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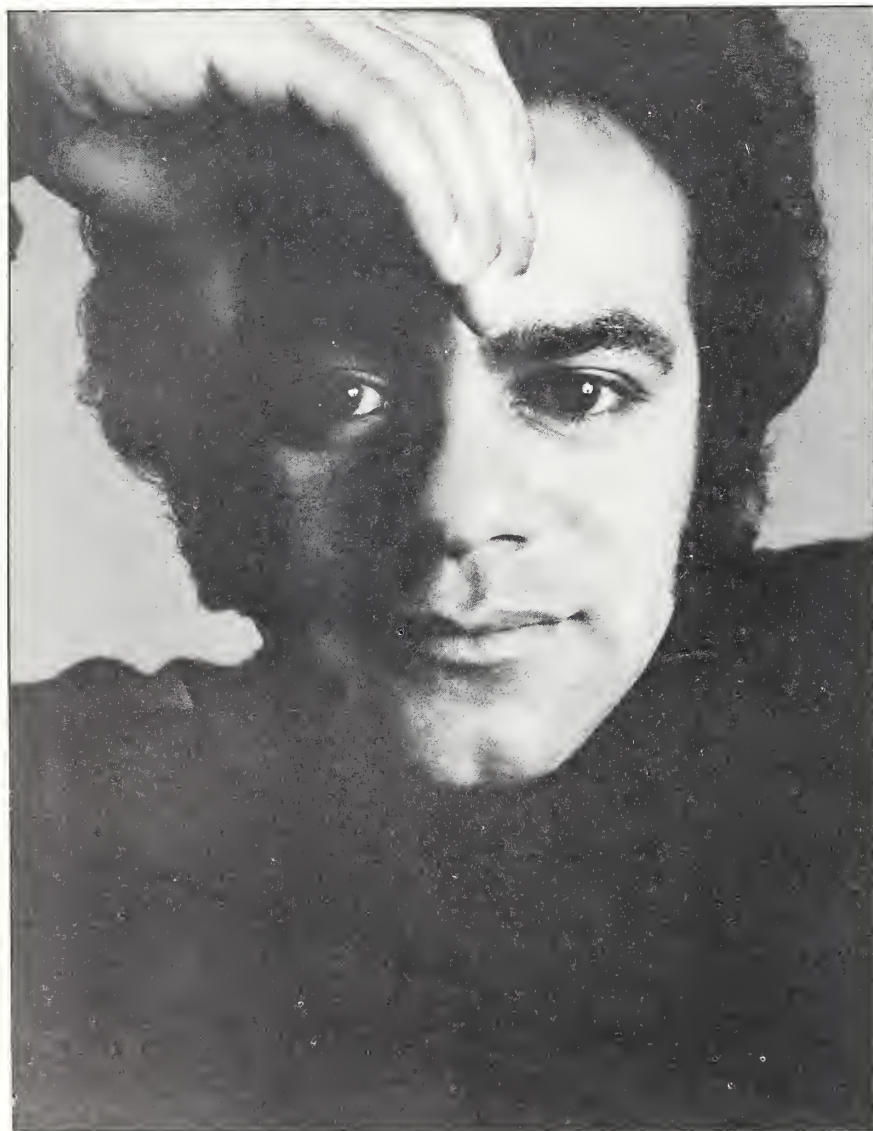
Cash Box

Self Producing Acts: Many In This Bag (Ed)...RIAA Bows 'Action Program' On Music Industry Standards ... Lieberon & Segelstein To Col/Epic Confab: On With The Music... Columbia Names Four New VP's: Hammond, Teller, Levine & Berg... Elton, Moodys Tour

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“I’m Coming Home” by Johnny Mathis.

Produced by Thom Bell,
On Columbia Records 

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Self-Producing Acts: Many In This Bag

There is a newer drift in the product delivered by rock performers to their label affiliations. This is the trend to self-producing efforts by the acts. The many acts in this bag either utilize the services of a single member of the team, in the case of group recordings, or they may give overall producer credit to the group as a whole. Solo acts, too, are doing their own thing with regard to record production.

Acts currently producing their own sessions include: Cat Stevens, George Harrison, Paul Simon, Barry White, Deep Purple, Pink Floyd, Stevie Wonder, Curtis Mayfield, Billy Preston; groups who have one member producer include Jethro Tull (Ian Anderson), Sly & the Family Stone (Sly Stone), Led Zeppelin (Jimmy Page), the Osmonds (Alan Osmond) and Wings (Paul McCartney).

The industry has seen over the past 15 years or so a process of A&R evolution that has run from the recording of acts mainly by in-house producers, the use of indie producers who deliver the finished goods to labels and presently total control by the artist of his creative efforts on recordings. Interestingly, this situation virtually completes the creative package offered by today's rock acts. Many acts today, of course, write and perform their own material, and the fact that many now produce their efforts reflects their ultimate desire to be fully responsible for their sounds.

It should be noted that many acts continue to enjoy associations with producers who are not acts in themselves. This is especially true of soloists and groups whose affiliations with producers have proved to be a continual chart success. Why, obviously, break-up a winning team? Acts in this category may well feel that a non-performing producer may also lend a strong note of objectivity to recording sessions that acts who write and perform may not possess. Besides his recording expertise, the indie producer can also stand away from a certain piece of material or the way it's handled by the group and cite instances where he feels that this song or that interpretation may not show the acts off to best advantage, particularly in the area of a singles date, which remains the key method of creating initial excitement.

Yet, as the above list bears out, a bevy of heavy acts are taking it upon themselves to complete the cycle of self-writing, performing and producing, not to mention cover design. It would certainly seem that this evolution has a natural flow about it. However, this is an evolution and it's hardly likely that this process will make the indie producer a vanishing breed. The indie producing role will continue to be a major one in the industry, but now, more than ever, it has to be seen in the light of a good number of important acts—particularly those with a track record no doubt aided in many instances by an indie producer—who prefer to do their own producing in the studio.

Cash Box Top 100 Singles

1	YESTERDAY ONCE MORE	Carpenters—A&M 1446	2	3
2	BAD BAD LEROY BROWN	Jim Croce—ABC 11359	1	2
3	SMOKE ON THE WATER	Deep Purple—Warner Bros.	3	4
4	TOUCH ME IN THE MORNING	Diana Ross—Motown 772L	8	15
5	SHAMBALA	Three Dog Night—Dunhill 4352	4	1
6	GET DOWN	Gilbert O'Sullivan—Mam 3629	7	9
7	THE MORNING AFTER	Maureen McGovern—20th Century Fox 210	16	26
8	DIAMOND GIRL	Seals & Crofts—Warner Bros. 7708	9	12
9	LIVE & LET DIE	Paul McCartney & Wings—Apple 1863	11	17
10	MONEY	Pink Floyd—Harvest 3609 (Dist: Capitol)	10	14
11	BROTHER LOUIE	Stories—Kama Sutra 577	15	25
12	FEELIN' STRONGER EVERY DAY	Chicago—Columbia 45880	13	18
13	LET'S GET IT ON	Marvin Gaye—Tamla T54234	35	50
14	MISDEMEANOR	Foster Sylvers—MGM K14580	14	16
15	I BELIEVE IN YOU	Johnnie Taylor—Stax 0161	20	28
16	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE	Dawn—Bell 45-374	22	38
17	MONSTER MASH	Bobby Boris Pickett—Parrot 34 (Dist: London)	18	22
18	UNEASY RIDER	Charlie Daniels—Kama Sutra 576 (Dist: Buddah)	24	37
19	DELTA DAWN	Helen Reddy—Capitol 3645	26	34
20	SO VERY HARD TO GO	Tower Of Power—Warner Bros. 1681	19	20
21	BOOGIE WOOGIE BUGLE BOY	Bette Midler—Atlantic 2964	6	10
22	HERE I AM	Al Green (Hi 2247) (Dist: London)	34	43
23	BEHIND CLOSED DOORS	Charlie Rich—Epic 10950	17	19
24	WHERE PEACEFUL WATERS FLOW	Gladys Knight & Pips—Buddah 363	28	32
25	IF YOU WANT ME TO STAY	Sly & Family Stone—Epic 1107	32	41
26	SOUL MAKOSSA	Manu Dibango—Atlantic 2971	30	35
27	HOW CAN I TELL HER	Lobo—Big Tree 16004 (Dist: Bell)	33	39
28	OVER THE HILLS & FAR AWAY	Led Zeppelin—Atlantic 2970	31	36
29	THERE'S NO ME WITHOUT YOU	Manhattans—Columbia 45838	29	31
30	ARE YOU MAN ENOUGH?	Four Tops—Dunhill 4354	37	42
31	DOIN' IT TO DEATH	JB's—Polydor 621	21	23
32	NATURAL HIGH	Bloodstone—London 1046	5	5
33	I'D RATHER BE A COWBOY	John Denver—RCA 0955	27	29
34	GYPSY MAN	War—United Artists XW 281	48	57
35	ANGEL	Aretha Franklin—Atlantic 2969	45	53
36	PLAYGROUND IN MY MIND	Clint Holmes—Epic 10891	23	7
37	I'LL ALWAYS LOVE MY MAMA	Intruders—Gamble (Dist: Columbia)	25	27
38	WILL IT GO ROUND IN CIRCLES	Billy Preston—A&M 1411	12	6
39	NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT	Bobby Womack—United Artists 255	44	46
40	THE HURT	Cat Stevens—A&M 1418	47	56
41	CLOUDS	David Gates—Elektra 45857	49	55
42	SOUL MAKOSSA	Afrigue—Mainstream 5542	42	45
43	BLOCKBUSTER	The Sweet—Bell 45-361	46	51
44	BELIEVE IN HUMANITY	Carole King—Ode 66035	56	68
45	KODACHROME	Paul Simon—Columbia 45859	38	8
46	EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE	Stealers Wheel—A&M 1450	54	65
47	YOUNG LOVE	Donny Osmond—MGM 14583	55	64
48	I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN	Don Covay—Mercury 73385	57	72
49	ROLL OVER BEETHOVEN	Electric Light Orch.—United Artists 173	52	48
50	HE DID WITH ME	Vickie Lawrence—Bell 45-362	51	54
51	LOVES ME LIKE A ROCK	Paul Simon—Columbia 4-45907	72	—
52	WE'RE AN AMERICAN BAND	Grand Funk—Grand Funk 3660 (Dist: Capitol)	69	86
53	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING	Elton John—MCA 40105	75	—
54	BABY I'VE BEEN MISSING YOU	Independents—Wand 11258	62	74
55	GIVE ME LOVE	George Harrison—Apple 1862	39	11
56	SWEET CHARLIE BABE	Jackie Moore—Atlantic 2956	67	75
57	LORD MR. FORD	Jerry Reed—RCA 0969	65	73
58	WHY ME	Kris Kristofferson—Monument 17571 (Dist: Columbia)	61	62
59	TEQUILA SUNRISE	Eagles—Asylum 1101 (Dist: Atlantic)	40	44
60	BONGO ROCK	Incredible Bongo Band—MGM K 14588	63	69
61	LONG TRAIN RUNNIN'	Doobie Brothers—Warner Bros. 7698	41	13
62	YOU LIGHT UP MY LIFE	Carole King—Ode 66035	66	70
63	ROLAND THE ROADIE & GERTRUDE THE GROUPIE	Dr. Hook & Medicine Show—Columbia 45878	59	61
64	HALF-BREED	Cher—MCA 40102	78	89
65	SIXTY MINUTE MAN	Clarence Carter—Fame 250 (Dist: U.A.)	70	78
66	THAT LADY	Isley Brothers—T-Neck 2251 (Dist: Columbia)	77	—
67	MY MARIA	B. W. Stevenson—RCA 0030	86	—
68	NEVER, NEVER, NEVER	Shirley Bassey—United Artists 211	58	58
69	SYLVIA	Focus—Sire 708 (Dist: Paramount)	71	79
70	THEME FROM CLEOPATRA JONES	Joe Simon—Spring 138 (Dist: Polydor)	81	92
71	BLACK BYRD	Donald Byrd—Blue Note 212 (Dist: U.A.)	73	76
72	LOVING ARMS	Dobie Gray—MCA 40100	88	—
73	SHOW BIZ KIDS	Steely Dan—ABC 11382	—	—
74	THERE YOU GO	Edwin Starr—Soul 35103	79	83
75	A MILLION TO ONE	Donny Osmond—MGM 14583	89	—
76	YOU WERE ALWAYS THERE	Donna Fargo—Dot 17460	76	80
77	FUTURE SHOCK	Curtis Mayfield—Curton 1987	87	—
78	LOVE, LOVE, LOVE	Donny Hathaway—Atco 6928	80	85
79	ONE TIN SOLDIER	Coven—MGM 14308	82	90
80	DIDN'T I	Sylvia—Vibration 524 (Dist: All Platinum)	83	94
81	JIMMY LOVES MARY-ANNE	Looking Glass—Epic 11001	84	84
82	FREEDOM FOR THE STALLION	Hues Corporation—RCA 0900	96	97
83	GLAMOUR BOY	The Guess Who—RCA 0977	85	87
84	L. A. FREEWAY	Jerry Jeff Walker—MCA 40054	91	98
85	FREE RIDE	Edgar Winter Group—Epic 11024	—	—
86	TWISTING THE NIGHT AWAY	Rod Stewart—Mercury 73412	—	—
87	SUNSHINE	Mickey Newbury—Elektra 45853	90	93
88	THE LONG WAY HOME	Neil Diamond—Bang 703	94	96
89	SWEET HARMONY	Smokey Robinson—Tamla 54233 (Dist: Motown)	92	95
90	IT'S FOREVER	Ebonys—Phila. Int'l 7-3529 (Dist: Columbia)	93	—
91	ROCKY MOUNTAIN WAY	Joe Walsh—Dunhill 4361	—	—
92	MR. SKIN	Spirit—Epic 10701	98	99
93	DARLING COME BACK HOME	Eddie Kendricks—Tamla 54236	100	91
94	THERE IT IS	Tyrone Davis—Dakar 4523 (Dist: Brunswick)	—	—
95	ASHES TO ASHES	5th Dimension—Bell 45-380	—	—
96	SUNSHINE SHIP	Arthur, Hurley & Gottleib—Columbia 4-45881	99	100
97	SEND A LITTLE LOVE MY WAY	Anne Murray—Capitol 3648	—	—
98	PEACEMAKER	Albert Mammad—Mums (Dist: Columbia)	—	—
99	ECSTASY	Ohio Players—Westbound 216 (Dist: Janus)	—	—
100	LET'S SPEND THE NIGHT TOGETHER	David Bowie—RCA 0028	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Million To One (Stone Agate—BMI)	75	Give Me Love (Material World Charitable Fund—BMI)	55	Love, Love, Love (A Dish A Tunes, Raghouse—BMI)	78	Sunshine (Acuff-Rose—BMI)	87
Angel (Pundit/Agan—BMI)	35	Glamour Boy (Cirrus/Dunbar—BMI)	83	Love Me Like A Rock (Charing Cross—BMI)	51	Sunshine Ship (Sunship/Spinozza-Pitts—BMI)	96
Are You Man Enough? (ABC Dunhill/Soldier Music/Hastings Music—BMI)	30	Gypsy Man (Far Out—ASCAP)	34	Loving Arms (Almo—ASCAP)	72	Sweet Charlie Babe (Mighty Three—BMI)	56
Ashes To Ashes (ABC-Dunhill & Soldier—BMI)	95	Haif-Breed (Blue Monday—BMI)	64	Misdemeanor (Dotted Line & Sylco—ASCAP)	14	Sweet Harmony (Jobete—ASCAP)	89
Baby I've Been Missing You (Butter—ASCAP)	54	He Did With Me (Senor—ASCAP)	50	Money (TRO Hampshire—ASCAP)	10	Sylvia (Radmus—ASCAP)	69
Bad Bad Leroy Brown (Blendingwell & ABC—ASCAP)	2	Here I Am (Jec/Al Green—BMI)	22	Monster Mash (Garpax & Capizzi—BMI)	17	Tequila Sunrise (Kicking Bear/Benchmark—ASCAP)	59
Behind Closed Doors (House of Gold—BMI)	23	How Can I Tell Her (Kaiser/Famous—ASCAP)	27	Mr. Skin (Hollenbeck—BMI)	92	That Lady (Bovina—ASCAP)	66
Believe In Humanity (Colgems—ASCAP)	44	I Believe In You (Groovesville—BMI)	15	My Maria (ABC-Dunhill/Speed—BMI/Prophecy—ASCAP)	67	The Hurt (Ackee—ASCAP)	40
Black Byrd (Al Rudy—ASCAP)	71	I Was Checkin' Out, She Was Checkin' In (Ragmop—BMI)	48	Natural High (Crystal Jukebox—BMI)	32	The Morning After (20th Century—ASCAP/Fox Fanfare—BMI)	7
Blockbuster (Chinnichap/Rack—ASCAP)	43	I'd Rather Be A Cowboy (Cherry Lane—ASCAP)	33	Never, Never, Never (Peer Int'l—BMI)	68	Theme From Cleopatra Jones (Warner-Tamerlane—BMI)	70
Bongo Rock (Drive-in—BMI)	60	If You Want Me To Stay (Strongflower—BMI)	25	Nobody Wants You (MCA—ASCAP)	39	There It Is (Julio-Brian—BMI)	94
Boogie Woogie Bugle Boy (MCA—ASCAP)	21	I'll Always Love You Mama (Mighty Three—BMI)	37	One Tin Soldier (ABC—Dunhill—BMI)	79	There You Go (Stone Diamond—BMI)	74
Brother Louie (Buddah—ASCAP)	11	It's Forever (Mighty Three—BMI)	90	Over The Hills & Far Away (Superhype—ASCAP)	28	There's No Me Without You (Blackwood & Nattahanan—BMI)	29
Clouds (Kipahulu—ASCAP)	41	Jimmy Loves Mary-Anne (Spruce Run/Evie/Chappell—ASCAP)	8	Peacemaker (Landers-Roberts & April—ASCAP)	98	Touch Me In The Morning (Stein & Van Stock—ASCAP)	4
Darling Come Back Home (Jobete—ASCAP/Stone Diamond—BMI)	93	Kodachrome (Charing Cross—BMI)	45	Playground In My Mind (Vanlee/Emily—ASCAP)	36	Twisting The Night Away (Kays—BMI)	86
Delta Dawn (UA/Big Axe—ASCAP)	19	L. A. Freeway (Sunbury—ASCAP)	84	Rocky Mountain Way (Barnstorm—BMI)	91	Uneasy Rider (Kama Sutra/Rada Dara—BMI)	18
Diamond Girl (Don Breaker—BMI)	8	Let's Get On (Jobete—ASCAP/Cherritown—BMI)	13	Roland The Roadie (Evil Eye—BMI)	63	We're An American Band (Cram Renraff—BMI)	52
Didn't I (Gambi—BMI)	80	Let's Spend The Night Together (ABKCO—BMI)	100	Roll Over Beethoven (Arc—BMI)	49	Where Peaceful Waters Flow (Kecca—ASCAP)	24
Doin' It To Death (Dynatone/Belinda/Unichappell—BMI)	31	Live & Let Die (Unart/McCartney and ATV—BMI)	9	Saturday Night's Alright (Dick James—BMI)	53	Why Me (Resaca—BMI)	58
Ecstasy (Bridgeport—BMI)	99	Long Train Runnin' (Warner Tamerlane—BMI)	61	Say, Has Anybody Seen My Sweet Gypsy Rose (Levine and Brown—BMI)	16	Will It Go Round In Circles	38
Everybody's Agreed (Hudson Bay—BMI)	46	Long Way Home (Tallyrand—BMI)	88	Send A Little Love My Way (Colgems/East Hill/J.C.—ASCAP)	97	Yesterday Once More (Almo/Hammer and Walls—Sweet Harmony—ASCAP)	1
Feelin' Stronger Every Day (Big Elk—ASCAP)	12	Lord Mr. Ford (Vector—BMI)	57	Shambala (ABC Dunhill & Speed—BMI)	5	You Were Always There (Prima Donna—BMI)	76
Freedom From The Stallion (Warner-Tamerlane/Marsaint—BMI)	82			Show Biz Kids (American Broadcasting—ASCAP)	73	You Light Up My Life (Colgems—ASCAP)	62
Free Ride (Silver Steed—BMI)	85			Sixty Minute Man (Future Stars—BMI)	65	Young Love (Lowery—BMI)	47
Future Shock (Curton—BMI)	77			Smoke On The Water (Hec—BMI)	3		
Get Down (Management Agency and Music)	6			So Very Hard To Go	20		

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Tres Hombres



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	10	NEW ORLEANS	Warehouse		26	ALLENTOWN, PA.	Fairgrounds
	11	MEMPHIS	Ellis Auditorium		30	SPRINGFIELD, MASS.	Springfield Civic Center
	12	HOUSTON	Jefferson Stadium		31	SYRACUSE	War Memorial Auditorium
	16	ROCHESTER	Rochester Fairgrounds	SEPT.	1	HYANNIS, MASS.	Cape Cod Coliseum
	18	BANGOR, ME.	Bangor Auditorium		7	BINGHAMPTON, N.Y.	Broom County Coliseum
	19	PORTLAND, ME.	Exposition Building		8	BALTIMORE	Civic Center
	20	BOSTON	Suffolk Downs		9	SALEM, VA.	Salem Civic Center
	23	JOHNSTOWN, PA.	War Memorial				

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Lundvall: Responding To '73 Music Buyer's Varied Tastes

SAN FRANCISCO — The following is the text of the remarks made by Bruce Lundvall, Columbia's vp of marketing, at the label's convention: To state that a great deal has happened since we gathered in London a year ago would be a foolish understatement. And to state that as an industry, a company, a music family—that all is sublime in our world would be an irresponsible insult to your intelligence. For if 1972 was a year of cautious optimism and gentle probing, 1973 is a year of anxiety and burning questions. In some quarters it's a year of downright pessimism. But not in these quarters, I can assure you. For that would be a breach of the leadership that this company is all about. And worse—it would be a lie. To those who can only see the margin squeeze, rising costs, mounting returns, compressed new release sales—yes—and the commission probes—as clear signs of industry recession, I can only suggest that your vision may be impaired and in need of sharp refocusing. From a recent book that has captured the imagination of some 10 million readers, I found a quote that I feel has curious relevance in answer to this condition.

"Don't believe what your eyes are telling you. All they show is limitation. Look with your understanding—find out what you already know and you'll see the way to fly." Quite a piece of advice coming from a seagull!

I can assure you that this is not going to be a sermon but rather a challenge to look with our understanding, to find out what we already know and to begin charting the course of our future flight together. The unique concept of our seminars during the next two days will provide forums for just such probing. And the music you will be hearing may, in fact, provide some of the answers we're looking for.

But let's begin right here by examining what we already know about the character of

our industry today and at the same time, face into the hard business issues that we've been grappling with in the unpredictable year of 1973.

The statisticians tell us that the soaring growth rate that we experienced in the 60's has settled down to a 6-7% figure in the 70's and yet the business press cites us as outpacing television, films and professional sports as the biggest grossing segment of the entertainment industry. The multi-million unit sale of a single LP that yesterday was the hallmark of a superstar is today more likely to be a million unit sale—and yet we're awarding more gold records per annum than ever before. The rack jobber has become a retailer and the retailer is a multiple location chain. The cut-out has become confused with front line merchandise—yet the term catalog has been reintroduced as an essential word in our vocabulary. Symphony orchestras may be struggling but classical sales are noticeably up. The Black consumer is becoming an album buyer and the White consumer is buying Black. You can count the rock venues in New York City on the fingers of one hand and yet there are more thriving jazz clubs in the city than ever before. But try to book a rock artist into a recording studio and you'll find that you have to plan well in advance, because chances are he's filling concert halls from major city to college campus on a nationwide tour.

In the radio community the very FM station that nurtured a cult audience in the 60's are now edging out the Top 40's in the rating books. And television, which yesterday

(Cont'd on p. 26)

FRONT COVER:



The music of war, United Artists seven-member recording group, has exploded on the national scene to recently become a dominant force in today's contemporary music field.

War's musical history spans 13 years of changes and musical growth which has culminated in this year's War explosion—five gold records.

War first gained national attention as back-up group to Eric Burdon, with whom they recorded the million-seller, "Spill the Wine." They have followed this with three gold singles of their own, "Slippin' Into Darkness," "The World is a Ghetto" and "The Cisco Kid," and two gold albums, "All Day Music" and the current "The World is a Ghetto."

War's new single, "Gypsy Man," is currently climbing the charts, and according to co-producer, Jerry Goldstein of Far Out Productions, War's new album, "Deliver The Word" which is being released next week, is another milestone in the musical development.

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Lieberson & Segelstein At Col/Epic Sales Convention: On With The Music

SAN FRANCISCO—Goddard Lieberson and Irwin Segelstein, presidents of CBS Records/Group and Columbia Records, respectively, convened the label's sales meeting here last week (25-29) on a strong note of expectation for the label's future, emphasizing a present state of high morale.

While recognizing the current probe of alleged irregularities at the label, leading to the dismissal on May 29 of Clive Davis as head of the company—both executives, nevertheless struck high notes in looking ahead, doing so, at times, with the quick wit long associated with Lieberson and now a trait to be shared by Segelstein, former VP of Television Programming at CBS. Their feelings could be confirmed by the general atmosphere at the convention.

Segelstein, appearing for the first time before the complete CBS/Epic Organization, said that "a recurring theme you'll be hearing a great deal of is change—restated in many ways. I know we have the talent, manpower and knowhow to read the signals of the future and to prepare for it."

He said that his primary motive for accepting the post as president of Columbia was its "reputation as the dominant force in all phases of the record business."

In introducing Segelstein, Lieberson said that despite the developments over the past several months, the company has had a run of good luck. One of the lucky circumstances he said, was to have acquired the service of Segelstein. Lieberson said that Segelstein has "quickly learned the feel of the business and has a sympathetic and understanding way with people and will perform his duties with style and spirit."

