Staten Island Ferry last week (Aug. 30). The occasion was One-to-One Day in New York: a festival of events for mentally-retarded children and adults at the Willowbrook School and other institutions. Orphan played an early morning concert for the children on the Ferry and again at the 1:00 a.m. party following the two Madison Square Garden concerts featuring John Lennon and Yoko Ono and organized by Geraldo Rivera.

Shown above, with children and volunteers aboard the Ferry, are left to right: Eric Lilljequist, lead guitar; Dean Adrien, rhythm guitar; Steve Abdu, bass; and partially hidden behind Abdu, Rich Adelman, drums. Group will be appearing at Max's Kansas City Sept. 12-16.

POP PICKS

MAR Y SOL—Various Artists—Atco SD 2-705

The First International Puerto Rico Pop Festival held earlier this year, April 1-3, has been preserved for the documentarian and music lover alike on this two-record set. There are many fine performances here, some highlights being Dr. John's "Wang Dang Doodle," J. Geils Band's "Looking For A Love" and Emerson, Lake & Palmer's "Take A Pebble/Lucky Man." The Allman Brothers, Mahavisnu Orchestra, B. B. King, Osibisa, Cactus, Nitzinger, Jonathan Edwards, John Baldry and Herbie Mann round out the roster. In the tradition of the "Woodstock" recordings.

LOST AND FOUND—Humble Pie—A&M SP 3513

This seems to be the season for "roots" albums. Humble Pie was doin' some rockin' before they hit the Fillmore, and this specially-priced two-LP package is what their early days were all about. Their "Town And Country" and "As Safe As Yesterday Is" LPs originally released on Immediate Records are re-issued here in their entirety; you can witness for yourself the development of an acoustic group who first dabbled in raga-rock and then plunged headlong into r&r. A welcomed return of some tracks that were just too good to be forgotten.

MARK, DON & TERRY 1966-67—Terry Knight & The Pack—Abkco 4217

Back when heavy music meant Paul Revere & The Raiders and the Stones were just beginning to get their American due, you would hear talk about this group. While Mitch Ryder & The Detroit Wheels were getting the greater part of the national spotlight, this quintet dared to be different as well as raucous. These recordings of course have much significance to the GFR fan: they have been unavailable for many years and represent the true beginning of a very definite phenomenon. But there's stuff to listen to here too. Should be a solid sales item.

ALONE AGAIN (NATURALLY)—Ray Conniff And The Singers—Columbia KC 31629

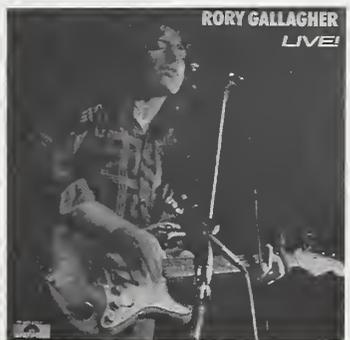
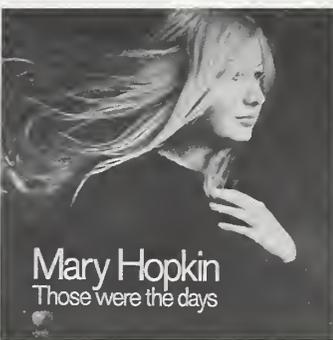
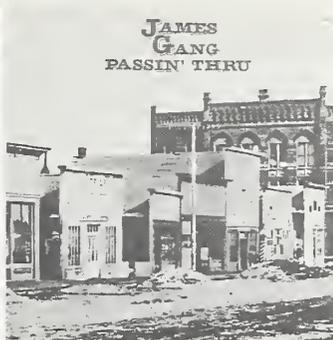
Whew! Talk about your hits! Ray & The gang lend their trademarked smoothness to the title track as well as to "Brandy," "The Candy Man," "Day By Day" and others equally as familiar and current. The one "oldie" here is a serendipitous choice, the Dave Clark 5 ballad "Because." Conniff should have little trouble scoring his umpteenth chart LP with this one.

LIVE!—Rory Gallagher—Polydor PD 5513

Once the helmsman of the British blues group Taste, Rory is now quite a tasty solo guitarist, vocalist, harp and mandolin player. On these sessions recorded in Europe earlier this year, he's accompanied by bassist Gerry McAvooy and drummer Wilgar Campbell. Most of the blues here is loud and ballsy, with Rory's slide expertise shining through most definitively on "In Your Town." But he can do a job acoustic as well as he proves on Blind Boy Fuller's "Pistol Slapper Blues." Already charted and itchin' for high places.

IGOR STRAVINSKY: THE RITE OF SPRING; KING OF THE STARS—Michael Tilson Thomas, Boston Symphony Orchestra—Deutsche Grammophon 2530-252

This import is a fine example of how classical disks can be recorded and packaged for maximum sales as well as for artistic considerations. The combination of the literally eye-catching cover art and the major work's popular fame since its use in "Fantasia" assures that it will not be overlooked by the browser. The inclusion of a relatively unknown but highly compelling secondary work should bring the ardent collector to its doorstep as well. Performance and recording are both technically as well as emotionally satisfying.



PASSIN' THRU—James Gang—ABC ABCX760

Lots of groups have gone to Nashville to record, but few have ever succeeded in letting Nashville come to them on a mental plane. Both events take place here as Charlie McCoy, Weldon Myric and Dave Briggs join with William Smith and Craig Sappin in shaping something different out of the rockers-in-Nashville trip. The first side is very gutsy, while the second is almost parlor room in feeling. The quartet has come up with another chart triumph.

(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT—Luther Ingram—Koko KOS-2202

The multi-million selling single by the biggest Memphis talent to come along since Al Green is the take-off point for what promises to be a huge LP in both black and white markets. The Muscle Shoals Sound Rhythm Section helped the title tune go so far and they do the same for his next single, "I'll Be Your Shelter (In Time Of Storm)" as well as for a number of other tracks. All the material is new and totally suited to Luther's style; Ingram wrote or co-penned three of the winners. Package includes a self-standing detachable portrait of the master.

ON STAGE—Richie Havens—Stormy Forest—2 SFS 6012

For all those Havens fans convinced that their leader always comes off better live, here's a double-LP set to please 'em no end. There's some new material (for him) in Van Morrison's "Tupelo Honey" and George Harrison's "My Sweet Lord" and are old Havens' standbys as well: "High Flyin' Bird," "San Francisco Bay Blues" and "From The Prison." New recordings of "Freedom" and "Handsome Johnny" are packaged with the albums as a bonus single. Recorded in England, California and New York, these performances are truly something else again!

THOSE WERE THE DAYS—Mary Hopkin—Apple SW 3395

Album buyers will be happy to discover that at long last, Mary's single successes (previously unavailable on LP) have been packaged together: "Temma Harbor," "Che Sera Sera," "Think About Your Children" and "Goodbye" are all here along with her biggest, "Those Were The Days." There are some fine new hits in the making as well, especially "Knock Knock," the bounciest thing she's ever done. A Mary Hopkin album is a joy forever.

I'LL PLAY THE BLUES FOR YOU—Albert King—Stax STS-3009

The blues has three Kings: B. B., Freddie & Albert. Albert's had a successful relationship going for some time now with the Memphis diskery and this, his latest, is a good example of why. Struttin' with his low-down cutaway guitar, he replies to his own situation in "Answer To The Laundromat Blues," gives the Marvin Gaye oldie "I'll Be Doggone" a new scent to follow and generally continues to prove his consistency and artistry. Package is titled after his most recent single.

CLASSICAL PICKS



HANDEL: SUITES FOR HARPSICHORD NOS. 1-4—Glenn Gould—Columbia M 31512

This is a rather adventurous undertaking: the first recording ever by Glenn Gould on harpsichord and the first stereo disk of the first four suites for that instrument by a composer chiefly known for his choral works and operas. (Formerly these had only been available on Wolfe's five-record mono set.) Each suite follows a different pattern, but Gould is most adept at translating the uniqueness of

Col Pix, Hallmark In Lyric Deal For Greeting Cards

NEW YORK — Lester Sill, president of the music division of Columbia Pictures Industries, Inc. has announced the signing of an agreement with Hallmark Cards, Inc., granting Hallmark the right to use the division's song lyrics in greeting cards and other related items.

The lyrics will be used in the form of greeting cards and gift books; posters; plaques; wall hangings; banners and buttons; stationery and note paper; puzzles; calendars; scrapbooks; autograph, keepsake and photo albums; and party goods, as well as greeting cards.

"In most cases," said Irwin Z. Robinson, vice president and general manager of the music division, "the lyrics and the melody of a great song have become inseparable in the public mind. Now with the publication of the 'Sounds of Love' series, some of these lyrics will be recognized on their own as genuine poetry and prose, with important messages to convey."

Keeping this in mind, the Hallmark editors are making their selections purely on the basis of content, whether or not the song itself was a hit. Robinson, who negotiated the deal with Hallmark, indicated that no likenesses of artists who wrote or popularized a song will be used. How-

'Boone' LP On Mercury

CHICAGO — Mercury Records has recently released the first Daniel Boone album, "Daniel Boone," containing the hit single "Beautiful Sunday," according to Lou Simon, senior vice president and director of marketing.

Simon stressed that the campaign built around Boone will be keyed to the longevity of the artist as a performer and a songwriter. Arrangements are being made now through Boone's manager and producer, Larry Page, for an American tour during the fall.

Boone is a veteran of British music scene, having worked on several sessions with Tom Jones as a guitarist and singer in addition to working with many pop songwriters in England.

Julie Rogers' Mega Debut

HOLLYWOOD — The first American album by Julie Rogers, "Julie Rogers . . . With Feeling," has been released by Mega Records, under arrangements with the singer's British label, Ember.

The LP by Miss Rogers, a major night club and concert performer in England and throughout Europe, includes an introductory liner message by Glen Campbell. Produced by Teddy Foster, the album selections are arranged and conducted by Charles Blackwell and Johnny Arthey.

Atlantic Flips Two Singles

NEW YORK — Singles by the Spinners and Margie Joseph have been resericed recently by Atlantic Records, in response to interest from the nation's disc jockies, the club sides have been flipped.

"It'll Be Around" is the new plug side of the single by the Spinners. The former "A" side, "How Could I Let You Get Away" is also getting airplay, making this a two-sided single.

Soul stylist Margie Joseph's single has also been flipped, "Born To Wander" is the new plug side of the record backed with "Let's Go Somewhere And Love."

ever, a small credit line will identify the song title and writer.

"We have always intended that our writers' lyrics be used in the most dignified manner, and this association with Hallmark, which has always presented its material in the best taste, is consistent with our purposes," Robinson added.

Clark Randall, corporate director of product management for Hallmark, said, "The lyrics are actually poetry—an ideal form of communication for greeting cards."

The first items in the series will be in stores by December, 1972.

Greene Mt. Inks Hill

NEW YORK — Jessie Hill, blues and R&B singer-composer, has been signed to a long-term recording contract by the Greene Mountain Record Co. The announcement was made by company president, Charles Greene.

Hill, who was born and raised in New Orleans, first achieved national prominence with "Ooh Pooh Pah Doo," which hit the charts in 1959.

Over the years Hill has worked with such artists as Wilson Pickett, Etta James, Allan Toussaint (who produced "Ooh Pooh Pah Doo") Jerry Butler and James Brown. In 1964, taking the then unknown Mac Rebennack (Dr. John) under his wing, Jessie and Mac wrote "When The Battle Is Over", which became a hit for Delaney & Bonnie and which was later recorded by Aretha Franklin. They also wrote such other well-known songs as "Mamma Rouix" and "Familiar Realities".

Hill, whose debut album for Greene Mountain is scheduled for an early Fall release, is now recording with his backup band which includes three original members of his "House Rockers II", guitarist Alvin "Shine" Robinson, drummer John Boudreaux and tenor man Dave Lastie, all of whom were with him during the "Ooh Pooh Pah Doo" years.

GSF Signs Passions

NEW YORK — Len Sachs, vice-president in charge of sales and promotion for GSF Records has announced the signing of a group called the Passions to a long term recording contract.

The group is being produced by Jerry Williams (Swamp Dogg). The first release from the Passions is entitled "One Night Affair" and is backed with "A Toast (May There Be No Last Time)," both written by the members of the group.

Mayall Tour, Polydor LP

NEW YORK — Blues-rock artist John Mayall will embark on one of his most extensive tours of the United States. The tour will coincide with the release of his Polydor album "Moving On."

Mayall's two and one-half month tour will begin Sept. 15 in Portland, Ore. and Sept. 16 in Seattle, and will have him working almost every night in major cities that include San Diego, San Francisco, Syracuse, Detroit, Boston, Washington D.C., Atlanta, Chicago, and Phoenix. A highlight of the tour will be Mayall's appearance at New York's Academy of Music on Oct. 20.

Polydor plans advertising and promo campaigns in support of the album, which represents the first time Mayall has worked in an environment approaching a big band context.



OUTA-SIGHT—A&M recording artist Billy Preston is shown receiving his first gold record for his single "Outa-Space," from his first album for the label, "I Wrote a Simple Song." Currently Preston is recording his second album for A&M for Fall releases, and has just released a new single, "Slaughter," from the American International film of the same name. Pictured with Preston from left to right are: Bob Ellis, Preston's manager; Gil Friesen, vice president in charge of administration and creative services; Billy Preston; Harold Childs, national promotion director; and Chuck Kaye, vice president in charge of publishing and A&R.

Superscope Plans Consolidation Move

SUN VALLEY, CAL. — Superscope, Inc. has announced the reorganization of its subsidiary offices in the United States, according to Fred C. Tushinsky, vice president of marketing and sales.

Superscope Chicago has been the first of the seven subsidiaries to be affected, with personnel of that office being given regional responsibility covering a wide mid-west area.

Stan deSzameit, formerly manager of Superscope Chicago, has been appointed mid-west regional sales manager. Dick Bloom has been appointed branch manager of Superscope Chicago, and Henry Werch is now branch sales manager of that office.

The new appointment for deSzameit will include continuing management of Superscope Chicago as well as responsibility for the activities of Superscope representatives and distributors

in the mid-west.

Under the new arrangement, deSzameit will oversee details regarding distribution and sales of all three of the product lines offered by Superscope, Inc., which include Sony tape recorders and magnetic tape, Marantz audio components, and the new Superscope line of home entertainment products.

Within the next month, plans will be completed for the change of status in all subsidiary offices, including Superscope Detroit, Superscope New England, Superscope New York, Superscope Southwest and Superscope Northwest. Superscope, Inc. is the sole distributor in the United States for Sony tape recorders and magnetic tape, the manufacturer and distributor of Marantz high fidelity stereo components and the new Superscope line of home entertainment products.



THE HIT HOUSE—Bob Beckham (left), vice president of the Combine Music group has announced that the First Generation Music Company has joined his group and will now be administered by his company. First writer to join First Generation, which was formed by artist/writer Dottie West, is Larry Gatlin (center), who is also a member of the Gatlin Singers whose first record on Monument will be released in Sept. Johnny Cash and Kris Kristofferson are among the many who have recorded Larry Gatlin-penned material. According to Beckham, "Gatlin is extremely talented—writes exceptionally well and sings like a bird—man". Seen with Beckham and Gatlin is Johnny (Dog) MacRae, professional manager of the Combine Group.

NEW YORK—LET'S PLAY PROMOTION, OR—WHAT'S MY LINE

The record industry has come a long way. And unfortunately, so too has promotion. Partly because of the tremendous amount of product released each week, and partly to out-do rivals, record company promotional gimmicks are at an all time high. In fact, it's reached the point where we've begun to remember records by ads, parties and promotional material rather than by the merits of the record itself.

Because of the deluge of new product issued each week, it has become necessary to either promote each record individually, or to concentrate on a few, and hope that they, by virtue of sales, can pay for the others. It is almost impossible for a label to cut back on its releases because of contractual obligations to the artists involved. So, the next best thing to do is to release the product, and promote it by any means possible. And we do mean ANY!

But don't think for a minute that promotion has just come into being. Nay. It's been here for as long as there have been records. The only difference being that now, there seems to be no such thing as too much publicity.

Going back a bit to the late fifties and early sixties, promotional items were used in a business-like fashion. Pens, ash trays, calendars and paper weights were prevalent. And each was usually inscribed with the name of the artist or the title of the song a record company wanted to promote. And that was that. But then came **The Beatles**, and with them, Beatle dolls, tee-shirts, watches, posters, glasses, wigs, buttons, and a host of other items too numerous to mention.

With the success of Beatlemania, stores throughout the country began to stock the promotional items and sold them almost as quickly as they were received. And thus began a new wave of consumer promotion. True, everyone was always conscious of discovering new ways of selling product to the public, but now, for the first time, that way was obvious. Give the public what it wanted. Attention!

Now that the problem of consumer advertising had been temporarily solved, promotional activities were centered on the industry itself. The average consumer, listening to his favorite radio station would only be exposed to forty or fifty singles each week. And over the period of a month, usually only five or six

HOLLYWOOD—PROFILE OF A CONSUMER

Stephen McMahon is 24, hails from Ladue, Missouri (a suburb of St. Louis), and for some 15 months has lived in Los Angeles where he is energetically going about the task of establishing himself as a filmmaker. He is single, drives a late-model Alfa Romeo ("I couldn't really afford it, but the deal was too tempting"), and aside from film, his only other consuming passion is contemporary rock. He owns an excellent, but not extravagant, stereo component system and boasts a collection of some 300 albums. He attends as many rock concerts as his finances will allow, loves (among others) **Jeff Beck**, **King Crimson** and **Yes** and will figuratively kill for tickets to attend inperson appearances of his favorite artists.

Steve started purchasing records on a more or less regular basis when he was about 13. "I was mostly into singles at first," he recalled when interviewed last week. "You know the trip. Hear a tune on WIL and then race down to the store and snap it up. A couple of years later I started to get interested in albums . . . after hearing **Ike and Tina** and **the Ventures** and wanting more . . . but even after **the Beatles** hit hard I still bought singles, even though I'd hate myself later when the album came out containing the same song. See, I was beginning to realize that buying singles was a waste of money. That's when I began laying back and waiting for whatever artist I happened to be into to release an album."

"My buying habits as a teenager?" McMahon mused. "Well, between the ages of . . . oh . . . 16 and 19 I guess I'd buy an album every other week. That might not sound like many today, but seven or eight years ago we didn't have that much loose cash and, anyway, there wasn't that much good rock to choose from. Now you can go crazy trying to decide what to buy, and there's no doubt in my mind that heavy record company hype got into gear after **the Beatles** pulled their blitz. I know that me and my friends were affected by the hype going down around them . . . although we didn't know the word . . . and I'm sure that all the record companies were aware of the impact it had on us." McMahon smiled. "But I'm not sure they fully realized . . . or do even now . . . that we gradually achieved a certain sophistication that eventually enabled us to separate the hype from the music. After buying a few albums primarily as a result of some super-heavy campaign . . . and finding that they were terrible . . . we became damned selective. Of course I can't presume to speak for the kids I grew up with, but my habits as a consumer have become, if anything, even more selective." Reflecting for a



Promotion Is The Name of The Game

new songs would be added to that list. The people in the record industry however, were subject to receiving hundreds of records a month. And because of the quantity, specialized promotional activities were called for.

It is difficult to remember who or what came first. But, like the Madison Avenue sharpies, the rush was on. Posters, buttons and tee-shirts marked the first phase of record promotion. They were usually imprinted with a catchy slogan or with just a photo of an artist or album cover. But as soon as all of the record companies began to use these devices, new ground was broken. And before we knew it, phase two was in motion.

Phase two was the novelty phase. Personalized matches, car stickers, flyers, postal cards, beer mugs—and just about anything one could buy at his local five and dime store. And this too worked for a while.

Rather than shifting into phase three, we are now in what might be called an expanded combination of one and two. For we are still in the midst of shirts, mugs, buttons and posters, but their quality, size and frequency has been expanded.

Recent examples of promotional gimmickery include light bulbs, rolling paper, bath towels, tote bags, drum sticks, flags, vial, a pottery pie kit, wrist watches, socks, boomerangs, comic books, apple cider, and under garments. And there's no telling where we'll be going from here.

What ever happened to the days when companies just advertised in print and on the radio? When we were able to associate a slogan with a particular song or artist? When we weren't furnished with all sorts of clothing? It seems, that with every passing day, there are more and more people playing the promotion game. And though it does serve a purpose to some extent, I'm beginning to wonder whether or not they should be considered a part of the music industry or a panelist on what's my line! **kenny kerner**.

PASSING REMARKS—Well, September can mean only one thing: The fall concert schedule is in full swing. And to help you decide on which shows you'd like to attend, here's just a brief sampling of them.

Roberta Flack & Quincy Jones will be appearing at Carnegie Hall on Sept. 22-24 with shows at 8 and 11:30 p.m.; **Engelbert Humperdinck** at Westchester County Center on Sept. 22, at 7:30 & 10; **Frank Zappa** at the Felt Forum Sept. 22-23 at 8; **David Bowie** at Carnegie Sept. 28 at 8; **Eagles & Jackson Browne** at Felt Forum Sept. 29, at 8; All presented by **Ron Delsener**.

Concerts East presents **Ten Years After** and **Edgar Winter** at the Nassau Coliseum on Sept. 29 at 8 p.m.; **Howard Stein** presents at the Academy of Music in

(Cont'd. on page 32)

moment Steve added, almost as an after-thought, "And that is despite the fact that I have more money to spend. Today I have to be really sold on a particular artist or group before I'll bother to go out and buy their albums."

We asked what basic factors have a bearing on what he buys, what circumstances prompt him to pick up on any particular album. "Well, at the moment, my exposure to new artists comes primarily through my friends. If they hype me on something . . . and I dig it . . . I'll usually buy it if I'm flush. I used to listen to a lot of FM progressive . . . back when the term really meant something . . . and if something I heard really grabbed, I'd buy it. But it wasn't always as straightforward as that. I can remember buying the **James Gang's** first album solely on the basis of hearing only the last part of 'Lost Woman.' It was an old **Yardbirds'** song, and I had always tripped on that group, and simply because the **James Gang** did it so well, I decided to take a chance on their album."

Steve paused and thought for a moment. "But there's really a lot of weird variables and circumstances that can affect how I buy. For example, I first heard **Elton John** at a party in LA, but for some reason I didn't buy it right away. I sort of filed it away in my mind, planning to pick up on it later. In the meantime, I had gone back to St. Louis for a visit, and at another party, I heard **King Crimson's** song 'In the Court of the Crimson King' coming over the radio. I'd never heard of the group before, but I got off on the song and a few days later I went to a record store and bought their album. I took it home, put it on the turntable and it skipped like hell. So I went back the same day and got a fresh copy. It did the same thing and I got pretty upset. I took it back, got a third copy, and opened it right then and there. It had the same weird look, it was their last copy, so I asked for my money back. They said I had to buy another record and I was furious! I looked around, saw that they had a heavy merchandising display happening for Elton, grabbed a copy of his album and took off!" Steve laughed at the memory. "No matter what you want to put it down to . . . bad luck or maybe poor quality control . . . Atlantic lost a sale and Uni got one. It's as simple as that."

McMahon pursued the problem of quality control with regard to himself as a consumer. "That King Crimson business wasn't an isolated incident. Similar things have happened more than a few times to me and, as a matter of fact, I know a lot of people who have gone through many of the same frustrations. Some of them have become so enraged that they have sworn never to buy another piece of product from whichever label happened to be involved. Sometimes I honestly question whether some companies are less concerned with quality pressings than they are with fancy, expensive packaging and promotional cam-

(Cont'd. on page 32)

HOLLYWOOD:—(Cont'd. from page 31)

paigns. That might sound unfair and uninformed, but to be totally honest, A&M is about the only label whose product has never given me any trouble."

The conversation turned to the problem of bootlegging. "That's never been much of a problem for me, personally," replied McMahon, "I've only bought one bootleg album in my life and aside from things like the Dylan basement tapes, which I guess can be regarded as collector's items, I can't understand why anyone would buy them considering their quality. As far as bootleg cartridges are concerned, that's another story. They can sound as good as the original and, speaking strictly from a practical rather than ethical point of view, a person would be dumb not to buy them if they were available and of good quality. It's my opinion that most people who buy bootleg tapes either don't know that they are taking money out of company tills, don't care, or simply figure that record companies and rock artists are rolling in bread anyway. I'm no expert on the subject, but possibly a combination of staff anti-pirating laws and lower prices will help the situation from the record company standpoint."

As Steve McMahon has been careful to point out, he is not an expert, merely a consumer. His thoughts and comments are not necessarily representative of the album-buying public at large. But he IS an intelligent, aware young man of 24 who loves contemporary rock music.

And he DOES buy albums. About 45 to 50 of them a year. If there are only 10,000 buyers like him running around loose, that's still almost a half a million albums and nearly \$3 million (at list prices).

And he's always up for grabs. If you can figure out how to get to him.

michael sherman

HOLLYWOOD—The Heywoods: Move Along

Dick Clark discovered The Heywoods six years ago and they've been with his productions ever since. Their credits include tours with The Rascals, The Raiders, and David Cassidy. For the past year and a half, The Heywoods have enjoyed rewarding success while touring nationally with The Osmonds, playing before sellout crowds at Madison Square Garden, the Ohio State Fair (70,000 strong), and most recently Anaheim Convention Center.

Bo Donaldson, leader and keyboards player for The Heywoods discussed the group's tour and their first single "Someone Special."

"I really think that my job as an entertainer is to make people happy and get with the music. I want the sound of our records, like "Someone Special," to be light and airy."

An extension of this talent surfaced when Dick Clark asked the Heywoods to pen the theme song of his future TV special, "The Real World of Make Believe." They not only came up with the theme song, "I Wish I Could," but went on to write the entire score for the show scheduled to be aired this fall. The special will star Clark, Donny Osmond, Michael Landon, Bob Crane, and William Shatner.

The Heywoods number seven in all. Donaldson also plays trumpet and organ, David Krock arranges all the material and plays bass flute and trumpet, Gary Coveyou play sax, Mike Gibbons also plays trumpet and is one of the lead singers, Rick Joswick is the other lead singer, Bud Weingand handles lead guitar and flute, and Steve Haller provides the back beat on drums and occasionally sings lead vocals.

They are a young group (ages range from 17 to 19), but are well seasoned, performing together for the last six years, and just now picking up steam. Their first album is currently under way and there are also plans for another tour with The Osmonds, possibly through Europe.



The Heywoods

PASSING REMARKS—(Cont'd. from page 31)

New York, T. Rex and Argent on Sept. 14; The J. Geils Band, Peter Frampton's Camel and Slade on Sept. 16; Ten Years After and Ramatam on Oct. 1.

Moving right along into October, Ike & Tina Turner at the Felt Forum on Oct. 8-9; Elton John at Nassau Coliseum Oct. 9; Blood, Sweat & Tears at Philharmonic Hall Oct. 15-16. Returning to the Academy of Music for the October schedule, we find The Byrds, Henry Gross & Commander Cody in on Oct. 6; John Mayall on Oct. 20; Steve Miller Band and Malo on Oct. 21, and Hot Tuna on Oct. 27-28.

In November, Ron Delsener presents The Hollies at Philharmonic Hall on the 5th; Cat Stevens at Philharmonic on Nov. 6, 7 & 8; America at Carnegie Hall on Nov. 6; The Clancy Brothers at Carnegis Nov. 8, and The Fifth Dimension at Carnegie Hall on Nov. 17 & 18.

Procol Harum and Tir Na Nog will appear at the Academy of Music on Nov. 8, followed by the New Riders on Nov. 22 & 23, and Savoy Brown 24-25. Uriah Heep will headline on Dec. 15 & 16.

cash box/album reviews

POP BEST BETS



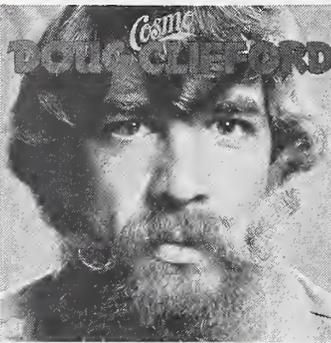
EMERGENCY WARD—Nina Simone—RCA LSP 4757

Nina's first live LP in some time for the label consists of but three tracks, but they are impressive to the n'th degree. The first is a fusion of "My Sweet Lord" with an original, "Today Is A Killer." A beautiful "Poppies" begins the second side which is closed out by "Isn't It A Pity." Nina is accompanied by her brother Sam Waymon and the Bethany Baptist Church Junior Choir of South Jamaica, New York. The gospel/jazz/soul/folk/pop fusion that is Nina has room to spread out here, thickly and purposefully.



BLACK KANGAROO—Peter Kaukonen—Grunt FTR-1006

Jorma's brother Peter has put together a debut LP that could go far in establishing him as a talent to reckon with on the rock scene. His pad is mostly decorated in contemplatively hard blues-rock but there's a pleasant corner left over for "That's A Good Question," the most beautiful instrumental to come out of the Airplane family since "Embryonic Journey." What have kangaroos got to do with boogie? Have you ever seen one stand still for very long?



DOUG 'COSMO' CLIFFORD—Fantasy 9411

The first solo album from the Creedence drummer portrays a vocal sound somewhere between Jim Morrison and Tony Joe White. He is joined by a female-dominated chorus on almost every track and in general, the album is more commercially rock than one might have expected from CCR's "Mardi Gras" LP. A bunch of newies are highlighted by "Latin Music" while the oldies roster boasts "I'm A Man," (the Spencer Davis Group version), "Daydream" and Sir Douglas Quintet's "She's About A Mover." The Tower Of Power horns help out in the punch department.



THINK (ABOUT IT)—Lyn Collins—People PE 5602

This album will provoke more positive gut reaction than thought, for Lyn really knows how to tear into a song and make it scream for mercy. James Brown produced "The Female Preacher" in a nice variety of moods, but all contribute to the point that one simply does not mess with this lady. Titled after her smash r&b single that went pop in many markets, the disk is highlighted by one helluva version of "Fly Me To The Moon" and Jerry Butler's "Never Gonna Give You Up."

Jazz Picks



NIGHT GLIDER—Groove Holmes—Groove Merchant GM 512

One of the most melodic organists who can still get it on rhythmically speaking sounds like he's got the potential to be accepted pop once again (remember "Misty"? as well as jazz a la Billy Preston and Isaac Hayes. But we've changed more than this man's music has. It's as basic and gritty as always, yet romantic and mellow when it wants to be. Includes the single of the same name as well as "It's Going To Take Some Time" and "One Mint Julep." Strong Sonny Lester production.

charles brown
driftin' blues



DRIFTIN' BLUES — Charles Brown — Mainstream 368

A grand re-issue of a timeless but recently unavailable session from the Texas organ/vocal jazzman primarily known for his seasonal blues, "Merry Christmas Baby." Here, backed by guitar, tenor and drums, he offers up standards like "Our Day Will Come" and "Since I Fell For You" as well as one original, the title tune, which he wrote when he was twelve. Should please his cult and add more than a handful of new believers to his crowd.





Harris & Hall To Conduct CMA Songwriting Seminars

NASHVILLE — Ted Harris and Tom T. Hall have extended an invitation on behalf of the County Music Assoc. to all songwriters to attend a round table discussion on Sept. 14 at RCA Records studio A in Nashville. Harris and Hall represent the songwriters on the board of directors of the Country Music Association, and have solicited the presence of every songwriter who has had at least one song recorded.

"I have a lot of faith in the songwriters and feel confident that they can contribute immeasurably to the industry by a closer working relationship with CMA," stated Harris. The meeting is designed to solidify the relationship between the songwriters and CMA.

In addition to Hall and Harris, Joe Talbot, Jerry Bradley, LeRoy Van Dyke, and Tompall Glaser, each of whom is a County Music Assoc. official, will be on hand to hear the songwriters suggestions, questions, and ideas about how CMA can better serve the industry.

The concept of the meeting came from the realization that the Country Music Assoc. needs to utilize the creativity of the songwriters to the advantage of the entire country music industry. Officials are optimistic that the songwriters will want to be heard, and be more actively involved in the Country Music Assoc., in addition to the Nashville Songwriters Association.

Clower To Host Comedy Corner

NASHVILLE — Comedian Jerry Clower, will bring the gift of laughter to "Country Crossroads" on a permanent basis in September.

Beginning Sept. 17 he will host "Comedy Corner", a new feature of the 30-minute country-western show produced by the Southern Baptist Radio and Television Commission.

"County Crossroads", designed to "take the cross of Christ to the crossroads of the world", is heard weekly on 405 radio stations across the United States.

"Mr. Clower was our featured personality during the month of August and he was so popular with the listening audience that he has been asked to join our staff", said Dr. Paul M. Stevens, executive director of the Radio-TV Commission.

Reeves Heads UA Show

NASHVILLE — United Artists Records', Del Reeves, newly re-signed to an exclusive long-term disc contract, will headline the label's country gala show in Nashville on Oct. 19th during Country Music Week.

A program for the UA showcase, including several major surprises, is currently being put together by the label's new country a&r head, Kelso Herston, and Biff Collie, c&w promotion chief.

General Mills/Show Biz Donate Emery Show To CMF Library

NASHVILLE — General Mills, Inc., in cooperation with Show Biz, Inc. has donated the entire first year series of the syndicated Ralph Emery Show to the Country Music Foundation Library and Media Center in

UCLA Offers Country Course

HOLLYWOOD — The origins and developments of country & western music will be traced in a new UCLA Extension course titled "Country-Western Music: Its History and Development" on Wednesday, Sept. 20 to Nov. 29, 7 to 9:30 p.m., in Room 3150 Bunche Hall on the UCLA campus.

Dr. Norman Cohen will conduct the 11-week course, discussing the interaction of country & western with other forms of American music and its significance as an indicator of Southern values.

Further information is available by writing P.O. Box 24902, Department of Arts and Humanities, University Extension, UCLA, Los Angeles, Ca. 90024, or telephone (213) 825-1328.

'Easy Loving' Wins MOA Award

BAKERSFIELD — According to the RIAA, over a million people bought Freddie Hart's recording of "Easy Loving". According to the Music Operators of America, at least two to three times that many listened to Freddie's song on jukeboxes across the nation, so much so that the MOA has voted "Easy Loving" the most programmed country song of the year.

Although Freddie won by a large margin, the competition for this honor was heavy with "Easy Loving" beating out Donna Fargo's "Happiest Girl In the Whole U.S.A.", and Charley Pride's "Kiss An Angel Good Morning", both of which are million sellers.

Freddie plans to attend the presentation show and banquet which will be held in Chicago on Sept. 16.

Cash To Star At 1972 Dove Awards

NASHVILLE — The Gospel Music Assoc. has announced that Johnny Cash will be the star of the 1972 Dove Awards program which will be held in Nashville at the War Memorial Auditorium on Oct. 6. The affair will be a highlight of the Gospel Music Convention being held in Nashville during that week.

Nashville. The syndicated one-hour series is heard on 140 stations from coast to coast, including such urban markets as Los Angeles, St. Louis, Indianapolis, Philadelphia, Pittsburgh, Cincinnati, and Tulsa.

The donation includes 260 twelve-inch discs, each containing a separate one-hour production. The series was begun by General Mills in April of 1971, and met with immediate audience acceptance. Each program features current country hits, and includes "guest host" appearances by country recording stars.

Ellis Veech, Broadcast Media manager and Bob Harvey, manager of Broadcast Production, presented the 260 boxed discs on behalf of General Mills, Inc. In accepting the donation, Bill Ivey, Country Music Foundation executive director, noted that "General Mills will retain its commercial rights to the collection. We are holding material in trust for them. General Mills recognizes the need to preserve these historical programs and this donation insures the fact that the Ralph Emery Show will be available to students of popular music and radio for many years to come".

Country Artist of the Week:

JIM REEVES



"MISSING YOU"—When Jim Reeves died in the crash of his private plane on July 31, 1964 he was at the height of his career. His recordings of "Four Walls", "He'll Have To Go", "Welcome To My World", "Bimbo", "Yonder Comes A Sucker", and "Danny Boy" are among the many to be forever identified with the name Jim Reeves, with many of his RCA singles becoming posthumous hits.

A farm boy from Panola County, Texas, Jim Reeves rose to international fame as the first country artist to become as big a star overseas as he was in the United States.

He was a Grand Ole Opry regular, had his own network radio show on ABC, and starred in the movie, "Kimberly Jim", made in South Africa.

In the succeeding years his popularity has not diminished. He has been posthumously awarded the Norwegian Diamond Disk and has been installed in the Country Music Hall of Fame in Nashville.

Today, attesting to the faithfulness of the country fan and to the talent of Jim Reeves, Jim is one of country music's most important performers.

Mary, Jim's widow, recently signed a contract making available for RCA release many previously unreleased recordings of her late husband, with "Missing You" being his current chart climbing single.

O'Brien Rejoins Music Scene

NASHVILLE — Bill Sizemore, Interstate Talent Agency president, announced recently that Dottie O'Brien will take the reins of the booking duties for this agency on an exclusive basis. He added the addition of Ms. O'Brien in this capacity would allow him the time to devote to the managerial aspect of his business. Sizemore's management roster includes Ronnie Dove and Ray Peterson.

Ms. O'Brien, absent from the music scene for a few years, was instrumental in booking the first country act into this city's Printers Alley, and in changing the format of many clubs across the country to exclusive country and western operation. Ten years ago, when she moved to Nashville from L.A. she opened the first pop artist agency in Music City.

The ITA roster includes Ronnie Dove, Ray Peterson, Bobby Vee, Johnny Tillotson, The Newbeats, Ruby Winters, Vic Dana, Kosse Gardner, Ross Lewis, and a number of groups.

Bluegrass Fest At Vanderbilt

NASHVILLE — For the second year in a row, the Don Light Talent Agency has gathered Bluegrass and Country entertainment to be presented to the students, faculty and general public on the Alumni Lawn at Vanderbilt University, Saturday, Sept. 23, at 3:00 P.M.

WSM's Ralph Emery will emcee as Waylon Jennings, the Osborne Brothers, Doc Watson, Jim & Jesse and the II Generation fill the century old campus with the ring of the music that was in vogue at the time of Vanderbilt's inception.

The Don Light Agency has set similar shows this fall at the following colleges: Florida State in Tallahassee, Atlanta's Emory University, Western Illinois State in Macomb, Illinois, Tennessee Wesleyan at Athens, Guilford College in Greensboro, North Carolina and Pfeiffer College in Misenheimer, North Carolina.

Picks of the Week

DAVID HOUSTON (Epic 10911)
I Wonder How John Felt (When He Baptized Jesus), (2:42) (Algee, BMI—C. Taylor, N. Wilson, B. Sherrill)

Combining his popularity as a country personality with the ever-increasing popularity of religious songs, David Houston is sure to come up with a big hit via this commercial and meaningful arrangement. Flip: no info available.

DOLLY PARTON (RCA 0797)
When I Sing For Him (2:57) (Owepar, BMI—P. Wagoner)

Porter Wagoner's prettier half performs one of his compositions as a solo effort that is sure to hit the charts just as successfully as her previous country hits. A strong, inspirational sound. Flip: "Lord Hold My Hand" (2:00) (Owepar, BMI—D. Parton, G. Dean).

JACK BARLOW (Dot 17433)
Baby Don't You Cry None (2:30) (Terrace, ASCAP—J. Gillespie, R. Mareno)

Jack Barlow delivers a bouncy and contemporary arrangement with strong commercial possibilities. His deep vocals fit the song nicely. Flip: "You've Still Got A Hold On Me (And I Can't Let Go)" (3:15) (Terrace/Barlow, ASCAP—B. Fischer).

DICKEY LEE (RCA 0798)
Baby, Bye Bye (2:23) (Jack, BMI—D. Williams)

Dickey Lee follows up his "Ashes Of Love" hit with a bright, uptempo sound. His pop vocal sound should mark this record hitbound without delay. Flip: no info available.

BILLY WALKER (MGM 14422)
Sing Me A Love Song To Baby (2:45) (Venomous/Two Rivers, ASCAP—Anthony, Dobbins, Whitehead)

Billy Walker has a slow and sentimental ballad here that features fine steel guitar work as backup for smooth vocal harmonies. Should land a good chart slot. Flip: no info available.

TONY BOOTH (Capitol 3441)
Lonesome 7-7203 (2:20) (Cedarwood, BMI—J. Tubb)

Telephone songs always seem to make it. For instance, we can point to "Sylvia's Mother," "Memphis," "Beachwood 4-5789" and "He'll Have To Go," not to mention the c&w group, Area Code 615. This one's on the hitline too, as

a strong follow-up to "The Key's In The Mailbox." Flip: "Congratulations, You're Absolutely Right" (2:32) (Blue Book, BMI—B. Owens, D. Rich, R. Simpson).

SHERRY BRICE (MGM 14409)
One More Time (2:50) (Cedarwood, BMI—M. Tillis)

Mel Tillis' singing lady partner does one on her own. Her clear and clean style works well on this standard c&w ballad. Should be a solid seller. Flip: "That's What Loving You Has Done To Me" (2:38) Sawgrass, BMI—K. Arnold).

LESTER FLATT (RCA 0796)
February Snow (2:52) (Evil Eye, BMI—S. Silverstein)

Lester Flatt turns in a catchy solo effort that merges bluegrass and country in a very commercial end result. Should command sizeable airplay on country and MOR stations. Flip: "Foggy Mountain Breakdown" (2:22) (Peer International BMI—E. Scruggs).

Best Bets

SMILEY MONROE (Portland 1010)
Janie's Sad Song (2:44) (Plaque, BMI—E. E. Miller) Janie's sad song comes to us in the form of a ballad narration that paints a vivid picture. Smiley Monroe won't be sad when his song catches on in c&w markets. Flip: "Sorry, Mary Ann" (2:41) (same credits).

LARRY JENSEN (Kajac 512)
As Time Goes On (3:20) (Tall Corn, BMI—P. Haerer) Larry Jensen has a moving feeling as he performs an emotional ballad that could establish Kajac as a firm country label. Flip: "I'm Movin' On" (3:15) (Tall Corn, BMI—P. Haerer).

GARY MEISTER (Laurie 0732)
Death Row (3:02) (Sparky, BMI—G. Meister) This is a pretty bouncy and uptempo number for a topic as depressing as "Death Row." Nonetheless, the song gets its point across and could score in various c&w markets across the country. Flip: "Love Me Today" (2:50) (Critique, BMI—G. Meister).

JAY GARDNER (Fabor 358)
I Am America (2:30) (Elm. BMI—J. Gardner) Jay Gardner relates a dream sequence that involves a very symbolic lady who tells him, "I Am America." An imaginative work that should capture a lot of attention. Flip: "Battle Hymn Of The Republic" (2:30) (Elm, BMI—public domain).

BOBBY HARDEN (Papa Joe 709)
Hit In The Head With A Nite Club (2:30) (Papa Joe's Music House, ASCAP—J. & W. Smith) Bobby Harden has a catchy novelty song with an original approach. Could be very big if handled properly. Flip: "Won't You Be My Baby" (2:07) (Papa Joe's Music House, ASCAP—B. Harden).

MUNDO EARWOOD (Royal American 65)
Behind Blue Eyes (2:49) (Ray Moonda, BMI—M. Earwood) This record has a new sound. Mundo Earwood is a stylist who can quickly establish himself as a country regular if he continues releasing songs like this one. Flip: no info available.

Sales

COUNTRY POWER!

ROY DRUSKY

Exclusively on Mercury

"The Last Time I Called Somebody Darlin'"
 (Mercury 73314)

Exclusive Bookings: **FLi** HUBERT LONG AGENCY



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The Buckaroos and Buck Owens. Includes Buck's new single,
"You Ain't Gonna Have 'Ol Buck To Kick Around No More!"
(3429)



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Sincerity pays off.