The following is the text of Goddard Lieberson's keynote address delivered before the Columbia/Epic "Family of Music/73" Convention last Thursday (26) at the Masonic Auditorium near the convention headquarters at the Fairmont Hotel in this city:

"Since all speeches are supposed to start on a light note, I would like to begin by saying that a funny thing happened to me on the way to retirement. However, as time goes on, it has proven to be less funny every day, and, while I am, as always, very happy to see all of you and very happy to be standing before you today in the position I now occupy, I must say that I am not happy with the reasons for my being here. In the last few

months we have all lived through disturbing events and a great number of sad developments. I wish I could tell you that the clamo has ended. That the clouds of rumor have evaporated and simply gone by. But we would be deluding ourselves to think that was the case.

The unfortunate occurrences of the past months have given rise inevitably to an eruption of accusations and innuendos. Sweeping generalities have taken the place of facts, much of what has happened, been printed or spoken, has been speculation based on suppositions, opinions, rumors, rumors of rumors, allegations and innuendos. And when those ran out, a rehash of the same material. And I want to add that I do not exclude radio and TV press coverage from this observation. This is not to say that the record industry, like the banking business, the insurance business, or any other industry, does not have within it individuals who might think badly or might act badly. I suspect that a cross-section of the record business might be very much like a cross-section of many other businesses made up of the same percentages of wise men, idiots, crack pots, thieves, Republicans, Democrats and so on. Knowing this it isn't easy to stand by and watch an entire industry characterized by irresponsible and unsubstantiated charges.

There is a good deal of irony in Columbia Records being in the center of this present turmoil. For many years, as all of you who know better than anyone else, we have often been considered the 'little old gray lady' of the record business. We have been frequently chided for not being in the center of the knockdown, drag-out competition which too often characterizes our business. Some have called us 'prim,' but I think a more accurate word is 'dignified.' I think we are still dignified. It has always been a source of pride to me, and I know to you too, that we have managed to be the most successful record company in the world without ever knowing the indulging of any questionable practices. I believe we have been in the vanguard of fighting against anything in our industry that we thought might be injurious.

So that there could be no misunderstanding as to where I've always stood on two important issues, let me say something with the much emphasis as I can. I've always been opposed to the use of payola in any form; the thought that air-play for records can be bought for cash is odious and distasteful to me. I am equally opposed to anyone providing illegal drugs for the purpose of payola or as a social device to convince someone in our business that they are "with it." The performance of music has nothing to gain from dope or payola. Dope is destructive to musicians and consequently to music. Payola is an offense against standards of excellence and degrades the creative effort of everyone involved. To those who have accused Columbia of covering up information concerning mal-practices in the record industry, I emphatically and unequivocally state that this is not true. On June 6th, we made the following statement, "We have no evidence whatsoever of wrong-doing other than

(Cont'd on p. 26)

CBS
International
Meets

●

See
International
News
Section

RIAA Bows 'Action Program' On Music Industry Standards

WASHINGTON — The Recording Industry Association of America, Inc. (RIAA) has developed what it terms a "comprehensive action" program designed "to help insure that business practices within the industry are based on sound legal and moral principles."

The board of directors of the Association said, following a meeting in Los Angeles, "It is our belief that the vast majority of the companies in this industry follow responsible, lawful business practices.

"Nevertheless, we recognize that serious accusations have been leveled. These accusations taint the innocent along with those who may be guilty. If such reports are correct, there are some offenders in this industry, as there undoubtedly are in most other segments of life, and government action will bring them to justice."

The RIAA urged the Congress "to consider the necessity of enacting stronger legislation" against payola—an "odious and illegal practice"—to serve as an effective deterrent.

The RIAA program includes the following:

Thorough intracompany investigations for any illegal practices, with discharge or appropriate disciplinary action for any employee guilty of payola, providing illegal drugs, or asking for or receiving kickbacks.

Adoption of RIAA Standards of Conduct. The Standards call for all

employees who maintain contact with broadcasting stations to sign "no-payola" affidavits; they also rule out payola, kickbacks and illegal drugs.

Concerning the affidavits, the board said, "We believe this practice can be an important element in the process of insuring that all personnel are aware of the law."

An appeal to all other segments of the recording industry and the music publishing industry to adopt similar standards and to undertake thorough self-investigation.

"Because RIAA's 55 member manufacturing companies comprise only one portion of the recording industry, unilateral action by RIAA is not enough," the board said. Among the groups urged to act are: music publishers, broadcasters, radio program services, performers and musicians, artist managers and representatives, talent agencies, independent producers and production companies, independent promotion specialists, trade media and subscriber sheets, and record distributors and merchandisers.

Joint action with broadcasters to develop a program to help eliminate the "periodic recurrence of payola problems." Results of this might include voluntary action through RIAA's Standards of Conduct and the Code of the National Association of Broadcasters and/or action by the Federal Communications Commission.

Trade media action to develop stan-

(Cont'd on p. 40B)

Cash Box Praised On Industry Support At Col/Epic Meet

SAN FRANCISCO—Cash Box was singled out last week by Bruce Lundvall, vice president of marketing at Columbia Records, in the following remarks made before the Columbia/Epic sales convention. Lundvall stated: "Finally, in regard to the current commission probes, I'd like to take the liberty of making just one statement. I'm both saddened and profoundly shaken that through all of this not one industry association spokesman, trade publication, except CASH BOX (and worse)—recording artist, has seen fit to take a position stand for an industry that daily enriches the lives of millions with enduring art and great entertainment."

Goody/Maxie Merger Is Off

NEW YORK — Sam Goody Inc. of New York, N.Y. & Waxie Maxie Quality Music Co. of Washington, D.C. have announced that they have decided to discontinue all further negotiations looking to the merger of the two companies as originally announced on June 1st.

The agreement to terminate negotiations was mutual because the two parties could not come up with a plan for future operations of the two companies.



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New Hit Single

"ALRIGHT, ALRIGHT, ALRIGHT"

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Elton John's U.S. Tour

HOLLYWOOD—In what promises to be Elton John's most ambitious tour since his debut three years ago, the composer-singer-pianist embarks on nine weeks of appearances encompassing 42 cities throughout the U.S. beginning Aug. 15. John will be accompanied by his lead guitarist, Davey Johnstone, bassist Dee Murray and drummer Nigel Olsson.

John Reid, Elton's personal manager, has announced that the artist would appear at the largest houses available in every situation, including two performances at the Chicago Amphitheatre (Aug. 24-25), Hollywood Bowl (Sept. 7) and Madison Square Garden (Sept. 23).

Reid also announced that the concerts were once again booked by Howard Rose of IFA, with press relations under the direction of Totem Pole PR topper Norm Winter.

Tour kicks off in Mobile, Alabama, Aug. 15. Subsequent August dates are: Houston Coliseum (16); Hemisphere Arena, San Antonio (17); Cotton Bowl, Dallas (18); Arrowhead Stadium, Kansas City (19); Metropolitan Sports Center, Minneapolis (23), Chicago Amphitheatre (24, 25); Iowa State Fair Grandstand, Des Moines (26); Univ. of Utah, Salt Lake City (28); Memorial Coliseum, Portland (30); and the Seattle Coliseum (31).

In September Elton will perform at Balboa Stadium, San Diego (1);

Denver Coliseum (2); Univ. of New Mexico, Albuquerque (3); Big Surf, Phoenix (4); Hollywood Bowl (7); Long Beach Arena (8); Oakland Coliseum (9); Vancouver, B.C. Coliseum (10); Honolulu Int'l. Center (17); Greensboro Coliseum (21); Atlanta Braves Stadium (22); Madison Square Garden (23); Nassau Coliseum (24); Boston Garden (25); Philadelphia's Spectrum (28); Richmond Coliseum (29); and Baltimore's Civic Center Arena (30).

During October, final month of the tour, he will be at the Univ. of Dayton Arena (3); Kiel Auditorium, St. Louis (4); Cobo Hall, Detroit (5); Ohio State, Columbus (6); Univ. of Indiana, Bloomington (7); Civic Arena, Pittsburgh (9); Mid-South Coliseum, Memphis (11); Middle Tenn. State Univ., Murfreesboro (12); Univ. of Tenn., Knoxville (13); Hampton Coliseum (14); Auburn Memorial Coliseum (18); Univ. of Georgia, Athens (19); Sportatorium, Miami (20); and the Univ. of Florida, Gainesville (21).

Meet Preview: 'Electra Glide'

SAN FRANCISCO — "Electra Glide In Blue," a film by Columbia recording group Chicago's producer James William Guercio, was previewed at the Columbia and Epic 1973 Convention. Shown at San Francisco's Regency II theatre and attended by Key Columbia and Epic executives, the film marks the debut of Guercio as a film maker.

"Electra Glide In Blue," produced and directed by Guercio, is the story of a "five foot two cop in a six foot two world." The screenplay by Robert Boris is based on a story by Boris and Rupert Hetzig. The film boasts a score by Guercio including the Columbia single, "Tell Me," which is sung by Chicago member Terry Kath.

More On Grand Funk & The Courts

NEW YORK—A release from Capitol Records last week advised "that the U.S. District Court in Knoxville, Tenn., recently (July 25) granted Grand Funk Railroad's motion against Terry Knight by vacating Knight's default taken by Knight against Grand Funk's Corporation, GFR Enterprises Ltd.

"Also, in another development in the Knoxville case, the District Court there granted relief to members of Grand Funk to stay Knight's Trade Mark action by transferring the case from Knoxville to the U.S. District Court in New York."

Knight Comments

Knight issued a comment on the above proceedings:

"The PR release which refers to a 'GFR motion' allegedly vacating a default is misleading in two respects: The first being that no member of GFR made such a motion; the second fact is that I did not oppose the re-opening of the default against GFR Enterprises Ltd. In essence, there was no 'vacating,' but rather the default was set aside by the court without any objection whatsoever from me.

"I should like to point out that the reference to Grand Funk's 'corporation' is equally misleading in that only last week, the New York Supreme Court held that the corporation was, in fact, comprised of six shareholders and was not the possession of any select group of individuals among them. With regard to the Knoxville case, the press release is patently false in that the members of Grand Funk were not even parties to the Knoxville case which was strictly against the City of Knoxville and the auditorium there and no 'relief' whatever was granted by that court to the members of Grand Funk."

Columbia Names Four New VP's: Hammond, Teller, Levine & Berg

NEW YORK — Bruce Lundvall, vice president, marketing for Columbia Records, has announced the appointments of Alvin Teller as vice president, merchandising; Arnold Levine as vice president, advertising and sales promotion materials; and John Berg as v.p., packaging art & design.

Teller, who had previously served as director of merchandising and product management, will be responsible to Lundvall for directing the creation of merchandising programs for Columbia and Custom Label product

and for directing the creation and execution of all advertising, sales promotion and graphic design for the CBS Records Division. He will also be responsible for all artist development and artist relations activities.

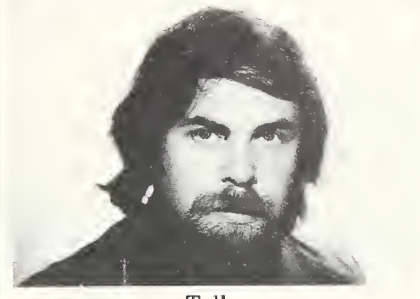
Levine will report to Teller and will be responsible for retail advertising, Custom Label advertising, television commercials, preparation of the convention film and all other CBS Records Division audio-visual effects.

Berg, formerly creative director, packaging, will also report to Teller. His responsibilities will now include all creative work relating to album and liner art and copy. He will also be responsible for regional art staffs in Los Angeles and Nashville.

John Hammond, veteran talent discoverer at Columbia Records has been named vice president of talent and acquisitions for the label. Goddard Lieberman made the surprise announcement at the company's sales convention last Thursday (26).



Levine, Berg



Teller

'Record Store' Shown At Confab

SAN FRANCISCO — A Columbia/Epic "record store" set up in the Fairmont Hotel, made its debut at the labels' 1973 Convention.

Supervised by Bob Gordon, manager of retail merchandising, and Julian Rice, director of merchandising planning, under the direction of Al Teller, director of merchandising and product management, the project highlighted both the Columbia and Epic labels' merchandising campaigns planned for the fall and recapped the campaigns held since last year's convention.

Filling an entire suite at the Fairmont, the "record store" presented key displays, newspaper inserts and TV activity on all phases of the labels' music including country, MOR and special artist programs. A feature of the store was the inclusion of five strategically located TV monitors which delivered merchandising messages and explained all displays.

The record store also offered an in-depth look at the forthcoming Columbia campaign for the Jonathan Livingston Seagull sound track album, featuring musical narrative by Neil Diamond.

Regan's Method Of Speeding Up A Singles Hit

HOLLYWOOD — Maybe because it's taken Russ Regan and 20th Century Records over seven months to prove the Maureen McGovern record "The Morning After" a hit that he has inventively devised a way of 'speeding' up the process of making a hit. Last week, he suggested to those who listened to Love Unlimited's newly released album to play an instrumental on it called "Love's Theme" at the 45 rpm speed. The response to Russ' fast thinking, he says, has been "phenomenal" and could in fact prompt a release of something recorded at 33 altered to the faster pace.

Film Feature Bows Col/Epic New Album Release

SAN FRANCISCO — The most ambitious film project ever undertaken by Columbia and Epic Records premiered at the companies' 1973 Convention.

Called "The Family of Music," the feature-length color film showcases new album product and displays the musical talents of 30 Columbia, Epic and Custom Label acts. The film was produced by Arnold Levine, Columbia's vp of advertising and sales promotion materials and directed by Robert Elfstrom, vet filmmaker.

The film not only shows off artists in performance situations, but captures acts as they travel, wait in dressing rooms to go on, and in other informal poses.

"This is a very unusual and demanding project in that we as a record company have to span two categories," explained Levine. "Not only must the film be a presentation of product but it must be entertaining at the same time."

Levine added that the use of the film does not end with the convention. "From it," he said, "we can take isolated bits of film and send them to the field for videocassette use. And, we can create our own TV specials."

Music for the film was originally recorded on 16 track tapes. While the film is 16mm, the music was transferred to 35mm sound because, said Levine, "we could come up with the best and brightest sound for the convention."

Others involved in production of the film were Ken Walz, associate producer; Gary Youngman and Muffie Meyer, film editors; and cameramen Michael Livesey, Don Lenzner, Jim Wilson and director Elfstrom.

Fred Wilmot, Col (Canada), Dead At 48

TORONTO — Fred Wilmot, vice president and general manager of Columbia Records of Canada, died suddenly on July 21 in Toronto. Death was attributed to a heart attack. He was 48 years old.

Mr. Wilmot was a veteran of 20 years with Columbia. He began his career as regional manager for the label in its Hartford, Connecticut office. In 1958, he was appointed vice president in charge of sales for Columbia Records of Canada, and was named vice president and general manager in 1968.

Mr. Wilmot is survived by his wife, Elizabeth Gurley, and daughters, Gayle and Kimberley.

Moody Blues
Set World
Tour In Fall

See Int'l
Section

Catalano Calls For Patience In Act-Song Wedding

HOLLYWOOD — Tom Catalano, the indie producer who has been associated with nine gold albums and five gold singles in the last four years and counts Neil Diamond, Helen Reddy, Peggy Lee and Bill Medley among the artists he produces, feels that one of the keys to producing successfully is to "hold on to the right song for the right artist no matter how long you have to wait."

Catalano pointed to two current recordings as typical examples. "One year ago I first heard 'Delta Dawn' and thought it was a hit. Recently, when I played it for Helen Reddy she didn't see the song for her. I asked her to try it for me as a personal favor because I was so convinced the tune was a perfect fit. When we got into the studio we cut it in 45 minutes with an orchestra and chorus. I held 'Last Thing On My Mind' for Neil Diamond for a very long time and I think that's going to be Neil's next big record."

Currently working on the soundtrack LP and as musical director of the film "Jonathan Livingston Seagull," in addition to his producing chores, Catalano summed up, "The marriage of producer, artist and material has to be ideal or the hits just don't come."

RCA/Phila. Orch. Renewal Focuses On Quad Recording

NEW YORK — Stressing its role in RCA's quad future, The Philadelphia Orchestra has signed a new, long-term contract renewing the exclusive recording agreement begun between the label and orchestra in 1968. The contract, approved by the board of directors of the Philadelphia Orchestra Association, covers a three-year period with two one-year options, according to Rocco Laginestra, president of RCA Records, and C. Wanton Balis, Jr., Chairman of the board of The Philadelphia Orchestra Association.

Laginestra said: "The Philadelphia Orchestra long has been recognized as the world's finest—the Rolls Royce of Orchestras' and, just as we were proud in 1968 when the orchestra returned to RCA, so now, at the beginning of the great new four channel sound era, we are happy we will be able to go together into the most exciting phase of recording history."

Speaking for the Orchestra Association, Mr. Baylis said: "We are very pleased that the strong combination of RCA Records and the Philadelphia Orchestra will continue. The initial Quadradiscs produced this season have been enthusiastically received by the critics and the public who have agreed that 'The Philadelphia Sound' never sounded better. With the new contract, the Orchestra can continue its role as recording pioneer into four channel sound, just as it pioneered in 1967 when it and RCA produced the first commercial symphonic record, and continued through the advent of the LP and stereophonic sound."

Eugene Ormandy, music director of the orchestra, remarked that "this is a great challenge, and the prospect of recording much of the classical repertoire in this new technique means that more and more great music will be heard more naturally and convincingly by a new generation attuned to perfection of sound reproduction."

Trademark Svc Is Automated

SANTA ANA, CALIF — Automated trademark searches made from a computerized data base containing all 750,000 trademark registrations and applications in the U.S. Patent Office, are being offered by TCR Service, Inc., Santa Ana, California.

This service helps determine whether the right to a proposed mark has been pre-empted by prior use or by registration of a substantially similar mark. These searches should be conducted before adopting a trademark to minimize the risk of advertising and promoting a pre-empted mark.

A search of the TCR data base with written report can be requested for any single name at a cost of \$32. The report itemizes any and all conflicts and contains information on the owner or applicant, date of filing, serial number, date of first use in commerce, publications data, registration date, patent office classifications, description goods and services, renewal information and full information on cancellations, oppositions, interferences and abandonments.

Search time is a maximum of 10 days, however, expedited searches are also available, including 24-hour turnaround.

AFM, Labels Tentative New Pact

NEW YORK — American Federation of Musicians President Hal Davis has announced that union negotiators and recording industry representatives have reached tentative agreement, subject to approval of affected Federation members, on a new contract covering musicians' services for all recordings. The announcement came after one and a half weeks of formal negotiations between union and industry representatives.

In keeping with the union's long-established policy, terms of the agreement will not be announced until after AFM members have voted on acceptance of the pact by a secret ballot mail referendum. Results of the vote will be known in approximately three to four weeks, Davis said. Approximately 4,000 musicians who have earned a minimum of \$1,000 from recording during the calendar year 1972 are eligible to vote.

If approved, the contract will be retroactive to August 1, 1973. The previous agreement, which was for 16 months, expires on July 31. The two prior contracts between the 315,000-member union and the recording industry had been for three and five years, respectively.

Maranta Inks Pact On Distrib

NEW YORK — Creative Dynamic's president John T. Byrd and Clancy Morales, president of Maranta Records, have announced that Creative Dynamics will handle world-wide distribution for the Maranta label. First release under the new agreement will be an LP by the Latin/rock band Bandolero. Second project features a two-record LP featuring Latin rockers Guamani, Vagabonds, Challengers and Child. Another LP, "Somos," will be released immediately.

"Somos" features musicians from the bands of Mongo Santamaria, Tito Puente, Larry Harlow, Machito, Eddie Palmiere, White Elephant, Dreams and La Lupe.

WCI Labels, Pub Revenues For 3rd Qtr, 1st Half

NEW YORK — The Warner Bros., Elektra and Atlantic labels plus Warner Bros. Music showed a small decline in revenues for the three months ended June 30, while an increase was registered for the first six months of 1973.

According to Steven J. Ross, chairman of the parent Warner Communications, Inc., revenues for the music division reached \$50,643,000 for the first three months, compared to last year's period of \$53,770,000. For the first six months, revenues were \$108,946, compared to \$104,332,000.

Second quarter revenues rose to \$134,777,000 from \$122,049,000. Net income rose to \$12,609,000 from \$12,218,000 in the 1972 period, and earnings per share increased to \$.57 from \$.54 in the second quarter 1972. Fully diluted earnings per share rose to \$.54 from \$.49 in the prior year's quarter.

For the six months ended June 3, revenues rose to \$279,073,000 from \$242,860,000 and net income increased to \$27,185,000 or \$1.21 per share from \$24,593,000 or \$1.09 per share in the 1972 period. Fully diluted earnings per share increased to \$1.15 from \$1.00 in the prior year.

Stereo Chains Offers Policy To Customers

CULVER CITY, CA. — Peter Huber, president of University Stereo Inc., headquartered here, has announced the appointment of James Goddard as controller for the retail stereo chain.

"We've grown so fast these past five years, from a gross of \$40,000 to a projected \$7 million this year," continued Huber, "that we have to consolidate, evaluate and just see where we are going."

Prior to joining University Stereo, Goddard was associated with Roman and Francouer of Marina del Rey, National Institute of Scientific Research, International Hospital Supply and Alpha Wire Company. Born in San Diego, he later attended high school in Jefferson City, Missouri. He holds a B.S. degree in Business Administration from California Polytechnic College in Pomona.

Huber further announced a retail stereo first, an all-risk insurance policy for any stereo outfits sold by University Stereo. "Young people suffer most, because they are robbed the most and rarely have insurance," he stated. "Up until now there was no real insurance protection for them. Now for a small percentage of a stereo's cost, insurance is available, a real breakthrough for the younger consumer."

McMurtrey To Head Kustom Inc.

CHICAGO — Kustom Electronics Inc. has announced the appointment of Wayne A. McMurtrey as president and chief executive officer.

McMurtrey, formerly vice president of finance, succeeds Charles A. Ross, founder of Kustom. Ross will remain chairman of the board of directors.

Charles H. McKinney, formerly vice president of sales, is vice president and has been named general manager of Kustom's music division. Kustom Electronics, Inc. manufactures the Kustom and Kasino lines of guitar amplifiers and public address systems.

Badamo To Ringling Bros. As Comptroller

NEW YORK — Joseph A. Badamo has been named comptroller of Ringling Bros. and Barnum & Bailey music/record complex, it was announced recently by Joseph E. D'Imperio, president of the division.

Badamo, most recently with CBS Records, will be working in the area of administration for Ringling Bros. and Barnum & Bailey Records, Feld Brothers Management Corp., Trapeze Music ASCAP, Ringling Bros. and Barnum & Bailey Music BMI, Wheel Records, Sweet Fortune Records and Trapeze Productions.

Prior to his appointment with CBS Records, Badamo was Corporate Senior Accountant for American-Standard, Inc., following two years as Supervisor of Accounting Control for American Express. A graduate of Pennsylvania State University, he began his career with Arthur Young & Co., an international accounting firm.

Paul Griffin To Trapeze Prod.

NEW YORK — Paul Griffin, producer, arranger and composer, has joined the staff of Trapeze Productions, it was announced recently by Roberta Arnold, creative director of the firm. The recently formed music production operation specializes in scoring for films, TV and radio programs and commercials.

Griffin's extensive musical background includes participation in the new Paul Simon "There Goes Rhym-in' Simon LP as well as Don McLean's "American Pie" and Bob Dylan and Curtis Mayfield recordings. He has just completed a Trapeze assignment for a new RCA-sponsored Black Economics radio program theme and is currently working on a sophisticated jazz score with ARP synthesizer for a series of industrial videocassette programs.

A former student at Julliard and the Manhattan School of Music, Griffin has played organ at the Paradise Baptist Church in Harlem for 16 years.

Wattenberg Is Chappell Veep

NEW YORK — Philip B. Wattenberg, counsel to Chappell Music since 1958, has been named a vice president, according to an announcement by Norman S. Weiser, president of the publishing company.

Wattenberg is a member of the panel of consultants to the Register of Copyrights in Washington, D.C. on the revision of the copyright law.

Wattenberg & Wattenberg, the firm with which he has been associated since 1944, has represented such writers as John Philip Sousa, George Gershwin, Ira Gershwin, Vincent Youmans, Richard Rodgers, Lorenz Hart and Jerome Kern.

Marks Music Signs Two

NEW YORK — Marks Music has set two co-publishing deals, it was announced recently by Dick Stone, professional manager of the firm. The first deal is on behalf of material recorded by Jimmy Smiley, a Georgia-born artist managed by Jay Warner. The pact was set with Joe Renzetti and Dale Frasher. Renzetti and Frasher will co-produce Smiley's first single, "Ring The Bell/Stay With Me," which initiates the co-publishing arrangement.

The second deal was made with producer Bob Gilligan for material recorded by "Forest." Their first single will be "Music Is Your Soul."

**Thanks to All
for turning
Two records
GOLD
this week**

**Three Dog Night
SHAMBALA**

Jim Croce

BAD, BAD LEROY BROWN

**AND A SPECIAL THANKS
TO THE WONDERFUL
ABC/DUNHILL PROMOTION STAFF**

Jim Francis · Scot Jackson · John Belliveau · Greg Kimmelman · Sandy Horn · John Dixon · Pat McCoy
Mike Conwisher · David Kimmelman · Jeff Lyman · Stu Grant · Dick Lemke · Darrel Harris · Ervine Woolsey
Frank Turner · Sandy Thompson · Kerry Knodle · Dianne Petty · Tom McEntee · Matty Singer
Mike Alhadef · Bob McKenzie · Mickey Wallach · Michelle Peacock · Douglas Casmus · Dave Chance
David Kragaskow · Shel Resnik · Elmer F. Rufe, Jr. · Sammy Alfano · Steve Resnik · Marvin Deane
Arlene Schesel · Red Forbes · Don Eason · Steve Wallace · Chuck Young · Julie Zimand (?)
Dennis Lavinthal

ABC/DUNHILL RECORDS



Columbia's 'Family of Music' For 1973

Col/Epic Field Men Cited For Hits In Singles Area

SAN FRANCISCO — Paying tribute to the companies' promo men in the field, Columbia, Epic and the Columbia Custom labels held a special singles presentation at the labels' 1973 Convention.

Called "There's No Hits Without You," the presentation provided both audio and visual highlights of the year's past chartmakers and a preview of sounds to come. Assembled by Steve Popovich, Columbia vice president of national promo, and Stan Monteiro, director of national promo at Epic and Columbia Custom labels, "There's No Hits Without You" was scripted by Bob Adels, narrated by WFIL's George Michael and recorded at Columbia's New York studios and James Guercio's Caribou ranch.

The multi-media fete offered insights into the behind the scenes aspects of the recording careers of such chartbreaking "newcomers" as Earth Wind and Fire, Edgar Winter and Albert Hammond. Opening with the Manhattans singing the title song, the singles review previewed forthcoming music by Albert Hammond, Johnny Mathis, Mac Davis, Eric Andersen, Blood, Sweat and Tears and Dr. Hook among others.

Artist Interviews

In addition, interviews with various artists were incorporated into the event, tracing their hit-making debuts. A history of Earth, Wind and Fire was presented, reviewing the

group's success in 1972-73. The Loggins and Messina story featured singer-songwriter-guitarist Jim Messina commenting on the duo's forthcoming album. Clint Holmes, a smash with "Playground In My Mind" offered his personal thanks to all the "guys in the field" who helped him attain popularity.

Edgar Winter was represented by manager Steve Paul, who, in a taped phone conversation, traced Edgar's development as an artist. Mac Davis was interviewed before previewing his "Kiss It And Make It Better" release. Epic Records, which declared 1973 as "Charlie Rich Year," was lauded by the hit-making artist for its efforts in making "Behind Closed Doors," his biggest pop single ever. The Manhattans and Intruders were spotlighted in a success story relating to the success of Columbia, Epic and Custom Labels in the area of black music, and which stressed the creativity of such producers as Kenny Gamble and Leon Huff, Thom Bell, Barrett Strong, Jim Stewart and Joe Wissett.

The special singles presentation also lauded the promo men for their "unflagging dedication" on behalf of the labels' releases and closed with a special preview of "Tell Me," a single culled from Chicago producer James William Guercio's forthcoming film "Electra Glide In Blue." Sung by Chicago's Terry Kath, the tune represents Guercio's first writing effort in over five years.

Welcome To The Confab 'Cabaret' Via Chip Monck

SAN FRANCISCO—The transformation of the Fairmont Hotel's Grand Ballroom, scene of the dinner/shows at the Columbia/Epic 1973 Convention, into an intimate, cabaret-style room was the result of the activity of Chip Monck, who has done elaborate staging for the Rolling Stones and other major groups.

Monck, who also staged Columbia's "Week To Remember" at the Ahmanson Theater earlier this year, had the challenge of converting the Grand Ballroom of San Francisco's Fairmont Hotel into a concert hall big enough to accommodate a 32-piece orchestra, yet intimate enough to cater to the more down-home feel of some of the labels' country acts. Joined by Abe Jacob, sound consultant for the convention, Monck began working against deadlines in order to achieve his desired transformation.

While Monck was busy getting into details about smoke machines, being able to change the levels of the stage some 32 inches in 12 minutes and wondering how to spin certain stage areas around in a swivel motion, sound expert Jacob was attempting to put together a sound system that would sound just as clear reverberating the sounds of acoustic guitar strumming as it would blaring out heavy rock rhythms.

"We were faced with a problem of putting together a truly flexible PA system," he revealed, "one that would accommodate any artist. We began to assemble equipment furnished by McCune sound and Swanson sound and, aided by the Record Plant, we put together something quite innovative. All the concert performances here were heard in quadrasonic sound. It's the first time we've ever used live quadrasonic sound at a convention and all the acts, from country to r&b, seemed to adapt well to it."

20 Acts Showcased At Meet

SAN FRANCISCO — More than 20 artists on Columbia and Epic Records, as well as performers from Philadelphia International, Gamble, Monument, Mums and T-Neck, displayed their talents at the Columbia and Epic 1973 Convention. The artists performed at four banquet shows at the Fairmont Hotel.

Tuesday

Even before things got going at the Convention, a special show was put on by the San Francisco musical community. Held on Tuesday, July 24, at the Orphanage, the show brought together four recently-signed Columbia acts from the Bay Area, including the Sons of Champlin, whose first Columbia album, *Welcome To The Dance*, was recently released. Another group with a big Bay Area reputation was Copperhead (their first album, *Copperhead*, was recently released by Columbia), which featured the talented guitarist John Cipollina, formerly with Quicksilver Messenger Service. Gentlehood, which also recently had their first Columbia album, *Gentlehood*, released, and recently signed David Rae, completed the bill.

Wednesday

Wednesday's concert, (July 25) on the opening eve of the Convention, featured Clint Holmes, The Isleys, Bonnie Bramlett, Albert Hammond, Kris Kristofferson and Ronnie Dyson. Holmes, an Epic artist, scored a gold record with his first single, "Playground In My Mind." The Isley Brothers, the group from T-Neck rec-

ords made up of six brothers from New York, are originators of the current hit single, "That Lady." Bonnie Bramlett, a singer who has been a part of many music happenings in the last five years, recently recorded her first solo album on Columbia Records, *Sweet Bonnie Bramlett*. Albert Hammond, who enjoyed success with his gold single, "It Never Rains In Southern California," has followed up with a new album from Mums, *Free Electric Band*. Monument's Kris Kristofferson whose "Why Me" is the current #1 country single, and Ronnie Dyson, who is coming off his recent success with "One Man Band" with another hit, "I Don't Want To Be Lonely," completed the bill.

Thursday

The Thursday (July 26) concert featured the awesome talents of artists from Philadelphia International and Gamble Records, the Columbia Custom labels founded by the producing duo of Kenny Gamble and Leon Huff. The evening spotlighted performances by the O'Jays, with a string of four smash singles (including "Love Train" and "Back Stabbers") in the last year; Billy Paul, winner of this year's Grammy for the best Male R&B performance of his "Me and Mrs. Jones"; Harold Melvin and the Blue Notes, who have achieved success with their hit single and album, *If You Don't Know Me By Now, The Three Degrees*, a female trio who recently joined the Gamble-Huff team; and MFSB (Mother Father Sister Brother), the group of Philadelphia musicians who have provided the backing for some of Gamble and Huff's most successful efforts, and who recently recorded their own album on Philadelphia International Records. The evening was hosted by Don Cornelius, the man responsible for "Soul Train," the syndicated television program.

Friday

A special luncheon was held Friday to spotlight the talents of the many Columbia and Epic Country performers. Among those who performed on that occasion were Tanya Tucker, Johnny Duncan, Barbara Fairchild, Lloyd Green, Charlie McCoy, Charlie Rich, Freddie Weller and Jack Blanchard and Misty Morgan.

Friday night's performance presented a variety of performances by Edgar Winter, Mark/Almond, Bruce Springsteen and Chi Coltrane. Edgar and his band are the Epic recording artists who have recently strongly scored on their #1 hit single, "Frankenstein" and their successful LP, *They Only Come Out At Night*. Mark/Almond, who present a highly eclectic brand of music which pulls in inputs from rock, jazz, blues and classical music. Bruce Springsteen is the performer whose first album was *Greetings From Asbury Park* and who has been called one of the most original new artists of the '70s. Chi Coltrane, whose single "Thunder and Lightning" and album, *Chi Coltrane*, have enjoyed success, completed the bill.

Saturday

The final show, on Saturday, July 28, brought together artists representing different areas of music at Columbia Records. Roger Miller, the "King of the Road" who recently signed to the Columbia label, opened the show. Following Miller, was Art Garfunkel, the actor, and former partner of Paul Simon, who began his career as a solo artist. Finally, there was Stan Getz, recently signed, with his group/consisting of David Holland, (bass), Jack DeJonnette (drums) and Richie Beirach (piano).

Col/Epic Promo, Sales Awards

Brewer Award

The First Annual George Brewer Award was presented to Sheila Chlanda, manager of promo administration for Columbia. The award, in honor of the late assistant director of national promo for the label who died last year, is a special honor in that it is given to the person who best exemplifies the "qualities of integrity, warmth and dedication which Brewer himself possessed."

SAN FRANCISCO — Columbia and Epic honored top members of their promo and sales staffs during the labels' Convention.

The promo awards were announced at a midweek luncheon hosted by Steve Popovich, vice president of national promo, for Columbia; Stan Monteiro, director of national promo for Epic and the Custom Labels; and Logan Westbrooks, Columbia's national director of special markets. The sales awards were announced by Jack Craig, vice president of sales, and Ron Alexenburg, vice president of Epic Records and Columbia Custom Labels.

Awards were presented to Sal Ingame of the northeast region for Columbia regional promotion Manager of the Year and Lennie Petze of the Northeastern Region for Epic/Custom Label Regional Promotion Manager of the Year. Also recognized was Gene Denonovich of the southeast region, a two time winner, for his 'continued dedication'.

Columbia's Branch Promotion Manager of the Year award went to Ed Hynes of the Boston office, while Mike Atkinson of the Los Angeles office was designated as Epic's Branch Promotion Manager of the Year. Bill Craig of the Detroit office was honored as R&B Promotion Manager of the Year.

Jack Chase of the Minneapolis office was named Columbia/Epic Salesman of the Year. In addition, the Cleveland office was chosen as Columbia Sales Office of the Year, with Jim Scully, the Sales Manager there, accepting the award. The Detroit office (John Kotecki, Sales Manager) was honored as Epic and Columbia Custom Labels Sales Office of the Year. Jim Scully received an additional award for the single best job of merchandising over the past year.

A special Meritorious Award was presented to Paul Smith, regional director of sales for the eastern region, for his efforts on behalf of the group, Earth, Wind and Fire.

Col/Epic Execs Make Music At Sales Confab

SAN FRANCISCO — The Incredible Swing Band, a six-piece group dedicated to the "betterment of be-bop jazz," performed for the first time anywhere at Columbia and Epic's 1973 Convention. What made this band a bit different from other performers at the label's annual fete was that it was totally composed of Columbia and Epic execs.

Led by Stan Monteiro, director of national promo for Epic/Columbia Custom Labels (clarinet and tenor sax player), the band included Stan Snyder, vice president-national accounts marketing, on piano; Charles Lourie, director of merchandising, Epic and Custom Labels, no reeds; Jim Tyrrell, national sales director, Epic and Custom Labels, on bass; Bob Mandell, Epic and Custom label promo manager, New York, on guitar and Bud O'Shea, western Regional promo manager-Epic/Columbia Custom Labels, on drums.

Monteiro didn't elaborate on future plans for the Columbia/Epic Swing Band but quipped, "We invited a lot of A&R from competitive labels to come down and listen. We're prepared to wait for a reply."



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HOLLYWOOD—JOHNNY MATHIS: INSURING HIMSELF

He is at that position in life where he isn't old enough to retire and is too young to be revered. Yet his achievements are remarkable. He is the only artist to have ever remained on the charts for over 400 consecutive weeks, and that with his own biggest-selling LP, "Johnny's Greatest Hits." Moreover, every one of his recordings has at least exceeded the half-million sales mark. Sure, some of the eclat has been depleted, but the fact remains is that in 16 years he has taken a title deed to 18 gold albums and is still one of the biggest, if not busiest, names—he's booked at least a year in advance—in the recording industry.

He is also one of the country's most accomplished sleepers in both its quantitative and qualitative aspects, which may be why he is healthy, wealthy and wise. Conceding the first two, his sagacious navigation of his own career can probably be best examined by taking a look at his RoJan and JonMat companies. Briefly, the former is responsible for producing all of his concerts and nightclub and TV appearances, as well as business management, promotion and charity activities. The latter serves as the production arm whereby the master acetates are leased to Columbia Records for distribution, and here is where some other practical perceptions, considerations and executions are most apparent.

Even the most casual survey reveals the staggering amount of record product that floods the market, and so JonMat also operates as a kind of insurance policy for continuing success during a period of unbridled profusion. Basically, the company has an in-house capability of providing direct two-way communications with about 3,000 singles stations and 3,500 album stations from coast to coast. This is done to supplement the publicity and promotional efforts of Columbia, which like those of all record labels account for the top markets but overlook the lesser ones that often have no direct lines with the major labels.

Thus the eight-year-old organization services these markets by providing, on a



JOHNNY MATHIS

continuing and regular basis, such items as press kits, posters, ID tapes, open-end interviews, "phoners," special taped program information, contests, fact sheets, merchandising and give-away items and many other promotional materials. In addition and in certain instances, the service is expanded to serve rack jobbers and one-stops as well as to support many of Mathis' personal appearances and concerts.

Of course it is all self-serving, but it is a smart move calculated with logic, laced with intuitiveness, that can respond to any station's needs faster than any record company could ever hope to do. The offices themselves occupy about half a floor in a high-rise and somewhat resemble that of a prosperous mail order firm. There are three Itec computerized typewriters (@\$7,000 each), for example, that personalize all the mailings with the receiver's name used throughout so as to sound friendly, if not cozy, with the party involved. And Xerox and other complicated-looking machines dot the place as often as do the number of people who work there. It is quite a set-up to say the very least.

The whole works will be cranking-up any day now, now that the Thom Bell deal has been finalized and come to fruition. Bell and Linda Creed have done a concept album for Mathis that will include eight original songs and two cover ones. It will be the first time Bell has staged the "production" differently. Heretofore, there has always been that famous, immense range making those noble, romantic statements. With this, the arrangements—heavy rhythm, some orchestral types, smattering of country—will work around a Mathis voice that has been brought down to the lower registers and permitted to wander, such as with the cut "Life Is a Song Worth Singing." The LP, untitled as yet, will be out in September and preceded by a single from it in mid-August.

Johnny Mathis, in the meantime, is on tour and will be opening with Henry Mancini at the Universal Amphitheatre July 25-29.

barry mcgoffin

NEW YORK—CHICAGO: STRONGER THAN EVER

It's a mean wind that gives Chicago its title as the Windy City, but it's an even meaner power that has given birth to the rock band Chicago. Clarification. Chicago is not really a rock band, or are they? Originally a fusion of the most driving of rock, saturated with hot and cool rhythms, and the cool quality of the purest of jazz (or progressive as it has come to be known), Chicago came into being to save pop from the doldrums that had been haunting the strain since the dissolution of the Beatles.

Originally, Chicago came into being as a club band, performing in local clubs in the Chicago area, but the name Chicago came later. The first name the band performed under was that of The Big Thing. Probably to describe their booming sound, an alien one at the time, considering what music was going through during the late sixties. It was that club scene that gave the group (still perfectly intact from those beginnings) their experience and know how to totally impress Jim Guercio, who met the group while attending DePaul University (just outside of Chicago). Guercio had had experience with music and, most importantly, with producing rock bands having been, at the time, recently associated with top hit makers Chad and Jeremy and the Buckingham. But it was The Big Thing that impressed Guercio enough to make him devote most of his time and energy towards making the group a successful entity.

As Guercio was a producer for Columbia, that helped in getting Chicago (since re-titled from Big Thing) signed to the label. And besides, the label gave the best offer. The group's first outing for the label, that now classic two record set, "Chicago Transit Authority," was originally intended as a three record set, believe it or not. The group and Guercio, thinking that three was one too many for an initial outing, fought Columbia for a two record release and got it. Columbia released the disk as a part of their "specially priced 2 record set" series and, to say the least, the set did not do very well initially. Whatever the reason for this



CHICAGO

lack of success, the group went back into the studio with new material and recorded and had released their second LP, "Chicago 2." It was this two record set that finally launched the group. The single from that collection was the now-immortal "Make Me Smile" (taken from the album's great "Ballet For A Girl From Buchanan"). Following the success of that second album, the first began to move and move and move.

In speaking with Lee Loughnane, Chicago's trumpet and flugelhorn ("I've never interviewed a flugelhorn player before") player, he impressed that Chicago is probably closer now as a group than ever before. Their new LP, another one record set, "Chicago VI," he says, has given the band a greater confidence, and he feels that the album is a new direction for the group from their previous recordings. He claimed to be more excited about the new material than with the old because, as he put it, performing that old material did "get tedious" after a while.

As for the group's live performances, he enlightened that a Chicago set is pre-planned in that they like to start with a strong opening number, build slowly until reaching their patented strong ending. Their recent appearances at New York's Madison Square Garden proved his statements to be true. As the evening wore on, the group built their set and constantly had their audience in the palm of their hands until they reached the point of frenzy in the crowd. The overall spectacle was quite awe-inspiring.

Concerning rehearsals, Lee told me that when on tour the group doesn't really have very much time to rehearse, but before going into a studio to record, they usually rehearse for a few weeks with the new material for up to five hours a day until they feel they are ready to put the material on record. Not too unusual for a band, but the magic worked on record by Chicago is obviously due to long and meticulous rehearsals that bring the band as close to the material as possible. Lee informed me that he, too, would like to write more extensively someday, but hasn't yet had the opportunity. He, as with the other members of the band, is quite satisfied with the material written for the group (by other members of the group) and he, too, aids in the arrangement of material when the group is ready to record.

It's been a long road for Chicago, (the group has been together for a bit over
(Cont'd on p. 32)

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Medium Market Air Personality Of The Year:

George Klein (WHBQ), Scott Shannon (WMAK), Tim West (WIRL),
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FINAL NOMINEES FOR RECORD INDUSTRY 1972

RECORD COMPANY OF THE YEAR:

Warner Brothers (Burbank), Epic (New York), MGM (Los Angeles),
MCA (Universal City), Columbia (New York)

RECORD EXECUTIVE OF THE YEAR:

Ron Alexenburg (Epic), Charles Fach (Mercury), Frank Mancini (RCA),
Neil Bogart (Buddah), Mike Curb (MGM)

RECORDING ARTIST OF THE YEAR:

Al Green (Hi), Roberta Flack (Atlantic), Curtis Mayfield (Curtom),
Bill Withers (Sussex), Donny Osmond (MGM)

RECORD OF THE YEAR:

"Horse With No Name"—America, "Garden Party"—Rick Nelson,
"Me & Mrs. Jones"—Billy Paul, "Candy Man"—Sammy Davis Jr.,
"Alone Again (Naturally)"—Gilbert O'Sullivan

SONG OF THE YEAR:

"First Time (Ever I Saw Your Face)"—(MacColl), "Baby Dont' Get
Hooked On Me"—(Davis), "Song Sung Blue"—(Diamond), "Daddy Don't
You Walk So Fast"—(Callender-Stephens), "Alone Again (Naturally)"—
(O'Sullivan)

ALBUM OF THE YEAR:

"Big Bambu"—Cheech & Chong, "Superfly"—Curtis Mayfield,
"Nilsson Schmilsson"—Nilsson, "London Session"—Chuck Berry,
"First Take"—Roberta Flack

PRODUCER OF THE YEAR:

Thom Bell, Wes Farrell, Willie Mitchell, Phil Gernhard, Kenny Gamble/
Leon Huff

PUBLISHER OF THE YEAR:

United Artists Music (BMI), Jobete Music (ASCAP), ABC-Dunhill Music
(BMI), April/Blackwood Music (BMI), Gamble/Huff Music (BMI)

NATIONAL PROMO DIRECTOR OF THE YEAR:

Harold Childs (A&M), Steve Popovich (Columbia), Larry Douglas (RCA),
Ron Saul (Warner Bros.), Pat Pipolo (MCA)

REGIONAL PROMO DIRECTOR OF THE YEAR:

Len Petze (Epic), Lou Galliani (RCA), Bob Edson (Capitol), Gene
Denonovich (Columbia), Joe Bilello (Buddah)

LOCAL MARKET PROMO DIRECTOR OF THE YEAR:

Billy Harper (A&M), Ernie Phillips (Independent), Larry King (Atlantic),
Bob Mandel (Epic), Chuck Dembrak (RCA)

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Al Jefferson
Paul Christy
Bob Paiva
Larry Ryan
Johnny Randolph
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MASTER OF CEREMONIES

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GUEST SPEAKERS

Ken Dowe-McLendon Stations
Don Imus-WNBC Radio

HUMANITARIAN AWARDS

Elvis Presley
George Harrison
Dick Clark

MEMORIAM AWARDS

George Brewer
Gerald Fine

PANELISTS

Jay Cook
Chuck Dunaway
Harv Moore
Larry Ryan
Johnny Randolph
Bob Paiva
Bob Sherwood
Steve Popovich
Stan Monteiro
Don Wright
Pat Pipolo
Tom Cossie
Cecil Holmes
Ronnie Moseley
Chris Jonz
Al Riley
Tom McEntee
Bob Alou
Nick Shrode
John Sturdivant

Picks of the Week

SPINNERS (Atlantic 2973)

Ghetto Child (3:47) (Mighty Three, BMI—Creed, Bell)

Once again the dynamic writing team of Linda Creed and Thom Bell have come up with a winner for the super hot Spinners. "Ghetto Child" marks a slight musical departure from the group's previous recorded sound, but it's a certain top 10'er in both pop and r&b! Flip: No info. available.

SKYLARK (Capitol 3661)

I'll Have To Go Away (3:26) (Irving, BMI—Chater, Armand)

It's not going to be an easy task to follow up the group's million selling "Wildflower" effort. This time out, with another pretty ballad, the vocal chores are handled beautifully by B. J. Cook whose voice adds another touch of grace to an already beautiful song. Flip: No info. available.

MILLIE JACKSON (Spring 139)

Hurts So Good (3:05) (Muscle Shoals/Cotillion, BMI—Mitchell)

From "Cleopatra Jones" comes this dynamic Millie Jackson endeavor that will soar onto both pop and r&b charts almost immediately. Millie is certain to keep her consistent string of hits alive with this brilliant performance. Flip: No info. available.

LITTLE RICHARD (Bell 45-385)

Good Golly Miss Molly (2:38) (Venice, BMI—Marascalco, Blackwell)

A rock 'n roll classic by the king is now culled from the successful motion picture soundtrack of "Let The Good Times Roll",—and roll they do! This is Little Richard at his rockin' best. Single captures the true performance of song as it was played live. Flip: No info. available.

ROGER DALTRY (MCA 40084)

Thinking (3:22) (Track, BMI—Courtney, Sayer)

"Giving It All Away" was just the beginning of an incredible solo career for The Who's front man. Daltrey's follow up is every bit as powerful as his initial release and this too is a definite chart winner in the weeks to come. Flip: No info. available.

BARBARA MASON (Buddah 375)

Child Of Tomorrow (3:45) (20th Century, ASCAP—Badale)

One of the foremost queens of soul music tears into this incredible track from the motion picture, "Gordon's War." It's been a while since Barbara Mason has had anything as dramatic and as certain as this potential top 20 smash. Flip: No info. available.

NAPOLÉON XIV (Warner Brothers 7726)

They're Coming To Take Me Away (2:20) (Jepalana, BMI—N. Bonaparte)

Well, it all seems to be happening all over again. Sparked by Edgar Winter's "Frankenstein" and Bobby Pickett's "Monster Mash," Warners has reissued this brilliant novelty item that will again top the charts. There's an entirely new audience out there that will pick up on this potential #1 record all over again. Flip: No info. available.

TUFANO & GIAMMARESE (Ode 66036)

Rise Up (3:00) (India, ASCAP—D. Tufano)

Group scored lots of chart points with their debut outing, and is likely to bring their second effort into the top 40 circle of hits. Great vocal and musical sound, this duo will please pop and MOR audiences. Flip: "Give Yourself A Dream" (3:49) (India, ASCAP—Giammarese)

GROVER WASHINGTON, JR. (Kudu 916)

Masterpiece Part 1 (3:44) (Stone Diamond, BMI—Whitfield)

Haunting remake of Temptations classic has that certain magic touch to put it over again in both pop and r&b markets. Grover Washington is currently enjoying great LP success, and this one could break him big in the singles field. Flip: No info. available.

DAVID BLUE (Asylum 11021)

True To You (3:36) (Good Friends/Benchmark, ASCAP—Blue)

Graham Nash adds the necessary production touch to a fine David Blue composition that will pick up right where "Outlaw Man" left off—on the pop charts. It's just a matter of time before the nation realizes this artist's full commercial potential. Flip: No info. available.

MICHAEL WENDROFF (Buddah 377)

Now That You've Found Out (3:11) (Buddah/Home Free, ASCAP—Wendroff)

The soft spoken, highly imaginative vocal style of newcomer Michael Wendroff makes the artists second single release a shoe in for immediate pop and MOR airplay. Superbly melodic self penned composition proves once again that Wendroff has a bright future ahead of him. This is the record to watch closely. Flip: No info. available.

MUNGO JERRY (Bell 45-383)

Alright, Alright, Alright (2:47) (UA Music, ASCAP—Dutrone, Lanzman, Strange)

Those "In The Summertime" boys are back with another infectious super commercial single that should become a seasonal smash. Great easy to remember hook will make this a natural winner. Deserving of much top 40 airplay. Flip: No info. available.

JOE WALSH (Dunhill 4361)

Rocky Mountain Way (3:39) (ABC/Dunhill/Barnstorm, BMI—Waish, Vitale, Passarelli & Grace)

From his current chart album comes this raunchy rocker that is highlighted by Joe's fine guitaristry. Looks like this could be the one to break Walsh in the singles market. Flip: No info. available.

BARBARA MANDRELL (Columbia 45904)

The Midnight Oil (2:40) (Tree, BMI—J. Allen)

Long time country & western superstar, Barbara Mandrell will once again cross over into the pop field with this magnificently told love story. After just a single listening, you too will be convinced of this record's hit potential in top 40 markets. Flip: No info. available.

LEA ROBERTS (United Artists XW 288 W)

Excuse Me (2:37) (Marbian, BMI—Clay)

Great soulful performance by this potential superstar to be. Watch this one as it makes its climb well on to the national r&b charts in the weeks to come. Should muster up lots of pop play as well. Flip: No info. available.