"If It Ain't Love" (Let's Leave It Alone) 74-0752 is Cash Box 9^o and Record World 8^o

Written by Dallas Frazier, it's the title song of Connie's latest album.



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AND TAPES

- | | | | | | |
|----|-------------------------------------------------------------------------------------------------------------|----|----|---------------------------------------------------------------------------------------------------------------------------|----|
| 1 | IF YOU LEAVE ME TONIGHT I'LL CRY
Jerry Wallace (Decca 32989)
(Leeds—ASCAP) | 1 | 39 | THE LAWRENCE WELK—HEE HAW COUNTRY-REVOLUTION POLKA
Roy Clark (Dot 17426)
(Happy-Go-Lucky—ASCAP) | 49 |
| 2 | THE CEREMONY
Tammy Wynette & George Jones
(Epic 10081) (Algee—BMI) | 2 | 40 | FUNNY FACE
Donna Fargo (Dot 17429)
(Prima-Donna—BMI) | 50 |
| 3 | HERE I AM AGAIN
Loretta Lynn (Decca 32974)
(Evil Eye—BMI) | 3 | 41 | LAST TIME I CALL SOMEBODY DARLIN'
Roy Drusky (Mercury 73314)
(Blue Crest/Hill & Range—BMI) | 67 |
| 4 | I'M GONNA KNOCK ON YOUR DOOR
Billy "Crash" Craddock (Cartwheel 216)
(Ann-Rachel—ASCAP) | 4 | 42 | IT'S NOT LOVE (BUT IT'S NOT BAD)
Merle Haggard (Capitol 3419)
(Tree—BMI) | 45 |
| 5 | WHEN THE SNOW IS ON THE ROSES
Sonny James (Columbia 45644)
(Miller/Amra—ASCAP) | 5 | 43 | I WILL NEVER PASS THIS WAY AGAIN
Glen Campbell (Capitol 3411)
(Veegas—BMI) | 42 |
| 6 | IF YOU TOUCH ME
Joe Stampley (Dot 17421)
(Algee/Al Galico—BMI) | 7 | 44 | NEVER BEEN TO SPAIN
Ronnie Sessions (MGM 14394)
(Ladv Jane—BMI) | 48 |
| 7 | I CAN'T STOP LOVING YOU
Conway Twitty (Decca 32988)
(Acuff-Rose—BMI) | 9 | 45 | I THINK THEY CALL IT LOVE
Don Gibson & Sue Thompson
(Hickory 1646) (Acuff-Rose—BMI) | 51 |
| 8 | THIS LITTLE GIRL OF MINE
Faron Young (Mercury 73308)
Dixie Jane/Court of Kings—BMI) | 10 | 46 | SMILE, SOMEBODY LOVES YOU
Linda Gail Lewis (Mercury 73316)
(Full Swing—ASCAP) | 56 |
| 9 | IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)
Connie Smith (RCA 0752)
(Blue Crest—BMI) | 14 | 47 | JUST LIKE WALKING IN THE SUNSHINE
Jean Shepard (Capitol 3395)
(Central Songs—BMI) | 57 |
| 10 | LOOKING BACK TO SEE
Buck Owens & Susan Raye
(Capitol 3368) (Dandelion—BMI) | 11 | 48 | THE ROADMASTER
Freddie Weller (Columbia 45624)
(Young World/Central Stars—BMI) | 29 |
| 11 | WHISKEY RIVER
Johnny Bush (RCA 74-0745)
(Nelson—BMI) | 16 | 49 | IT'S GONNA TAKE A LITTLE BIT LONGER
Charley Pride (RCA 0707)
(Pi-Gam—BMI) | 40 |
| 12 | WOMAN (SENSUOUS WOMAN)
Don Gibson (Hickory 1638)
(Acoustic—BMI) | 12 | 50 | I TAKE IT ON HOME
Charlie Rich (Epic 5-10867)
(House of Gold Music—BMI) | 60 |
| 13 | THE MONKEY THAT BECAME PRESIDENT
Tom T. Hall (Mercury 73297)
(Hallnot—BMI) | 15 | 51 | BURNING LOVE/IT'S JUST A MATTER OF TIME
Elvis Presley (RCA 0769)
(Combine Music—BMI)
(Gladys Music—ASCAP) | 53 |
| 14 | MISSING YOU
Jim Reeves (RCA 0744)
(Valley—BMI) | 18 | 52 | BORROWED ANGEL
Mel Street (Royal American 64)
(Levisa—BMI) | 31 |
| 15 | AIN'T IT ALL WORTH LIVING FOR
Tompall & Glaser Bros. (MGM 14390)
(Mylene—ASCAP) | 17 | 53 | CLAUDETTE
Compton Bros. (Dot 17427)
(Acuff-Rose—BMI) | 54 |
| 16 | WASHDAY BLUES
Dolly Parton (RCA 0757)
(Owepar—BMI) | 21 | 54 | RAIN FALLING ON ME
Johnny Russell (RCA 0729)
(Huck—BMI) | 33 |
| 17 | CLASS OF '57
Statler Bros. (Mercury 73315)
(House of Cash—BMI) | 22 | 55 | JUST BECAUSE I'M STILL IN LOVE WITH YOU
Bobby Wright (Decca 32985)
(Blue Crest Music—BMI) | 59 |
| 18 | ALABAMA WILD MAN
Jerry Reed (RCA 0738)
Vector—BMI) | 19 | 56 | ALWAYS ON MY MIND
Brenda Lee (Decca 32975)
(Press/Rose Bridge—BMI) | 55 |
| 19 | A WHOLE LOT OF SOMETHIN'
Tony Booth (Capitol 3356)
(Blue Book—BMI) | 20 | 57 | BEAUTIFUL PEOPLE
Pat Daisy (RCA 0743)
(Ismael/Coors—BMI) | 43 |
| 20 | A WORLD WITHOUT MUSIC
Porter Wagoner (RCA 0753)
(Owepar—BMI) | 24 | 58 | RINGS FOR SALE
Roger Miller (Mercury 73321)
(Tree—BMI) | 61 |
| 21 | I AIN'T NEVER
Mel Tillis (MGM 14418)
(Cedarwood—BMI) | 25 | 59 | YOU BABE
Lefty Frizzell (Columbia 45652)
(Blue Crest—BMI) | 58 |
| 22 | THAT CERTAIN ONE
Tommy Cash (Epic 10885)
(House of Cash—BMI) | 23 | 60 | I JUST COULDN'T LET HER WALK AWAY
Dorsey Burnette (Capitol 3404)
(Central Songs—BMI) | 62 |
| 23 | ONEY
Johnny Cash (Columbia 45660)
(Passkey—BMI) | 26 | 61 | TRAVELIN' LIGHT
George Hamilton IV (RCA 74-0776)
(Acoustic—BMI) | 64 |
| 24 | YOU'VE GOTTA CRY GIRL
Dave Dudley (Mercury 73309)
(Six Daves—BMI) | 27 | 62 | PRIDE'S NOT HARD TO SWALLOW
Hank Williams, Jr. (MGM K-14421)
(Passkey Music—BMI) | 63 |
| 25 | BLESS YOUR HEART
Freddie Hart (Capitol 1362)
(Buckhorn—BMI) | 6 | 63 | TRACES
Sonny James (Capitol 3398)
(Low-Sal—BMI) | 66 |
| 26 | THERE'S A PARTY GOING ON
Jody Miller (Epic 10878)
(Algee, Flagship—BMI) | 8 | 64 | HARLAN COUNTY
Wild Bill Emerson (Ace of Hearts 0452)
(Golden Horn Music—ASCAP) | 65 |
| 27 | I'M SO LONESOME I COULD CRY
Charlie McCoy (Monument 8546)
(Fred Rose—BMI) | 13 | 65 | LONELY WOMEN MAKE GOOD LOVERS
Bob Luman (Epic 10905)
(Young World—BMI) | 69 |
| 28 | I'VE GOT TO HAVE YOU
Sammi Smith (Mega 0079)
(Burkhorn—BMI) | 30 | 66 | DON'T SHE LOOK GOOD
Bill Anderson (Decca 33002)
(Passkey Music—BMI) | 70 |
| 29 | DON'T PAY THE RANSOM
Nat Stuckey (RCA 0761)
(Cedarwood—BMI) | 32 | 67 | GARDEN PARTY
Rick Nelson (Decca 32980)
(Matagun Music—BMI) | 72 |
| 30 | BABY DON'T GET HOOKED ON ME
Mac Davis (Columbia 45618)
(Bridgeport—BMI) | 34 | 68 | SEA OF HEARTBREAK
Kenny Price (RCA 74-0781)
(Shapiro-Bernstein—ASCAP) | 74 |
| 31 | ASHES OF LOVE
Dickie Lee (RCA 0710)
(Acuff-Rose—BMI) | 28 | 69 | I'M GONNA BE A SWINGER
Webb Pierce (Decca 32973)
(Brandywine—ASCAP) | 71 |
| 32 | GOODBYE
David Rogers (Columbia 45642)
(Pix Russ—ASCAP) | 36 | 70 | IF THIS IS GOODBYE
Carl Smith (Columbia 34648)
(Seaview—BMI) | 73 |
| 33 | UNEXPECTED GOODBYE
Glen Barber (Hickory 1645)
(Acuff-Rose—BMI) | 44 | 71 | LEAVIN' ON YOUR MIND
Bobbie Roy (Capitol 3428)
(Cedarwood—BMI) | 75 |
| 34 | SYLVIA'S MOTHER
Bobby Bare (Mercury 73317)
(Evil Eye—BMI) | 35 | 72 | MY MAN
Tammy Wynette (Epic 10909)
(Algee—BMI) | — |
| 35 | IT MEANT NOTHING TO ME
Diana Trask (Dot 17424)
(Green Apple/Sunbeam—BMI) | 37 | 73 | THIS MUCH A MAN
Marty Robbins (Decca 3306)
(Mariposa—BMI) | — |
| 36 | NORTH CAROLINA
Dallas Frazier (RCA 0748)
(Blue Crest/Hill & Range—BMI) | 38 | 74 | HAPPY EVERYTHING
Bonnie Guitar (Columbia 45643)
(Duchess—Music—BMI) | — |
| 37 | TOGETHER ALWAYS
Porter Wagoner & Dolly Parton
(RCA 0773) (Owepar—BMI) | 47 | 75 | I'VE GOT A WOMAN'S LOVE
Marty Robbins (Columbia 45668)
(Fred Rose—Music—BMI) | — |
| 38 | WHAT IN WORLD HAS GONE WRONG WITH OUR LOVE
Jack Green & Jeannie Seely
(Decca 32991) (Tree—BMI) | 39 | | | |



Why did the happiest girl in the whole U.S.A.
make a funny face?



"Funny Face" is a beautiful country ballad that's the newest single from Donna Fargo's hit album, "Happiest Girl In The Whole U.S.A." (DOS-2600). Why is it so important? Because "Funny Face" is a great follow-up to Donna's gold single, "Happiest Girl In The Whole U.S.A.". Why is it so hot? Because Donna Fargo is this minute's leading country artist. She wrote both "Happiest Girl In The Whole U.S.A." and "Funny Face". Watch everything she touches turn to a hit.



Distributed by Famous Music Corporation
A Gulf + Western Company

"Funny Face"

DOA-17429

b/w "How Close You Came (To Being Gone)"



Top Country Albums

1	A SUNSHINY DAY WITH CHARLEY PRIDE (RCA LSP 4742)	3	16	WHEN THE SNOW IS ON THE ROSES Sonny James (Columbia KC 31646)	18
2	THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo (Dot DOS 26000)	1	17	HANK WILLIAMS, JR. GREATEST HITS VOL. 2 (MGM 4822)	8
3	TO GET TO YOU Jerry Wallace (Decca 5349)	2	18	ME AND THE FIRST LADY George Jones & Tammy Wynette (Epic 31554)	19
4	BEST OF BUCK & SUSAN Buck Owens & Susan Raye (Capitol ST 11084)	5	19	ELVIS AT MADISON SQUARE GARDEN Elvis Presley (RCA LSP 4776)	23
5	BLESS YOUR HEART Freddie Hart (Capitol ST 11073)	4	20	AMERICA Johnny Cash (Columbia KC 31645)	20
6	ELEVEN ROSES Hank Williams Jr. (MGM SE 4843)	7	21	ASHES OF LOVE Dickie Lee (RCA LSP 4715)	14
7	CONWAY TWITTY'S GREATEST HITS, VOL 1 (Decca DL 7-5353)	9	22	CAB DRIVER Hank Thompson (Dot DOS 25996)	21
8	BEST OF JERRY REED (RCA LSP 4729)	6	23	THIS LITTLE GIRL OF MINE Faron Young (Mercury SR 6364)	22
9	LONESOMEST LONESOME Ray Price (Columbia KC 31546)	10	24	WOMAN (SENSUOUS WOMAN) Don Gibson (Hickory LPS 166)	30
10	REAL McCoy Charlie McCoy (Monument 31329)	11	25	ALL TIME GREATEST Marty Robbins (Columbia KG 31361)	24
11	LISTEN TO A COUNTRY SONG Lynn Anderson (Columbia KC 31647)	17	26	GEORGE JONES (Epic 31321)	26
12	ROY CLARK COUNTRY (Dos DOS 25996)	15	27	THERE'S A PARTY GOIN' ON Jody Miller (Epic KE 31706)	29
13	IF IT AIN'T LOVE Connie Smith (RCA LSP 4748)	13	28	MISSING YOU Jim Reeves (RCA LPM/LSP 3987)	—
14	GOD BLESS AMERICA AGAIN Loretta Lynn (Decca 75351)	12	29	LOVE WALKED IN David Houston (Epic 31385)	16
15	BEST OF CHARLEY PRIDE, VOL. 2 (RCA LSP 4682)	27	30	YOU ALMOST SLIPPED MY MIND Kenny Price (RCA LSP 4673)	25



Country LP Reviews



THE STORYTELLER—Tom T. Hall—Mercury 61368

Mercury has proclaimed September as "Tom T. Hall month." As part of its campaign, the label has released two albums at once, his Greatest Hits and this collection of eleven story-songs. Tom T. has the gift of turning songs into stories. He can make new versions of old tales, such as "More About John Henry," which adds contemporary meaning to a classic theme, and Tom T. is also capable of spinning entirely new yarns such as "Willy The Wandering Gypsy And Me" and "Windy City Anne." One of this year's big ones.



BROWN IS BLUE—Jim Ed Brown—RCA 4755

Jim Ed Brown's smooth and mellow pop c&w style is herein applied to a set of ten blues-tinged ballads that have strong MOR potential as well as the predictable country salability. Jim has come a long way since his first hit with "Three Bells," recorded with his two sisters as The Browns; his recent success with slow love ballads should serve as a smooth transition into the low-keyed blues vocals he delivers on this LP. Highlights include "All I Had To Do," "Darlin'," "Why Can't I Take You Home," "Triangle" and "Because It Couldn't Last."



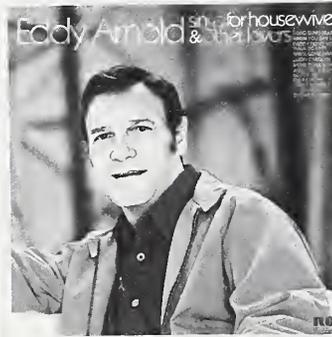
TRAVELIN' LIGHT—George Hamilton IV—RCA 4772

George Hamilton is travelin' light with a pocketful of commercial tunes and an easygoing point of view. This ten-song set is composed of songs about traveling around the country, triggered off by the Gary S. Paxton title tune. Not only does George draw on his own skillful singing style to convey the nomadic feel, but he interprets many other noted and experienced songwriters in addition to Paxton's title effort. Featured are Bill Anderson's "It Was Time For Me To Move On Anyway," Shel Silverstein's "I Never Sang A Staying Song Before," and Gordon Lightfoot's "Alberta Bound."



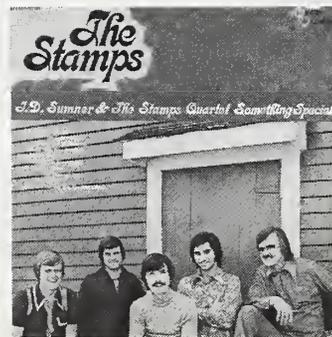
ON THE ROAD—Henson Cargill—Mega M31-1016

Between George Hamilton IV's new album and this one, travelling seems to be pretty popular this week! Henson Cargill is on the road, but his talents aren't quite as easygoing as George's; he tells of the hard times his family had in "1932" and the sad story of how "Momma's Waiting" while he sits in Death Row of a prison. Some people take to the road out of wanderlust, while others travel because they have no home. Henson paints a vivid musical picture of the latter, using his rich voice and convincing arrangements to describe scenes such as "Oklahoma Hell" and "The Night They Drove Old Dixie Down."



EDDY ARNOLD SINGS FOR HOUSEWIVES AND OTHER LOVERS—RCA 4738

The housewife is an American institution, and like the travelling salesman, she plays an important role in the romantic theater of real life. The salesman has been depicted countless times in jokes and stories, and now Eddy Arnold devotes an album toward glorifying the common station of the lady-at-home. However, Eddy isn't joking—he delivers some very serious and very beautiful songs, such as "She Was Alone," "An Angel Sleeps Beside Me Every Night," "Lucy" and "More Than A Friend."



SOMETHING SPECIAL—J. D. Sumner & the Stamps Quartet—Heart Warming R3181

J. D. Sumner & the Stamps Quartet are well-known for their role as Elvis Presley's back-up vocalists; they can be heard on his recent records and performed live on Elvis' last cross-country tour. Elvis frequently asks the Stamps to perform for him personally, and he secretly taped one of these sessions for his next film. On this album, the Stamps show what they are into on their own—they apply their deep and distinct vocal harmonies to ten religious-gospel tunes, including "Redemption Draweth Near," "When It's My Time," "I Should Have Been Crucified," "The Lighthouse" and "Tell Me The Story Again."

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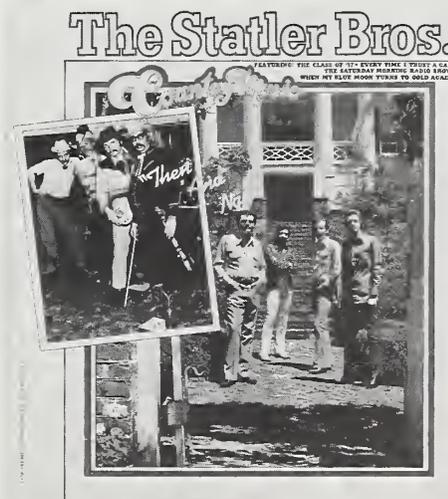
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Nat Stuckey says, "Don't Pay The Ransom" . . . Billy Deaton has announced that Faron Young will introduce a new B.C. product for the headache powder people with commercial filming in the very near future. Young, longtime commercial-maker for B.C., was chosen because of the happy association through his past work with this firm. Young was among those Nashville artists performing on the Johnny Cash segment—direct from Nashville—of the Jerry Lewis Muscular Dystrophy Telethon on Sept. 3 . . . The Nashville Brass substituted for Jerry Lee Lewis in Sedalia, Missouri on Friday, Aug. 18 after Lewis collapsed and was hospitalized . . . Billie Jo Spears has a new Cutlass release titled "Sunshine".

Mel Tillis and the Statesiders recently appeared at an engagement sponsored by the police force in Ft. Pierce, Florida. Apparently, just about the entire population of the city (about 2,000) were on hand for the show and this included all the policemen. Unfortunately, it was reported that several crimes were committed while the show was going on . . . This year marks the 25th anniversary for the first country music oriented show ever presented at Carnegie Hall. Oscar Davis promoted 'the whole thing' and recalls it vividly. The show ran for two nights and the stars who performed for the shows were Ernest Tubb and Minnie Pearl, and the late George D. Hay (The Solemn Ole Judge). "We had a turnaway crowd both nights", Oscar stated. Oscar is now talent coordinator for Buddy Lee Attractions, Inc. While Decca Records was hosting a small reception for Jerry Wallace in Nashville, a thief helped himself to Jerry's belongings at a local motel. In addition to clothing, Jerry also lost his guitar.

Mayor W. Bruce Teachey, Jr. proclaimed Aug. 18 as Tompall & The Glaser Brothers Day at Jacksonville, Florida . . . Don Gibson recently played host to a champagne party at the Hickory offices after learning his Hickory record, "Woman, Sensuous Woman" had reached the #1 position in the national charts . . . Bobby Lee Trammell of Souncot Records is on a tour of ten states to promote his new single, "My Love Keeps Growing". The single was pulled by heavy request from his hit album, "Love Isn't Love" . . . Liz Anderson performed recently at Lake Compounce in Bristol, Connecticut and the park manager said that 15,000 persons had come through the gates of the park which marked an all-time summer record at this recreation facility. Liz carried the entire show, backed by the Slim Cox Band. Slim, with his band, has been at the Connecticut site for twenty-three years . . . Stop Records new general offices are located at 720 17th Avenue, South in Nashville (37203) and the label is now distri-

buted nationally by Joe Gibson's Nationwide Sound Dist. Co. in Nashville.

The Lewis Family is already busy for next year. Their schedule includes everything from gospel dates to fairs and Bluegrass to Country shows. This popular family group is already set for twenty of the major bluegrass festivals next year. Providing the dates are available, Herman Harper, general manager of Don Light Talent, says that they should be working 30 to 40 festivals in 1973.