TONY BENNETT (MGM/VERVE K14607)

My Love (3:10) (McCartney Music Inc/ATV Music Corp., BMI—P. & L. McCartney)

Here's a proleptic combination which should automatically click MOR. Bennett is full voice backed by an equally full orchestra. This rich rendition of the McCartney composition is one of the most pleasing and commercial entries Bennett has had in sometime. To paraphrase a verse, "Bennett does it good." Flip: No info. available.

Newcomer Picks

THE POINTER SISTERS (Blue Thumb 229)

Yes We Can Can (2:40) (Warners/Tamberlane, BMI—Toussaint)

Getting a tremendous amount of television exposure, The Pointer Sisters are also creating great excitement in the recording industry via their debut album and first single. Solid, driving Alan Toussaint tune will assure group of immediate chart success in pop and r&b areas. This group will be around for a long time to come. Flip: No info. available.

TONY RANDALL & JACK KLUGMAN (Phase 4—90016)

You're So Vain (3:14) (Quackenbush, ASCAP—C. Simon)

Yes—the Odd Couple sings! An amazingly funny rendition of the classic Carly Simon tune put into the context of the personalities of Felix Unger and Oscar Madison. This will no doubt receive immediate radio exposure and could creep into national charts. Flip: No info. available.

CREATIVE SOURCE (Sussex 501)

You Can't Hide Love (3:22) (Alexscar/Unichappell/Interior, BMI—Scarborough)

It's going to take two or three solid listenings to catch the strange melody of the verses, but after that, you'll never forget it. This feels like it could be an r&b giant and could muster enough crossover strength to go pop as well. Great debut outing. Flip: No info. available.

CHESTER (Bell 45-379)

Make My Life A Little Bit Brighter (2:59) (Axanon/Shediac, ASCAP—Argue)

Great commercial effort by newcomer group that has combined all of the necessary ingredients for the making of a top smash. This is one you'll be singing in the weeks to come. Flip: "But Maybe The Next Time" (3:20) (Axanon/Shedia, ASCAP—Morrow)

Choice Programming

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

JOHNNY WINTER (Columbia 45899)

Can't You Feel It (2:58) (Silver Steed, BMI—Hartman)

BOBBI MARTIN (MGM 14587)

Now Lonely Is Only A Word (3:15) (Chappell, ASCAP; Unichappell, BMI—Burke, Barnhill)

THE STEEL ROAD BAND (Warner Bros. 7722)

Take You For A Ride (2:48) (Missle, BMI—Sannino)

RAY POLLARD (Omnipotent 1001)

I Am Now (3:27) (Chappell/Three Bridges, ASCAP—Millrose, Bernstein)

LOVE UNLIMITED (20th Century 2025)

Oh Love, Well We Finally Made It (2:59) (January/Sa Vette, BMI—White)

TERRY WILLIAMS (MGM 14611)

Wig Wam Bam (2:55) (Chinnichap, ASCAP—Chinn, Chapman)

THE CRUSADERS (Blue Thumb 232)

That's How I Feel (4:20) (Four Knights, BMI—Felder)

THE JACKSON SISTERS (Prophecy 3005)

I Believe In Miracles (2:57) (Lethal, BMI—Taylor, Capoonni)

EDDIE FLOYD (Stax 0171)

Baby Lay Your Head Down (3:43) (East/Memphis/Duck-Dunn/South Memphis, BMI—Floyd, Jackson, Dunn, Cropper)

JOE QUARTERMAN & FREE SOUL (GSF 6903)

This Girl Of Mine (2:56) (Access/Free Soul, BMI—Quarterman)

DENNIS YOST & CLASSICS IV (MGM South 7020)

Love Me Or Leave Me Alone (2:25) (Low Sal, BMI—Buie, Nix, Daughtry)

CHARLES RANDOLPH GREAN SOUNDE (Ranwood 952)

Rag A Muffin (2:00) (September/Brookhaven, ASCAP—Grean, Parnes)

BIG WHEELIE & THE HUBCAPS (Scepter 11385)

Over The Mountain (2:32) (Arc, BMI—Garvin)

STORM (Bell 45-377)

Good Time Delta Music (3:02) (Muscle Shoals, BMI—Maze)

RAY CONNIFF (Columbia 45893)

Harmony (2:40) (Thrice/J. Simon, ASCAP—Simon, Kaplan)



Helen Reddy

Long Hard Climb

SMAS-11213

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Album produced by Tom Catalano.

Col 'Sesame' LP Cut Live Before 900 Youngsters

SAN FRANCISCO — Columbia Records will release a new Sesame Street album, *Sesame Street Live!*, as announced at the Columbia and Epic 1973 Convention. Six hundred tagged "Muppet Finger Puppets" were handed out at a special presentation to celebrate the release of the third Sesame Street record.

The album was recorded live at Columbia Records 30th St. Studio in New York before 900 children from kindergartens and Day Care Centers from New York intercity areas. The performance at the sessions attempted to create a one-to-one relationship with the audience—an innovation for Sesame Street in that this one-to-one relationship is impossible via the medium of television. The album emphasized participation: it gave the child present an opportunity to actively participate in songs where they are asked to clap, sing, imitate and answer questions.

The entire Sesame Street cast participated in the program: David, Luis, Mr. Hooper, Susan, Maria, Bob and Gordon, as well as Big Bird, Grover, Snuffle-upagus, and a rare personal appearance by the Cookie Monster.

The album was produced by Joe Raposo and written and directed by Jeff Moss. David Connell produced the live shows (there were three, from which the album was extracted), and Christopher Cerf acted as project director. Arthur Shimkin was the executive producer.

Previous Sesame Street albums have had sales totalling over two million, and both received Grammy and NARM awards. *Sesame Street Live!* marks the first Sesame Street album in the last two years.

The album, which contains the hit song "Sing" by the Carpenters, offers a four-color, 35 x 44 inch poster in the package, depicting the cast and the muppets, and including lyrics from the record.

Springfield Revival Tour w/ Osmonds

NEW YORK — A new "Springfield Revival" album, by the British group featured on the Academy Awards "Oscar" telecast, was released this week by MGM Records.

Availability coincides with return of the group for an extensive concert tour with the Osmonds, beginning August 3. Tunes include the group's current single, "Mama Was Right." Also featured is "Come Follow, Follow Me," the song performed by the trio—Mick Flynn, Donna Jones and Ray Martin—on the "Oscarcast."

The album was produced in London and Hollywood by John Pantry, Keith Potger and Michael Lloyd. MGM is marketing "Springfield Revival" on the Kolob label.

This first American tour marks a reunion with the Osmonds, with whom The Springfield Revival appeared in concert on dates overseas earlier in the year.



HOT FUN AT THE BARBEQUE—Capricorn Records recently held their Second Annual Capricorn Barbeque and Summer Games at Dogwood Point on Lake Sinclair, 35 miles north of Macon, Ga. In all, there were 350 people including members of the press, booking agents, concert promoters and executives from Warner Brothers and Capricorn Records. Shown at the picnic in above photos are (top, l. to r.) Les Dudak, Boz Scaggs, guitarist, with Jaimoe of the Allman Brothers Band, Bill Graham, Larry Magid and Frank Fenter. Second row (l. to r.) Jaimoe, Phil Walden, Mrs. Phil Walden, Chuck Leavell, pianist Allman Brothers Band.

Preston Leaves Russell Group

HOLLYWOOD — Don Preston, lead guitarist for the Leon Russell Show, has left the group to work full time on his first solo album for Shelter Records. Replacing Don in the band are Wayne Perkins, formerly of the Muscle Shoals Rhythm Section, on lead guitar; and Jimmy Day, formerly of Willie Nelson's group, on pedal steel guitar. The rest of the Leon Russell Group remains the same.

Ms. Osmond Single Due; Tour Brewing

LOS ANGELES — Marie Osmond, only sister in the internationally-acclaimed Osmonds entertainment clan, makes her recording debut this month with release by MGM Records of a single, "Paper Roses," backed with "Least of All You."

The single was arranged and produced in Nashville by Sonny James, country music personality, with the label's Don Owens serving as executive producer on the sessions.

Forthcoming will be the 13-year old performer's first album, also produced by James and Owens. A mid-August release is scheduled.

The single will be marketed in a special full-color sleeve featuring a souvenir photo of Marie, according to Owens, director of MGM's Country Music division.

Marie made her professional debut during her brothers' most recent headline stand at Caesars Palace, Las Vegas. Plans for her own concert tour are currently being developed.

A Boy For Sciarra

PHILADELPHIA — MGM's national promo man, Frank Sciarra, became a father for the third time. The baby, the Sciarra's first boy, will be named Scotti James.

'Seagull' Previewed At Convention

SAN FRANCISCO — Columbia Records held a special sneak preview of portions of the Hall Bartlett film, "Jonathan Livingston Seagull," at the Columbia and Epic 1973 Convention. The presentation, coordinated by Bruce Lundvall, vice president of marketing, incorporated key scenes from the forthcoming film and highlighted several portions of the film's soundtrack, with musical narrative by Neil Diamond, to be released by Columbia Records this fall.

Following the film segments previewed at the convention, Columbia artist Neil Diamond spoke to the gathering about his involvement in the "Seagull" project. "Jonathan Livingston Seagull" is based on the best-selling novel by Richard Bach. Columbia is preparing a massive merchandising campaign to support the album's release.

New Seekers In Vegas Bow

NEW YORK — The New Seekers, English vocal group, will make its Las Vegas debut at the Riviera Hotel with Vikki Carr, August 22-September 4.

The engagement will be a highlight of the group's current American tour which also finds them appearing with Miss Carr at the Warwick Music Theater in Warwick, Rhode Island, Aug. 6-11. Additionally, the group is headlining concerts cross-country on its own. Following the Riviera Hotel date, the group will make other appearances in September, including college gigs at the University of Utah in Salt Lake City and Rick's College in Rexburg, Idaho. The New Seekers record for MGM Records. The current album is "Pinball Wizards" and the new single is "The Greatest Song I've Ever Heard."

Porn Out, Strippers, Rock Are 'In'

NEW YORK — Big-time burlesque, "the way it used to be," will be in the spotlight at the Capitol Theater, Passaic, N. J., commencing Aug. 6, according to Allan Meyman, an exec of the theatre.

The move to burlesque comes on the heels of the recent cessation of the theatre's former x-rated film policy, which drew protests of various groups of townspeople and officials in the area. The change highlights the theatre management's continuing wish to maintain friendly and conciliatory community relations.

The opening feature on the new show policy will be the internationally famous Hope Diamond and her Revue, "Burlesque Is My Thing." Shows will be twice a day with doors opening at 1:00 P.M. and 7:00 P.M. On Saturdays and Sundays, there will be three shows with doors open at 1:00 P.M., 6:00 P.M. and 9:30 P.M. The actual stage program will be preceded by a full-length campy motion picture, plus a serial, such as the famous "Captain America" series, which would change installments with each change of the featured stage show. Tickets will be priced at \$3.50 for afternoons and \$4.00 for evenings and all day on weekends.

Meanwhile, it was also noted that the Capitol, which has taken its place during the past two years as one of the contemporary music emporiums on the eastern seaboard, will continue with the pop and rock music productions, with the early fall schedule of stars to be announced shortly. During the evenings when the theatre is reserved for music performances, usually weekends, the burlesque productions will not go on.

'Flasher' To Comply w/ Porno Law

NEW YORK — Broadway's first X-rated concert, "Spend An Evening With the Flasher," has been edited to comply with the recent Supreme Court ruling on obscenity.

The announcement was made today by Barry Kerr, producer of the live-film concert due August 21st at the Beacon Theatre, at Broadway and West 74th St at 8. p.m. Kerr added that the concert will conform to obscenity regulations established in more than 37,000 communities in the U.S. Minors under 18 will still be prohibited from the concert because the material, which is described as "humorous spoofs of a sexual fantasy," is aimed at adult "funny bones."

The live portion of the concert will be headlined by "Pool Pah," a rock group. The Fist, another group, was added to the roster today. Pool-pah's first album is "The Flasher" on Paramount's Gulf & Western Green Bottle label.

Additionally, the 2-hour program will include live acts, filmed acts, and extensive use of multi-media images. Tickets for the concert may be purchased at the Beacon Theatre and at all Ticketron offices starting Friday July 29th.

Liberace Gets Mgrs. Yearly Award

HOLLYWOOD — Liberace will receive the Entertainer of the Year award from the Conference of Personal Managers West, according to president Bullets Durgom.

The presentation will take place during the organization's 17th annual awards dinner on Sept. 21 at the grand ballroom of the Beverly Wilshire Hotel.

OPPORTUNITY IN EXCLUSIVE AREAS

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along at the precise time the public is ready. In 1973, after two years and \$500,000 CIN-A-ROCK was created and the first merger of a full-length motion picture and a live rock show occurred. 20,000 cheered its introduction in a movie theatre in Atlanta. It soon gained national publicity and acclaim and has been on national tour in major theatres ever since. Now, additional promoters are needed to fill the demand in other areas. If qualified, you can bring this entertainment revolution into movie theatres in your area for one year on a royalty to us. We'll give you all our powerful promotion materials and the sensational CIN-A-ROCK show itself for mass bookings in your exclusive area. If accepted by us, you need \$5,000 to get the show on the road. Strike while it's hot!!

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Columbia, Epic & Custom Labels Preview Forthcoming LP Release

SAN FRANCISCO — Columbia Records has previewed a massive release of Columbia, Epic, Custom Label, Stax, and Masterworks product during its national sales convention.

Via film and slide presentations, conventioners were introduced to LPs that will be shipped in the weeks following the convention. New albums by Santana and Edgar Winter were among several dozen Columbia and Epic albums previewed. Columbia Custom labels and Stax Records announced the release of 17 LPs. Columbia Masterworks previewed eight new recordings.

Columbia/Epic releases include new product from Art Garfunkel, New Riders Of The Purple Sage, Dr. Hook & The Medicine Show, Bruce Springsteen, Miles Davis, Eric Andersen, Ramsey Lewis, Johnny Cash, June Carter, Lynn Anderson, Chi Coltrane, Mark-Almond, Vikki Carr, Blood, Sweat & Tears, Mott The Hoople, Azteca, Sonny James and The Earl Scruggs Revue. In addition, Dave Mason's debut LP was previewed. Roger Miller, another recent Columbia acquisition, was showcased with his "Dear Folks. Sorry I Haven't Written Lately" album.

Thijs Van Leer, driving force behind the Dutch band, Focus, was introduced in a solo capacity via his album, "Introspection." Delaney Bramlett, formerly of Delaney & Bonnie, was heard on his "Mobius Strip" LP. New artists Craig Doerge and El Roacho were previewed in their debut outings.

The 17 Custom label/Stax releases

Epic preview

Works by the following Epic artists were previewed: Poco, Colin Blunstone, David Buskin, Beck Bogart & Appice, The Hollies, Charlie Rich, Ellis and Shuggie Otis. Among the newcomers to the Epic label whose albums were showcased were Home and singer Florence Warner.

Chess/Janus Release Features Chuck Berry LP

NEW YORK — Chess/Janus Records is currently issuing LPs by Chuck Berry, Etta James, the Ohio Players, Johnny Winter and the Whispers. Harold Komisar, Chess/Janus director of marketing, has announced that the five albums will receive full scale marketing, promotion and publicity support.

The Chuck Berry LP, entitled "Bio," featuring backing by the Elephant's Memory band, who most recently have been recording with former Beatle John Lennon and wife, Yoko Ono.

The two-LP "Before The Storm" by Johnny Winter and "Planets Of Life" by the Whispers represent two aspects of Janus Records. The Ohio Players have another charted single and album with "Ecstasy" on the Janus-distributed Westbound label.

Fresh from "The London Chuck Berry Sessions" LP and his first single RIAA gold single, "My Ding A Ling," Chuck Berry reaffirms his appeal on "Bio," a new album recently recorded in New York with Elephant's Memory.

Gabriel Mekler, who recently began a production agreement with Chess/Janus Records, produced the new "Etta James" LP, which was introduced with special showcases in New York, Los Angeles and Chicago.

The Whispers continue their vocal harmonizing on their third Janus LP, "Planets Of Life".

"Before The Storm" is a specially-priced two-record set of vintage material by Johnny Winter.

include new product from Stax, Invictus, Mums, Gamble and Philadelphia International. They also include the first album releases from new labels Tommy and Blue Sky, as well as the first T-Neck album of the Isley Brothers to be distributed by Columbia. The albums were showcased for all sales and promotion personnel and invited guests at the convention.

A complete listing of custom label albums follows:

Philadelphia International

Harold Melvin and the Blue Notes—"Black and Blue;" Ebonys—"It's Forever;" O'Jays—"Ship Ahoy;" Billy Paul—"War of the Gods;" Spiritual Concept—"Spiritual Concept;" Three Degrees—"Three Degrees;"

Gamble

Yellow Sunshine—"Yellow Sunshine"

Tommy

Bobby Taylor—"Bobby Taylor"

Mums

Lyle Swedeen—"Of Your Precious Time"

T-Neck

Isley Brothers—"3 + 3"

Blue Sky

Rick Derringer

Invictus

Chairmen of the Board; Freda Payne; Lamont Dozier.

The Staple Singers—"Be What You Are;" The Sweet Inspirations—"Estelle, Myrna and Sylvia;" Various Artists—"The Living Word/Wattstax II."

Sovereign Release Date Set

HOLLYWOOD — Sovereign Records distributed by Capitol, will release this month four albums by British artists utilizing the campaign theme "Music from the Mother Country," according to Brown Meggs, CRI vice president, marketing.

Headlining the release is "Two Sides of Peter Banks," the initial solo LP by Flash lead-guitarist Peter Banks, who co-wrote many of the songs on the album with Jan Akkerman, lead-guitarist of Focus.

Featured releases from Sovereign also include "Out of Our Hands" by Flash, "Ashes Are Burning" by Renaissance and "Public Foot the Roman," a debut LP by the group of the same name.

Capitol Records has already begun the comprehensive "Music from the Mother Country" marketing program on behalf of these releases.

Raspberries Single Due

NEW YORK — The Raspberries will have a new single, "Tonight," rush released on July 30th by Capitol Records.

The single is taken from their new album, "Side Three," which will be released September 1st to coincide with the Raspberries first major tour of the U.S.

The album was produced by Jimmy Jenner of C.A.M.-U.S.A., who has produced the group's first two albums, "Raspberries" and "Fresh Raspberries."

The Raspberries were named by Cash Box as second in the "New Vocal Groups," singles poll and fifth in the "New Vocal Groups," albums poll.

MCA Sets 10 LP's For August

HOLLYWOOD — Ten albums are set for NBC Records' August release, including a special re-release of the original Thunderclap Newman LP, "Hollywood Dream." John "Speedy" Keen, author of all except two of the tunes on the LP, including the smash single "Something in the Air," and drummer on this album, is now a solo artist on MCA's Track label. He recently concluded a month-long U. S. tour promoting his debut solo LP, "Previous Convictions." Keen will return in the fall as opening act for the Who.

Yvonne Elliman, known for her stage and film role as Mary Magdalene in Universal's production of "Jesus Christ Superstar," presents a totally different image in her second MCA LP, "Food of Love." Ms. Elliman gives her version of the Who's smash, "I Can't Explain," on one of the cuts.

Vini Poncia, associated with Richard Perry Music, produced the debut Bones LP on NCA, "Waitin' Here." Bones, formerly on Signpost, have added a member to their original four-man group.

Two film soundtracks are also on MCA's August release. They are "American Graffiti," offering 41 original hits from the late 50s and early 60s and the soundtrack from AIP's "Dillinger."

The second MCA-distributed Sounds of the South LP is an album titled "Pronounced Leh-nerd Skin-nerd" by a group of the same name—Lynyrd Skynyrd. The release of this Al Kooper production coincides with a junket launching the Sounds of the South label in Atlanta on Sunday,

Alan Price's Early Hits Re-Released

NEW YORK — London Records has announced it will re-release Alan Price's "The Price Is Right." This is the original record cut by Alan and his Set shortly after the keyboardman-vocalist had left the Animals in 1965.

With the Animals, Alan helped lay down the sound for all the group's early hits, "House Of The Rising Sun," "I'm Crying," etc.

"The Price Is Right" was also the first major showcase for Randy Newman's sardonic ditties. In fact, the version of "Simon Smith and His Amazing Dancing Bear" on the album was the first time a Newman song ever hit the top 10. Price's version was a big hit in England and a minor hit here. The Set's "I Put A Spell On You," also on the album, was a big hit both in the states and Britain.

Now that Alan Price's name is once more in the forefront due to his work on "Oh Lucky Man," London/Parrot re-releases "The Price Is Right."

Springfield TV Debut Is Set

HOLLYWOOD — Capitol recording artist Rick Springfield debuts in his first network television series this fall. Entitled "Mission: Magic," the animated ABC-TV show by Filmation airs Saturday afternoons beginning Sept. 8 and features main-title and songs penned by Springfield based on the story line of each segment. Springfield also appears as a character in the series.

According to ABC-TV, involving the established singer-songwriter in educational situations, the show strives to elevate the quality of youth oriented programming on the network.

July 29. The press was flown in from all parts of the country to meet with the Sounds of the South artists and MCA execs attending the function.

A selection of songs not written by Neil Diamond takes the form of an album appropriately titled "Rainbow." Such tunes as "Mr. Bojangles," "Chelsea Morning," "If You Go Away," and "Everybody's Talkin'" are on this LP produced by Tom Catalano.

"One More Time" is the title of Andy and David Williams' second album release for MCA, produced by Wes Farrell. The 14-year-old twin nephews of Andy Williams recently concluded a 13-city Japanese concert tour with their uncle. Their latest single, "One More Time," was recently released.

According to Rick Frio, MCA vice president and director of marketing, the label has begun a comprehensive marketing program in behalf of these releases.

Impulse Acts Showcased At Montreaux Fest

MONTREUX, SWITZERLAND — On July 6th ABC/Impulse had showcased some of its artists, both new and old, to the 2300 fans attending the Montreaux Jazz Festival. On hand to perform for the crowd were Michael White and John Klemmer plus Gato Barbieri and Sam Rivers, both of whom recently signed onto the jazz label.

ABC/Impulse producer Ed Michel was at the concert recording the music for use in future albums on the label. Between five and six albums worth of material were recorded on tape and will be released sometime in the near future.

Along with the audio tape, a VTR unit was present capturing the performances on video tape for immediate use on Swiss television.

Beyond the video taping, Steve Backer, national promotion director for Impulse, expressed enthusiasm for a possible kinescope film of the event that would be made from the tapes and distributed to theaters and colleges as an entertainment feature.

Guss Gabriel Dies At 63

NEW YORK — Guss Gabriel, vet music publishing figure and husband of Ethel Gabriel, A&R coordinator at RCA Camden Records, died on Friday, July 20, at the age of 63. Gabriel, on the board of directors of Professional Music Men, Inc., started out with Al Woods and had associations with Paramount Pictures, Chapell Music as manager of Betty Comden and Adolph Green's Stratford Music, among other publishing ties. According to Mrs. Gabriel, friends can make donations to the Guss Gabriel Memorial Fund at the New Rochelle Hospital Medical Center.

One Stop List Correction

Due to an oversight in the recent Cash Box 31st anniversary directory issue, Bee Gee Records and Tapes was omitted from the list of One Stops. Bee Gee is located at 10 Northway Lane, N., Latham (Albany County), N.Y.

Shorten Rafael Single

HOLLYWOOD — The latest single by Rafael, "I'll Just Sit Here" has been abbreviated for disk jockeys to 3 min. 45 sec. The disk is on the Zzelesta label #ZC-514, is published by Bendig Music BMI and was written by R & E Carlos, V. Arnette and M. Rae.

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POP PICKS

LONG HARD CLIMB—Helen Reddy—Capitol—SMAS 11213

"She" is at it again, this time stronger than ever, and make no MS-take about it, this disk should make Helen Reddy the most popular female vocalist of our day. Naturally, this collection includes her smash rendition of "Delta Dawn," but don't think the power ends there. Also in attendance are such dynamic tunes as "Don't Mess With A Woman" (a very possible single follow up), the beautiful "West Wind Circus," a terrifically re-arranged "Lovin' You" and the bouncy "A Bit O.K." It seems as if that "long, hard climb" has really begun to pay off and we're reaping all of the benefits.

HARD NOSE THE HIGHWAY—Van Morrison—Warner Brothers—BS 2712

It's been a long road for Van Morrison, but he's come through it all in fine style. This latest collection of tunes proves that his long journey was well worth it and that he has matured to the point of being one of the most soulful, blue eyed soul singers around today. The accent here is on the ballad (the soft, yet hard driving Van Morrison ballad) and each of the disk's eight tracks is a delight in itself. The initial single from this LP was "Warm Love," but listen to "Green (from Sesame Street)" and try to deny it's potential. Also take some extra time with "Snow in San Anselmo" and "The Great Deception." You, too, will soon see that the Van Morrison "road" is a very pleasant one indeed.

UNDER THE INFLUENCE OF—Love Unlimited 20th Century—T414

Producer/writer/performer Barry White was always a little ahead of his time. He had tried to start a Motown type operation as early as 1967 when he scored with "It May Be Winter Outside" by Felice Taylor. The song surprised the jocks because it sounded like Diana Ross. Now Barry has assembled his own sparkling version of the Supremes. The trio who had a hit with "Walkin' In The Rain" almost made it again this year with "Oh Love We Finally Made It" and should indeed finally make it with their LP cut "Say It Again" or "It May Be Winter Outside." Love Unlimited is not just a one cut album but a thoroughly infectious package.

ETTA JAMES—Chess—CH 50042

If you haven't heard this super fine blues veteran wail before, then you have probably been asleep for a good long time. This collection is just one in a long line of dynamic blues collections that the lady has delivered and just like the others, this one, too is a total delightful experience. Listen to Etta's great covers of Randy Newman's "Sail Away" and "Leave Your Hat On," as well as "Lay Back Daddy," "Just One More Day" and "All The Way Down." This disk will leave blues fanatics breathless and turn on countless others to this great artist's fine talents. It's about time, too.