Billy Deaton's wife, Barbara, and baby David John have just returned to Nashville from a vacation in Germany where Mrs. D. was visiting her family. This was that family's first glimpse of young D. J. who is now ten months old. . . An old tune written several years ago by Mel Tillis is a brand new run-away hit single for its writer. Written during Mel's tenure with Cedarwood Publishing, "I Ain't Never" was a giant hit for co-writer Webb Pierce in 1959. Mel's 1972 version of the Cedarwood evergreen has been heard by audiences ranging from the California reception for President Richard Nixon to such network TV showcases as the Dinah Shore Show on NBC-TV. Mel is also scheduled to perform the song on the Jerry Lewis Muscular Dystrophy Telethon which will feature segments from Mel's home-base, Nashville . . . Brenda Lee, whose current Decca recording, "Always On My Mind" has been enjoying hot chart action, will be appearing at the Fairmount-Roosevelt in New Orleans Aug. 31-Sept. 22 . . . Tommy Cash will headline the 1972 Ak-Sar-Ben World Championship Rodeo for ten days beginning Sept. 22, according to John D. Dising, chairman of the Ak-Sar-Ben Livestock Show and Rodeo committee in Omaha. Cash and his band, The Tomcats, will appear at all ten performances of the rodeo. On Aug. 27 Tommy and The Tomcats drew the biggest crowd in the history of the Northwest Washington Fair in Lyden, Washington. It was reported that the grandstand was full and overflowing on all sides.

"A fantastic success" was the ring of comments heard from the recent events at Pop Echols Day in Clovis, New Mexico. Recognized for his outstanding contributions to the field of gospel music was Odis "Pop" Echols, an original member of the Stamps Quartet. The day, slated to become an annual event, was topped off by a gospel concert featuring the Stamps, J. D. Sumner, the Blackwoods, and the Statesmen. New Mexico Governor Bruce King proclaimed the week preceding Pop Echols Day as "Pop Echols Week" . . . The Speer Family spent several days recently taping guest appearances on the Gospel Singing Jubilee in Nashville . . . Mega artists Jack Blanchard and Misty Morgan report that they are planning 20 hours of participation in the Jerry

Lewis Telethon segment originating from WESH-TV in Orlando, Florida. Jack reported that they would be hosting the show from that area. The show will be on Labor Day. Jack and Misty were also honored recently in Buffalo, New York when by proclamation it was declared Jack Blanchard and Misty Morgan Day in Buffalo.

Mega artist Ray Pillow performing at the up-coming Cheatham County, Tenn. Fair. Ray also has his sixteenth wedding anniversary coming up on the 17th of September and also has a new release out titled "Excuse Me". The song is an 'oldie' and was recorded years ago by Buck Owens . . . Mega artist Patsy Sledge is not only an accomplished singing artist but an accomplished seamstress who designs and sews all of her stage outfits. Incidentally, she can hang wallpaper—this gal is bubbling over with talents. She reports that she will be on tour this month through California, Texas, Utah, Oklahoma, and other western states.

B. B. Jasper has signed a contract with Cedarwood Publishing Co. as writer and a recording contract with JED Record Productions. B.B.'s new record, "If Loving You Is Wrong, I Don't Want To Be Right", has been released on Dot Records and is getting good action over the country . . . Popular country music star Johnny Dollar, who has had many songs in the national charts, has signed with Gemini Records of Enid, Oklahoma. Johnny has made the move feeling with a new label with new ideas his records will be heard in more areas than before. Johnny's promotion man is Tex Clark in Nashville and Brite Star Promotions of Nashville will direct his PR work. The first Gemini release is "Call of the Wine" . . . Recording artist Claude King has signed a booking agreement with Hubert Long, International. Present at the signing were Dick Blake, general manager of HLI, Billie Jean Horton, King's manager, and Bill Goodwin, executive vice president of HLI . . . Jim Rushing has signed an exclusive writers contract with Moss Rose Publishing Co. Rushing has moved to Nashville from Seattle and will write for the Hubert Long-owned publishing firm.

When David Houston performed at the Grand Ole Opry House on Saturday night, Aug. 12, it marked his first appearance there as a regular member of the Grand Ole Opry. Houston, who will commute from his home in Louisiana, is one of the greatest talents on the music scene, having had

fifteen #1 hits on Epic Records, his first hit being "Almost Persuaded" which has become a country classic. . . Buddy and Rita Lee's young son, Joey, celebrated his fourth birthday on Sunday, Aug. 27 at a hot dog, punch, cake and ice cream party with many of his young friends attending. Musical entertainment was furnished by Little Troy Hess. . . . George Jones and Tammy Wynette drew a crowd of 12,000 when they appeared in Baton Rouge, Louisiana. Going on to Billings, Montana, they racked up the second largest country advance ticket sales ever in the history of that city's fair. Welcomed by a sell-out crowd in New Ulm, Minnesota, the talented twosome went on to Sedalia, Mo., where they had them overflowing into the race track on grounds which have a seating capacity for 20-thousand!

Bobby Austin, best remembered for "Apartment 9", has a new single out on the Truere label titled "Knoxville Station". Bobby's booked by Shorty Lavender Talent . . . Just for the record-setting record, Danny Davis & The Nashville Brass set a new one last week during their 5-day appearance in Omaha. Seems their sassy-n-brassy sounds brought about the longest sustaining applause (ran nearly 2 minutes) ever aroused in the coliseum's history, according to officials there who've been counting the cheers for 16 years! Crowds averaged over 8-thousand for each performance, with a minimum of two standing ovations each night . . . Governor Jimmy Davis, who recently signed with Buddy Lee Attractions, celebrates his birthday Sept. 11. Also birthdaying—Pearl Butler on Sept. 20 . . . Don Parker of the Don and Carla duet was hospitalized recently while visiting Carla's relatives in Oregon, which necessitated cancellation and replacement of many of their scheduled fair dates . . . MGM hosted a cocktail party honoring Ronnie Sessions when he appeared at the Nashville Underground Club in Atlanta on Monday, Aug. 28. Ronnie is one of their newest artists and his MGM hit single, "I've Never Been To Spain" is riding high in the charts.

Jan Howard Has Her Day

NASHVILLE — Jan Howard, Decca recording artist, was welcomed back to her home town of West Plains, Missouri on Wednesday, Aug. 23 by several of her fans and friends who paid tribute to her.

During the ceremonies the country recording artist cut the ribbon officially naming Highway 63 Bypass "Jan Howard Expressway". Following the ribbon cutting ceremony Jan was presented with a plaque naming her an "honorary mayor" of West Plains.

That evening at 8:00, Miss Howard, along with the Bill Anderson Show, performed at the fairgrounds before several thousand people where she received a standing ovation.

Later in the show Jan was surprised by several people who have played important roles in her life. Several former classmates were introduced along with Chic Doherty of Decca Records, Dick Blake of Hubert Long Agency and Dennis Kostyk, producer of the Bill Anderson television show. Also tape recordings from Tex Ritter, Porter Wagoner and Mickey Newberry were played with each artist congratulating her on her day. Also introduced was her mother, Linnie Johnson, her two sisters, Minnie and Louise, and a brother, Bob.

Proceeds from the show went to the Harlin House Historical Museum in West Plains, which has a Hall of Fame that included Pittsburgh Pirates manager Bill Virdon, former Brooklyn Dodger pitcher Preacher Roe, Porter Wagoner, Don Warden, Spec Rhodes, and Dick Van Dyke, all of whom are from West Plains.

Papa Joe's Ranwood Deal

NASHVILLE — Walter and Jerry Smith, owners of Papa Joe's Records, have announced completion of a distribution pack with Ranwood Records in a move to get wider album distribution for the label.

Papa Joe, earlier this year made a lease arrangement with Ranwood beginning with their first LP by the Magic Organ entitled "Street Fair" and plan their second Ranwood LP release entitled "Penny Arcade" and a single titled "Tacky".

Ranwood will handle distribution for all single and LP product carrying the Papa Joe label for the label's acts which include the Harden Trio, Bobby Harden, Papa Joe's Music Box, and Jimmy Capps.

George Cooper, III, president of Country Collage, who handled arrangements for the agreement between the two labels, has been retained by Ranwood to handle country promotion for both Ranwood and Papa Joe product. Cooper said a new single is due out this week on Papa Joe by Bobby Harden, a new LP by Papa Joe's Music Box, in addition to the new single and LP on Ranwood by the Magic Organ.



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Jack Feeney's pride and joy, "Belafonte Live At The O'Keefe" has finally been released. The taping took place at Toronto's O'Keefe through the mobile facilities of RCA's Toronto studios. Feeney takes executive producer credits with John Cartwright and Jack Pleis as producers. George Semki handled the board chores. Belafonte has apparently expressed a wish to tape a session at the O'Keefe and it was through Feeney that this was accomplished. The two record set has been released to coincide with his Canadian tour which kicks off in Brantford (4) followed by London, Kitchener, Peterboro, Oshawa, Sudbury, Montreal (12-17), Ottawa (19-24), Winnipeg (Sept. 26-Oct. 6), Saskatoon (3-5) and Canada's most acoustically perfect theatre, Regina (6-8).

Frank Mills has completed his Western Canadian tour which turned out to be a success through the efforts of Bruce Davidson of International Promotion Consultants Ltd. Mills presented CKWX's Peter Albew with a Gold Record of "Love Me Love Me, Love" for his efforts in breaking the single on the west coast. Daryl Burlingham and Roy Hennessy of CKLG were also on the list of vips given the Mills' handshake.

Canada's top club performer, and most successful, Bobby Curtola completed a week long engagement at Winnipeg's International Inn that pulled capacity crowds for each show. He had intended making other dates in Canada but was asked to return to the Sands in Las Vegas. Curtola made his U.S. debut at the Sands in March of last year and has since had his contract extended for an indefinite period. The Las Vegas Review-Journal tagged him "a most exciting addition to the Sands' intimate Regency Lounge." Joan Guertin, writing in the Vegas Visitor, noted: "When you watch Bobby work, you know one thing for sure, that boy is earning every dime the Hughes Corporation is paying him. All in all, Bobby Curtola is a total entertainer and is destined to become an American as well as Canadian superstar." Curtola suffered somewhat of a setback with the death of his manager Basil Hurdon but through his agent and lifelong friend Maria Martell, he is adjusting and appears to be making strong inroads into the entertainment field once again.

Paul Anka returned to his hometown of Ottawa to headline the city's Fair Grandstand show. This time instead of throwing eggs and tomatoes at him, they named a street in his honour and bowed and scrambled to the five foot five multi-millionaire. Singer Joey Heatherton recently filed an action against Anka for \$120,000 for "injuring plaintiff's reputation and good will" and \$10 million for punitive and exemplary damages.)

In a recent interview with Bob Lardine of the Sunday News (Aug. 13) Anka apparently claimed "I'll win the suit easily," adding "The outcome will never be in doubt. She claims I didn't want her on the same bill with me, and that's ridiculous. I okayed her months before the Caesars Palace opening. I had worked amicably with Joey before. But now she has new people managing her career, and they're behind the whole thing."

A&M are readying the bowing of what one observer described as "a superstar" in the name of Lorence Hud. His session is now in the can and Gerry Lacoursiere and his promotion team are readying a "Lorence Hud Day" at a farm a few miles from Toronto. Radio personalities and press people from all across Canada will be flown in for the date set for mid-September.

Another Canadian superstar is Ray Materick, now released on album and picking up plays from coast to coast. Materick was discovered by Dave Bird of Kanata Records. A single, "Season Of Plenty" was issued shortly after his album release.

Mel Shaw has just returned from the UK and Europe where he was successful in arranging a tour for his Stampeders. They will also make several appearances in South America. Shaw also firmed deals for his Corral Music Publishers with Anagon Music of the Netherlands, Switzerland and Austria and Sonet for the Scandinavian countries.

Dick Nolan still continues to chalk up sales of his RCA Camden album release, "Fisherman's Bay". Sales have already hit 100,000 for which he has certified a Gold Leaf Record. Reason for the phenomenal sales was through the airing of the "Aunt Martha's Sheep" cut. RCA's national promo manger, Ed Preston is currently touting the album on a nationwide promotion campaign. A special DJ copy of the "Sheep" cut has been mailed to radio stations across Canada.

WEA of Canada, Ltd. has strengthened their Ontario promotion with the appointment of Brian Perry who will work with Bob Krol. Perry will be primarily responsible for the Elektra product in Toronto as well as promoting WEA affiliated labels outside the city. The announcement was made by Tom Williams, national promotion manager for WEA, who noted that "This move is part of a general strengthening of our promotion staff across Canada. Besides the two mentioned above their promotion network consists of Don Boas/Vancouver, Rod Stitt/Calgary, Don Coward/Winnipeg, Graham Powers and Roger Desjardins/Quebec, and David Read, sales and promotion in the Maritimes.

UK Price Rise Hit By Kruger

LONDON — The record price rise here this month, with EMI in the lead and other key labels expected to follow (see last week's issue), has drawn criticism from Jeff Kruger, president of the indie Ember Records Ltd.

"Price rises are bad for the market," Kruger commented. "I understand the tremendous overhead a major has, but they could keep that overhead in check."

Talking to The Times of London, Kruger observed, "They should concentrate on releasing fewer but better records, instead of putting out 15 singles a week and hoping that two or three will 'happen.'"

Because many indie market through the distribution system of majors (Ember via Pye), it's expected that they ultimately will be forced to raise prices, too. This is because, as

Kruger put it, "The trade is just not geared to charging different prices for the same category of record."



Victor Musical Industries Inc. has presented a gold record to Nippon Readers Digest Co., for its contribution in increasing the record market in the field of direct mail for the past 12 years and to commemorate the fact that "Love Story" has been sold more than 1 million copies.

The presentation ceremony was held at Hotel-New-Otani in Tokyo on Aug. 10, with the attendance of (left) Mr. Yagisawa, president of Victor Musical Industries Inc., Mr. Kasajima, managing director, Mr. Iino, manager of special project department and (right) W. S. Holt, president of Nippon Readers Digest Co..

Song Contest In Japan Goes To The Public

TOKYO — Under the auspices of Kyodo-Tokyo, Taiyo Music Co., and supported by Heibon Publishing Co., the public will be invited to write a "Theme Song of Love."

The catch phrase of this plan is that "your music will be recorded by a leading orchestra and popular artist." And the purpose is to spread the Japanese popular song around the world. The prize of 300,000 yen will be presented to the top work.

The conditions are as follows:

- 1) The works to be original both in music and words.
- 2) Music without words will be accepted, but words only will not.
- 3) The copyright of the selected works will be controlled by Taiyo Music.
- 4) The closing day is 30th of Sept.
- 5) The address: "Love Sounds" of Taiyo Music Co., 7th-Floor of Marubuil, 25-3, Yiyikura-Azabu, Minato-ku, Tokyo, Japan. Tel: (585) 3481.

David Cassidy In London; To Set Euro Tour

NEW YORK — David Cassidy is currently making his first visit to London for personal appearances. Cassidy will appear on the English TV program "Top of the Pop," and be the subject of a 45 minute BBC documentary, "David Cassidy Around London."

In addition, Cassidy will be holding meetings to firm up his first European concert tour, which is slated for the spring of 1973. Cassidy will also visit several European capitals by charter jet—all on the same day.

Cassidy will also be holding press, radio and television interviews during his five-day stay aboard.

Toshiba Drive On Beatles Starts Sept. 16

TOKYO — Toshiba-onko Co., will carry out "The Discography and Poster Sale" of The Beatles from Sept. 16, to January 15, 1973 in commemoration of the 10th year since the group released its first hit single, "I Want to Hold You Hand" in 1962.

This autumn, The Beatles-boom will rise again in Japan through many 10th year memorial plans in which special programs on TV, the exhibition of their pictures in department stores are included.

The discography and poster will be awarded to the first 100,000 purchasers of the Beatles' LP.

Campbell Sets 1st Aussy Trek

HOLLYWOOD — Golf and television are on the Australian itinerary of Glen Campbell when the entertainer makes his first visit down under for a string of concert dates, Sept. 23-Oct. 7.

Campbell will play in the Pro-Am tournament that precedes the Australian PGA Championship at The Lakes Golf Club, Sydney, on Wednesday, Sept. 27, honored guest of the Professional Golfers Association of Australia.

He also is scheduled to participate in the annual "King of Pop" Awards TV Show on Sunday, Oct. 1, from Melbourne, announcing and crowning the winner of this coveted prize.

Campbell will headline nine concerts in seven cities, with the Gaylord and Holiday comedy duo also on the bill:

Sept. 26—Festival Hall, Melbourne; 27/28—Hordern Pavilion, Sydney; 29—Festival Hall, Melbourne; 30—

Ginger Baker Canada P.A.'s

TORONTO—Ginger Baker, made two Canadian appearances during his current tour to promote his new album "Stratavarius" and his new band, Salt.

The Polydor recording artist, who reached new peaks in rock history with Cream, Blind Faith and Air Force appeared at the Vancouver Gardens, August 21, and in Toronto at Massey Hall Sept. 11. Buddy Miles and his band co-bill.

Baker's latest LP effort which combines European and African musicians was recorded in Lagos, Nigeria.

Almost single handed, Baker has produced a film documentary of his journey, impressions, and musical discoveries in western Africa. The film will be shown on BBC later this year.

Festival Hall, Brisbane.

Oct. 3—Festival Hall, Brisbane; 4—Hordern Pavilion, Sydney; 5—Festival Hall, Melbourne; 6/7—Apollo Stadium, Adelaide.



WEA INTERNATIONAL's Swedish licensee Metronome hosted the WEA 1972 Marketing Conference in Stockholm recently. Event was attended by Neshui Ertegun, WEA Int'l president; Phil Rose, vp; branch execs from England, Germany and France and by the company's licensees throughout Europe. The photo on the left shows Mrs. Kari Neegaard of Metronome, Norway, presenting Rose with silver records for Neil Young's "Harvest," "Led Zeppelin III," "Led Zeppelin Four" and the Rolling Stones' "Sticky Fingers." On the right, Jac Holzman of Elektra and Rose holding a gold record for "Harvest," as presented by Hans Kellerman of Negram, Holland.

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International Best Sellers



Great Britain

TW	LW	
1	3	You Wear It Well—Rod Stewart—Mercury—Cop. Con.
2	1	School's Out—Alice Cooper—Warner Bros.—Carlin
3	2	Silver Machine—Hawkwind—U.A.—Cop. Con.
4	6	All The Young Dudes—Mott The Hoople—CBS—Titanic Chrysalis
5	5	Popcorn—Hot Butter—Pye—Bourne
6	8	Layla—Derek & The Dominoes—Polydor—Throat
7	11	It's Four In The Morning—Faron Young—Mercury—Burlington
8	4	Seaside Shuffle—Terry Dactyl & The Dinosaurs—UK—Sonet
9	—	Mama Weer All Crazee Now—Slade—Polydor—Barn/Schroeder
10	18	Standing In The Road—Blackfoot Sue—Jam—Beano
11	13	The Locomotion—Little Eva—London—Screen Gems/Col.
12	10	10538 Overture—Electric Light Orchestra—Harvest—Carlin
13	7	Breaking Up Is Hard To Do—Partridge Family—Bell—Screen Gems/Col.
14	19	I Get The Sweetest Feeling—Jackie Wilson—MCA—TM Music
15	12	Run To Me—Bee Gees—Polydor—Abigail
16	—	Sugar Me—Lynsey De Paul—MAM—ATV-Kirshner
17	9	Puppy Love—Donny Osmond—MGM—MAM
18	14	I Can See Clearly Now—Johnny Nash—CBS—Rondor
19	—	Virginia Plain—Roxy Music—Island—E. G. Music
20	—	Ain't No Sunshine—Michael Jackson—Tamla Motown—Jobete/Carlin

TOP TWENTY LP'S

- Never A Dull Moment—Rod Stewart—Mercury
- Greatest Hits—Simon & Garfunkel—CBS
- School's Out—Alice Cooper—Warner Bros.
- Slade Alive—Slade—Polydor
- Twenty Fantastic Hits—Various Artists—Arcade
- The Slider—T. Rex—T. Rex
- Ziggy Stardust—David Bowie—RCA
- Moods—Neil Diamond—UNI
- American Pie—Don McLean—UA
- Trilogy—Emerson, Lake & Palmer—Island
- Twenty Dynamic Hits—Various Artists—K-Tel
- Bridge Over Troubled Water—Simon & Garfunkel—CBS
- Love Theme From "The Godfather"—Andy Williams—CBS
- Elvis At Madison Square Garden—Elvis Presley—RCA
- Roxy Music—Roxy Music—Island
- The Edward Woodwood Album—Edward Woodward—DJM
- Living In The Past—Jethro Tull—Chrysalis
- Breadwinners—Jack Jones—RCA
- Top Of The Pops Vol. 25—Various Artists—MFP.
- In Search Of Space—Hawkwind—UA



Argentina

TW	LW	
1	1	La Aventura (Milrom) Paulo Miro, Stone & Erich (Music Hall); Jose Maria y Helena (RCA)
2	2	Dios Del Olvido (Korn) Cuatro Soles (Odeon); Pablo Danielo (RCA)
3	3	Algo De Mi (Odeon) Camilo Sesto (RCA)
4	5	Palabras Palabras (Clandilo) Silvana Di Lorenzo (RCA); Mina (Fermata)
5	6	Tantos Deseos De Ti I Pooh (CBS)
6	7	El Padrino (The Godfather) (Korn) Andy Williams (CBS); Soundtrack (Music Hall); Al Martino (Odeon); Alain Debray (RCA); Mathias (Polydor)
7	8	Las Vegas Tony Christie (RCA)
8	10	Si Supieras Julieta (CBS); Maria Ester Lovero (RCA)
9	12	Si Supieras Por Si Acaso Fedra (CBS)
10	9	Concierto Para Una Sola Voz (Edifon) Ginamaria Hidalgo (Microfon)
11	4	Detalles (Melograf) Roberto Carlos (CBS)
12	—	Pochoclo Anarchis System (CBS)
13	11	Que La Dejen Ir Al Baile Sola Ruben Mattos (RCA)
14	13	Sabado A La Noche Ledbetter Possum (Music Hall)
15	15	My World (Korn) Bee Gees (Polydor)
16	14	Esta Noche (Korn) George Baker Selection (Polydor)
17	16	Esto Es Lo Que Quiero Square Set (CBS)
18	18	Descubriras Si Existo (Korn) Terry Winter (Odeon)
19	—	Oh Oh July Los Diablos (Odeon)
20	—	Palmeras (Pamsco) Daniel Toro (Music Hall)