FANCY DANCER—Courtland Pickett—Elektra 75060

The dreamy jacket design, a sleepy walk through a fantasy is but the beginning of this fine newcomer. Court Pickett's music, on the inside of the sleeve, is something else entirely. Possessing of a voice that can work wonders, he demonstrates a sensitive quality on the very possible single release, "Make It Good & Make It Last" and then rocks on "You're Not There" a second later. Possibly the most impressive aspect of the artist is his overall performance which has star marked all over it. Stop, look and listen. Courtland Pickett is the type of artist that can do it all and will be taken on that basis. A talent that's going to be impossible to ignore. Just wait and see.

CAPITAL CITY ROCKETS—Elektra—75059

Not a roller derby team as this group's name might infer, these Rockets are hard driving rock and rollers, taking much of that infectious rock beat that has put Detroit on the musical map and turning it into highly danceable beats that will delight any rock and roll fanatic. The energy is high, naturally, and the hit potential for any of the disk's ten tracks is even higher. "Breakfast In Bed," "Little Bit O'Fun" and "My Orange Tie" seem most likely hitmakers, but take the collection as a whole. Move over J. Geils and get ready to be rocketed.



DEODATO 2—CTI—6029

It has been mentioned that Deodato has really started something. This second disk proves that he intends to continue what he started. What is happening here is simply an extra added dosage of his first, and a continuation of his magnificent "Also Sprach Zarathustra." Included here is Deodato's follow up single, "Rhapsody In Blue," along with great instrumental pop-jazz covers of "Nights In White Satin," "Super Strut" and "Skyscrapers." Each and every track is totally entertaining and the collection as a whole is sheer delight. As far as instrumentalists go, 1973 is certainly Deodato's year, hands down.

YEAH!—Brownsville Station—Big Tree—2102

It has come to be known and accepted that whenever, Brownsville Station takes the stage, the performance will be solid, driving, hard rocking, rocking and rolling that cannot be denied. This disk captures the group at their rocking best and, as a result, is one of the best rock and roll albums of 1973. Highlighted here is the group's recent single hit "Let Your Yeah Be Yeah," but that is but one high spot. "Lightning Bar Blues," "Smokin' In The Boys Room" and "Question of Temperature" could succeed quite easily on their own. The time seems right for the world to make a stop at Brownsville Station and then get up and dance.

THE NEWPORT YEARS, VOLUME I—Ella Fitzgerald and Billie Holiday—Verve—V6-8826

When Newport came to New York in the form of the Newport Jazz Festival, it seems the festival gained a new lease on life. But looking back over the years of the festival, some of the great performances cannot be denied. Take for example, Volume I of this series which features the late, great Billie Holiday and Ella Fitzgerald. What is included here are great performances from two of the finest blues and jazz singers in all history. Listen to Ms. Holiday's performances of her classic "My Man," "Lady Sings The Blues" and "Willow Weep For Me" and Ms. Fitzgerald's performances of "This Can't Be Love" and "Body And Soul." Definitely a classic collectors item worth seeking out.

TRUE LOVE—Alex Harvey—Capitol—ST 11188

Whether you're aware of it or not, Alex Harvey is the composer of "Delta Dawn," the current Helen Reddy chartbuster, but more than that, Alex Harvey is a performer in his own right, as well as a top songwriter whose material has become chart hit after hit. This disk will probably do much to establish him as an artist and top flight material such as "Makin' Music For Money" and "The Liberation" proves that fact. Make room for Alex Harvey on the charts. A true singer-songwriter and a real troubadour has finally arrived.

NEWCOMER PICKS

FANCY DANCER—Courtland Pickett—Elektra 75060

The dreamy jacket design, a sleepy walk through a fantasy is but the beginning of this fine newcomer. Court Pickett's music, on the inside of the sleeve, is something else entirely. Possessing of a voice that can work wonders, he demonstrates a sensitive quality on the very possible single release, "Make It Good & Make It Last" and then rocks on "You're Not There" a second later. Possibly the most impressive aspect of the artist is his overall performance which has star marked all over it. Stop, look and listen. Courtland Pickett is the type of artist that can do it all and will be taken on that basis. A talent that's going to be impossible to ignore. Just wait and see.

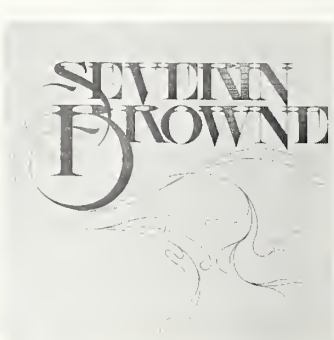


CRAZY LIFE—Gino Vannelli—A&M—SP 4395

And that it may very well be, but sometimes, just sometimes, things work out for the best and that's when sanity sets in. In the case of Gino Vannelli (don't confuse him with Dino Dinnelli of the Rascals or Dino Valenti), that sanity, and with it success, should be here shortly. In debuting with this Herb Alpert production, the artist displays an unusual talent in spinning a ballad or adding a little pop or jazz spice to his music. Highlighting this initial collection are the title track and "Hollywood Holiday," both very possible single releases. No confusing the fact that this is one artist with a definite future.

CAPITAL CITY ROCKETS—Elektra—75059

Not a roller derby team as this group's name might infer, these Rockets are hard driving rock and rollers, taking much of that infectious rock beat that has put Detroit on the musical map and turning it into highly danceable beats that will delight any rock and roll fanatic. The energy is high, naturally, and the hit potential for any of the disk's ten tracks is even higher. "Breakfast In Bed," "Little Bit O'Fun" and "My Orange Tie" seem most likely hitmakers, but take the collection as a whole. Move over J. Geils and get ready to be rocketed.



SEVERIN BROWNE—Motown—M774L

Jackson Browne's reaction to his brother's record debut must have been "Doctor I can't believe my eyes" while listeners will be more interested with their sense of hearing. Well one won't believe the treat awaiting his ears until he lends a stethoscope to this mellow, lulling product. LP via asterisks denotes the various dates which Severin penned his songs so in a three year period one can see how the artist has grown as a writer. The album was produced by Larry Murray, a recording artist of a few years back, who is a natural for knowing how to capture that good old laid back feeling. Severin has several hits here like "Just A Matter of Time," "Darling Christina" and the strongest, most commercial cut "Stay." Browne is indelibly here to 'stay' and delight.

This is an ad
for two singles
that don't
need an ad!

Two from the film, "Cleopatra Jones"

COPY

The overpowering success of Joe Simon's "Theme From Cleopatra Jones" and Millie Jackson's "It Hurts So Good" has been so great that initial allocations and re-orders have climbed well over the half-million mark, accompanied by heavy airplay in all markets. These singles are so big, they speak for themselves. They are making it on their own and need no ad to help them along.

Billboard's Top Single Picks
Soul

JOE SIMON FEATURING THE MAIN STREETERS—Theme From Cleopatra Jones (3-45). Producer Joe Simon, writer Joe Simon, publisher Warner Tamberlane. BMI—Spring 1387 (Polydor). This movie theme song marries the commerciality of the current soul sound with the B.B. King like vocal quality of Simon who screams and seduces with his voice. The orchestral setting is down home and infectious. Flip No info available.

cash box/singles review:
Picks of the Week

JOE SIMON (Spring 138)
Theme From Cleopatra Jones (3-45) (Warner Tamberlane. BMI—Simon)
What Simon says, people buy! It's as simple as that. Here's the theme song from the Warner Brothers film of the same name, and Simon has really outdone all of his previous efforts with this roaring track. Smash across the boards! Flip: No info. available.

JOE SIMON, "THEME FROM CLEOPATRA JONES"
(prod. by Joe Simon) (Warner-Tamberlane. BMI). Artist may recapture the magic he created by "Drowning In A Sea Of Love" over a year ago, with this wonderfully powerful theme from the new motion picture. Cleopatra will reign again. Spring 138—Polydor.

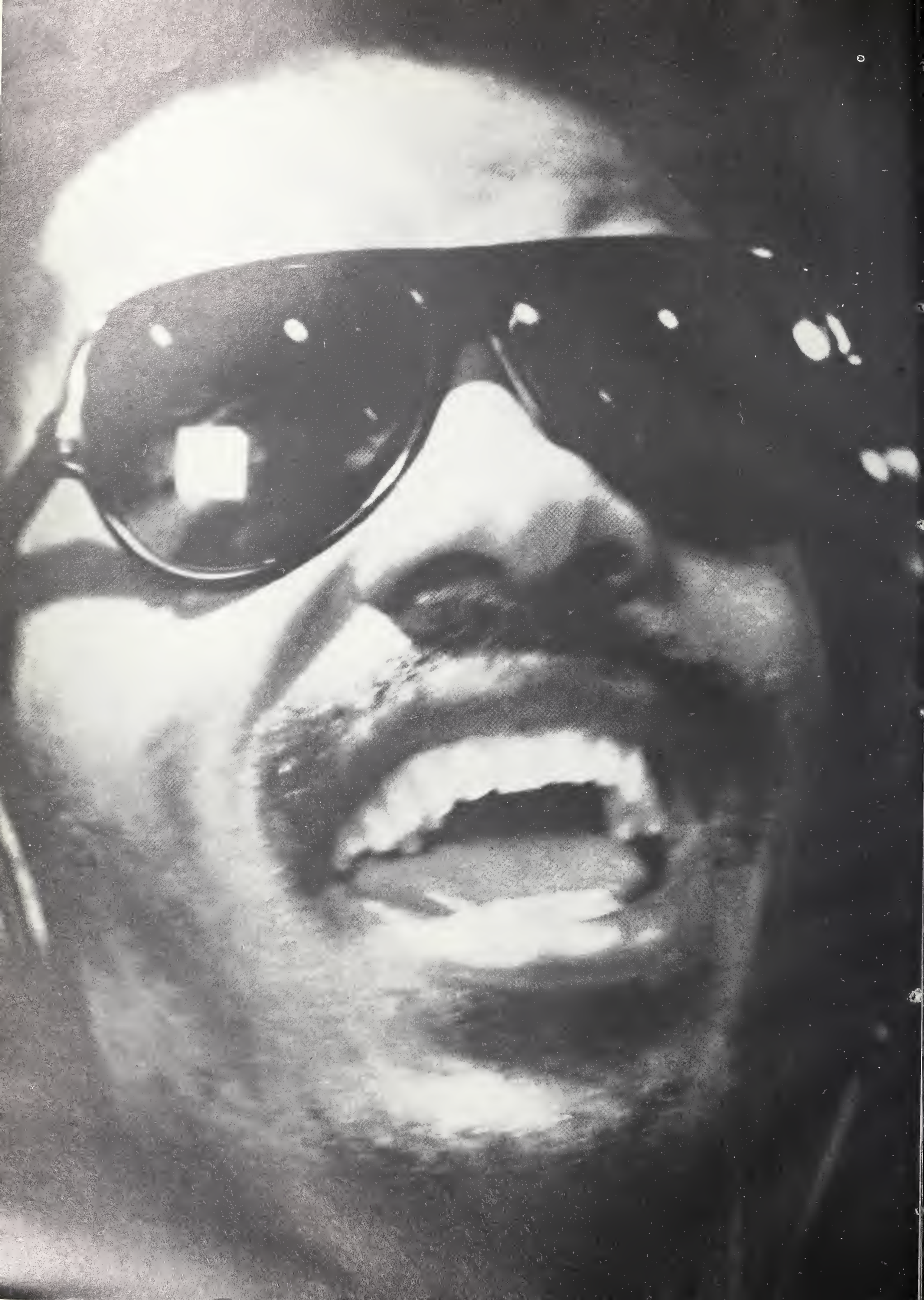
Joe Simon
'Theme From
Cleopatra Jones'
Millie Jackson
'It Hurts So Good'

SPR-138

SPR-139



Spring Records, Cassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Ltd.



Stevie.



Album: "Innervisions" T326L

Single: "Higher Ground" T54235F



©1973 Motown Record Corporation

5 Music Areas Seminars At Col/Epic Meet

SAN FRANCISCO — A series of seminars spotlighting five areas of music—contemporary, country, R&B, MOR, and classical was introduced at Columbia and Epic's 1973 Convention.

The seminars, conceived by Al Teller, vice president of merchandising and product management, and Chris Wright, director of marketing planning and administration, are being presented during different days of the convention. Each two-hour session features an audio/visual slide presentation, recapping activities in that specific field of music and identifying marketing challenges for the future, followed by a panel discussion featuring industry experts as well as representatives for Columbia and Epic Records. In addition, each slide presentation will highlight albums being introduced at the convention.

"We are the only company that is really strong in all areas of music," explains Teller. "Given our strengths we felt it would be useful to break down each musical area and to pinpoint it with slides, narration, music and an informative discussion period featuring experts in each area of music."

Columbia and Epic staffers who put

Ganim Is Brut GM

HOLLYWOOD — Dennis Ganim has been signed to be general manager of Brut Records by George Barrie, president of Faberge and Brut Productions. Ganim will report to Rick Baxter, creative affairs v.p. for Brut Productions.

Ganim comes to Brut Records from Claridge Music in Los Angeles, where he held an executive post since 1969.

Before that, he was national promotion director for Liberty Records and head of promotional sales and advertising for Mercury Records out of Chicago.

Ganim, who will be headquartered in New York, will supervise all the operations of the record company.

together each seminar are: contemporary, Don DeVito, Charles Lourie; country, Rick Dobbis, Jonathan Coffino, Frank Jones; R&B, Logan Westbrooks; MOR, Jim Brown, Fred Salem; classical, Pierre Bourdain.

Scriptwriting chores were handled by Joel Steiger, Bruce Harris, Ernie Gilbert, Tom Shepard, Tom Frost and Marine Tattersall. Frank Shargo coordinated the music areas of the presentations and Arma Andon coordinated the visual segments.

Lieberson And Segelstein: On With The Music

(Cont'd from p. 7)

in connection with the discharge of three Columbia Records employees. However, in light of current rumors concerning other irregularities, CBS has initiated a thorough investigation which is being conducted by the law firm of Cravath, Swaine and Law, to ascertain whether there is any factual basis for the allegations which have been reported. If any irregularities are indeed discovered, action will be taken immediately and the facts reported to the proper authorities. This is a most uncompromising public commitment and taken in conjunction with the federal investigations now in progress, is unchallengeable evidence that we have been and are proceeding in good faith. Furthermore, we fully support the action program and standards of conduct that have been issued by the RIAA. I recommend that each of you read and absorb the meaning of that program. Because we are in a glamour business, we seem always to be a subject for loose and irresponsible talk. For unsupported accusations are just plain gossip.

A terrible part of this hub-bub and sensationalism and hub-bub is that it distracts from the main purpose, indeed, the only purpose of our existence as a business. And that can be expressed in one word: Music. Here at Columbia our stature has been traditionally built on a spacious approach, an interest in everything that goes on in the world of music. It is scope and permanence that are the strength of our catalog and the distinction of our overall product. Our entire history testifies to the consistency with which we have kept pace with the times. When I came back into the record business, some few weeks past, there were a lot of people who told me that it had changed tremendously. The fact of the matter is, that when I attended the first singles meeting and heard the new product, I felt right at home. Change comes very slowly. Revolutionary trends explode perhaps once a decade. Challenge is the cultivation of originality in everything that we do. Everything in the present stands on the shoulders of the past. This is true about the music and is equally true about record companies themselves. In the long run, the only thing that counts is originality on the part of the people who write and perform the music and produce the records, and indeed the originality in the presentation of that music to the public. Originality is the mark of this company and always has been. We have invented rather than copied, and we have been and must continue to be responsive to the entire cultural environment which is a source of new trends. We are in an industry that brings entertainment, education and culture to millions of people throughout the world and we mirror our society no less than do books, magazines and films.

The word 'contemporary' has been loosely used of late. But I would like to remind you everything is contemporary at some point in its life. And it is difficult to know when that begins or ends. The Broadway Show was and is contemporary. So Igor Stravinsky, Arnold Schoenberg and Alban Berg. And, often, what was once contemporary in the past becomes 'contemporary' again in the present. This is the case with the earliest jazz recordings which we made here at Columbia. Louis Armstrong, Duke Ellington, Benny Goodman and Billie Holiday, whose immortality was achieved not by the movies and Diana Ross, but by her records on a Columbia label. First blues recordings, those by Bessie Smith and other great blues artists were made at Columbia. We were first with electronic music, we were first with the complete works of serious contemporary composers, folk rock originated here.

One of the great country and western

catalogs is ours. The singer-poets began here. The horn-rock bands found their home in the Columbia catalog and let's not forget that we were the first with the most revolutionary innovation in the industry's history: The LP, which has now become part of our language. You can be sure that many artists, whether rock, middle-of-the-road, classical or whatever, are attracted to our company because of these achievements.

Being conscious and proud of our inheritance is not smugness, and we have a right to commend ourselves for all these progressive accomplishments. More important, we have a duty to continue them and this is a duty to ourselves as well as to the public. A record company has the opportunity and the obligation to be more than just a manufacturing and selling operation on the one hand, and a simple panderer to popular fancies on the other. It is not enough to settle for accommodating public taste. Or to following the shifts in the cultural current. We have an obligation to help shape that taste to establish new conditions and therefore enrich and enhance the artistic environment in no-matter what field. The goals of many of our endeavors have not merely been financial rewards, and, more often than not, those financial rewards have been incidental and sometimes even accidental!

Progress is what Columbia Records symbolizes in its roster of artists and in its repertoire. Progress is what it symbolizes in another crucial aspect of our business, the marketing and selling of what we have created on records; skill and expertise in the selling of our product also has a creative and artistic side. Our sales plans have represented a triumph of creativity over habitual thinking and have been characterized by a willingness to explore, to test and to implement new methods. Many of you sitting here today have participated over the years in that fully imaginative approach to the job of selling the innovative product on Columbia Records. We are recognized as the most eminent record company in the world; we are also the largest. However, it has been my feeling that we should act not as the largest, but as the smallest in the sense, that is, of remaining lean and active. The last thing we want to be is an impersonal operation. We do not want to lose the personal relationships we have had with the people we work with both inside and outside the company. We don't want to lose that sense of ourselves as a newly discovered company, with newly discovered artists. Most of all we want to maintain the atmosphere of challenge and adventure that makes this business so invigorating.

Columbia Records has been famous for many people and many things and is going to stay that way. It has never been centered on one artist or one person and has relied on the free exchange of ideas among its personnel.

Ours is a business of excitement, of vitality, of suspense. The world of it is fast, chaotic and demanding. Determination is needed just to stay in the game. Vision, to stay ahead of it. The commitment and the brilliance I have seen in this company over the last thirty years are still here. I have not reminded you of the past so that we can sit back on our laurels; on the contrary, I have invoked it to indicate a model for the future.

I started by saying, and I repeat, that I am sorry for the circumstances that bring me before you today. On the other hand, I am proud to be, once more, a part of this great company. I am more than proud; I am secure in the knowledge that we will continue to move with that sense of adventure that has been the substance of our success.

Lundvall At Col/Epic Confab

(Con'd from p. 7)

shunned the idea of programming rock shows, is fast becoming the fireside Fillmore of the 70's.

If the incongruity of all of this seems unsettling, there is at least one thing we can say for certain—the revolution is over! Or has it only just begun? It's a curious sign of the times indeed that in the past few months we've seen a number one single by an unknown jazz artist followed by a number one hard rock instrumental hit and half a dozen top 10 hits by artists who've been trained to categorize as MOR, country and R&B. In just the past few weeks we witnessed a religious song by a contemporary singer-songwriter become the number one country single in the nation. And a glance at the album charts reveals four albums in the Top 20 by avant garde instrumental groups whose albums were never aired on AM radio. The soul charts, just a few weeks ago, revealed that the number two R&B album was by a 45-year-old jazz trumpeter player . . . and the three top selling classical albums are by a Black ragtime composer.

Winds of Change

If the charts are a barometer of what the public is responding to, then even a cursory glance at the forecast tells us that the winds of change are indeed churning again. And to be successful in a dichotomous marketplace where the only thing that seems consistent are the inconsistencies requires a sophistication and finer tuning of our antennae than has ever before been required.

By examining what we already know, it's clear that we're dealing with not one mass music market but with many growing markets—often made up of the same buyers. It's a phenomenon known as segmentation but it quickly rallies as a common market again with the advent of the crossover. My reference to the charts is the very illustration of segmentation and crossover, and I think it also helps to define the music buyer of 1973. Certainly there are more forces at play vying for his leisure dollars but he's no less committed to music. His listening habits have matured yet he's more adventurous; more adaptable to change. He's committed to more kinds of music than ever before. Talk to a 12-year-old and he knows the personnel of Pink Floyd as well as he can recount the vital statistics of the Partridge family. Wear an audience on the hits of Chicago and Blood, Sweat & Tears and it should be no surprise that today Mahavishnu is in the Top 20. Remove the white tie and tails from Anthony Newman and the median age of the concert goer drops from 35 to 18. Give Perry Como a song by a contemporary rock artist and he's a star again at 60. If Dylan and the Byrds helped to fashion the musical taste of the college market, it's not too difficult to understand why Charlie Rich and Waylon Jennings recently packed Max's Kansas City with young people.

Observe in wonderment as a young Black consumer approaches the cash register with albums by Chicago, Bessie Smith and Freddie Hubbard, at the same time asking if the new Earth, Wind & Fire is in stock.

With this level of consumer sophistication all around us, one thing should be very clear: once the artist leaves the studio and the music is ready for the marketplace, if you still call it merchandise goods . . . product . . . then this industry is passing you by!

For the music and the marketing of the music have become inseparable. You can't just read the wrap-ups, look at the charts, check out the graphics and be done with it. You've got to listen . . . to observe . . . to know. If you're a full line retailer you've got to know it all or hire those people who do but you'd better be prepared to train them as business men as well. Then your primary mission is to know how to creatively motivate each market segment to buy. And a sale price of \$2.99 is not the answer if you plan to be in business at this time next year. The astute record merchandisers among us know the value of the music they're marketing and they know from experience that the cost of motivation can no longer be lost profit.

To the rack jobber who sees only the return problem in the warehouse and lives with the daily fear that his accounts will either go direct or worse, drop their record departments altogether—the challenges are even greater.

On Returns

The answers to the returns problem are not simple but there are answers. Again, you've got to look with your understanding and find out what you already know. Learn the demographic profiles of the stores you service. Who shops these stores and what do they shop for? Are they housewives with planned shopping lists, impulse buyers, or both. Are they Black, White, younger or older? Do they now buy their records in the retail store that just opened in the same mall or do they continue to find what they're looking for in the multi-department discount store that you service? All of this information is there to be uncovered and it's imperative that it be uncovered soon and acted upon lest the chain store and discount house of tomorrow be nothing more than a dumping ground for cut-outs and budget merchandise.

The rack jobber has long been the toughest and most innovative competitor that this industry has known and the time has come again to turn today's problems into opportunities through your expertise and sophistication. Part of the returns problem that erodes profits is the cost of handling them. Every time you fail to recycle saleable records, you're incurring a handling cost of 45¢ per album that is taken right off your bottom line. Electronic scanning techniques you are testing already are showing the way to speedy inventory taking, more accurate pinpointing of account needs and an ultimate reduction in costly overhead. If the longer range concern is that your racked accounts may elect to buy direct or for that matter, drop their record departments altogether, I

think your fears are greatly overstated. No manufacturer is prepared to mount a field force capable of servicing the myriad number of customers that you presently service. And with the market opportunities clearly at hand, it's time to think about expanding rather than retrenching. Recognizing the new buying habits of a greatly segmented buying audience demands not less but more selectivity, more square footage planned to the customer demographics of the store. And that record department belongs in the high traffic areas—not buried in the back of the third floor. The most successful department and discount chains already know this and the concept of a retail store within a retail store can be very viable competition to the full line retail shop down the street. Idealistic and oversimplified? Of course, but with sophisticated business planning the adventurous merchandisers among us will show the way. What about pricing and the margin issue? While I can't make any commitments here, I can tell you that I view this as a priority matter. Certainly the spiraling costs of signing, recording, packaging and marketing music must be passed on at some point to the buying public. But I see it as a variable pricing strategy and the consumer will still be getting the greatest entertainment value for his leisure dollars. But beyond this, I see a pricing strategy that addresses itself to the segmented music market and offers not several but an entire range of prices, depending on the product line involved. A further step to what has become common practice today.

Finally, in regard to the current commission probes, I'd like to take the liberty of making just one statement. I'm both saddened and profoundly shaken that through all of this not one industry association spokesman, trade publication, except Cash Box (and worse)—recording artist, has seen fit to take a positive stand for an industry that daily enriches the lives of millions with enduring art and great entertainment!

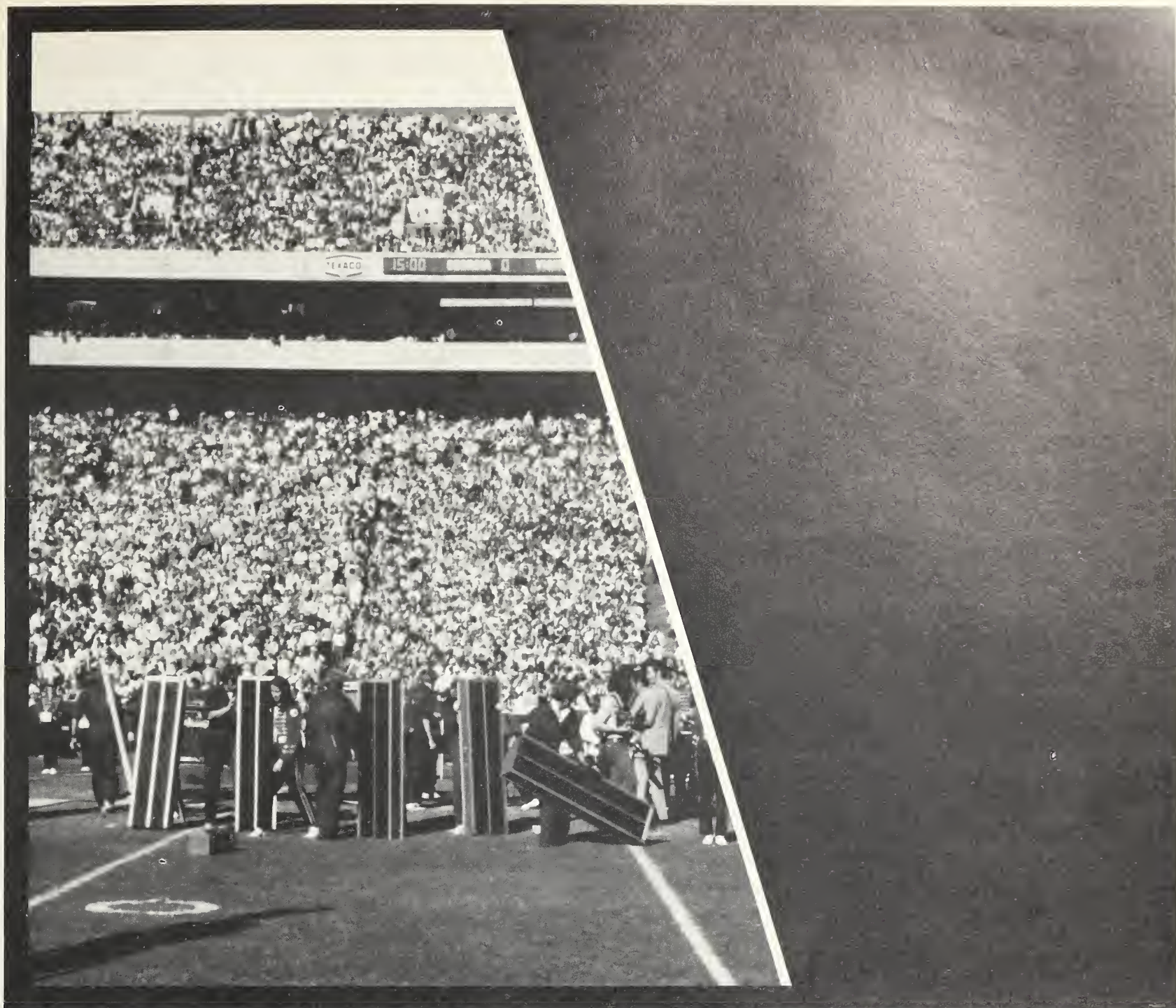
In this rapidly changing environment where we have been, and where we are going as the first family of music? Going back to my earlier chart illustration, almost half of those crossover hits mentioned were, in fact, by our artists. But that shouldn't surprise you, because since last we met in London there's been so much going on here that you need a scorecard to keep up with the action. And I hardly mean this facetiously.

Consider the challenge of artist development. In 1972 we broke not half a dozen but in fact 18 artists in every category of music. And since London, consider Earth, Wind & Fire, Clint Holmes, Charlie Rich, the Manhattan, Nicky Hopkins, MFSB, Albert Hammond, Johnny Nash, Barbara Fairchild, Mott the Hoople, Tanya Tucker, Beck, Bogert & Appice. All of the names aren't new I'll grant you, but their album sales are now in six figures and their promise as career artists of major commercial importance is now at hand. And if you're wondering where the next superstars are coming from, they're already here in Edgar Winter, Mahavishnu and Loggins-Messina. It all happened in the past year. As further evidence that our business plan was to penetrate all of the markets within the total market we expanded our Custom label involvement to include Invictus, Tommy, T-Neck and the Memphis giant, Stax—which implies that we are now also the first family of soul.

If the demands of the new marketplace called for catalog, well we invented the word and we underscored it with flair in the past year with programs that resulted in dramatic upturns for our classical, Odyssey, country and rock catalogs. And our exclusive yet seemingly out of place price category of 4.98 was selling out of every place where records are sold. While all of this was happening, Ron Alexenburg's staff was busy shaping a four letter word into a label of truly epoch proportions. New techniques in advertising and merchandising honing in on every market segment were more than a series of experiments but rather a marketing success story with new concepts in multiple album radio spots, retail TV commercials, full length television specials, and new directions in retail advertising material making up a merchandising arsenal that far outpaced the best of our competition's efforts. And our dealer and rack supplements uncovered a dramatic new way of selling records via the newspaper to consumers of widely varying musical tastes. Even our sales tools took new form with the introduction of Playback, the new artist Playback, new Inventory Control catalogs, a new concept for Buyways and of course, our audio visual machines and filmed sales presentations. Recognizing the importance of all of the markets within the spectrum we staffed for them with specialists in R&B, artist development, country marketing, press, field merchandising and beyond. And in the most challenging year that I can remember our branch sales and promotion people virtually performed miracles. Working individual singles for as long as nine months to bring them home . . . selling new releases and every segment of our catalog with expertise and dogged determination. Upholding your reputation as the most professional field marketing organization in the industry. In retrospect, it's accurate to say that we looked at the market with our understanding, found out what we already knew and we did something about it. The results speak for themselves.

It almost seems traditional as we meet here today at the beginning of a new convention year, that our family business is looking very good indeed. The strongest new albums ever released at one time by one company are now moving into the top of the charts. And proudly holding down the number one slot just this week in Chicago VI! That's quite a way to kick off the new season! But the challenges of the changing market are formidable and our marketing plans and goals are of the kind that again call for the degree of excellence that is our stock and trade.

(Cont'd on p. 40B)

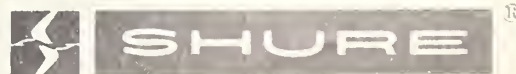


The soundman cometh.



Despite its formidable penetrating power and clear sound, the Vocal Master is *totally portable*. And for the scores of churches, schools, corporations, hotels and night clubs that have already made Vocal Master their choice to meet their P.A. needs, that portability has given them the flexibility of several sound systems. The Vocal Master can easily be moved to where it's needed...from classroom to lunchroom, from pulpit to parking lot, from auditorium to gymnasium to stadium. It can be transported in a station wagon, and can be stored overnight under lock and key. It's versatile, reliable, affordable and easy to operate, even by non-experts. It's the go-everywhere, do-everything sound system for the 70's!

Shure Brothers Inc.
222 Hartrey Ave., Evanston, Illinois 60204
In Canada: A. C. Simmonds & Sons Ltd.



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
 Brother Louie—Stories—Kama Sutra
 Money—Paul Floyd—Harvest

WTIX—NEW ORLEANS
 Delta Dawn—Helen Reddy—Capitol
 Brother Louie—Stories—Kama Sutra
 Gypsy Man—War—UA

WKLO—LOUISVILLE
 A Million To One—Donny Osmond—MGM
 Delta Dawn—Helen Reddy—Capitol

WDGY—MINN.
 Believe In Humanity—Carole King—Ode
 We're An American Band—Grand Funk—
 Capitol
 Clouds—David Gates—Elektra
 Young Love—Donny Osmond—MGM
 Everyone's Agreed—Stealers Wheel—A&M
 My Maria—B. W. Stevenson—RCA
 Show Biz Kids—Steely Dan—Dunhill
 Loves Me Like A Rock—Paul Simon—
 Columbia

WHB—KANSAS CITY
 Loves Me Like A Rock—Paul Simon—
 Columbia
 The Peacemaker—Albert Hammond—Mums
 Gypsy Man—War—UA
 So Very Hard To Go—Tower Of Power—WB

WOKY—MILWAUKEE
 Are You Man Enough—Four Tops—Dunhill
 Why Me—Kris Kristofferson—Monument
 Gypsy Man—War—UA
 Saturday Night—Elton John—MCA
 Loves Me Like A Rock—Paul Simon—
 Columbia
 I Wanna Be With You—Jim McCulloch—
 Roulette

WLS—CHICAGO
 Let's Get It On—Marvin Gaye—Tamla
 How Can I Tell Her—Lobo—Big Tree
 We're An American Band—Grand Funk—
 Capitol
 Saturday Night—Elton John—MCA

KXOK—ST. LOUIS
 Let's Get It On—Marvin Gaye—Tamla
 Gypsy Man—War—UA
 The Hurt—Cat Stevens—A&M
 Are You Man Enough—Four Tops—Dunhill
 Here I Am—Al Green—Hi
 Loves Me Like A Rock—Paul Simon—
 Columbia

WMEX—BOSTON
 Loves Me Like A Rock—Paul Simon—
 Columbia
 Everyone's Agreed—Stealers Wheel—A&M
 My Maria—B. W. Stevenson—RCA

WMPS—MEMPHIS
 My Maria—B. W. Stevenson—RCA
 Gypsy Man—War—UA
 Loves Me Like A Rock—Paul Simon—
 Columbia
 Half Breed—Cher—MCA
 Loving Arms—Dobie Gray—MCA

WPOP—HARTFORD
 Here I Am—Al Green—Hi
 Saturday Nights—Elton John—MCA
 Are You Man Enough—Four Tops—Dunhill
 King Of Rock & Roll—Cashman & West—
 Dunhill
 Delta Dawn—Helen Reddy—Capitol

KLEO—WICHITA
 Clouds—David Gates—Elektra
 Mr. Skin—Spirit—Epic
 Rocky Mtn. Way—Joe Walsh—Dunhill

WING—DAYTON
 Clouds—David Gates—Elektra
 Angel—Aretha Franklin—Atlantic
 How Can I Tell Her—Lobo—Big Tree
 Over The Hills—Led Zeppelin—Atlantic

WIFE—INDIANAPOLIS
 Are You Man Enough—Four Tops—Dunhill
 The Hurt—Cat Stevens—A&M
 Loves Me Like A Rock—Paul Simon—
 Columbia
 I Believe In You—Johnnie Taylor—Stax

KIOA—DES MOINES
 How Can I Tell Her—Lobo—Big Tree
 Why Me—Kris Kristofferson—Monument
 Gypsy Man—War—UA

WLAV—GRAND RAPIDS
 Gypsy Man—War—UA
 Angel—Aretha Franklin—Atlantic
 Let's Get It On—Marvin Gaye—Tamla
 We're An American Band—Grand Funk—
 Capitol

WCOL—COLUMBUS
 Why Me—Kris Kristofferson—Monument
 Touch Of Magic—James Leroy—Janus
 Yes, We Finally Made It—Love Unlimited—
 20th Century
 Leaving You—Sour Dough—Metromedia
 Midnight Hour—Cross Country—Atco
 Birdman Part One—Rare Bird—Polydor

WSGN—BIRMINGHAM
 Loving Arms—Dobie Gray—MCA
 If You Want Me—Sly & The Family Stone—
 Epic
 Everyone's Agreed—Stealers Wheel—A&M
 Loves Me Like A Rock—Paul Simon—
 Columbia

WIXY—CLEVELAND
 Rocky Mtn. Way—Joe Walsh—Dunhill
 Here I Am—Al Green—Hi
 Sweet Charlie Babe—Jackie Moore—Atlantic
 My Maria—B. W. Stevenson—RCA

WMAK—NASHVILLE
 Believe In Humanity—Carole King—Ode
 Sweet Charlie Babe—Jackie Moore—
 Atlantic

KILT—HOUSTON
 The Hurt—Cat Stevens—A&M
 Believe In Humanity—Carole King—Ode
 If You Want Me—Sly & The Family Stone—
 Epic

WFIL—PHILADELPHIA
 Let's Get It On—Marvin Gaye—Tamla
 A Million To One—Donny Osmond—MGM

WGLI—BABYLON
 Everyone's Agreed—Stealers Wheel—A&M
 Muskrat Love—America—WB
 King Of Rock & Roll—Cashman & West—
 Dunhill
 Gypsy Man—War—UA
 Saturday Nights—Elton John—MCA
 Loves Me Like A Rock—Paul Simon—
 Columbia
 Are You Man Enough—Four Tops—Dunhill
 I Believe In You—Johnnie Taylor—Stax

WWDJ—NEW YORK
 Loves Me Like A Rock—Paul Simon—
 Columbia
 Monster Mash—Bobby "Boris" Pickett—
 Parrot

THE BIG THREE

1. LOVES ME LIKE A ROCK—PAUL SIMON—COLUMBIA
2. LET'S GET IT ON—MARVIN GAYE—TAMLA
3. GYPSY MAN—WAR—UNITED ARTISTS

KIMN—DENVER
 Let's Get It On—Marvin Gaye—Tamla
 Delta Dawn—Helen Reddy—Capitol
 If You Want Me—Sly & The Family Stone—
 Epic

KKDJ—LOS ANGELES
 No New Additions

WLAC—NASHVILLE
 We're An American Band—Grand Funk—
 Capitol
 Loves Me Like A Rock—Paul Simon—
 Columbia
 Saturday Nights—Elton John—MCA
 The Hurt—Cat Stevens—A&M
 Loving Arms—Dobie Gray—MCA
 Sweet Charlie Babe—Jackie Moore—Atlantic

KQV—PITTSBURGH
 Delta Dawn—Helen Reddy—Capitol
 Loves Me Like A Rock—Paul Simon—
 Columbia
 Over The Hills—Led Zeppelin—Atlantic
 Let's Get It On—Marvin Gaye—Tamla

WEDO—PITTSBURGH
 No New Additions

WAYS—CHARLOTTE
 Here I Am—Al Green—Hi
 Gypsy Man—War—UA
 I Was Checking Out—Don Covay—Mercury
 Saturday Nights—Elton John—MCA

KNOE—MONROE
 Angel—Aretha Franklin—Atlantic
 Saturday Nights—Elton John—MCA
 Gypsy Man—War—UA

WOXI—ATLANTA
 Let's Get It On—Marvin Gaye—Tamla
 Are You Man Enough—Four Tops—Dunhill
 He Did With Me—Vicki Lawrence—Bell

WSA—CINCINNATI
 Are You Man Enough—Four Tops—Dunhill
 Let's Get It On—Marvin Gaye—Tamla

WCAO—BALTIMORE
 My Maria—B. W. Stevenson—RCA
 Let's Get It On—Marvin Gaye—Tamla
 Saturday Nights—Elton John—MCA
 The Hurt—Cat Stevens—A&M
 Loves Me Like A Rock—Paul Simon—
 Columbia

WROV—ROANOKE
 No New Additions

WAPE—JACKSONVILLE
 Gypsy Man—War—UA
 Twisting The Night Away—Rod Stewart—
 Mercury
 Delta Dawn—Helen Reddy—Capitol

KHJ—LOS ANGELES
 If You Want Me—Sly & The Family Stone—
 Epic
 Loves Me Like A Rock—Paul Simon—
 Columbia
 Gypsy Man—War—UA
 Half Breed—Cher—MCA

KNDE—SACRAMENTO
 Summer (The First Time)—Bobby Goldsboro
 —UA
 We're An American Band—Grand Funk—
 Capitol
 Let's Get It On—Marvin Gaye—Tamla

KCBQ—SAN DIEGO
 Sounds Of Silence—Simon & Garfunkel—
 Columbia
 Monster Mash—Bobby "Boris" Pickett—
 Parrot
 Snoopy Vs. The Red Baron—Royal Guards-
 man—Laurie
 There Coming To Take Me Away—Napoleon
 XIV—WB

KYA—SAN FRANCISCO
 Fellen Angel—Linda Hargrove—Elektra
 Rhapsody In Blue—Deodato—CTI
 Yes We Can—The Pointer Sisters—Blue
 Thumb
 Peacemaker—Albert Hammond—Mums
 Loves Me Like A Rock—Paul Simon—
 Columbia
 I Don't Want To Love You—The Sutherland
 Bros.—Capitol
 Down & Out—Bobby Womack—UA
 Sunshine—Mickey Newbury—Elektra

KISN—PORTLAND
 We're An American Band—Grand Funk—
 Capitol
 Everyone's Agreed—Stealers Wheel—A&M
 Clouds—David Gates—Elektra

WQAM—MIAMI
 How Can I Tell Her—Lobo—Big Tree
 Sweet Charlie Babe—Jackie Moore—Atlantic

WKWK—WHEELING
 Show Biz Kids—Steely Dan—ABC
 I'll Always Love My Moma—Intruders—
 Gamble
 We're An American Band—Grand Funk—
 Capitol
 Half Breed—Cher—MCA
 Let's Get It On—Marvin Gaye—Tamla
 Roland The Roadie—Dr. Hook—Columbia

WJET—ERIE
 My Maria—B. W. Stevenson—RCA
 Show Biz Kids—Steely Dan—ABC
 Make Up Your Mind—J. Geils Band—Atlantic
 Let's Get It On—Marvin Gaye—Tamla
 Jimmy Loves Mary-Anne—Looking Glass—
 Epic

WDRG—HARTFORD
 How Can I Tell Her—Lobo—Big Tree
 All Over The World—Heywoods—Paramount
 Young Love—Donny Osmond—MGM

WPRO—PROVIDENCE
 Over The Hills—Led Zeppelin—Atlantic
 If You Want Me—Sly & The Family Stone—
 Epic
 My Sweet Gypsy Rose—Dawn—Bell
 Touch Me In The Morning—Diana Ross—
 Motown

WFOG—MARIETTA
 Let's Get It On—Marvin Gaye—Tamla
 Sweet Charlie Babe—Jackie Moore—Atlantic
 Loves Me Like A Rock—Paul Simon—
 Columbia
 Saturday Night—Elton John—MCA
 My Maria—B. W. Stevenson—RCA
 Loving Arms—Dobie Gray—MCA
 Sunshine—Mickey Newbury—Elektra

WIBG—PHILADELPHIA
 Angel—Aretha Franklin—Atlantic
 Twisting The Night Away—Rod Stewart—
 Mercury
 It's A Small World—Mike Curb Congregation
 —MGM
 Young Love/A Million To One—Donny
 Osmond—MGM
 Believe In Humanity—Carole King—Ode
 Let's Get It On—Marvin Gaye—Tamla
 Loves Me Like A Rock—Paul Simon—
 Columbia

WHLO—AKRON
 Walking On Back—Edward Bear—Capitol
 Everyone's Agreed—Stealers Wheel—A&M
 My Maria—B. W. Stevenson—RCA
 Loves Me Like A Rock—Paul Simon—
 Columbia
 Saturday Nights—Elton John—MCA
 Freedom For The Stallion—Hues Corp.—
 RCA
 Showbiz Kids—Steely Dan—Dunhill
 Ashes To Ashes—Fifth Dimension—Bell
 We're An American Band—Grand Funk—
 Capitol

CKLW—DETROIT
 Just Don't Want To Be Lonely—Ronnie
 Dyson—Columbia
 Boogie Man—Catfish Hodge—Eastbound

KLIF—DALLAS
 Let's Get It On—Marvin Gaye—Tamla
 Touch Me In The Morning—Diana Ross—
 Motown
 We're An American Band—Grand Funk—
 Capitol
 Where Peaceful Waters Flow—Gladys Knight
 & The Pips—Buddah

WIRL—PEORIA
 Delta Dawn—Helen Reddy—Capitol
 Are You Man Enough—Four Tops—Dunhill
 Saturday Nights—Elton John—MCA
 Free Ride—Edgar Winter Group—Epic
 What About Me—Anne Murray—Capitol

WEAM—WASHINGTON
 No New Additions

WLEE—RICHMOND
 Sweet Charlie Babe—Jackie Moore—Atlantic
 Loves Me Like A Rock—Paul Simon—
 Columbia
 Angel—Aretha Franklin—Atlantic

WBBQ—AUGUSTA
 Jimmy Loves Mary Anne—Looking Glass—
 Epic
 Half Breed—Cher—MCA
 Loves Me Like A Rock—Paul Simon—
 Columbia
 Midnight Hour—Cross Country—Atlantic
 Rise Up—Tuffano & Giammerese—A&M

WFEC—HARRISBURG
 My Maria—B. W. Stevenson—RCA
 Saturday Nights—Elton John—MCA
 Twisting The Night Away—Rod Stewart—
 Mercury
 Make Up Your Mind—J. Geils Band—
 Atlantic
 The Hurt—Cat Stevens—A&M
 Let's Get It On—Marvin Gaye—Tamla
 Delta Dawn—Helen Reddy—Capitol

R&B Additions

WWRL—NEW YORK
 I've Got So Much To Give—Barry White—
 20th Century
 Hurt So Good—Millie Jackson—Spring
 Can't Help Fallin' In Love—Soft Tones—
 Avco

WCHB—DETROIT
 Sing A Little Song—Jackie Wilson—
 Brunswick
 Future Shock—Curtis Mayfield—Curton
 Hurt So Good—Millie Jackson—Spring
 Love Looks So Good On You—Larry Rice

WJMO—CLEVELAND
 Make Me Twice The Man—New York City—
 Chelsea
 I've Got So Much To Give—Barry White—
 20th Century
 Summer In The City—Quincey Jones—A&M
 Gypsy Man—War—U.A.

KYOK—HOUSTON
 I Can't Stand The Rain—Ann Peebles—Hi
 Check It Out—Tabares—Capitol
 You Can't Stop A Man In Love—Carl Carlton
 —ABC
 I Love The Way You Love—Little Beaver—
 Cat
 Hurt So Good—Millie Jackson—Spring
 I've Got So Much To Give—Barry White—
 20th Century

WLOK—MEMPHIS
 Hurt So Good—Millie Jackson—Spring
 All I Need Is Time—Gladys Knight—Soul
 Slipping Away—Brian Holland—Invictus
 Bad Bad Leroy Brown—Jim Croce—ABC
 Ghetto Child—The Spinners—Atlantic
 Hey Girl—The Temptations—Motown
 If I'm In Luck—Betty Davis—Just Sunshine

Warner Bros. Signs Montrose

HOLLYWOOD — Warner Bros. Records has announced the signing of Montrose, a four-man group of musicians from the San Francisco Bay area.

Leading the group is Ronnie Montrose, formerly lead guitarist with the Edgar Winter Group. Ronnie and vocalist Sam Hagar are responsible for most of the group's compositions, a heavy rock sound for the most part. Rounding out Montrose are Bill Church on bass and Denny Carmassi on drums.

Montrose is in the studio putting together their first Warner Bros. album with Doobie Bros.' producer Ted Templeman, and the result should be ready for release sometime this fall.

Satisfaction guaranteed!

"GRATIFICATION" K 14577

PETULA CLARK'S

new single from the hit motion picture

"Tom Sawyer"

produced by

Bob Crewe

See Petula Clark in person at Caesars Palace
in Las Vegas now through August 15.





Cash Box 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. Loves Me Like A Rock—Paul Simon—Columbia			37%	67%
2. Let's Get It On—Marvin Gaye—Tamla			34%	70%
3. Gypsy Man—War—United Artists			31%	88%
4. Saturday Night's Alright For Fighting—Elton John—MCA			29%	62%
5. We're An American Band—Grand Funk—Capitol			26%	53%
6. My Maria—B. W. Stevenson—RCA			22%	56%
7. Sweet Charlie Babe—Jackie Moore—Atlantic			17%	24%
8. The Hurt—Cat Stevens—A&M			17%	69%
9. Everyone's Agreed—Stealers Wheel—A&M			17%	36%
10. Are You Man Enough—4 Tops—Dunhill			14%	99%
11. Believe In Humanity—Carole King—ODE			14%	47%
12. If You Want Me To Stay—Sly & Family Stone—Epic			13%	77%
13. How Can I Tell Her—Lobo—Big Tree			13%	82%
14. Angel—Aretha Franklin—Atlantic			13%	43%
15. Here I Am—Al Green—Hi			12%	35%
16. Half Breed—Cher—MCA			12%	24%
17. Clouds—David Gates—Elektra			10%	51%
18. Show Biz Kids—Steely Dan—ABC			10%	10%
19. A Million To One—Donny Osmond—MGM			10%	19%
20. Young Love—Donny Osmond—MGM			8%	72%
21. In The Midnight Hour—Cross Country—			8%	15%
22. Why Me—Kris Kristofferson—Monument			8%	14%
23. Twisting The Night Away—Rod Stewart—Mercury			7%	74%
24. Over The Hills & Far Away—Led Zeppelin—Atlantic				
25. Loving Arms—Dobie Gray—MCA			7%	7%

LOOKING AHEAD

- 101 **IN THE MIDNIGHT HOUR**
(Cotillon/East Memphis—BMI)
Cross Country (Atco 6934)
- 102 **TOUCH OF MAGIC**
(Martin Town/Tarona—ASCAP)
James LeRoy (Janus 219) Dist: Chess
- 103 **ROCK AND ROLL HEAVEN**
(Caesar's/E. H. Morris/Zapata—ASCAP)
Climax (Rocky Road 30072)
- 104 **HANDS**
(Burdette—BMI)
Debbie Dawn (Warner Bros. 7721)
- 105 **ALFIE**
(Famous—ASCAP)
The Delfonics (Philly Groove 177)
(Dist: Bell)
- 106 **HANG LOOSE**
(Mandrill/Intersong U.S.A.—ASCAP)
Mandrill (Polydor 14187)
- 107 **THE KING OF ROCK 'N ROLL**
(Sweet City—ASCAP)
Cashman & West (Dunhill 4349)
- 108 **SEEDS**
(Neighborhood—ASCAP)
Melanie (Neighborhood 4212)
- 109 **YOU GOT ME ANYWAY**
(Ackee—ASCAP)
Sutherland Brothers & Quiver
(Island/Capitol 1217)
- 110 **SLICK**
(Jobete Music—ASCAP)
Willie Hutch (Motown 1252)
- 111 **MAKE UP YOUR MIND**
(Juke Joint/Walden—ASCAP)
J. Geils Band (Atlantic 2974)
- 112 **MUSIC, MUSIC, MUSIC**
(Cromwell—ASCAP)
Teresa Brewer (RCA 85027)
- 113 **LET THE GOOD TIME ROLL/FEEL SO FINE**
(Travis/Atlantic/Big Bopper—BMI)
Slade (Polydor 15080)
- 114 **OLD BETSY GOES BOING, BOING**
(Kittyhawk—ASCAP)
The Hummers (Capitol 3646)
- 115 **EVIL**
(Hummit—BMI)
Earth, Wind & Fire (Columbia 45888)
- 116 **LONELINESS**
(Chardax/Pocket Full Of Tunes—BMI)
Brown Sugar (Chelsea 0125) (Dist: RCA)
- 117 **REGGAE MY WAY**
(20th Century/House Of Weiss—ASCAP)
Chubby Checker (20th Century 2040)
- 118 **EASY EVIL**
(E. H. Morris/Zapata—ASCAP)
John Kay (Dunhill 4360)
- 119 **MAKE ME TWICE THE MAN**
(Pocket Full Of Tunes—BMI)
New York City (Chelsea 0025)
- 120 **STAY AWAY FROM ME**
(Dotted Lion/Sylco—ASCAP)
Sylvers (Pride 14579) (Dist: MGM)
- 121 **LONELY DAY, LONELY NIGHT**
(Elbomo & Radshaw—BMI)
Don Downing (Road Show 7004)
- 122 **NAUGHTY GIRL**
(Screen Gems—Columbia—BMI)
Guy Shannon (Cinnamon 758)
- 123 **RUBBER BULLET**
(St. Anne Music)
10 C C (UK 49015) (Dist: London)
- 124 **SHOULD I TIE A YELLOW RIBBON AROUND THE OLD OAK TREE**
(Levine & Brown—BMI)
Connie Francis (GSF 6901)
- 125 **JUST DON'T WANT TO BE LONELY**
(Mighty Three—BMI)
Ronnie Dvson (Columbia 45867)
- 126 **YOU'VE NEVER BEEN THIS FAR BEFORE**
(Twitty Bird—BMI)
Conway Twitty (MCA 40094)
- 127 **TO KNOW YOU IS TO LOVE YOU**
(Stein Van Stock/Black Bull—ASCAP)
B. B. King (ABS 11373)
- 128 **DON'T LET IT END (TIL YOU LET IT BEGIN)**
(Jobete—ASCAP)
Miracles (Tamla 54237)
- 129 **WOULDN'T I BE SOMEONE**
(R.S.O. Midweek—ASCAP)
BG's (RSO 404)
- 130 **NEXT DOOR NEIGHBOR'S KID**
(Pierre Cossette/Every Little Tune—ASCAP)
Jud Strunk (MGM 14572)