TOP TEN LP'S

TW	LW	
1	1	Musica En Libertad Selection (Music Hall)
2	2	Catorce Voltops Selection (CBS)
3	3	Tip Top Selection (RCA)
4	4	Para Toda La Gente Selection (Odeon)
5	6	Canta Para Los Chicos Pipo Pescador (RCA)
6	5	Argentinisima Selection (Microfon)
7	7	Concierto Ginamaria Hidalgo (Microfon)
8	8	Titanes En El Ring Selection (RCA)
9	9	En Argentina Ginamaria Hidalgo (Microfon)
10	10	El Potro Horacio Guarany (Philips)



Japan

TW	LW	
1	1	Tabi No Yado—Takuro Yoshida (Odyssey/CBS-Sony) Pub: Pacific Music
2	2	Himawari No Komichi—Cherish (Victor) Pub: Victor Music
3	4	Kyo No Niwakaame—Rumiko Koyanagi (Reprise/Warner-Pioneer) Pub: Watanabe
4	3	Love Theme From The God Father—Andy Williams (CBS-Sony) Pub: Nichion
5	7	Mebae—Megumi Agata (GAM/Victor) Pub: J & K
6	6	Sayonara Wo Surutameni—Billy Banban (Kit/Columbia) Pub: NTV Music
7	5	Doonomo Tomaranayi—Rinda Yamamoto (Canyon) Pub: Fuji Music
8	8	Sekishoku Elegy—Morio Agata (Bell Wood) (King) Pub: SCM
9	12	Yogisha—Fuifui Ooyan (Toshiba) Pub: Takarajima Music
10	11	Sensei—Masako Mori (Minoruphone/Tokuma) Pub: Tokyo Music
11	9	Kokoro No Honoho Moyashita Dakede—God Father—Kiyohiko Ozaki (Philips/Phonogram) Pub: Nichion
12	10	Godfather—Sound Track (World/Victor) Pub: Nichion
13	—	Ame—Eiji Miyoshi (Victor) Pub: Shinko Music
14	14	Natsu No Fureai—Four Leaves (CBS-Sony) Pub: Standard Music
15	18	Otokonoko Onnanoko—Hiromi Goh (CBS-Sony) Pub: Nichion
16	16	Anata Dakede Yiyi—Kenji Sawada (Polydor) Pub: Watanabe
17	—	Koi Uta—Cool Five (RCA/Victor) Pub: Uchiyamada Music
18	20	Mimi Wo Sumashite Goran—Rotsuko Honda (CBS-Sony) Pub: NHK Music
19	13	Hitorija Naino—Mari Amachi (CBS-Sony) Pub: Watanabe
20	—	Kaze To Ochiba To Tabibito—Chewing Gum (CBS-Sony) Pub: Yamaha Music

TOP FIVE LP'S

TW	LW	
1	1	Genkidesu/Takuro Yoshida (CBS-Sony)
2	4	Billy Banban (Columbia)
3	2	Chiyisana Koi/Hitorija Naino—Mari Amachi (CBS-Sony)
4	3	Simon & Garfunkel—Gold Disk (CBS-Sony)
5	—	Elvis In New York/Elvis Presley (Victor)



Australia

TW	LW	
1	1	Daddy Don't You Walk So Fast. Wayne Newton. Albert. RCA.
2	2	Redback On The Toilet Seat. Slim Newton. Yeldah. Hadley.
3	3	Puppy Love. Donny Osmond. Leeds. MGM.
4	5	Long Cool Woman In A Black Dress. Hollies. Dick D. James. Parlophone.
5	4	Long Haired Lover From Liverpool. Little Jimmy Osmond. Leeds. MGM.
6	6	Candy Man. Sammy Davis Jr. C/Con. MGM.
7	7	Last Night I Didn't Get To Sleep At All. Fifth Dimension. Rondor. Bell.
8	10	Conquistador. Procol Harum. Essex. A&M.
9	8	Mary Had A Little Lamb. Wings. Northern. Apple.
10	—	How Can I Be Sure. David Cassidy. Albert. Bell.



Belgium

TW	LW	
1	1	Popcorn (Various Artists—Various Labels).
2	5	My Reason (Demis Roussos—Philips—Apollo).
3	2	Un Canto A Galicia (Julio Iglesias—Decca—Apollo).
4	7	Michaela (Bata Illic—Polydor—RKM).
5	3	Mouldy Old Dough (Lt. Pigeon—Decca).
6	18	I'm On My Way (George Baker Selection—Cardinal—Cardinal).
7	10	Mario (Hanny en de Rekels—Elf Provincien—Fonior).
8	9	Troglodyte (Jimmy Castor Bunch—RCA).
9	4	Sealed With A Kiss (Bobby Vinton—Epic—Basart).
10	11	Sing Along (Mac & Katie Kissoon—Carrere—Hans Kusters Music).

MOA Expo '72 Opens Thurs. In Chi; Pres. Trucano Says Operators Gain With Special Projects & Seminars

On behalf of the officers and directors of MOA, it is my pleasure to extend to the membership of our association and to all visitors a most cordial welcome to this our 22nd Annual Convention being held this year in Chicago's Conrad Hilton Hotel.

This year, in addition to continuing certain of the association's past services, we initiated a new service to those who wished to avail themselves of it—the University of Notre Dame Regional Seminars. The idea behind this service was to make your business easier to operate and more profitable for you. This has been MOA's special project for 1972. As in the past with some other projects, if you desire to have this program continued, your directors can add a seminar program as another of our regular services to you.

We have a new hotel which offers better services for your personal comforts and a new larger exhibition hall. We have requested exhibitors to provide technicians and sales personnel in their exhibits to give you ideas in using their equipment more profitably in your business. Our Forum Commit-



tee has assured me that their program will send you home with many provocative ideas to stimulate your business.

Please accept my humble thanks for the privilege of serving as your President during the past year.

John R. Trucano, President
Music Operators of America

Co-Chairmen Barker & Garrett Welcome Visitors To New Expo Exhibit. Site

... And welcome to MOA's new Exposition site, another step in our progress to better things for the coin-operated music amusement industry. Because of our move this year to one of the nation's finest convention hotels, we have much to offer that will make this a more enjoyable show for everyone.

For the first time, all exhibits will be in one big hall, the East Exhibit Hall one level below the lobby. Here you will see what is probably the most effective and spectacular show in MOA history. In addition to the trade show, which is the core of the Exposition, there are special events each day arranged so as not to interfere with the

exhibit hours. Thursday, luncheon and program for the ladies at noon, industry seminar in the late afternoon. Friday noon, General Membership Meeting. And Saturday night is the Gala Banquet and Show. See center fold of this program for details.

You are in for a wonderful time at Expo '72, and we thank each and every one of you for being with us. If you have any suggestions for improvement of future MOA Expositions, please do not hesitate to let us know. We are always ready to listen.

Raymond E. Barker and
Garland B. Garrett, Sr.
Co-Chairmen, Expo '72

SHOWTIME!

The curtain rises on another MOA convention and trade show—Expo 72—this Thursday at 9:00 A.M. Although it is one of those rare "September expo's," this trade show is literally full to bursting capacity with exhibitors. Now, with a full house of machine and service exhibitors providing the spectacle, what about the audience—the music and games operators?

Indeed, for almost a decade now, every MOA show has enjoyed superb attendance from the nation's operators. The head count rises each and every year, and with this trip, the MOA execs expect another record . . . especially since so many tradesters have been considering taking along one or more of their route employees for the once a year event.

Maybe this year will be the first trip for many industry people out to the expo. It's certainly the year to go if you've never been there before because it's the first year the show will be held at the Conrad Hilton Hotel. Does that mean anything? Well, to those who've been to the show before at some of the other hotels, it means the industry has truly come into the modern age.

As far as the equipment display is concerned, there will be a generous number of new firms showing off their wares. Many a great machine got its start at Expo, thanks largely to the operators who gave freely of their opinions when they came across a good piece. Many a machine was destroyed there too when the operators, in their candid way, told the maker what was wrong with it.

Point is, much that moves this industry begins at Expo and those who make it there, enjoy an edge over their competitors who elect to stay at home.

We hope to see you all there!

Granger Lauds MOA Leadership

The move this year to a superior convention site is further evidence of MOA's pursuit of higher standards for the coin-operated music and amusement industry. It is a move moreover that will usher in a new era of more effective trade shows, i.e., more attractive, more interesting and easier to work. This is all very much to the credit of the MOA leadership whose aim is to make each annual exposition an improvement over the last one.

During the year, between Expositions, MOA remains a strong, carefully managed association. Proven services are revised to keep pace, some are dropped, new ones are researched, experiments are made—and flexibility is a characteristic. But in the final analysis, every project is carefully scrutinized by board and committee. MOA is where it is today because of this approach, which is the mark of a successful association.

This year it has been my privilege to work very closely with a man who grew up in the industry—President John R. Trucano. This man is a successful operator, the recipient of numerous honors in his home state of South Dakota, a graduate of the University of Notre Dame, prime mover of this year's regional seminars—and dedicated to MOA. So let us honor President John Trucano with a re-



sounding vote of thanks for the really fine job he has done for the association during 1971-72.

Frederick M. Granger
Executive Vice President

Schedule of Events

Thursday, September 14

- 8:30 AM to 3:00 PM . . . Registration Desk Open
- 9:00 AM to 3:00 PM . . . Exhibits Open
- 12:00 Noon . . . Ladies Luncheon
- 3:30 PM to 6:00 PM . . . MOA Industry Seminar
- Hospitality Suites Open in Evening

Friday, September 15

- 10:00 AM to 6:00 PM . . . Registration Desk Open
- 10:00 AM to 6:00 PM . . . Exhibits Open
- 11:30 AM to 1:00 PM . . . General Membership Meeting Brunch & Program
- Hospitality Suites Open in Evening

Saturday, September 16

- 10:00 AM to 4:00 PM . . . Registration Desk Open
- 10:00 AM to 4:00 PM . . . Exhibits Open
- 6:00 PM to 7:00 PM . . . Cocktail Hour
- 7:00 PM to 1:00 AM . . . Gala Banquet & Show

For-Play Co. Enters Game Mfg.; To Bow Dice Target Item At Expo

CHICAGO — A brand new amusement game manufacturer with an excitingly novel new game will both be introduced at the MOA Expo at the A.C.A. Sales and Service exhibit in the amusement area of the trade show. The firm, For-Play Mfg. Co., was organized and established in Los Angeles last spring by industrial engineers William D. Lewis (president) and Robert Harp and Harry Bieker (the latter serving as design engineers). A.C.A., the prominent West Coast operating-distributing concern which will be exhibiting the first For-Play game 'Las Vegas Gallery' at Expo, has been appointed world wide sales representatives for the new factory.

A.C.A. president Henry Leyser and

his national sales manager Mickie Greenman advised that Las Vegas Gallery is but the first of a full line of sophisticated electronic games to be released the remainder of this year, and said they will be appointing regional distributors to handle the line in the U.S., during the Expo.

The Las Vegas Gallery game consists of a lighted rectangular target 2 feet by 3 feet by four inches deep. The target is done in the motif of a dice table. Superimposed on the background are five dice and targets. There is a rifle with which to shoot at the target. The rifle looks exactly like a real rifle but it shoots a beam of infrared light. The rifle is attached to the control console which can be lo-

(Continued Page 61)

Columbia Completes In-Depth Operator Poll

NEW YORK, NY — Ron Braswell, serving as jukebox coordinator for both single and LP product for Columbia Records, has recently completed compiling the results of the Hall of Fame questionnaire that had been mailed to the jukebox operator mailing list. Hall of Fame product is generally known to the trade as "Golden Oldies," and the questionnaire was designed to gain information from the music operator on this type of products' importance for their boxes.

The Columbia Hall of Fame series is compiled of major records which have reached the Top 20 of national charts and/or product by established artists which is constantly requested years after its release.

"We at Columbia feel that these singles are important enough to be put within a separate series available commercially as well as to jukebox

operators," stated Braswell.

According to Braswell, eight hundred (800) questionnaires were sent out and the operator response amounted to over a 50% return. Braswell has forwarded the following information culled from the Columbia questionnaire.

The first question asked for the approximate number of Hall of Fame singles purchased during the year by the operators.—After compiling these, we find that the average quantity purchased by an operator totals approximately three hundred and seventy five (375).

Another area questioned whether jukebox operators had noticed an increase in the amount of Hall of Fame singles play on their boxes during the past year proportionate to the general nostalgia trend.—Over 85% of the response noted a marked increase of requests for this type of product and went on to state that all signs show this trend to continue to an even more increasing degree in the coming years.

Columbia's Hall of Fame series has used the concept of backing two chart singles by the same artist for a Hall of Fame single release, to see if this concept was still most useful to the jukebox operators or whether they preferred only one hit per side.—Again, the majority of the operators felt that the two sided concept presently in effect was of greater value for their needs and produced larger jukebox play.

The final portion of the questionnaire asked operators for specific comments regarding Hall of Fame product and/or suggestions for the series which might bring greater potential play for their boxes. It was interesting to note that the comments broke down into a few specific categories. Excerpted are some of the more pertinent comments from the operators.

General

"Would like to see more of the large bands for dancing."

"We find that our Hall of Fame singles play remains constant."

"Will concentrate more on hits of 50's and 60's. Would like hits classified by decade and type of music—country, rock, easy listening."

"Realizing that local radio stations are the promoters of jukebox programming, it is sad that the record companies do not rerelease and with the aid of the radio stations, the older, popular music (limited of course) of the 50's and 60's. Some of the songs amaze me how they attain their popularity."

Complaints

"Records are made too thin—having problems with them in jukebox mechanisms."

"I find that the type of jukebox customer that likes the older selections is not really a good, consistent player."

"Passed hits are hard to pick for a comeback, each location and personality's are somewhat different. Too much C&W seem to be in the Hall of Fame and we need more of the Jitterbug era, the high school dance music of the now generation before."

"This pertains to the quality in manufacturing of records: "In the past 4 to 6 months we have noticed a great increase in defective records from ALL companies, thus resulting in a loss of money for both parties."

"This may not concern the above, however, we are receiving so many off center, warped records from all the companies that there must be something that you can do to eliminate this problem. Once in a while, we could understand, but about 30% of all records we receive, we have to return as unusable."

"The statement below does not apply to Columbia Records as we have found the Columbia record to be one of the few that does not warp or saucer often. With the exception of

(Continued)

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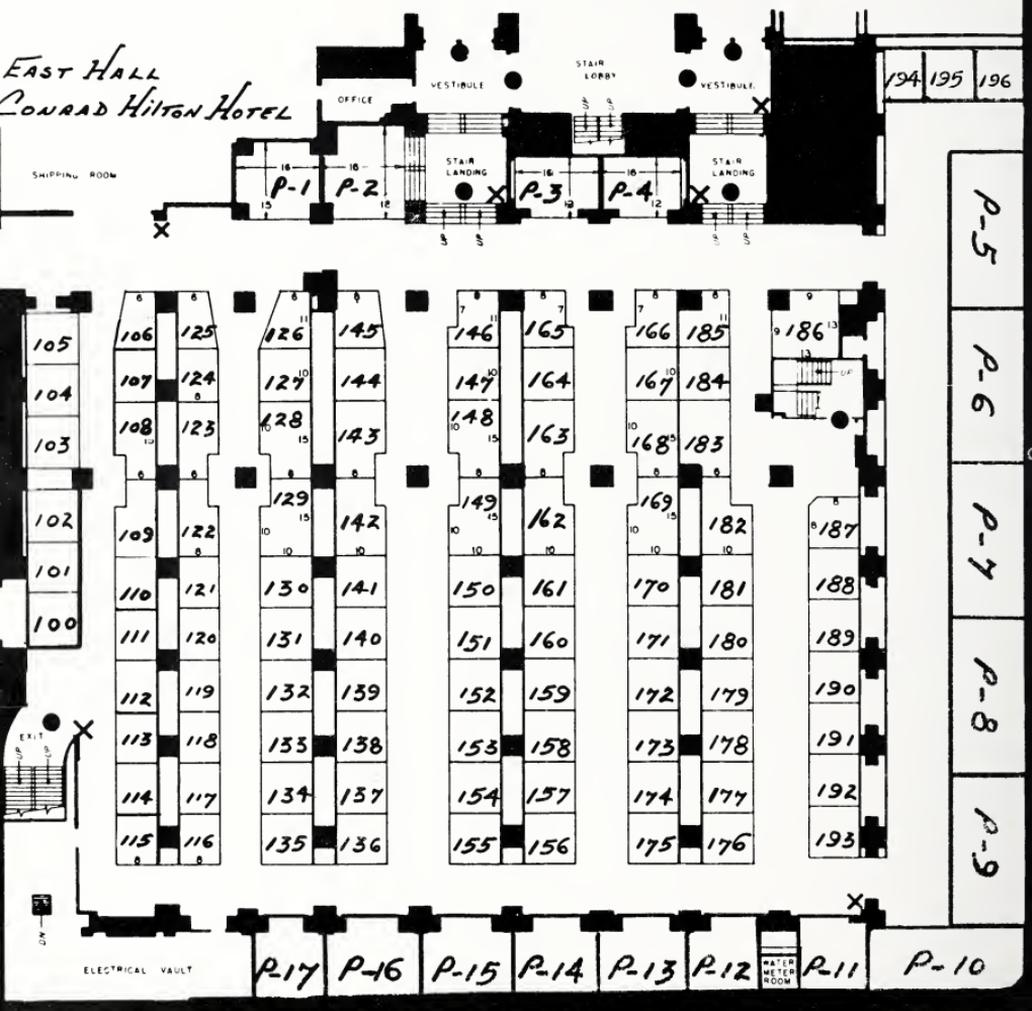
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COX

RANDOLPH

CHICAGO — Noted show producer Hirsch de La Vez has once again put together an exciting stage show serving as the MOA finale. The show, following the gala banquet, is expected to attract an overflow crowd because of the switch to a Saturday evening (16) wrapup. Another MOA first will be that everyone will be much closer to the show action with the stage located along the side of the ballroom.

Personality Lady, Miss Jerri Cox will again be serving as Mistress of Ceremonies, dishing out the wit and charm.

Top saxman Boots Randolph (Monument Records) also got a repeat call. Boots is a heavy favorite with the

operators, and his musical offerings are reason enough for the ticket. Another headliner attraction is Billy 'Crash' Craddock on the Cartwheel label. Billy has garnered several top selling singles and albums, notably, "Knock Three Times," and "You Better Move On." Billy is a top guitarist who also came out on top as the 'Up and Coming Country Artist 1971' in a Cash Box 1971 Country Awards poll. Others on the show are: RCA's John Gary and Jethro Burns, Monument's Charlie McCoy and Columbia's Tanya Tucker.

Operators are in for a real treat with this special lineup and there are more surprises in store. Enjoy!

Braswell Study for Columbia (Cont'd)

without service problems due to records."

Favorable

"Old Standards are in demand and more so all the time."

"Hall of Fame singles are good money makers."

"People are coming back to the old favorites. It will take time for some

people to get interested, but over all, the customers are in favor of the old Hall of Fame records. They all bring back memories to all of us, I'm sure."

"Past releases play a big part in making the play on my machines stay up. New releases are here today and gone tomorrow. Oldies and LITTLE LP's are a big part in my programming. They are used until they wear out."

"I appreciate your good work and only wish the rest of the recording people would be as helpful!"

"With the advent of the 'nostalgia' era, we have gotten more and more calls for the Hall of Fame oldies. Even the teenage locations are asking for them."

"We need more good middle of the road records for our older locations—not just Top 40 cover product. Also, we have had great success with old big band releases by Benny Goodman, Glenn Miller, etc. We always have requests for Artie Shaw and other artists from that era."

Though the questionnaire was very brief, the overwhelming response and definite interest by jukebox operators has shown us the need to continue projects of this nature in the future for both studies on the Hall of Fame and other areas of jukebox programming, commented Braswell.

In fact, two interesting off shoot projects evolved due to the response of the above questionnaire. One of these is a specific customer request card which will be distributed to the MOA membership at the convention in Chicago. These cards will be distributed in quantity at the convention to operators so they can service their various locations. They can then inform the buyer as to what selections customers want placed on the boxes. The reverse side of this card furnishes a list of Columbia's key Hall of Fame product so that customers and operators alike will know what Hall of Fame hit product is available, continued Braswell.

Another project going into effect very shortly will be a blank order form from letter to jukebox operators and one stops to alert them in advance of upcoming heavy product releases. Regional letters are also being mailed with information informing operators and one stops of artists who will be appearing in their area so that they will make sure that they are covered for demand on that product, stated Braswell.

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1972 MUSIC MACHINE ROUTE SURVEY

Average number of coin-operated phonographs purchased annually by individual operating companies . . . 12

(While the average 12 jukebox purchases registered by poll respondents rose two notches higher than the 10 figure posted by the 1971 survey, it is still short of the 14 logged in the 1970 poll.)

Average Weekly Music Gross at Tavern Locations (before commissions) \$43.00

Average Weekly Music Gross at Restaurants and Other Locations Expressly in Business to Serve Food \$34.00

(In both cases, the weekly grosses took a healthy rise over the \$33.00 (bars) and \$27.00 (eating places) posted in the 1971 poll. The rise is clearly a result of the swing to 2-25¢ play pricing.)

Percentage of operating companies using at least some "furniture-styled" coin phonographs in their operations 60%.

Approximately 89% of the nation's music operators have music machines set on 2-25¢ play pricing; the per-route average runs about 60% of the boxes on 2-25¢, 40% still on 3-25¢. And 11% of the responding operations still have zero machines on 2-25¢. Three years ago, only 25% of the nation's operators had some units vending music at 2-25¢ so the climb to 89% this year shows the changeover to be far more accelerated than during previous price rises.