VITAL STATISTICS

- #73 **Show Biz Kids (3:59)**
Steely Dan—ABC—11382
8255 Beverly Blvd, LA 90048
PROD: Gary Katz
c/o ABC
PUB: American Broadcasting Music, Inc.—ASCAP
c/o ABC Dunhill
WRITERS: Becker & Fagen
FLIP: Razor Blade
- #85 **Free Ride (3:05)**
Edgar Winter Group—Epic—5-11024
51 W. 52nd, NYC
PROD: Rick Derringer
PUB: Silver Steed Music—BMI
WRITER: D. Hartman
FLIP: When It Comes
- #86 **Twisting The Night Away (3:15)**
Rod Stewart—Mercury
35 E. Wacker, Chicago
PROD: Rod Stewart
PUB: Kags Music Corp.—BMI
WRITER: Sam Cooke
FLIP: True Blue
- #91 **Rocky Mountain Way (3:39)**
Joe Walsh—Dunhill—4361
PROD: Joe Walsh & Bill Szymczyk
c/o ABC-Dunhill
PUB: Barnstorm Music, Inc.—BMI
WRITERS: Joe Walsh, J. Vitale, K. Passarelli & R. Grace
FLIP: (Daydream) Prayer
- #94 **There It Is (3:39)**
Tyrone Davis—Dakar—4523
888 Seventh Ave, NYC
PROD: Willie Henderson
PUB: Julio-Brian Music—BMI
WRITER: Leo Graham
ARR: James Mack & Willie Henderson
FLIP: You Woudn't Believe
- #95 **Ashes To Ashes (3:30)**
5th Dimension—Bell—45-380
1776 B'way, NYC
PROD: Bones Howe
PUB: ABC-Dunhill Music, Inc. & Soldier Music, Inc.—BMI
WRITERS: Dennis Lambert & Brian Potter
ARR: & COND. BY: Bob Alcivar
FLIP: The Singer
- #97 **Send A Little Love My Way (2:47)**
Anne Murray—Capitol—3648
1750 N. Vine, Hollywood 90028
Brian Ahern
c/o Capitol
PUB: Colgems Music Corporation/East Hill Music Company, Inc./J. C. Music Co.—ASCAP
WRITERS: H. Mancini H. David
FLIP: Head Above The Water
- #98 **Peacemaker (2:38)**
Albert Hammond—Mums—ZS76021 (Dist: Columbia)
51 W. 52nd, NYC
PROD: Albert Hammond
PUB: Landers-Roberts Music & April Music, Inc.—ASCAP
WRITERS: A. Hammond & M. Hazelwood
ARR: Michael Omartian
FLIP: Who's For Lunch Today?
- #99 **Ecstasy (2:27)**
Ohio Players—Westbound—216 (Dist: Janus)
1301 Ave. of Amer., NYC
PROD. & ARR. BY: Ohio Players
PUB: Bridgeport Music, Inc.—BMI
WRITERS: Ohio Players
FLIP: Not So Sad And Lonely
- #100 **Let's Spend The Night Together (3:01)**
David Bowie—RCA—0028
1133 Ave. of Amer., NYC
PROD: David Bowie & Ken Scott for Main Man/A Main Man Production
PUB: ABKCO, Inc.—BMI
WRITERS: Mick Jagger & K. Richard
ARR: David Bowie & Nick Roson
FLIP: "Flip"

CASH BOX TOP TEN HITS—AUGUST 3, 1968

1. Lady Will Power—Gary Puckett & Union Gap—Columbia
2. Grazing In The Grass—Hugh Masekela—UNI
3. Jumpin' Jack Flash—Rolling Stones—London
4. Hurdy Gurdy Man—Donovan—Epic
5. Classical Gas—Mason Williams—Warner Bros.
6. Hello I Love You—Doors—Elektra
7. Stoned Soul Picnic—5th Dimension—Soul City
8. Turn Around, Look At Me—The Vogues—Reprises
9. Indian Lake—Cowsills—MGM
10. People Got To Be Free—Rascals—Atlantic



**BROKEN
KEN
DOWN
ANGEL**

(AM 1453)

The new **Nazareth** single is hitting fast.

From the album "Razamanaz" on A&M Records
(SP 4396) Produced by Roger Glover

NEW YORK: CHICAGO (Cont'd from p. 14)

seven years) and the road does not look to be ending in the near future. Although the group members are occasionally concerned with the lack of individual identity, they are still satisfied with being equal parts of one of the most successful bands of the seventies. The fact that they have been intact for as long as they have is one indication of that satisfaction, but the real truths lie in the music. Listen to that and try to tell anyone that the seven members of Chicago are not completely in tune with each other. It would be a difficult task to undertake.

That gale force felt a few years ago should have told us something, but what we didn't know then, we certainly know now. Chicago is here to stay and we're all a good deal more entertained as a result.

arty goodman

HOLLYWOOD—GUY CHANDLER: LOOKING AHEAD

He's no new kid coming on the scene with a head-band, without underwear and bare-footed—yet he is going after the markets from the levi'd and poncho'd to the suited and tied. Partnered in conversation with **Cash Box**, the twenty-odd yeared Guy Chandler ticked off his plans with precision but with some cautious considerations equally apparent. For example, there was little excavation into his personal life permitted. It is, he maintains, none of your business. But his overviews of his own career and the industry he hopes to build it in were imparted with some unblurred convictions or at least some confidently stated ones.

"I have had the ambition to make it for years, but have just lacked a direction necessary to thrust the aspirations accordingly. Now the goal is to be as much of an entertainer as it is to be a recording artist. I don't want to become any sort of phenomena. What I do want is to keep learning my craft and make a gradual climb up there—and stay there, more importantly."

Going the other way for a moment—after a childhood stint in Auburn, Alabama where he was born and a short one in Oakland, Calif. where he attended high school, Chandler and his parents ensconced themselves in Hollywood—his parents in a house and he in various schools of drama, dance, and vocal coaching. Guest spots on Milton's, Dean's, Andy's, and Bob's shows encouraged him to pursue working into the night club circuit which he did with the likes of the Sammy Davis Jrs. A momentary break in the stream of things came in 1969 when he did a couple of years in the army, a distraction that served only as the impetus to resume things when he was discharged. Jumping right back in with some stagework and club gigs, he landed in the lap of Oweman Records of Nashville which signed him to a three-year exclusive contract.

The LP, "Thanks to You," has been released and is a compilation of numbers rock-routed through an assortment of camps and styles. There are country feelings in "Alabama Woman," a ballade beauty in "Belle Meade Girl" and even a little Broadwayishness in "They Played the Palace" with a top pop feeling in the remaining. One of the nicest things about it is that it includes the artful arrangements of John Rodby whose inventive choreography of the material vaults over a couple of the weaker songs—tune-wise, that is. Chandler's voice, unflinching, slips interpretatively into whatever the song requisites are needed. This ability only underscores his observation that there will be an advancement of the lyrics over music: "I don't mean that the music is going to become buried underneath the lyric, but rather that for me, as a performer, the concentration will be on the words. In other words, the emphasis will be lyrical and motivated by the arrangement."

He also theorizes that the nostalgic resurrections and revivals of songs gone by are not the ultimate solution to the this way and that tacking motions the music business is going through: "Everytime we seem to pull something out of the past, it's because we have no direction to go for our future."

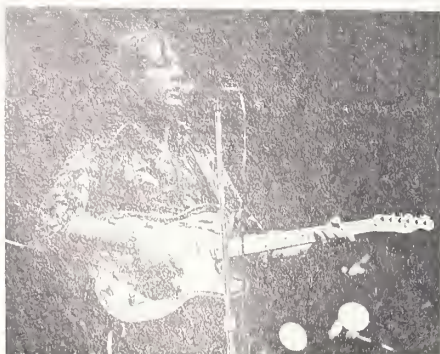
Guy Chandler knows where he is going—forward—into the future.

barry mcgoffin

Coming Next Week:

WAYLON JENNINGS

Caught In A
Cross-over
Crossfire



CashBox Radio-TV News Report

Rivera Hosting Magazine; Future Shows Are Planned

On Monday, July 30th at 11:30 p.m., ABC-TV premieres "Goodnight America", a Second Generation TV News Magazine, with host Geraldo Rivera.

Among the four segments in this new show will be a history of the Beatles, called "Liverpool to Let It Be". Animated by Chuck Braverman, the musical collage includes films from the Beatles' Shea Stadium Concerts and Ed Sullivan Show appearances, historical news footage, and lots of outrageous behind-the-scenes shenanigans.

TALENT ON TV

Midnight Special, NBC (August 4) — Al Green takes the helm as first time host. Guests include Foghat, Bobby Womack, Livingston Taylor, the Stylistics, Ramblin' Jack Elliott and Freeman and Murray.

In Concert, ABC (August 3) — Mandrill, Eagles, Ike & Tina Turner Revue, Jim Croce and Tru-mvirate (Dr. John, Mike Bloomfield and John Hammond).

Geraldo Rivera: *Good Night America, ABC (July 30)* — Included in this ninety minute special as part of the Wide World of Entertainment are segments on the Beatles and Carole King. The Beatles are traced through their career on film clips, of concert appearances, television and motion pictures and in separate interviews much of which has never been seen before. The segment featuring Ms. King includes a first ever interview with the singer-songwriter as well as film clips of her Central Park free concert.

Superstars Of Rock, syndicated (in most markets, week of July 28) — The Bee Gees, Wild Turkey, Dino Martin, Jr., Dr. Hook & The Medicine Show and Paul Williams are guests.

The Helen Reddy Show, NBC (August 2) — No MS-ery here. Helen hosts her sixth summer replacement show. Guests this week include Robert Klein, Paul Williams, Chuck Berry and the Pointer Sisters.

Buddah Offers Clark Radio Show

NEW YORK—Buddah's packaged rock classics anthology, DICK CLARK: 20 Years of Rock N' Roll has been certified by the RIAA as a gold album with more than \$1 million in sales.

Another honor recently fell Clark's way in the final computation of the ratings for the ABC-TV network broadcast of the Dick Clark special. When the ratings from all the markets had been calculated, it turned out that Dick Clark's show was the most popular late night special of any variety, with the highest absolute ratings ever, bar none.

As part of its continuing nationwide promotion on behalf of DICK CLARK: 20 Years of Rock N' Roll, the Buddah Group is making available to major AM stations, a six hour show, produced by Dick Clark. The show features music from the last twenty years of rock, interviews with famous artists and music personalities and historical observations.

Information about the availability of the special can be obtained through Buck Reingold at the Buddah offices in New York City.

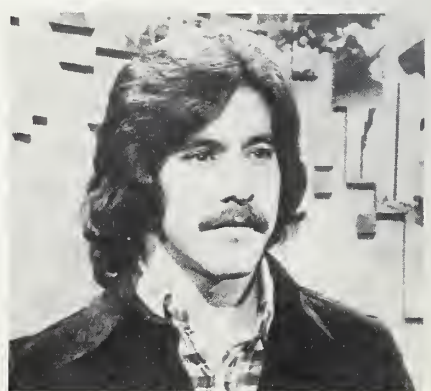
According to sources close to Rivera, this is the first show of a magazine series to be hosted by Rivera. Negotiations are underway for a twice monthly pop-news-information magazine show as part of the Wide World of Entertainment. There is also talk that Rivera will be hosting a weekly Saturday late night show geared to the youth market.

STATION BREAKS:

Getting into the meat of things, Bobby "The Wizard" Wayne has joined the staff of WBAB, Babylon, L.I., N.Y. He was most recently a jock at WCBS-FM, N.Y. Also at the station, Dave Forman has been added as AM drive timer . . . Art Nelson has been added to the staff of KLAC, Los Angeles. He takes over the station's 7 PM to Midnight slot . . . Dave Ware has been named Music Programmer of KLOK, San Jose, Calif. . . WAME, Charlotte, N.C. has a new all night voice. He is John Lyon. He comes from WQOK, Greenville, S.C. . . Phil Marquis has joined the staff of WIOD. He can be heard from 10 AM to 2 PM. Also at the station, Don Bell will be hosting the morning drive time show . . .

If you are one of those jocks out looking for work, WFYR, Chicago is looking for weekend jocks. Send tape and resume to Ernie Andrews, 188 West Randolph Street, Chicago, Ill. 60601 . . . Bob Cain has been appointed news director of WWVA. He previously served at the station in the capacity of sports director. He assumes his new duties immediately . . . The big city will be howling when Wolfman Jack joins the staff of WNBC-AM, New York on August 6. He will be heard from 7 PM to Midnight . . . Also at WNBC, Barry Somerfield has been named account executive . . . Julia Hare has been named director of minority affairs for KSFO, San Francisco . . . WTLB, Utica, New York has announced the addition of Doug Flewelling to its sales staff . . . Don Bradley has been named news director of WYAB news department. The station is located in Bridgeport, Conn. . . Finally, the New WAVES, New Haven, Conn. played a softball game against Richard and Karen Carpenter and Troupe on July 12 to raise money for the American Cancer Society. The Carpenters are co-chairmen of the charity. The Carpenters beat the jocks 14-3, but over \$5,000.00 was raised for the charity. Let's hear more good news like that from a few other stations. Later.

arty goodman



Geraldo Rivera



SATURDAY NIGHT'S
ALL RIGHT
FOR FIGHTING

MCA - 40105

ELTON JOHN
JOHN

Elektra Books To Publish 'Das Energi'

NEW YORK — Elektra Books will mark the publication of "Das Energi" as the first work published by Elektra Records' newly created division, Elektra Books.

Author Paul Williams defines Das Energi as "an effort to write down truths that we all have felt, but that are very difficult to express in words." The 150 page volume is composed of "short, inspirational insights on how human energy flows," he said.

Widely acknowledged as "the founder of rock journalism," Williams, at age 17, established Crawdaddy Magazine and with it launched the whole rock journalism/pop culture publication field.

At present, 25-year-old Paul Williams is editor-in-chief of Rallying Point, a forthcoming national monthly periodical. He describes the magazine as one that will "focus and express the lives and times and creative energies of my contemporaries."

"Das Energi" will be distributed by Independent News. The book is an original paperback and is priced at \$2.95.

Farrell Org. To Do Music For TV Series

NEW YORK — The Wes Farrell Organization will create and produce the music for the upcoming youth-targeted television series, "Sigmond and the Sea Monsters," which will air at 11:00 a.m. on Saturdays on NBC beginning in the fall. The deal was made between Farrell and Sid and Mary Kroff Productions, producers of the show.

Farrell stated that he is involving all 35 songwriters signed to his various publishing interests in writing original material for the new series. He will personally be involved in the music production and supervision.

Babe Ruth Tribute To Be Released

NEW YORK — David Simons secretary-treasurer of Cathy Lynn Productions, Inc. a division of Hitmakers Music Corp., has announced the initiation of a national promotion "Babe Ruth The Winner Of Them All." Heart & Soul Records will release a recording of the same name backed by "The Greening of America," a timely patriotic anthem. Cathy Lynn wrote and produced both sides. Both new tunes are sung by Kal Anthony with the Impalas and the Cathy Lynn Singers as background.

The record "Babe Ruth The Winner of Them All" will be the pivot for a tributary campaign honoring the memory of Babe Ruth, the greatest legendary sports figure of all time, on the twenty-fifth anniversary of his death.

Cathy Lynn Productions, Inc., in addition to producing and distributing the recording, will also act as the exclusive sales agent for any marketing under the guise of "Babe Ruth The Winner of Them All."

A percentage of all monies derived from record sales and marketing from the "Babe Ruth Winner of Them All" campaign will be contributed by Cathy Lynn Productions, Inc., to Babe Ruth Baseball and to Mrs. Babe Ruth.

Audio Research Systems Course Set For Oct.

NEW YORK — The Institute of Audio Research Inc. will present its Studio Technology and Practice Course in Los Angeles Oct. 16 through Nov. 10. The recording studio engineering training course, to be given in separate morning and evening classes, will cover recording fundamentals, magnetic tape recording, studio consoles, signal processing equipment and stereo disc recording.

The Institute held a Seminar in Los Angeles last January through the beginning of February and incorporated sessions on "automated mixdowns," a very recent development in audio processing, with Paul Buff of Allison Research describing the system and giving "hands-on" demonstrations of Allison's automated mixdown system.

Also, as is done at the courses in New York, Los Angeles students visited local recording studios to see applications of what was learned in the classroom. Three classes met at the Village Recorder with Rob Fraboni of Village demonstrating multi-tracking, mixdown and quadrasonic operations. The classes also met at the Silvery Moon Studios, Inc., in Los Angeles for a similar demonstration.

Those interested in the Studio Technology and Practice Course to be given in Los Angeles can contact Irv Diehl Institute of Audio Research, Inc., 64 University Place, New York, N.Y. 10003, 212/677-7580.

Ray Charles Splits With ABC/Dunhill

HOLLYWOOD — Ray Charles and Tangerine Record Corporation are no longer affiliated with ABC/Dunhill Records, according to a spokesman for Charles.

All Ray Charles masters from 1959 to 1965, including such hits as "I Can't Stop Loving You," "Georgia," "Born to Lose," "Unchain My Heart," "Busted," "You Are My Sunshine," plus many others have reverted to the artist. An announcement of the future plans of Charles is expected shortly.



CASH BOX GETS MINKED!—During their week-long engagement at the Troubadour, MCA's Blue Mink stopped by Cash Box offices to chat with George Albert and Christie Barter. Settling down after the troops flanked the office are (back row, left to right): Bill Gilliland, AHED Music; Barry Morgan; Alan Parker; George Albert; Roger Cook; Anne O'Dell. Sitting, left to right: Barry Authors, Blue Mink's manager; Madeline Bell; Ray Cooper; Herbie Flowers; and Christie Barter. Blue Mink returned to their native England with plans for an extensive U.S. tour in the near future.

Diversity Is Key To Chappell's Print Surge; Qtr. Sales Up 40%

NEW YORK — Chappell Music's major campaign to enter into new musical areas while maintaining and strengthening its vast standard catalogue is being reflected in strong print sales. At the end of the 1973 six-month fiscal period, Chappell showed a 40% gain over the same period in 1972.

"Based on our comprehensive computerized print sales report," said Tony Lenz, head of Chappell's publication department, "the top-selling publications encompass all the diverse print and publishing areas that Chappell has entered into recently—country music, contemporary, method/instruction books and soul. Also included are books utilizing our famed standard and show catalogues which are representative of our new approach to contemporary graphics and packaging."

"Kristofferson/Sunlight And Shadows," winner of this year's Music Publishers' Association Paul Revere

Roy Ayers Cuts LP, Marries

NEW YORK — With Polydor Inc. president Jerry Schoenbaum as producer, the Roy Ayers Ubiquity has just completed work on "Virgo Red," an album set for August release. After wrapping up sessions at New York's Electric Lady Studios, leader Roy Ayers took time out from a busy schedule to run down to City Hall and get married. Roy and his bride Argerie, a New Jersey school teacher, will be taking their honeymoon following Ubiquity's upcoming five-week U. S. tour.

Personnel on the new album includes Ayers on vibes, organ and vocals; Harry Whitaker, keyboards; Dennis Davis, drums; David Johnson, bass and Rufino "Chano I" O'Ferral, congas, who form the basic Ubiquity—augmented by DeeDee Bridgewater's vocals, Dennis Heaven's guitar, horns and percussion. Nearly all the group members are Virgos, whose volatile talents and temperaments come together under the banner of "Virgo Red."

Award, was a best-seller in the second quarter along with such other country product as "WSM/Grand Ole Opry: Stars Of The Seventies" and "Why Me," Kristofferson's latest hit single.

These publications are representative of the inroads made by Chappell through its Nashville office, headed by Henry Hurt. Agreements with major Nashville publishers such as Combine Music, Kristofferson's Reseca Music, Grand Ole Opry and Hallnote Music (Tom T. Hall/Johnny Rodriguez) have added to Chappell's country print output as have Chappell chart hits Elvis Presley's "Fool," Johnny Duncan's "Sweet Country Woman" and Jim Ed Brown's "Southern Lovin'."

Sharing top-selling spots are Chappell's songbooks "The Best Of George Gershwin," "Sir Noel Coward: His Words And Music" and "Music And Lyrics By Cole Porter" (the latter two distributed by Random House to the book trade). "James Brown Soul Classics," first definitive treatment of the artist's music, has maintained a strong position since the start 1973, as has Hurricane Smith's #1 hit, "Oh Babe, What Would You Say."

In the educational field, Chappell is developing a broad line of method books to augment its strong catalogue. Chappell is currently distributing books in the Experience Group Method series including "The 5-String Banjo Technique" by Jim Smoak and Montego Joe's "Conga, Bongos & Rhythm Technique," plus "A Beginner's Approach To Jazz Improvisation." Future releases are in production and planning stages.

Dobie Gray Goes Gold

HOLLYWOOD — MCA Records president Mike Maitland announced that Dobie Gray's first MCA single, "Drift Away," has been certified gold by the RIAA. Produced by Mentor Williams, "Drift Away," is also the title tune of Dobie's debut LP.

Known for such hits as "In Crowd," Dobie is also the former lead singer for Pollution. His second MCA single release, "Lovin' Arms," will be out this week.

'Natural High' Is Bloodstone Gold

NEW YORK — Bloodstone's London Record's single, "Natural High," has just been certified gold by the Record Industry Association of America, it has been announced by Herb Goldfarb, London's vice president of sales and marketing.

This is the first such certification for the new rock 'n' soul group whose newest single, "Never Let You Go" also culled from their big selling debut London Natural High, is set for release.

JB's Single Certified Gold

NEW YORK — "Doing It to Death," the JB's single on James Brown's Polydor-distributed People label, has received RIAA certification of over one-million record sales, reports Polydor president Jerry Schoenbaum. The JB's gold record is also the title cut of their recently released People LP, currently climbing the charts.

Written and produced by Brown (with whom the JB's also perform underleader Fred Wesley as back-up band), "Doing It to Death" repeats the patented "party record" format that has proved so successful for the JB's over the years.

NY Festival on The River Features Jazz Cruises

NEW YORK — A unique experience awaits New Yorkers each Wednesday evening this summer as a series of Jazz Cruises, sponsored by Festival on the River, Inc., non-profit corporation, takes them on a three-hour, fun-filled cruise of the New York Harbor and the Hudson River aboard a chartered Staten Island ferry. Aboard each week will be well-known performers and orchestras to provide jazz at its best.

The first cruise started Wednesday, June 27th with the exciting Thad Jones/Mel Lewis Orchestra and the highly renowned Ellis Larkins Duo. New York Summer Festival Queen for 1973, Sheila King, was aboard on this initial trip as the Festival on the River becomes another of the exciting events that make New York a summer festival.

Rain or shine, these jazzfests will take place each Wednesday through October 10th, aboard the regular-run Staten Island ferry John F. Kennedy. The boat has been specially wired and sound-equipped for the jazz concerts. The 294-foot boat will leave from

Slip #5 of the South Ferry Terminal located at the foot of Whitehall Street at the Battery. It will start loading at 7:30 PM for an 8:00 PM sharp departure.

Cost of tickets for the cruise and entertainment is only \$3.50 per person. Food and beverages will be available on the boat at nominal cost and will include beer, soda and sangria as well as a specially prepared River Boat Special hot plate.

Tickets for each cruise, which can handle 1500 people, will go on sale at the South Ferry Terminal at 5:30 PM the day of sailing. Advanced sale tickets may be purchased until noon on Wednesdays from TICKETRON, all A & S department stores, Bloomingdale's in New York and Hackensack, The Record Shack at 274 West 125th Street, The Jazz Museum at 125 West 55th Street, and King Karol Record Store at 111 West 42nd Street.

Voices At Lincoln Center

NEW YORK — The Voices of East Harlem will participate in the "Soul At The Center" series by headlining a concert at Alice Tully Hall on August 17th at 8 pm.

The Voices currently have a single on the R & B charts, "Giving Love," which will also be on a new album, "The Voices of East Harlem." The album, on the Just Sunshine label, distributed by Famous Music, will be released momentarily.

"Soul At The Center," a series of performances by Black artists at Lincoln Center, is produced by Ellis Haizlip of the Soul! show.

Soul & Blues Awards Winners

BEVERLY HILLS — The Second Annual Soul and Blues Awards were held at the Beverly Hilton Hotel, Tuesday evening, July 17.