Location Commissions and Other Deals

The 50-50 split of the cash box is now virtually universal. In previous polls, we found upwards of 20% of the responding operators taking 60% their end; this year such declarations were absent.

Again, in 1971, about 55% of the operators demanded front money from at least some of their locations; the 1972 survey shows only 45% now asking for some front money.

Amazingly though, about 72% of the responding operators do require a minimum collection guarantee from some of their locations, both to insure a fixed earning level and to coax the location to work itself toward boasting play.

Approximately 42% of the responding operators never use location contracts. Of the 58% that do, the average number of stops contracted on each route is 42%. The most prevalent contract terms are split between three and five years.

Average Number of Records Changed on a Weekly Basis 3.7

(The average of 3.7 records is down from the clear-cut 4 posted in the 1971 survey. The most frequently reported number for 1972 was three records per week.)

Programming

Concerning the actual programming of jukeboxes, 42% of the responding operators reported they themselves select the new singles each week; 41% rely upon a hired programmer (usually a secretarial person) to pick the new tunes; 17% of the operators rely upon their routemen to perform this task.



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ALLIED LEISURE INDUSTRIES

1972 MUSIC MACHINE ROUTE SURVEY

62% of the responding operators use little LP's in their programming routine.

To find the best information sources for guidance in purchasing singles, we asked operators to rank five chief factors (in order of importance to themselves) which are generally considered to be the most influential factors in the industry. In order of their importance, those sources are:

1. Trade magazine charts
2. Location requests
3. Charts issued by local radio stations
4. The operator's own personal picks
5. One stop advice

Leasing to Locations

Remarkably, 55% of the polled operators this year, as last, stated they do lease some jukeboxes to locations on a flat fee basis, rather than on the standard commission arrangement. Most frequently stated lease price was \$25 per week. Of the 45% that declared never leasing to locations, some did advise leasing to private organizations and civic institutions at a mean price of around \$50 a month.

1972 AMUSEMENT MACHINE ROUTE SURVEY

The estimated weekly gross (before commissions) on each of the following games was reported as:

Pingames	\$29.00
Pool Tables	40.00
Shuffle Alleys	20.00
Ball Bowlers	23.00
Soccer Tables	26.00
Special Target Novelty Games	26.00
Standard Target Rifles	21.00
Electronic Driving Games	27.00
Shuffleboard Tables	12.00
Remote-Controlled Dart Games	43.00

Popularity Chart

The most popular games operated in tavern locations (by frequency of mention) are:

1. pool tables (a far standout), 2. shuffle alleys, 3. pin-games, 4. dart games, 5. ball bowlers, and 6. target rifles.

The popularity rating of games in restaurants and other locations expressly in business to serve food is:

1. Pingames (a far standout), 2. target rifles, 3. driving games, 4. pool tables, 5. baseball games and 6. dart games.

Play Pricing

With the overwhelming number of operating companies well into 25¢ game pricing on the special novelty machines, we asked if the quarter chute was also becoming fashionable on standard pinballs and shuffle alleys. An enormous 87% of the responding operators replied that they do oper-

"ROULETTE RECORDS GOLDEN GOODIES—45 HIT SINGLE SERIES"

CAT. NO.	TITLE & ARTIST	QUANTITY ORDERED
GG-1	CAUSE YOU'RE MINE/SYMBOL OF LOVE—G.Clefs	
GG-2	THE MASQUERADE IS OVER/THE SHRINE OF ST. CECILIA—The Harptones	
GG-3	SEE YOU IN SEPTEMBER—The Tempos/BOYS DO CRY—The Sparkletons	
GG-4	BABY BLUE—The Echoes/LOVE ME FOREVER—The Four Esquires	
GG-5	BARBARA ANN—The Regents/WOO-HOO—The Rock-A-Teens	
GG-6	THE GYPSY CRIED/TWO FACES HAVE I—Lou Christie	
GG-7	YOU TALK TOO MUCH/CALIFORNIA SUN—Joe Jones	
GG-8	GEE/BABY—The Crows	
GG-9	I WON'T BE THE FOOL ANYMORE/EVERYBODY IS SOMEBODY'S FOOL—The Heartbeats	
GG-10	DON'T SAY GOODNIGHT—The Valentines/CHINA DOLL—The Downbeats	
GG-11	GLORY OF LOVE—The Angels/HEY LITTLE GIRL—The Techniques	
GG-12	LILY MAYBELLE/WOO WOO TRAIN—The Valentines	
GG-13	CRYING IN THE CHAPEL—Sonny Till & the Orioles/WEDDING BELLS—Tiny Tim & The Hits	
GG-14	I'M STICKIN' WITH YOU/WARM UP TO ME BABY—Jimmy Bowen	
GG-15	COULD THIS BE MAGIC/CHAPEL OF DREAMS—The Dubs	
GG-16	TEARS ON MY PILLOW/A PRAYER AND A JUKE BOX—Little Anthony & The Imperials	
GG-17	THE DIARY/SO MUCH—Little Anthony & The Imperials	
GG-18	SHIMMY SHIMMY KO KO BOP/I'M ALRIGHT—Little Anthony & The Imperials	
GG-19	YOU DON'T KNOW WHAT YOU'VE GOT UNTIL YOU LOSE IT/SHE'S EVERYTHING—Ray Donner	
GG-20	I ONLY HAVE EYES FOR YOU/LOVE WALKED IN—The Flamingos	
GG-21	LOVERS NEVER SAY GOODBYE—The Flamingos/IF I SHOULD LOSE YOU—The Dreamlovers	
GG-22	MAYBE/I CAN'T TAKE IT—The Chantels	
GG-23	EVERY NIGHT (I PRAY)/SURE OF LOVE—The Chantels	
GG-24	I LOVE YOU SO/I'M CONFESSIN'—The Chantels	
GG-25	DARLING, HOW LONG/CRAZY FOR YOU—The Heartbeats	
GG-26	A THOUSAND MILES AWAY/DOWN ON MY KNEES—The Heartbeats	
GG-27	AFTER NEW YEARS EVE/FIVE HUNDRED MILES TO GO—The Heartbeats	
GG-28	PEPPERMINT TWIST—Part I/PEPPERMINT TWIST—Part II—Joey Dee & The Starlighters	
GG-29	SHOUT—Part I/SHOUT—Part II—Joey Dee & The Starlighters	
GG-30	WHY DO FOOLS FALL IN LOVE/I'M NOT A JUVENILE DELINQUENT—Frankie Lymon	
GG-31	GOODY GOODY/CREATION OF LOVE—Frankie Lymon	
GG-32	PAPER CASTLES/ITTY BITTY PRETTY ONE—Frankie Lymon	
GG-33	ABC'S OF LOVE/I PROMISE TO REMEMBER—Frankie Lymon	
GG-34	I WANT YOU TO BE MY GIRL/OUT IN THE COLD AGAIN—Frankie Lymon	
GG-35	I'M NOT A KNOW IT ALL/TEENAGE LOVE—Frankie Lymon	
GG-36	WHAT KIND OF LOVE IS THIS/HOT PASTRAMI WITH MASHED POTATOES—Part I—Joey Dee	
GG-37	LITTLE GIRL OF MINE/LOVER BOY—The Clefones	
GG-38	HEART AND SOUL—The Clefones/DING-DONG—The Echoes	
GG-39	FOR SENTIMENTAL REASONS/STRING AROUND MY HEART—The Clefones	
GG-40	YOU, BABY, YOU/SEE YOU NEXT YEAR—The Clefones	
GG-41	CAN'T WE BE SWEETHEARTS—The Clefones/CRY LIKE I CRIED—The Harptones	
GG-42	PARTY DOLL/ROCK YOUR LITTLE BABY TO SLEEP—Buddy Knox	
GG-43	HULA LOVE—Buddy Knox/CAN I COME OVER TONIGHT—The Velours	
GG-44	HONEYCOMB/KISSES SWEETER THAN WINE—Jimmie Rodgers	
GG-45	EASIER SAID THAN DONE/A WALKIN' MIRACLE—The Essex	
GG-46	OH, OH, I'M FALLING IN LOVE AGAIN/SECRETLY—Jimmie Rodgers	
GG-47	BEEP BEEP/WHAT IS LOVE?—The Playmates	
GG-48	KANSAS CITY—Wilbur Harrison/RED'S DREAM—Louisiana Red	
GG-49	FANNY MAE—Buster Brown/I NEED YOUR LOVIN'—Don & Dee Dee Ford	
GG-50	DO RE MI/YA YA—Lee Dorsey	
GG-51	DON'T ASK ME TO BE LONELY/BE SURE MY LOVE—The Dubs	
GG-52	HE'S GONE/IF YOU TRY—The Chantels	
GG-53	TWO PEOPLE IN THE WORLD/WISHFUL THINKING—Little Anthony & The Imperials	
GG-54	THAT'S MY DESIRE/ALTER OF LOVE—The Chantels	
GG-55	WHOEVER YOU ARE/GOODBYE TO LOVE—The Chantels	
GG-56	I'LL SHED A TEAR AT YOUR WEDDING/NEAR YOU—The Flamingos	
GG-57	ONE DAY NEXT YEAR/YOUR WAY—The Heartbeats	
GG-58	NATURE'S CREATION/CHRISTMAS PRAYER—The Valentines	
GG-59	SCHOOLHOUSE ROCK—Nicky & The Nobles/SIPPIN' SODA—The Shells	
GG-60	STARDUST (Part I)/STARDUST (Part II)—Sonny Stitt	
GG-61	DADDY'S HOME/OUR ANNIVERSARY—Shep & The Limerites	
GG-62	COME BACK MY LOVE—The Wrens/YOU'RE AN ANGEL—The Continentals	
GG-63	THREE WISHES—The Harptones/WHY DO YOU DO ME LIKE YOU DO—The Clefones	
GG-64	RIP VAN WINKEL—The Devotions/PICTURE IN MY WALLET—Darrel & The Oxfords	
GG-65	FORTY DAYS/MARY LOU—Ronnie Hawkins	
GG-66	ALWAYS YOU/DOMINICK THE DONKEY—Lou Monte	
GG-67	WHERE ARE YOU—Dinah Washington/SERENATA—Sarah Vaughan	
GG-68	WHEN YOU WISH UPON A STAR/I'M STILL IN LOVE WITH YOU—Little Anthony & The Imperials	
GG-69	EL WATUSI—Ray Barretto/AFRICAN WALTZ—Johnny Dankworth	
GG-70	A MAN AIN'T SUPPOSED TO CRY/HALLELUJAH, I LOVE HER SO—Joe Williams	
GG-71	HANKY PANKY/I THINK WE'RE ALONE NOW—Tommy James & The Shondells	
GG-72	CRIMSON & CLOVER/SWEET CHERRY WINE—Tommy James & The Shondells	
GG-73	MONY, MONY/CRYSTAL BLUE PERSUASION—Tommy James & The Shondells	
GG-74	THE PLEA/HOW COULD YOU CALL IT OFF—The Chantels	
GG-75	WAIT FOR ME/JO-ANN—The Playmates	
GG-76	MAYBE/YOU'RE THE ONE—The Three Degrees	
GG-77	SAY I AM/GETTIN' TOGETHER—Tommy James & The Shondells	
GG-78	MIRAGE/I LIKE THE WAY—Tommy James & The Shondells	
GG-79	BIMBOMBAY/MAKE ME A MIRACLE—Jimmie Rodgers	
GG-80	THE WIZARD/WALTZING MATILDA—Jimmie Rodgers	
GG-81	MIO AMORE/WHEN I FALL IN LOVE—The Flamingos	
GG-82	I'M NOT TOO YOUNG TO DREAM/SHARE—Frankie Lymon	
GG-83	YOU CAN COME IF YOU WANT TO—The Carousels/ANGEL FACE—The Neons	
GG-84	RENDEVOUS WITH YOU/SET ME FREE (MY DARLING)—The Desires	
GG-85	LET IT PLEASE BE YOU/HEY LENA—The Desires	
GG-86	THE WIZARD OF LOVE/GENIE OF THE LAMP—The Lydells	
GG-87	TRAVELING STRANGER/MY EMPTY ROOM—Little Anthony & The Imperials	
GG-88	GOT A JOB/I CRY—The Miracles	
GG-89	BABY/BONNIE—The Avons	
GG-90	IT TOOK A LONG TIME/BEAUTY AND THE BEAST—Malcolm & The Tunedrops	
GG-91	LITTLE BOY BLUE—The Elegants/LEGEND OF LOVE—The Legends	
GG-92	TIGHTER, TIGHTER—Alive 'N Kickin'/YOU BETTER GO—Derek Martin	
GG-93	7-11—The Gone All Stars/FLAMINGO EXPRESS—The Royaltones	
GG-94	ON SUNDAY AFTERNOON/THAT'S THE WAY IT GOES—The Harptones	
GG-95	DARLING/BESIDE MY LOVE—The Dubs	
GG-96	BANG! BANG!/SOCK IT TO ME—The Joe Cuba Sextet	
GG-97	THE GIRL OF MY BEST FRIEND/TO LOVE SOMEONE—Rai Donner	
GG-98	I FOUND OUT WHY/TOO YOUNG—Louis Lymon & The Teenchords	
GG-99	Barbara—The Temptations/TEENAGE VOWS OF LOVE—The Dreamers	

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1972 AMUSEMENT MACHINE ROUTE SURVEY

ate some pins and shuffles on a 2-25¢ basis. Of those who replied affirmatively, many advised that over 75% of said machines on their routes were set on the higher play price. Some are even vending games at a straight quarter a throw.

The Machine Purchase Graph:

34% of the operators stated they are buying more games this year than last.

41% say they still buy roughly the same amount.

25% say they are buying fewer games this year than last.

Earning Power

61% of polled operators consider the earning power of the games currently being produced by the factories to be SUPERIOR to those produced last year. 30% consider it relatively the same. 9% think this year's games (earning-wise) are INFERIOR to the 1971 machines.

Machine Rotation

About 23% of the responding operators say they rotate games from location to location as a matter of fixed policy, usually after a pre-determined collection base level has been passed. The remainder say they move their games either because the location gets tired of seeing a piece or the earnings fall off.

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GENERAL TRADE INFORMATION

When asked for the most irritating thing in music and games operating, the operators responded (in order of frequency of mention) as follows:

Competition among operating companies working the same territory was the most irritating fact of life to many. Individual remarks cited "impossible deals offered to locations by competitors, cut-throat tactics, trips to Miami for Mr. and Mrs. location owner, and such."

Machine break-ins was next in line. One operator was so angry he said "the law around here thinks it's okay to rob machines." Another complained that many times after a machine was vandalized, the location would ask for a new one instead of a repair job.

Next was the traditional financial complaints, again led by loans, then too-high commissions, and promotion (red) money. Service calls, especially night calls, was a major irritant to operators. They also complained about the prices of new machines and the quality of new single records (also about the vast number of singles on the market today). Other irritants mentioned included: taxes, demands for new machines from locations, direct sales, the hired help, the public image of operating, bonuses, and finally, as one gent put it, "people and their bull----."

The most annoying operating expenses listed (by order of frequency) were: repairing burglarized machines, loans and bonuses, taxes, bad records, cost of equipment, the phone bill, and parts replacement.

The overwhelming number of operators are quite satisfied with their relationship with local distributors. The few that aren't complained of: distributors also operating, overpriced equipment, bad service and low trade-in prices.

An enormous 77% of the responding operators say they sell used equipment to homeowners from time to time, rather than trade them all back to the distributor. Of those operators, however, 60% say they do so simply as a means to unload used machinery rather than for profit. The remaining 40% feel they do make a good profit in home sales of used machinery. For service, they usually grant a period of from one to three months free service, then charge by the call, plus parts. Some require the machine to be brought back to the shop for service.

Concerning new locations, about 53% of the operators feel they add a satisfactory number of new stops to their routes regularly; 40% say only a minimal number of new stops are added; 7% declare the number of new locations found regularly to be generous.

Asked what our trade associations might add to their list of services that would help them in their businesses, the operators responded with the following: hold service schools, hold seminars in accounting procedures, find means of doing away with the 50-50 commission, issue a used equipment price list.

Asked their ideas on what the machine factories might do to improve their equipment or their relations with operators, they responded: make it possible to put stronger hasps and locks on machines; install stronger locks at the assembly line; put clearer, more readily intelligible signs on machines instructing the player on 2-25¢ pricing; make 2-25¢ pricing standard on all machines; standardize all parts where possible; issue questionnaires to operators concerning technical matters; make jukes that won't accept nickels or dimes; and "reduce prices".

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 FLB # 2—TONIGHT TONIGHT/THRILL ME—THE MELLO KINGS
 FLB # 3—YA YA/GIVE ME YOU—LEE OORSEY
 FLB # 4—CLOSER YOU ARE/NOW YOU KNOW (I LOVE YOU SO)—THE CHANNELS
 FLB # 5—OH GEE, DH GOSH/MAKE BELIEVE WORLD—THE KOOKAKS
 FLB # 6—YOU'RE TO BLAME/I LOVE YOU MADLY—CHARLIE & RAY
 FLB # 7—STAY/DO YOU BELIEVE—MAURICE WILLIAMS & THE ZODIACS
 FLB # 8—VALERIE/WAY UP IN THE SKY—THE STARLITES
 FLB # 9—SHAKE A HANO/I'VE GOTTA LEAVE YOU—FAYE ADAMS
 FLB # 10—I NEED YOUR LOVIN'/TELL ME—DON GARDNER & DEE OEE FORO
 FLB # 11—THE MAOISON (PT. 1)/THE MAOISON (PT. 2)—AL BROWN
 FLB # 12—THERE'S SOMETHING ON YOUR MIND (PT. 1 & PT. 2)—BOBBY MARCHAN
 FLB # 13—GET A JOB/I AM LONELY—THE SILHOUETTES
 FLB # 14—WALKIN' WITH MR. LEE/PROMENAOE—LEE ALLEN
 FLB # 15—THE SKY IS CRYING/STANDOING AT THE CROSSROADS—ELMORE JAMES
 FLB # 16—STORY UNTOLO/MAKE ME LOSE MY MIND—THE NUTMEGS
 FLB # 17—WHEN YOU OANCE/LET ME SHOW YOU ROUNO MY HEART—THE TURBANS
 FLB # 18—MOJO HAND/GLORY BE—LIGHTNIN' HOPKINS
 FLB # 19—G.T.O./HOT ROO BABY—RONNY AND THE DAYTONAS
 FLB # 20—RIDE YOUR PONY/THE KITTY CAT SONG—LEE OORSEY
 FLB # 22—(GHOST) RIDERS IN THE SKY/ZIG ZAG—THE RAMROOS
 FLB # 23—FANNIE MAE/LOST IN A DREAM—BUSTER BROWN
 FLB # 24—MIONIGHT MARY/WHERE OO YOU WANT THE WORLD DELIVEREO—JOEY POWERS
 FLB # 25—SANOY/SANOY (INST.)—RONNY & THE DAYTONAS
 FLB # 26—YOU'VE GOT MY MIND MESSE UP/THAT'S WHAT I WANT TO KNOW—JAMES CARR
 FLB # 27—GET OUT OF MY LIFE, WOMAN/SO LONG—LEE OORSEY
 FLB # 28—WORKING IN THE COAL MINE/MEXICO—LEE OORSEY
 FLB # 29—HARLEM NOCTURNE/DIG—THE VISCOUNTS
 FLB # 30—I'M YOUR PUPPET/SO MANY REASONS—JAMES & BOBBY PURIFY
 FLB # 31—TO A SOLOIER BOY/THE GIRL FOR ME—THE TASSELS
 FLB # 32—LITTLE GIRL/YOU—SYNDICATE OF SOUND
 FLB # 33—LETTER FULL OF TEARS/GIVING UP—GLAOSY KNIGHT & THE PIPS
 FLB # 34—ANGEL OF THE MORNING/REAP WHAT YOU SOW—MERRILEE RUSH
 FLB # 35—SHAKE A TAIL FEATHER/GOONNESS GRACIOUS—JAMES & BOBBY PURIFY
 FLB # 36—YOUR PRECIOUS LOVE—OSCAR TONEY, JR.
 FLB # 37—I'LL BE SWEETER TOMORROW/I OIG YOUR ACT—THE O'JAYS
 FLB # 38—CRY LIKE A BABY/THE OORU YOU CLOSED TO ME—THE BOX TOPS
 FLB # 39—THE LETTER/HAPPY TIMES—THE BOX TOPS
 FLB # 40—SHE SHOT A HOLE IN MY SOUL/
 WE'RE GONNA HATE OURSELVES IN THE MORNING—CLIFFORD CURRY
 FLB # 41—LA LA MEANS I LOVE YOU/CAN'T GET OVER LOSING YOU—THE OELFONICS
 FLB # 42—A MAN NEEDS A WOMAN/STRONGER THAN LOVE—JAMES CARR
 FLB # 43—NEARER TO YOU/I'M EVIL TONIGHT—BETTY HARRIS
 FLB # 44—NEON RAINBOW/EVERYTHING I AM—THE BOX TOPS
 FLB # 45—BACK UP TRAIN/DON'T LEAVE ME—AL GREENE
 FLB # 46—JACK, THAT CAT WAS CLEAN/SALT PORT, WEST VIRGINIA—DR. HORSE
 FLB # 47—EVERYTHING I OO GONH BE FUNKY/THERE SHOULO BE A BOOK—LEE DORSEY
 FLB # 48—PROOU MARY/WHAT AM I LIVING FOR—SOLOMON BURKE
 FLB # 49—GIMME GOOD LOVIN'/DARK PART OF MY MIND—CRAZY ELEPHANT
 FLB # 50—READY OR NOT HERE I COME/BREAK YOUR PROMISE—THE OELFONICS
 FLB # 51—1432 FRANKLIN PIKE GIRCLE HERO/LET'S TALK ABOUT THEM—BOBBY RUSSEL
 FLB # 52—I AIN'T GOT TO LOVE NOBODY ELSE/I GOT IT—THE MASQUERAOERS
 FLB # 53—SOUL DEEP/CHOO CHOO TRAIN—THE BOX TOPS
 FLB # 54—YOU GOT YOURS AND I'LL GET MINE/I'M SORRY—THE OELFONICS
 FLB # 55—LOVE GROWS/EVERY LONELY OAY—EDISON LIGHTHOUSE
 FLB # 56—OION'T I BLOW YOUR MIND/OOWN IS UP, UP IS OOWN—THE OELFONICS
 FLB # 57—BLACK GAL/FROG LEGS—CLIFTON CHENIER
 FLB # 58—TRYING TO MAKE A FOOL OF ME/WHEN YOU GET RIGHT OOWN TO IT—THE OELFONICS
 FLB # 59—ONE TIN SOLOIER/MR. MONOAY—THE ORIGINAL CASTE
 FLB # 60—EARLY IN THE MORNING/HITCHIN' A RIDE—VANITY FARE
 FLB # 61—SISTER SOOKY/I'LL WATCH OVER YOU—THE TURBANS
 FLB # 62—WHITE LIES BLUE EYES/WILL POWER WEAK TEMPTATIONS STRONG—BULLET
 FLB # 63—DOUBLE BARRELL/MONKEY SPANNER—OAVIO ANZELL COLLINS
 FLB # 64—YELLOW TAXI/LAUGH—NEIGHBORHOOD
 FLB # 65—ME AND YOU AND A OOG NAMED BOO/MAGIC—LOBO
 FLB # 66—CANOIOA/KNOCK THREE TIMES—DAWN
 FLB # 67—I THINK I LOVE YOU/OOESN'T SOMEBODY WANT TO BE WANTED—THE PARTRIOGE FAMILY

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 BG #25,002—UP UP AND AWAY/PAPER CUP—THE 5th DIMENSION
 BG #25,003—WORKING ON A GROOVY THING/CARPET MAN—THE 5th DIMENSION
 BG #25,004—WEOOING BELL BLUES/BLOWING AWAY—THE 5th DIMENSION
 BG #25,005—THE SNAKE/LOOI—AL WILSON
 BG #25,006—ONE LESS BELL TO ANSWER/LIGHT SINGS—THE 5th DIMENSION
 BG #25,007—LOVE'S LINES ANGLES & RHYMES/PUPPET MAN—THE 5th DIMENSION

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MOA booth 137

GENERAL TRADE INFORMATION

We asked whether the operators would favor liberalizing gambling laws, especially as concerns pay-out coin equipment. An amazing 71% favor a liberalization, tho many stipulated that a rigid government control must accompany same. The remaining 29% against include those who feel opening of more states to gambling would eventually destroy the regular trade as it exists. One declared that the trade should not be so interested in legalizing slots right now, considering that flippers are still outlawed in many areas and that's where the work should begin.

About 40% of the operators declared that the oft-mentioned "bad public image" suffered by the coin industry has ever hurt them in their normal conduct of business; 60% say it's never hurt them at all. It's interesting to note, however, that among those who said it had hurt, some find the climate changing much to the better these days. They indicate their own public relations projects at home as reasons for the improved image they enjoy.

Asked what they thought the factories might do to improve future games and jukeboxes, the operators replied as follows:

"We need new ideas in machine promotion from manufacturers to help us when talking to locations. When they get in the operating business they will find this out and it will help everyone."

"Would like to see better quality control by all manufacturers. It's lousy. Also some standardization of parts, such as cash pans, coils, coin entries, etc., especially on pingames."

"Would like to see a two-player competition version of the Tropic Isle which was an excellent money-maker."

"Stop flooding market with so many similar new games at one time. Can't determine which is good game in time that it is 'out of stock' and new one is taking its place."

"Do away with hard to impossible parts to reach or see."

"Parts should be more interchangeable on machines."

"Push more to attract customer play by design changes."

"Mail the parts faster."

"They use too much flimsey materials and the prices are too high for what you get."

"The parts problem is our most serious and aggravating one. We have recently hired a full time parts manager and feel it was a good move. We operate about 1300 machines, phonos, games and full line vending. The parts proliferation is ridiculous. We can have six phonos of one manufacturer on hand, and still be unable to get a component for a phono out-of-order on location. The manufacturer that can show reasonable parts and component interchangeability on successive models will have a good sales point."

Asked what they think lies ahead for the industry, some of the comments received ran as follows:

"In the future, we feel that the small operators will go out of business because of continuing rise in cost of operating."

"The very small and the very big will survive. The middle will get squeezed out."

"More stringent laws, more competition, more machines owned by locations."

"Great future in leisure time industries, predominantly in 2-25¢ games. Good future for independent operator."

"2-25¢ will be a matter of life in music and games. The big will get bigger. A continuing lack of skilled mechanics. Less distributors and salesmen. More telephone ordering. Less wallboxes in music."

"Factories will tend to handle their own distributors. Large distributors will also become operators. Commissions

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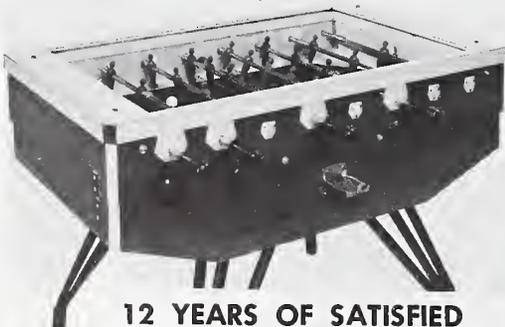
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P16 and **17**

at the

MOA SHOW

in Chicago

GENERAL TRADE INFORMATION

will be reduced by operators to meet demand for new and better equipment."

"Routes will probably get bigger. Factory-distributors will be no problem. Competition is good for everyone. Commissions will go up. Loans will become more commonplace."

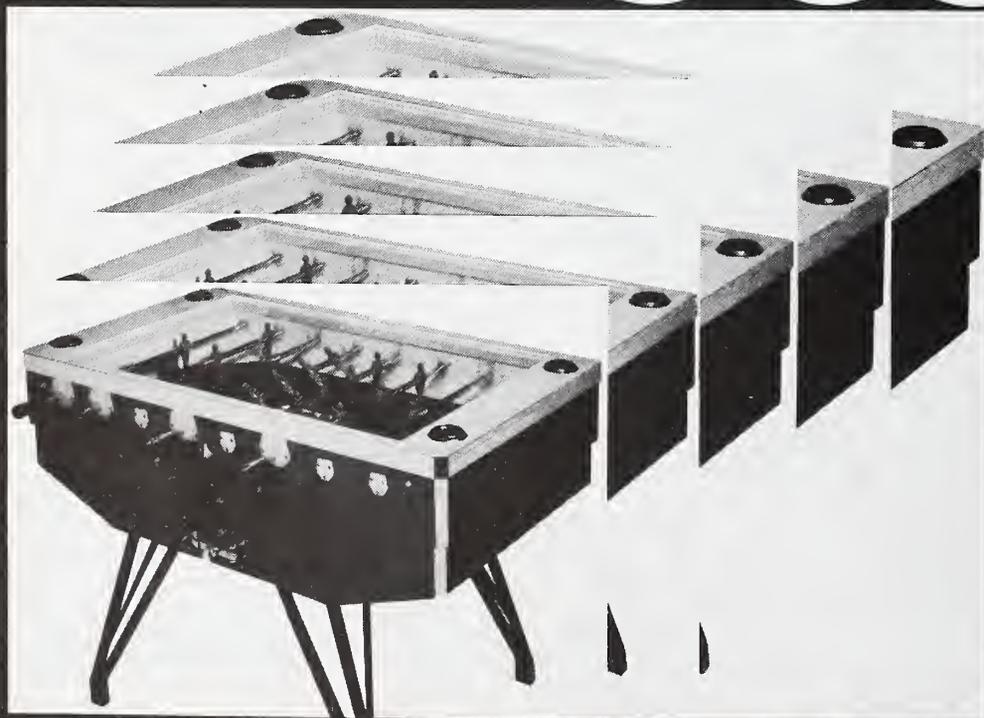
"Fewer but larger routes. Manufacturers will become distributors also and possibly operators. Location selling will increase."

"I feel greatly concerned. There seems to be fewer locations in my area, partly due to urban renewal and interstate roads. Spots close and don't reopen. The older generations have run their businesses and deducted a lot of time. The young people will not give the amount of hours required. It is difficult to get help and tax load is heavy."

"The time will come when big operators will either buy or put most operators out of business. The little man who runs a few stops and lives at it will remain but the middle size operators will gradually be a thing of the past, because they cannot compete in the cost of equipment and advances for new locations. The same holds true about distributors and factories because the large conglomerates will be able to buy direct from the factories and dictate as to the price they will pay."

"I think the strength of our industry lies in the medium-sized local operator who is honest and who realizes service is the main thing we have to sell. No operator can compete with an aggressive local operator who can give 30 minutes to one hour service. The income from phonographs has become too important to a local tavern to lose four or five hours time on a busy night."

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Flash Soccer

For-Play Via A.C.A.

(continued)

cated up to 30 feet from the target. The game can not be thwarted by ambient light, a strobe light, match or flash gun.

There is a shot counter which counts down to let the player know how many shots he has left tending to build up suspense. There are many ways for two people to decide on how they want to compete, since high score and number of shots are factors in scoring.

To make the game interesting for people of varying skills, there is a handicap switch which allows the player to choose four different speeds at which the dice change from one number to another.

The game sequence is as follows: 1. Insertion of coin starts the first die rolling and resets the shot counter to 10. 2. Player shoots at first target, if he hits the die will stop on the number that was showing when hit. If he misses or hits, the next die automatically starts rolling and the next target becomes lighted. 3. Player advances to last die in five shots, then the number one target becomes lighted again. 4. Player now has a choice of rolling the first die again to improve his score or moving to the next die. He can use his remaining shots on any target in sequence he chooses as the game does not automatically advance in the second round as in the first round. He can not go backward once he has advanced to the next die. 5. There is a timer which is reset after each move allowing the player approximately 22 seconds to make up his mind to shoot or move. Thus no one can tie up the game. 6. There are 30 seconds after the Game Over light comes on for the player to review his score. 7. Any time during the game a player decides he can not beat his opponent, he can override the game by inserting another coin. 8. When a player has exhausted his 10 shots a Game Over light comes on.

The game is designed to be as trou-



For-Play Pres. LEWIS

ble and maintenance free as possible, Lewis stated. "This has been accomplished by use of the latest solid state technology. There are no moving parts such as relays and mechanical switches in the system except for the trigger switch and the simple switches on the control console. All components are of the highest reliability available," Lewis advised. The game operates on 120-240 volts, 50 or 60 cycles.

A.C.A.'s Leyser declared that Las Vegas Gallery is excellent for all street locations, plus bowling alleys and transportation centers. His firm has location tested the piece on their Oakland operation and stated that the average was "never less than \$38.00 per day." The piece is set for quarter play.

Leyser said he is proud that A.C.A. has been appointed world wide sales reps for the new factory and says that the expertise of Lewis and his engineers, in combination with the A.C.A. sales experience, should insure solid footing for the For-Play line on the American market, as well as overseas.

Rock-Ola Distribs Preview New Fall Jukebox Line

MIAMI — Rock-Ola field service engineer Bill Findlay took the drapes off the new 160-selection model 450 phonograph, pressed a few buttons and out poured some lively, up-beat music. Then he took the wraps off the 100-selection 451 and the music was just as lively. But when he took the drapes off the new 452 console, there was no music at all. The good-looking new console was only a prototype and reflected the problem of getting production ready for the MOA Expo that has been moved up one month this year. After the unveilings, the Rock-Ola distributors, gathered here Sept. 5-8 at the Doral Country Club for the introduction of the new phonographs, business meetings and lots of relaxation, poured out some truly lively applause.

Rock-Ola's executive vice president Ed Doris pointed out that the machines have been given new bodies to encase the mechanism that has been kept virtually intact. Also retained on the two new machines are last year's profile—with a concave shell breaking the machine's perpendicular line midway between the base and the top. "We've added a body similar in contour to last year's, but with many

color and appointment changes," said Doris.

The new machines have a flower motif mounted with what Doris called "an emotion." The machines' door glasses are covered with lenticular screens, making the glass appear to change shades when it is viewed at different distances. Red and silver anodized aluminum speaker grilles on the machine's top and bottom contribute to what Doris called a "red hot machine." The center grille is a large, decorative pod—a bright red flowery piece.

Rock-Ola has kept the program deck on the top of the machine. The idea, according to Doris, was first used with caution because he was advised by distributors that location customers might find it an inviting place to scribble. But that temptation has apparently been avoided and now, says Doris, "we have moved the selection keys up to the program deck for the customer's selection convenience. Last year we introduced the ten key numbers—in—line using a snap-in printed circuit to replace the old fashioned wiring and solder."

The coin slot, coin return button, pricing information and record now

playing indicator are also on the top of the machine.

The speakers in 450 and 451 have been changed. A two 6" full range speakers have replaced last year's two 5 x 7 oval tweeters, the bottom speakers are 12" full range ones, replacing the previous woofers. The amplified is a swing-out unit, for service accessibility. The machines also include a brush that cleans the needle before and after each play. There's also an optional dollar bill acceptor.

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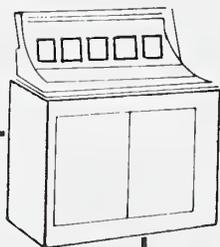
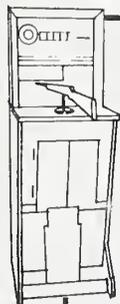
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CHICAGO CHATTER

As this issue goes to press, last minute details for MOA Expo '72 are being finalized in preparation for the show's opening in the Conrad Hilton Hotel on Thursday morning, September 14. Association's executive veepee Fred Granger notes that exhibitor interest for this year's show has been the "greatest" in his eight year tenure with the association! All space was sold out well in advance of the show's opening! We bid welcome to everyone who will be coming into Chicago for Expo!

CONVENTION VISITORS HAVE lots of excitement in store for them on the exhibit floor. Not only will the current music and games lines be shown but, in many cases, new as yet unreleased models will be displayed at the various booths. The Chicago Dynamic Industries booths will show "Mini Baseball", the new shuffle "Festival", the "Casino" 4-player, "Commando" gun and, as Chuck Arnold describes them "two exciting new money-makers!" ChiCoin distributor principals will be invited to an exclusive unveiling on Thursday evening!

WILLIAMS ELECTRONICS INC. will spotlight flipper games, guns and shuffle alleys at their MOA display area this year—and, who knows, maybe even a surprise or two!

HERE'S AN INVITATION from Empire Dist. Co.'s Gil Kitt, Joe Robbins, Jack Burns, Murph Gordon, et al, to stop in at booths 156 & 157 to say hello and see their lineup—and enjoy the warm Empire hospitality.

JOHNNY FRANTZ, president of J. F. Frantz Mfg. Co. will be manning his booth during Expo and displaying his U. S. Marshall gun.

THE USUAL CROWDS ARE expected at the Bally Mfg. Corp. and Midway Mfg. Co. booths which annually attract scores of convention visitors!

RECEIVED WORD FROM Dick Williams, Wurlitzer Dist. Corp.'s manager of branches, that Larry G. Vaughn was appointed manager of the WDC branch in Atlanta, Georgia. In announcing the appointment Williams stated, "For the past 23 years, Larry has been involved in almost every phase of a successful vending operation including routeman, serviceman, route supervisor, office manager and assistant manager for the company. We feel his experience as a vending operator is an excellent foundation upon which to build a career with WDC."

AT PRESSTIME FRED GRANGER and Bonnie York were feverishly working on the final details for Saturday night's MOA banquet and floor show. Among the stars scheduled to perform during the entertainment portion of the program are: John Gary (RCA), RCA's Jethro Burns (of Homer & Jethro fame), Charlie McCoy (Monument), Boots Randolph (Monument), Dick Sheehy & Co. (magician), The Sutton Dancers, Tanya Tucker (13 yr. old Columbia artist), Billy Crash Craddock (Cartwheel) and Jerry Cox (emcee).

AS THE FROSTING ON THE CAKE—Capitol Records informed Granger last week that Freddy Hart, winner of the MOA country & western record of the year award for his "Easy Lovin'", will be coming into Chicago to appear at the banquet and accept his award personally!

MILWAUKEE MENTIONS

At presstime local distributors, operators, et al were preparing themselves for the short trip into Chicago to attend the big MOA Expo convention which gets underway on Thursday, September 14, at the Conrad Hilton Hotel. Since the banquet is scheduled for Saturday night (16) this year, those attending can look forward to a day of rest on Sunday before resuming the hectic routine of business on Monday morning . . . Bob Rondeau of Empire-Green Bay plans to be at Expo, of course, accompanied possibly by vending salesman Pat Netterville. Bob's plans at this point are somewhat tentative since his dad's illness has necessitated frequent trips to Marinette these past weeks . . . A group of operators from Wisconsin and Minnesota will be occupying adjoining tables at the MOA banquet, thanks to the efforts of Jim Stansfield (Stansfield Novelty) who made all the necessary arrangements far enough in advance to assure choice accommodations.

CALLED THE BUSY PREMISES of MCI and learned from JoAn Mason that "because of continued distributor interest and demand, MGI is presently faced with the very pleasant task of deciding whether they should produce a run of 'Red Baron '72', which would be a sleeker version of last season's big money maker 'Super Red Baron'"! The factory is also much involved with the usual pre-MOA convention preparations. MCI will occupy booths #136 and 137 on the exhibit floor at the Conrad Hilton and will display its current lineup—including a brand, new as yet unreleased game!

CALIFORNIA CLIPPINGS

It was one of the all-time top events of many a season when Struve Distributing, Inc., hosted over 500 people at the recent showing of the new Seeburg phono, Olympian 160, says Struve prexy Leo Simone. Truly, says Leo, it was one of the most impressive turnouts in a long time. Operators and personnel at the open house showing had a great time and the 'Olympian 160' was the star attraction for the Pico Blvd. happening. Leo also reports that the new Williams single player flipper 'Super Star' looks as if it is going to be a tremendous pace-setter for the coming fall season. The new Williams gun, 'Stockade' is also an exciting piece . . . Jimmy Wilkins (Portale Automatic Sales) says the new pinball from Chicago Coin 'Casino', featuring novel twin spinners on the playfield is an attractive showcase that will gather plenty of patrons to this 4-player pingame; also a new shipment of the Chicoin machine gun, 'Commando' is in and they move off the showroom floor almost as fast as they are set up. From MCI a new shipment of the Deluxe 'Red Baron' is doing very well. It appears that there is still considerable interest in the 25¢ novelty type game, says Jimmy. Not to be overlooked is the relatively new 'Sea Hunt' shaker ball from Allied Leisure. See you all at the MOA in Chicago. Bob and I are both busy making preparations for the annual event, where the manufacturers usually come up with some equipment that is exceptional, and exciting. Looks as if the '72-'73 seasons will get a rousing start with the early MOA show kicking everything off.

What happened to those mid-summer doldrums? The hot dog days of August have historically been very bad for business. Yet, Al Bettelman, prexy of C. A. Robinson Co., reports that this has been not only the best August in the history of our business but has been one of the best months—notwithstanding summer, Fall, winter or Spring! Al and lovely wife, Leah, looking forward to attending the MOA Convention, and as always renewing old friendships, making new ones and viewing the new products of our very dynamic industry is always a thrill.

EASTERN FLASHES

Operators are now busy with the phasing out operations of their summertime locations. At the close of the Labor Day weekend, one of the biggest holidays of the season, the summer resort areas, arcade operations in parks, eating and dining locations open during the summer only, and many other coin-operated setups all begin to start wrapping up for another year. Despite many unsuitable factors, including considerable inclement weather throughout the summer and heavy floods in some areas of the country, many operators did report that the averages maintained a good level, and much of this credit is due to the manufacturers introducing some exciting equipment for the '72 season. New 25¢ novelty games, pins, shuffles and jukes found steady customer lines on locations.

Now, all roads lead to Chicago where the factories again display their products at the MOA Expo '72, and, as in the past, operators and distributors are in for many surprises, including the new Expo site, The Conrad Hilton, which we understand is a gem. So, don't forget to make your airline reservations for Chicago. Make it an operator happening! You can still be home Sunday with the new Thursday, Friday and Saturday schedule.

THE SHOW—East goes Mid-West this week along with the many traders heading out for the MOA Expo. Irving, Howard and Arnold Kaye will maintain their usually well-appointed display of billiard pieces, accompanied this year by their new Super Soccer line of table soccer games—which are doing very well in the couple of months they're on the market . . . Len Schneller at U. S. Billiards advises something totally new from that factory will be premiered at the show this year. It's so new Len barely had time to get his promotional literature ready for the start of the show Thursday . . . Chatted LD with Fischer's Frank Schroeder who reveals their new Lancer coin table line will be unveiled at the Hilton show. New line comes in the three popular sizes and we hear it's quite an attractive array of billiard equipment . . . Gene Lipkin at Allied Leisure shipped in their new Spookville Shakerball flipper just in time to make the Expo. The new flipper, second in their Shakerball line, is a single player. Recent report from Allied, prepared for issuance to their stockholders, reveals that the Florida factory is aiming to produce 100 Shakerball machines per day by the end of October this year. That's quite a mob of games to make, but the firm occupies about 40,000 sq. ft. already and plans to add on an additional facility on the property adjoining the existing plant. "This will permit Allied to continuously operate the Shakerball line and at the same time provide the company the space to continue its development of new specialty coin-operated games," said firm president Bob Braun.

Gene's dad, American Shuffleboard's sales director Sol Lipkin, recently returned from a three week vacation trip with wife Marge throughout Eastern Canada and the New England states. The Lipkin's logged over 3,100 car miles on the tour which took them from Jersey all the way up to Halifax and back via the Atlantic coast. A high point on the trip was a visit to the Rowe sales conference in Montreal where the Lipkins met son Gene (representing Allied) and saw many of their American distributors like Dike Hawes, Art Hebert and Al Hawkins. Sol, natch, will be welcoming all his friends and customers (same thing, no?) to the American equipment display at the Expo . . . United Billiards president Art Daddis reveals he'll be bowing new coin table at the Expo.

AT THE DORAL—For George Hincker, Rock-Ola's director of promotion and advertising, last week's distributor meeting at Miami's Doral Country Club was one to remember. George swears he can't remember much of last year's. When he took over the podium last year, to talk promotion, he had a dreadful head cold and says, "I don't remember going up there and I can't remember what I said." Kind of like a football player who gets his bell rung in the third quarter but finishes the game anyway. George was in better health this year, but misfortune befell him again. When he got on stage this year he found his glasses were missing. Several distributors offered him their's and George finally accepted a pair from Rock-Ola veev Ed Doris. "I think these are mine," said George, after trying them on. They were . . . At press time, several distributors were last heard of in the Atlantic Ocean looking for fish. They included Jack Burns of Empire, Juan Jose Bellaparte and Jeronimo Estev from Puerto Rico, Mr. and Mrs. Rubin Franco from Alabama, Herb Gorman from Jacksonville, Mr. and Mrs. Morris Pihl from Atlanta, David Romero, Sr. from Mexico City, Abe Susman and Tom Chatten from Dallas and Roman Kazoris from Winnipeg . . . Playing on the Doral golf courses, a regular stop on the Pro Tour, were a bunch of distributors, including Bud Patton, a scratch golfer from Modesto, Calif. Also on the links were Jim Frye from Detroit, Joe Robbins of Empire, Bob Nims from New Orleans, Walt Waldman from Louisville, Bert Bert of New Jersey, Don Perrotta of San Antonio, Joe Shaw from Lackawanna and of course, Joe Ash of Philadelphia, who last year missed that bus for supper rather than not being able to putt out . . . For the ladies, there was a trip to Viscaya, an Italian palace in Miami and a shopping trip to the fashionable Bel Harbour shopping center . . . Field service engineer Bill Findlay gave his usual informative service school on Wednesday . . . Hincker said the meeting was a huge success, partially because the Rock-Ola distributors are such a congenial bunch. "We're one big happy family," he says. "You can tell by the way I go around kissing all the wives."

RUNYON SHOWS NEW ROWE LINE—A mammoth number of operators and mechanics jammed the Runyon Sales showrooms on Tenth, Wed. Aug. 30th, for the annual open house party and official introduction of Rowe AML's new music line to the greater New York City trade. Presiding for Runyon at the unveiling of the new Monte Carlo and Deauville music machines were Irv Green, Irv Kempner, Louie Wolberg, Art Bresack, Sid Gerber and Jack Lamm; Ron Shamsky represented Rowe. Among the scores of operators and mechanics inspecting the new juke boxes and partaking of the Runyon refreshment hospitality were: Charles Noble, Vincent Elefante, Al Sebar, Harry Zall, Al Faison, Joe DeCristofaro, Bill Nagoda, Bernard Weiner, Tony Drenzo, Bill Goetz, Al Herman, Murray Cohen, John Tartaglia, Bob Boro, Dan Bassett, Mike Peters, Pete Meliades, Jim Sherry, Nick Sherry, Ruby Sidlower, Joe DiBartola, Nick Abraham, Harold Sachs, Harry Green, Joe Jacobs, Paul Jacobs, Sam Morrison, Steve Tarzanin, Leo Rosenberg, Al Denver, Matthew Scott, Marcus Klein, Robert Weisbart, John Benfari, Ralph Hotkins, Joe Goldsmith, Snooky Walter, Lou Levy, Hannibal Ramirez, Gil Sonin, Seymour Pollak, Al Goldberg, Hy Pollay, Dick Dicicco, Steve Hodge, Bob Leibowitz, Walter Milz and Carl Pavesi.

HIGHER AND HIGHER—Al (Courtland Amusement) Kress into his new operating headquarters building in Peekskill; quite a spectacular place it is! Al's so

busy on the route and in shaping up the new digs he had to pass on the MOA this year; he normally attends each show, representing the Westchester Operators Guild . . . A.C.A.'s Mickie Greenman advises that he'll be making his permanent sales headquarters out at the firm's Los Angeles office. Mickie, A.C.A.'s national sales manager on behalf of the music and games lines they represent in the States, has been working out of Los Angeles some months now. He used to run the thing from the New York office but now it's L.A. on a permanent basis.

HOUSTON HAPPENINGS

Premier Showing of Seeburgs Olympian Coin Operated Phonograph 9:00 a.m. to 7:00 p.m., Aug. 28, 1972 by H. A. Franz & Co., 606 Dennis St., Houston was a grand success attendance-wise, pleasure-wise and business-wise. H. A. (Hoddy) Franz, president of the Hosting Concern, was in evidence most everywhere. Spearheads of the project were: C. A. (Al) Novelli, vice president and general mgr.; Larry Twardowski, salesmanager; Wade Gibson, salesman; Hershel Hamlin, salesman; Ralph Ehntholt, Buddy Donohue, David Coyle, background music and sound systems; Cliff Haynes, service dept. head. Less conspicuous but very important roles were played by Gilbert Vasek, John Greer, shipping dept.; Howard Dishman, Rogers White, Gerald Beasley, parts; Harry Jones, Al Evans, Don Burrell, Kilroy Haynes, Ken Swiathowski, Floyd Taylor, servicemen. As usual Dave Beasley did a lucrative part time stint at selling. Buffet luncheon and beer was handy last eight hours. Practically every point in trade area was represented with Beaumont maybe tops.

L. C. Butler, owner Gulf Coast Distributing Co. (Wurlitzer) has broken ground for his new building on 3300 Milam St. The plant, including top notch surrounding necessities, will cover an entire block. Present address of the firm on Gulf Freeway sounds good on water but is not too hot from practical standpoint. And parking space is hardly adequate . . . Wife Erma and I, at new model showing, ate mid-day chow at table with operator George S. Yianitsas and wife Eugenia, owners of Gulf Coast Novelty Co., Beaumont, Tex. We partook of afternoon feed across table from local operator Al Garcia and wife Elois, owners of Al's Amusement Co. . . . Melvin Hogan, owner Orange Vending Co., Orange, Tex., does lots of business in neighboring State of Louisiana. Orange is located just across river from La.

Included in working force of Eddie Fleshner Coin Machine Service, Houston, are George Perez, Ruben Canton, Pee Wee Fleshner, Tom Wild, Tommy Foster . . . B and M Vending Company, Etoile, Tex., owned and operated by Calvin Bullard and J. B. Morton, enjoy thriving business in East Texas. Etoile is in Nacogdoches County . . . Nice visit with Ray Hall and wife Merle, owners Champion Amusement Co., Houston. Hall is sales representative for Champion Soccer, very highly rated table soccer . . . Local coin machine repairman, at large, Everett Daniel attends most of the new model showings. He apparently is motivated by both business and pleasure . . . Locally well known Bob McAfee busy in coin machine line with connection at recently formed Allen Amusement Co., Houston. Allen Amusement was reported as dealers in special vending lines.



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COIN MACHINES WANTED

WANTED: Genco 2 player basketball. Give price and condition first letter, also any other machines you are not using. MIKE MUNVES CORP., 577 10th Avenue, N.Y., NY 10036 (212) 279-6677.

WANTED: ALL TYPES OF OLD BINGOS AND SLOT MACHINES FOR EXPORTING TO JAPAN. JATRE INC. 16-4-1 chome NISHIAZABU MINATO-KU, TOKYO. CABLE: AMUSEJAP TO KYO. SAN FRANCISCO OFFICE, 2311 CARRILLO ST., SUITE #2, SAN FRANCISCO, CALIF. 94121. Tel. (415) 387-6227.

WANTED—BUYING ALL 1950's and EARLIER TABLE MODEL SKILL AND GAMBLING MACHINES; Bubblegum, Peanut, Slot Machines, Microscope Viewers and Cranes. (No Crating) We pickup anywhere. SACKIN, 318 East 70th St., NYC, NY. 10021 Phone (212) 628-0413.

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, LOUIS, BRUSSELS.

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

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

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FOR SALE: GOTTLIEB PINS, Aquarius, Playball, Baseball, Road Race, Spin A Card and many more. Bally, On-Beam, MIDWAY, Flying Carpet Gun, Sea Raiders, Invaders, Whirly Bird, White Lightning, Seeburg, LPC-1, 480. D & L Distr. Co., Inc., 5550 Derry St., Harrisburg, Pa. 17111 (717) 564-8250.

FOR SALE—RECONDITIONED-LIKE NEW: Hollywood Driving Range, \$295, FOB Cleveland (15 Ball golf game); SEGA Jet Rocket, \$795, FOB Cleveland; Williams Flotilla, \$795, FOB Cleveland; SEGA Missile, \$425, FOB Cleveland; Allied Wild Cycle, \$445, FOB Cleveland, CLEVELAND COIN INTERNATIONAL, 2025 Prospect Ave., Cleveland, Ohio 44115. Phone (216) 861-6715.

STEREO PICK-UPS: "SMC" FOR SEEBURGS "B" through "201". \$20; "WMC" for Wurlitzer Cobra. \$10. SOUND & SIGNAL SERVICE. Box 10052, Albuquerque, N. Mex. 87114.

For Export—EVANS WINTERBOOKS, BUCKLEY ODDS, BINGOS, FLIPPERS, Cosmos, \$275; Jolly Roger, \$225; Hi-Score, \$185; Safari, \$225; Shangri La, \$195; Dogies, \$225; Big Chief, \$135; Derby Day, \$200; Bank A Ball, \$110; AMI 1-120, \$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., "F", Gretna, Louisiana 70053. Tel (504) 367-4365. Cable CROSSEDUNHAM Gretna, La.

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

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FOR SALE: Seeburg, Wurlitzer, Rockola, AMI Phonographs, Williams, Gottlieb, Bally, Chicago Coin, flippers, guns, baseballs, United, Chicago Coin, Midway shuffles, 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.

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Seattle's Best Vie In \$7,000 8-Baller

SEATTLE, WASH. — The Seattle area may have been low on jobs, but its people certainly weren't low on enthusiasm at the Washington Coin-Operated 8-Ball Tournament held August 5th and 6th at the Olympic Hotel in Seattle.

The tournament, which was sanctioned by U. S. Billiards, Inc. (Amityville, N.Y.), drew more than 250 competitors representing 64 pool table locations throughout the state. Players were competing for \$7,000 in prizes.

It seemed fitting that the winner of the top prize money was a former Boeing employee who has been out of work for two years. Bill Adams, 24, representing Soft Sam's Tavern (Renton, Wash.), asked the tournament committee, "Does the winner get a job?" He settled for the money, a special winner's jacket, the title, and anticipation of competing again.

Everyone, including Adams, was very impressed with the way the tournament was run. They had Len Schneller to thank. Schneller is the national sales manager of U. S. Billiards and has for several years been helping operators groups set up these 8-Ball tournaments.

Washington State operators had never sponsored a tournament until this year. But the response was so enthusiastic that plans are to sponsor another tournament in the spring of 1973.

Music-Vend Distributing Co. (Seattle, Wash.), the Pacific Northwest distributor for U. S. Billiards tables as well as other coin-operated equipment, directed the event with Schneller. Coordinators included Chuck Michael of Nelson & Michael Distributing Co. (Seattle, Wash.), one of the operators involved, and Dick Benjamin and Nancy Sandine of Music-Vend.

The sponsoring Washington Coin Operators Pool Table Group consisted of Nelson & Michael, Acme Amusement, Hi Tone Amusement, and American Amusement—all Seattle companies—and B & G Music Service (Mt. Vernon, Wash.), Capital Music & Vending (Olympia, Wash.), County Amusement Co. (Tacoma, Wash.), Grays Harbor Amusement Co. (Aberdeen, Wash.), Hart Novelty Co. (Bellingham, Wash.), Olympia Novelty Co. (Olympia, Wash.), Central Music Co. (Kennewick, Wash.), and Conrad Industries (Centralia, Wash.).

Their combined 64 locations held competition for 10 weeks before the tournament, and then each sent its 4 top players to the Olympic Hotel. The best man from each tavern or pool hall was entered in the "A" Division, the next best "B" Division, and the next best "C" Division.

There was only one Women's Division. However, as Schneller told the tournament audience, hopefully more and more women will begin to play pool in their local taverns so there can be an equal number of women's divisions. (Applause.)

Schneller also noted that at every tournament there is one pregnant woman participating. In this case, it was Janet Smith, who played for the Boulevard Tavern (Olympia, Wash.) She was presented with a cue stick by Ray Galante, president of Music-Vend. On behalf of the tournament committee, Galante said that they wanted to make sure the next generation gets an early start playing 8-Ball.

Another special award—this one a red jacket like those U. S. Billiards presented the 4 division champions—was given to Floyd Cole, North End Tavern (Tacoma, Wash.) "B" Class contestant. Cole received this Sportsmanship Award because of the way he handled a referee's decision earlier in the tournament. When a shot of Cole's was questioned he allowed the game to be replayed. This cost him the match and left him in 7th place. Officials felt that his example of sportsmanship earned him the honorary title.

No player went home empty-handed. Contestants who lost in the 2-out-of-3 preliminaries were given

\$10 cash prizes on Saturday, \$20 if they lasted to Sunday. In addition, they already had trophies for their berths in tavern competition.

The big money was given to the 8th through 1st place winners in their respective divisions. Women's Division champion was Nita Chambers, Cozy Inn (Aberdeen, Wash.), operated by Grays Harbor Amusement Co. The 1st place winner in the men's "A" Class was Bill Adams for Soft Sam's Tavern (Renton, Wash.), operated by Acme Amusement Co. Vince Frayne took 1st place in the "B" Division for the Century Tavern (Seattle, Wash.), also an Acme Amusement location. John McMillan, playing for the Parkade Tavern (Kennewick, Wash.), operated by Central Music Co., took the title in the men's "C" Division.

Runners-up were Dianna Pickernell, Derby Tavern (Aberdeen, Wash.), in the Women's Division; Rich Geiler, Max & Dick's Tavern (Tacoma, Wash.), "A" Division; Jack De Witt, Cozy In (Aberdeen, Wash.) in

(Cont'd next page)

Flocks Of Ohio Ops & Mechanics Jam 2-Day Bally-Midway Session

COLUMBUS, OHIO — The 2-day Bally-Midway service school conducted by Tom Hata (Bally) and Andy Ducaj (Midway) at the Shaffer Distributing Co. drew a huge turnout of operators and service personnel. The big event was held August 24-25, and the following is a list of many of those in attendance: Herb Wiley, Univend, Inc.; Willie Laws, Laws & Laws; Rolph Locher, Stern Music Co.; Dave Nicholas, Nicholas Music Co.; Don Silvernell, Hilltop Service; Marvin Price, Huntington Price Music; Kenny Price, Price Music; L. H. Wiler, ROS Sales; Robert Gessner, R & B Vendor, Inc.; Lee Gessner, R & B Vendors; Carl Pennell, Laughlin Music & Vending; David W. Williams, Laughlin Music—Athens, O.; Bob Ehmann, Superior Coin, Cols. O.; Harry McClements, Modern Music & Coin—Lore City, O.; Gary Braund, Al Kiser, Bob Housh, Findlay Music Co.; Marvin V. Walton, Murphy's Vending Co.; Freeman McCourt, Craigsville, W. Va.; Paul Bishop, Steve Botterill, P.

R. Bishop Co.; Bill Dennison, Ed Hughes, Kenney Sleight, Melvin Rowe, Supreme Novelty Co.; Al Matthews, Matthews Music Svc.; Ed Heddleson, Matthews Music; Gene Heddleson, Matthews Music, Caldwell, O.; Ray Hetterscheidt, Modern Music Co., Cols. O.; Kenneth Davies, Clark-O.; Thomas Fernov, Clark-O, Lancaster, O.; John Richey, Stern Music; Robert C. Steffey, Central Ohio Vending; Joe Rutherford, Charlie Newell, Supreme Novelty; John Holland, Modern Music; Chuck Dearth, Rich McCall, Tri-County Vending; Wayne Gossard, Larry Zickafoose, A.M.I. Music; John Richey, Jr., Ace Amusement; Vernon Dixon, Supreme Novelty; Jeff Richey, Stern Music; Dale Grennell, Modern Music; Jerry Laird, Laird Bros. Vending; Jim White, J & T Coin; Jim Woodlawn, Woodlawn Coin; Kenny & Jenny Kelsey, Gal Vending, Inc.; also Roy's Music Service, Beckley, W. Va. and Lowery Vending Machine, Craigsville, W. Va.

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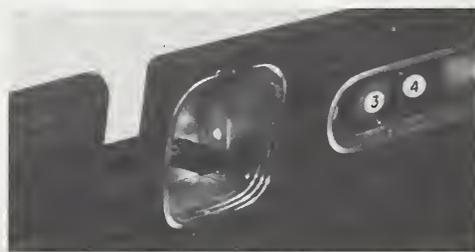
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See U.S. Billiards Display Booths 169, 170, 171, 180, 182 at MOA EXPO '72

Crowder Joins ATI In Coin Sales; Novy Announces Big Coin Div. Push

MIAMI LAKES, Fla.—Aaron Goldsmith, president of ATI Recreation, Inc. (subsidiary of All-Tech) has officially announced the appointment of Ron Crowder as the company's sales manager for coin-operated products. Appointment was made by Carl Novy, marketing vice president who described it as "in line with the company's goal of expanding its sales efforts in the coin industry."

"Ron Crowder brings a broad sales management background to ATI, which includes aggressive new sales-

stimulating techniques that should benefit ATI and its customers," Novy declared.

"Extensive product redesign and engineering, along with updated marketing and sales direction is expected to produce the same success formula that has moved ATI to its present position as the leader in the slate home pool table industry," Novy declared.

Crowder will be on hand at the ATI display at the MOA Expo, meeting operators and distributors.

Bob Bender Back To Tonawanda Slot

NORTH TONAWANDA, N.Y. — R. M. (Bob) Bender who joined the Wurlitzer Company in 1966 as an outside salesman and subsequently manager of the Atlanta, Georgia and Columbia, South Carolina branches, has returned to the North Tonawanda sales staff. As a sales representative for the factory, Bob will report directly to Nat Hockman, eastern regional sales manager for the phonograph division of the Company.

Bender will maintain his base of operation in Atlanta, Georgia, and his Wurlitzer responsibility will include considerable travel in the Eastern states and the coordination of sales

efforts with Wurlitzer distributors in that area.

Bob is well suited for his chosen career, beginning as a route salesman in his home town of Charleston, W. Virginia in 1938. He spent four years in the U.S. Army and returned to organize an independent general service firm known as Coin Machine Service which was available to all operators in his area for music, vending and amusement equipment. Through his service business, which was unique in the industry at the time, he gained a wealth of experience in all makes and types of coin machines.

In 1959 Bender joined one of the largest distributors in the South East as sales manager and remained in this capacity until joining Wurlitzer in 1966.

Bender's most recent responsibility has been to the Wurlitzer Distributing Corporation which operates the branch in Atlanta and 10 other U.S. cities. His replacement in that position will be Larry Vaughn formerly sales rep. for W.D.C. in Nashville.

Bender's appointment to the factory sales force became effective September 1, 1972.

Seattle 8-Baller

(Cont'd)

Class "B"; and Richard Stripling, Century Tavern (Seattle, Wash.), "C" Division.

Each location owner that the 1st and 2nd place winners represented was later given a large trophy by the respective operator.

Competition in the 2-day event was keen. Players had their families and friends rooting from the sidelines. An average of 600 spectators watched the tournament.

The largest 'fan club' was supporting "Jumpin'" Jack De Witt, the "B" Class runner-up. Because of forfeitures, he did not have to play a single game on Saturday. Sunday he also won his first match by forfeit. Eventually, DeWitt won two games straight to qualify for the final elimination match, and a cheer went up from the crowd.

The tension mounted as time came for the final 3-out-of-5 match. In the "A" Division, Adams said that Rich Geiler was the one man he "would rather not have to play." Geiler had qualified by running the 8-ball twice in a row to beat Ed Wallace, Vancouver Tavern (Seattle, Wash.). Adams himself had just beaten Ted Cook of Verna's Inn (Seattle, Wash.) by making the 8-ball on the break in the first game of their match.

Geiler ran the 8-ball again in the first game against Adams. They alternated wins until they came down to the last game. The audience was on the edges of their seats as Geiler seemed to have the title sewed up, then missed a difficult bank shot and had to turn the play over to Adams, who coolly went on to win.

The tournament was amateur 8-Ball at its best. Officials called the event "a tremendous success". Every effort had been made to eliminate betting and professional players. By keeping the competition amateur, the tournament was undoubtedly very fair. Even the also-rans intended to come again next time and try their luck.

Schneller said that he hopes to above a national tournament in the next few years, with each state sending its top 4 players to compete.

Washington State should be well represented. The Washington Coin Operators Pool Table Group intends to expand its tournament to double the number of contestants—and double the prize money as a result. With the praise and enthusiasm generated by the first tournament they sponsored as a measure of success, they'll have no trouble getting additional support from their local taverns. And the taverns should have no trouble getting players.

Most of the competitors walked off, money in hand, with the standard war cry: "Wait till next year!"

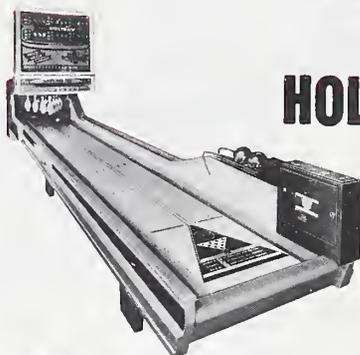
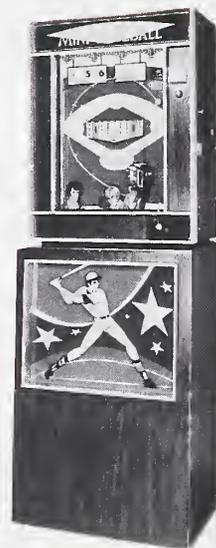
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