The winners are listed in their respective categories.

Male Vocalist: Al Green. Female Vocalist: Roberta Flack. Gospel Groups: James Cleveland. Jazz Groups: Crusaders. Male Vocal Groups: O'Jays. Female Groups: Honey Cones. Duos: Donny Hathaway & Roberta Flack. Combinations: Gladys Knight & The Pips. New Male Vocalist: Barry White. New Female Vocalist: Zulima. Instrumentalists: War. New Instrumentals: Soul Searchers. New Vocal Groups: Brighter Side of Darkness. New Female Vocal Groups: First Choice Song of the Year: Me & Mrs. Jones. Jazz Big Bands: Quincey Jones. Jazz Male Vocalist: Billy Paul and Jazz Female Vocalist: Esther Phillips.

Executive vice president, Boo Frazier of Perception Records was awarded a plaque for his "advisory contributions" to the Soul and Blues Academy; and Perception artist Johnny Hartman thrilled the overflow crowd with his performance and Johnny also received a "special contributions award in the arts of Culture and Music." Hosea Wilson of 20th Century won promotion man of the year honors. Producer of the Year: Gamble & Huff. Arranger of the year for best album: Thom Bell. Best Original Score for a motion picture: "Superfly" by Curtis Mayfield & Pate. Album of the Year: "Talking Book" by Stevie Wonder. Ella Fitzgerald and James Brown were honored with Humanitarian Awards.

The show went well into the a.m. hours. Among the entertainers, including J. J. Barnes and Mandrill with lively performances, Loleatta Holloway on Aware Records got a standing ovation.

R & B INGREDIENTS—Martha Reeves is cutting her first album for MCA Records, in Hollywood. Richard Perry, who produces Fanny, Nilsson and the Beatles, is producing Miss Reeves on her first LP since leaving Motown . . . Benny Johnson, from Baltimore, a get-down vocalist has a new single coming on the Today label, "Visions of Paradise. Benny is backed by Julius Brockington & The United Chair. It's a solid single . . . Jim Murray is now the music director at W.T.M.P. in Tampa . . . In a unique promotional kickoff for the new Etta James LP on Chess, Chess/Janus Records in association with Richard Gersh Assoc. are hosting recording studio parties in several key areas throughout the country. In the first showcase held at Media Sound, Studio A, in New York City, Etta performed live as the recorded tracks from the LP were fed to her through the earphones. The idea gives one the feeling of actual studio recording conditions. And, of course the audience gets the full benefit of what is coming down. Etta is in top voice and the LP contains many dynamic tracks. An Otis Redding tune, "Just One More Day," and "All The Way Down" are exceptional cuts . . . Little Richard on Greene Mountain Records is beginning to gather momentum with a single, "In The Middle of The Night" . . . Edwin Starr's current hit single, "There You Go" will also be featured on the new Starr LP being produced by Norman Whitfield at the Mowest recording studio in Hollywood. Starr has a totally new show, "The Edwin Starr Happening" backed by a new band. Members include: Henry Goner, drums; Kenny Copland, trumpet; Freddie Donn, trumpet; Michael Moore, sax; Kenji Brown, guitar; Lenqueint Jobe, bass; Victor Nix, piano; and Terral Santiel, congas . . . "Cope" keeps getting news. Another tune has been covered, "Thank Heaven For You," by Peaches & Herb on Mercury . . . The Pointer Sisters have been scoring beautifully with their night club appearances. The group will also be a special guest act with Chicago from Aug. 15th through the last of the month . . . Advent Productions is a new record company devoted to presenting top quality recordings by significant blues artists, according to Frank Scott director of the label. Two albums have been issued to date. Thomas Shaw, a former resident of Texas and acquaintance of the legendary bluesman, Blind L. Jefferson, is a country blues discovery on Advent 2801 . . . Eddie Taylor, an outstanding Chicago bluesman, has a complete album, Advent 2802, featuring Chicago blues. Advent is located in Manhattan Beach, Calif. . . . Mayor-Elect Thomas Bradley of Los Angeles will be honored by the Congressional Black Caucus at its Third Annual Dinner on September 29, at the Washington Hilton Hotel. The guest speaker for the occasion will be the Honorable Edward W. Brooke, Senator from Mass. The Congressional Black Caucus, a non-partisan group comprised of sixteen Black Representatives, employs a professional staff engaged in research on the problems of America's cities and its disadvantaged citizens, with the objective of utilizing the legislative process to bring about full equality of opportunity in our society . . . Matt Parsons, formerly with Mercury, has been appointed national R & B promo for Capitol. don drossell

Atlantic Records West Hosts Jazz



ATLANTIC RECORDS HOSTS JAZZ PARTY—To coincide with the influx of label artists in Los Angeles for the recent Newport West Jazz Festival, the Atlantic Records west coast office hosted a party that not only honored its artists, but heralded the success of Atlantic's "Jazz Month" campaign.

Those in attendance included members of the Modern Jazz Quartet and the bands of Yusef Lateef and Rahsaan Roland Kirk.

From left (back row): Kenneth Baron; Connie Kay; KJLH-DJ Rod McGrew; DJ Rick Holmes; Albert Heath; John Lewis; and Atlantic Promotion Man John Fisher. (Front row): Milt Jackson; Percy Heath; Robert Cunningham; Rahsaan Roland Kirk; Yusef Lateef.

Jewel Signs Rush

SHREVEPORT — Making a significant expansion in his roster of artists, Stan Lewis, president of Jewel Records has signed the noted artist Bobby Rush to an exclusive recording contract. Bobby has scored in the past with, "Chicken Heads," on the Galaxy label and "Gotta Be Funky." His latest release on Jewel, "Niki Hoeky," bw "I Don't Know" is beginning to move. Bobby not only sings but plays guitar, bass, harmonica and pens his own music. Rush is currently touring the U.S.

Ennis to BASF

BEDFORD, MASS. — Ethel Ennis has signed an exclusive, long-term recording contract with BASF Records. Marketing Director Juergen Broeker announced that future product by Ethel would be produced directly by the company rather than through their previous leasing arrangement with Gladys Shelly's Spiral Productions.

Her first BASF LP, "The Ten Sides of Ethel Ennis," has received consistent exposure and encouraging sales. Recent months have found her in key nitery spots such as New York's Plaza, the Shoreham Hotel in Washington, D.C. and others along with choice guest spots on network TV variety shows.

cash box / talent on stage

Elvis Presley

MEMORIAL AUDITORIUM, NASHVILLE—Making his first performing appearance in Nashville, the city that is so indelibly entwined with his career, Elvis Presley showed that he is undeniably a phenomena which cannot be termed as mere "king" or "masset." The show was received with an enthusiasm as pristine as the enthusiasm of the '50's with the sell-out crowd screaming and with flashbulbs lighting the auditorium like spotlights playing on the stage.

And he can sing. Making a simple entrance to the song "Thus Spake Zarathustra," adapted from "2001: A Space Odyssey" he held the audience by each breath, note and gesture for one hour during which he ranged from country to rock to gospel to just plain serious Elvis Presley singing. His selections included "Faded Love," "Blue Suede Shoes," "Fever," "You Ain't Nothing But A Hound Dog," "Help Me Make It Through The Night," "Something," "I Can't Stop Loving You," "The American Trilogy," "Love Me Tender," "I Can't Help Falling In Love With You," "You Gave Me A Mountain," and "How Great Thou Art."

Dressed in a white suit with high shirt collar encrusted with multi-colored studs he introduced each member of his band, and paid tribute to a few of his friends who have, and still, contribute to his career—friends and associates such as Chet Atkins and Felton Jarvis.

Donning a white cape lined with the same blue as the scarves he threw on occasion to the crowd, Elvis Presley finally bowed to his "subjects," facing north, east, south and west in the auditorium, the lights

went out and he was gone—back to his hotel to rest before he faced the evening sellout audience of screaming, flashbulb-popping, shoving people who have contributed to his legend spanning the best of two decades.

Opening the show was comedian Jackie Kahane who tailored his remarks to the crowd who accepted his light patter courteously as they waited with almost unbearable anticipation for the appearance of their "idol." The Sweet Inspirations, who worked along with J. D. Sumner and the Stamps Quarter as backup singers, gave a well-accepted review of rhythm and blues numbers.

90,000 people that wanted to see the show couldn't get tickets.

j.j.

Loleatta Holloway

THE WHISKY, L.A.—GRC's Loleatta Holloway looks like a black version of Playboy Magazine's satiric heroine Little Fannie Annie and possesses a voice equally as provocative. Her versatile singing abilities seem to be rooted in a gospel background, as indicated by occasional, almost ecstatic crescendos. She sounded particularly nice on "Neither One of Us," "I've Got Love," and her own "Our Love." This latter tune sounds like a hit.

Loleatta is quick to establish a rapport with her audience which sustains through out her entire act. What an audience wants, Loleatta gives. She was backed by a group called Home Grown.

r.b.

Edwin Starr

Bachman-Turner Overdrive

WHISKEY, L.A.—No fireworks, maybe, but Motown's Edwin Starr and his eight-man band are a brightly-beated lot who splash much color around with their vocals, garb and movements. Stunningly superior in their choreographing of themselves and even their instruments, the effect pays off perfectly—you can't take your eyes off of them. And that's always half the battle. One minute everything is heavy brass and the next it is all rhythm, with little reconciling between the forms. Yet it is Starr's unpretentious way of throwing those great, gut-level r&b sounds at you that sews-up the evening. He ambled along easily with "Walk on By" but did a superlative job on his own composition, "You and Me." It was—for comparison only—a Barry White type of piece that musically swung in broad, latitudinal moves while simultaneously being heightened by his vocals.

Bachman Turner Overdrive opened the show. They were all there, in tune, and played to beat the band. But they just couldn't walk-off with any prizes. A new group from Canada, the Mercury artists are a hard-rock act, and they certainly lived-up to the expectation. Much of what they sang, though, was just screechingly hurled at the audience which achieved an impact rather than a welcomed acknowledgement. But to be fair, they showed determination in what they played and a definite capability of smoothing themselves out to be a good, good act.

b.m.

Donald Byrd

Melissa Manchester

TROUBADOUR, L.A.—Ms. Melissa Manchester: now and then she sounds like Della, piano-plays like Carol and stylizes like Bette, yet the lady is the very essence of originality—or is it unpredictability? Whatever it is, she is a fascinating protector of the free enterprise system of singing, parting her material the way it suits her while brushing it with breathless conviction and agility. There are little pockets of climaxes that are built into each number with her unaccountable way of whispering the words into intense statements. And she is also theatrical, giving impassioned embraces to songs like "Since I Fell for You" as though they were carrying a torch for her rather than the other way around. That song, sans back-up (drummer/Kirt Bruner & bassist/Cooker LaPresti) except for electric guitarist John Sholle, and "Never Never Land" (from "Peter Pan") were both actually quite revealing in that they unmasked the simplicity and eloquence just dying to be retrieved in her repertoire.

And there is certainly nothing wrong with ANYTHING she sings. Most of it runs as swiftly as it does strongly, as with "Easy" and "Funny That Way," both of which she wrote. In fact, her new Bell LP, "Home To Myself," features solely her material and is a melange of moods fused together into a beautiful package—just like her performance.

Headliner Donald Byrd (Blue Note) swooped-in with his appealing jazz-jive and walked-off—as David Merrick would be apt to remark—with mixed reviews. A fairly large group seven members, the emphasis seemed to be loud, long and loose in everything they played. And though this sort of extravagance is welcomed whenever the opiates of the evenings require such, this was just unreserved indulgence. Nonetheless, some nice interesting rhythms circulated here and there, especially with "Black Bird," Byrd's super-seller of late.

b.m.

what is

LYNNARD

SKINNARD

Spinners Miracles Eddie Kendricks Sylvers Edwin Starr Jackson Sisters

THE FORUM, INGLEWOOD—Recently Don Cornelius' Soul Train packaged a kinetic, entertainment-filled evening of soul reminiscent of those gala Apollo line ups. This kind of event, featuring a lengthy roster of performers, is a revered novelty here and growing practically extinct elsewhere. The show thus had a built-in appeal.

This line up opened with a promising newcomer act called the Jackson Sisters and segued to Motown's Edwin Starr. Edwin is back on the rise with his own hit, "There You Go." Starr also made points by performing his "25 Miles."

Eddie Kendricks, a former Temptation next proved that girls find him tempting as ever. Although the Soul Train was precisioned non-stop, Kendricks managed to stop the show a few times with his "Can I" and his latest smash, "Darling Come Back Home."

When it was time for the train to bring on the Miracles, there was no Smokey in the engine room. There former lead sat in the audience with

his wife, Claudette, and watched new Miracle Bill Griffin handle solos. It was interesting to sit behind Smokey and watch his response to the entire performance. He approved.) The Miracles sang all of their hits but with slightly newer arrangements. Although Griffin simulates the voice of his genius predecessor (who's now a solo act), the different orchestrations and phrasing makes them the Miracles of '73. Especially nice was a cut off of their new Renaissance LP called "What Is the Heart Good For?"

After a brief intermission the show resumed with the Sylvers, who brought their spectacular eclat to the stage. Dressed in harlequin costumes, they mesmerized the crowd with costumes, choreography, and songs like "Stay Away From Me."

Finally the caboose brought out the headliners of the night, the Spinners. This quintessential group came on with their professional nuances, comedy antics, and a bundle of hits like "I'll Be Around" and "One of a Kind Love Affair."

r.b.

Daltrey Thinking

MCA-40084



No thoughts or doubts about "Thinking" except it will be a smash single for Roger Daltrey.

Produced by Adam Faith & Dave Courtney from the album "Daltrey" MCA-328

**Two million in six weeks.
And building!**



**Marvin Gaye's
"Let's Get It On"**

Single: T54234
Album: Coming Soon.



©1973 Motown Record Corporation

CashBox Top 100 Albums

- | | | |
|---|--|--|
| 1 NOW & THEN
CARPENTERS (A&M SP 3519) 2 | 36 RECORDED LIVE
TEN YEARS AFTER (Columbia CZX 32288) 42 | 67 JANIS JOPLIN'S GREATEST HITS
(Columbia KC 32168) 80 |
| 2 FANTASY
CAROLE KING (Ode SP 77018) 3 | 37 HEAD TO THE SKY
EARTH, WIND & FIRE (Columbia KC 32194) 39 | 68 LET THE GOOD TIMES ROLL
VARIOUS ARTISTS/MOTION PICTURE SOUNDTRACK (Bell 9002) 72 |
| 3 CHICAGO VI
(Columbia KC 32400) 11 | 38 A TOUCH OF SCHMILSSON IN THE NIGHT
HARRY NILSSON (RCA APL 1-00997) 38 | 69 THE WATERGRATE COMEDY HOUR
THE WATERGATE SEVEN (Hidden/ST 11202) 73 |
| 4 THE DARK SIDE OF THE MOON
PINK FLOYD (Harvest SMAS 11163) (Dist: Capitol) 4 | 39 NATURAL HIGH
BLOODSTONE (London XPS 620) 28 | 70 SOUL MAKOSSA
MANU DIBANGO (Atlantic SD 7267) 81 |
| 5 LIVING IN THE MATERIAL WORLD
GEORGE HARRISON (Apple 3410) (Dist: Capitol) 1 | 40 DESPERADO
EAGLES (Asylum SD 5068) (Dist: Atlantic) 36 | 71 BILL WITHERS LIVE AT CARNEGIE HALL
(Sussex SXBS 7025-2) (Dist: Buddah) 47 |
| 6 FRESH
SLY & THE FAMILY STONE (Epic KE-32134) 8 | 41 THE BEST OF BREAD
(Elektra EKS 7505) 26 | 72 WHO DO WE THINK WE ARE?
DEEP PURPLE (Warner Bros. 2678) 76 |
| 7 THERE GOES RHYMIN' SIMON
PAUL SIMON (Columbia KC 32280) 6 | 42 ALADDIN SANE
DAVID BOWIE (RCA LSP 4852) 45 | 73 STILL ALIVE AND WELL
JOHNNY WINTER (Columbia KS 32188) 54 |
| 8 DIAMOND GIRL
SEALS & CROFTS (Warner Bros. BS 2699) 7 | 43 THE SIX WIVES OF HENRY VIII
RICK WAKEMAN (A&M 4361) 44 | 74 MA
RARE EARTH (Rare Earth R546L) 83 |
| 9 HOUSES OF THE HOLY
LED ZEPPELIN (Atlantic SD 7255) 9 | 44 THEY ONLY COME OUT AT NIGHT
EDGAR WINTER (pic KF 31584) 21 | 75 BECK, BOGERT, & APPICE
(Epic KE 32140) 56 |
| 10 A PASSION PLAY
JETHRO TULL (Chrysalis CHR 1040) (Dist: W.B.) 68 | 45 BLOODSHOT
J. GEILS BAND (Atlantic SD 7260) 29 | 76 FACTS OF LIFE
BOBBY WOMACK (United Artists UA LA043 F) 98 |
| 11 MADE IN JAPAN
DEEP PURPLE (Warner Bros. WS 2701) 13 | 46 NEVER, NEVER, NEVER
SHIRLEY BASSEY (United Artists UA LA 055F) 49 | 77 TAYLORED IN SILK
JOHNNIE TAYLOR (Stax STS 3014) 92 |
| 12 CALL ME
AL GREEN (Hi XSHL 32077) (Dist: London) 12 | 47 BLACK BYRD
DONALD BYRD (Blue Note BN LA 047-F) (Dist: United Artists) 50 | 78 PILLOW TALK
SYLVIA (Vibration V1-126) (Dist: All Platinum) 58 |
| 13 BACK TO THE WORLD
CURTIS MAYFIELD (Curton CRS 8015) (Dist: Buddah) 14 | 48 MUSIC IS MY LIFE
BILLY PRESTON (A&M 3516) 31 | 79 I'M DOIN FINE NOW
NEW YORK CITY (Chelsea BCL 1-0198) (Dist: RCA) 84 |
| 14 LEON LIVE
LEON RUSSELL (Shelter STCO 8917) (Dist: Capitol) 15 | 49 MOVING WAVES
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HELEN REDDY (Capitol ST 11068) 114 |
| 15 RED ROSE SPEEDWAY
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WAR (United Artists UAS 5652) 86 |
| 16 LOVE DEVOTION SURRENDER
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| 17 THE CAPTAIN AND ME
DOOBIE BROTHERS (Warner Bros. 2694) 10 | 52 DICK CLARK/20 YEARS OF ROCK N' ROLL
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| 18 YESSONGS
YES (Atlantic SD 3-100) 16 | 53 ELECTRIC LIGHT ORCHESTRA II
(United Artists LA 040F) 55 | 84 THE REDBACK BOOK
SCOT JOPLIN (Angel 536060) (Dist: Capitol) 85 |
| 19 MACHINE HEAD
DEEP PURPLE (Warner Bros. BS 2607) 24 | 54 TUNEWAVING
DAWN FEATURING TONY ORLANDO (Bell 1112) 43 | 85 ALL I NEED IS TIME
GLADYS KNIGHT & THE PIPS (Soul S 739L) 101 |
| 20 TOUCH ME IN THE MORNING
DIANA ROSS (Motown M722L) 48 | 55 DALTREY
ROGER DALTREY (MCA/Track MCA 328) 51 | 86 SOUL MAKOSSA
AFRIQUE (Mainstream) 89 |
| 21 LIFE & TIMES
JIM CROCE (ABC ABCX 769) 22 | 56 CABARET
ORIGINAL MOTION PICTURE SOUNDTRACK (ABC 752) 60 | 87 BEHIND CLOSED DOORS
CHARLIE RICH (Epic KE 32247) 90 |
| 22 ISSAC HAYES LIVE AT THE SAHARA TAHOE
(Enterprise FNS 2-5005) 19 | 57 TALKING BOOK
STEVIE WONDER (Tamla 319) (Dist: Motown) 46 | 88 MORE CREEDENCE GOLD
CREEDENCE CLEARWATER REVIVAL (Fantasy 9430) 118 |
| 23 BILLION DOLLAR BABIES
ALICE COOPER (Warner Bros. BS 2685) 20 | 58 THE DIVINE MISS M
BETTE MIDLER (Atlantic 7238) (TP/CA 7238) 62 | 89 YOU'VE GOT IT BAD GIRL
QUINCY JONES (A&M SP 3042) 93 |
| 24 FAREWELL ANDROMEDA
JOHN DENVER (RCA 0101) 27 | 59 YOU BROKE MY HEART SO I BUSTED YOUR JAW
SPOOKY TOOTH (A&M SP 4385) 61 | 90 MASTERPIECE
TEMPTATIONS (Gordy G 965L) (Dist: Motown) 59 |
| 25 FOREIGNER
CAT STEVENS (A&M SP 4391) 71 | 60 THE PLAN
OSMONDS (Kolob/MGM SE 4902) 70 | 91 JESUS CHRIST SUPERSTAR
ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 2-11000) 112 |
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DAN HICKS & THE HOT LICKS (Blue Thumb BTS 51) 65 | 92 URIAH HEEP LIVE
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| 27 1967-1970
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MANDRILL (Polydor PD 5043) 74 |
| 29 AND I LOVE YOU SO
PERRO COMO (RCA APLI 0100) 33 | 64 COUNTDOWN TO ECSTASY
STEELY DAN (ABC ABCX 779) 87 | 95 DANNY'S SONG
ANNE MURRAY (Capitol ST 11172) 78 |
| 30 1962-1966
THE BEATLES (Apple SKBO 3403) (Dist: Capitol) 25 | 65 NO SECRETS
CARLY SIMON (Elektra EKA 75049) 69 | 96 THE GOLDEN AGE OF ROCK 'N' ROLL
SHA NA NA (Kama Sutra 059S) (Dist: Buddah) 88 |
| 31 POWER
TOWER OF POWER (W.B. BS 2681) 37 | 66 THE SMOKER YOU DRINK, THE PLAYER YOU GET
JOE WALSH (Dunhill DSX-50140) 79 | 97 TAPESTRY
CAROLE KING (Ode SP 77009) 102 |
| 32 IN THE RIGHT PLACE
DR. JOHN (Atco SL 7018) (Dist: Atlantic) 34 | | 98 BIRTH DAY
NEW BIRTH (RCA LSP 4797) (P8S/PK 2079) 64 |
| 33 HEY NOW HEY (THE OTHER SIDE OF THE SKY)
ARETHA FRANKLIN (Atlantic SD 7265) 75 | | 99 THE BODY SOUL OF TOM JONES
(Parrot XPAS 71060) (Dist: London) 95 |
| 34 SING IT AGAIN ROD
ROD STEWART (Mercury SRM 1-680) 41 | | 100 COUNTRY CASANOVA
COMMANDER CODY & HIS LOST PLANET AIRMEN (Paramount PAS 6054) 97 |
| 35 GODSPELL
MOTION PICTURE SOUNDTRACK (Bell 1118) 40 | | |

Cash Box TOP 100 Albums

101 TO 170

- | | | | | | |
|-----|--|-----|---|-----|--|
| 102 | JACK THE TOAD
SAVOY BROWN (Parrot XPAS 71059) (Dist: London) 108 | 123 | SWEETNIGHTER
WEATHER REPORT (Columbia KC 32210) 66 | 147 | JOHN ENTWISTLE'S RIGOR MORTIS SETS IN
(Track 321) (Dict. MCA) 149 |
| | IN & OUT OF FOCUS
FOCUS (Sire 7404) (Dist: London) 109 | 124 | AROUND THE WORLD WITH THREE DOG NIGHT
(Dunhill DTS 50138) 111 | 148 | SATIN SHEETS
JEANNE PRUETT (MCA 338) 152 |
| | THE SWEET
(Bell 1125) 113 | 125 | KILLING ME SOFTLY WITH HER SONG
JOHNNY MATHIS (Columbia KC 32258) 127 | 149 | WOMAN ACROSS THE RIVER
FREDDIE KING (Shelter 8919) (Dict. Capitol) 151 |
| 105 | GIVE YOUR BABY A STANDING OVATION
DELLS (Cadet CA 50073) (Dist: Janus) 107 | 126 | ROGER McGUINN
(Columbia KC 3194) 136 | 150 | BEST OF SPIRIT
(Epic KE 2271) 163 |
| 106 | CROSSWORD PUZZLE
PARTRIDGE FAMILY (Bell 1122) 110 | 127 | LOVE MUSIC
SERGIO MENDES & BRASIL '77 (Bell 1119) 129 | 151 | SECOND TIME 'ROUND
CYMANDE (Janus J 3054) 154 |
| 107 | SHAFT IN AFRICA
ORIGINAL SOUNDTRACK (ABC ABCX 793) 126 | 128 | HOME TO MYSELF
MELISSA MANCHESTER (Bell 1123) 128 | 152 | ENGELBERT—KING OF HEARTS
ENGELBERT HUMPERDINCK (Parrot XPAS 71061) (Dist: London) — |
| 108 | NATIONAL LAMPOON LEMMINGS
ORIGINAL CAST (Banana/Blue Thumb BTS 6006) 116 | 129 | HOT ROCKS 1964-1971
ROLLING STONES (London 2 PS 606/7) 131 | 153 | ABOUT US
STORIES (Kama Sutra 2086) (Dist: Buddah) 164 |
| 109 | CALUMET
LOBO (Big Tree 210) (Dist: Bell) 120 | 130 | COME INTO MY LIFE
JERMAINE JACKSON (Motown M755L) 94 | 154 | MICK COX BAND
(Capitol 11175) 155 |
| 110 | #10
GUESS WHO (RCA APL1 0130) 119 | 131 | SOUL BOX
GROVER WASHINGTON (Kudu KU 1213) (Dist: CTI) 142 | 155 | THE MACK
WILLIE HUTCH/ORIGINAL SOUNDTRACK (Motown M7661) 122 |
| 111 | FRAMPTON'S CAMEL
(A&M SP 4389) 115 | 132 | CLOSE YOUR EYES
EDWARD BEAR (Capitol SMAS 11192) 135 | 156 | HUBERT LAWS AT CARNEGIE HALL
(CTI 6025) 159 |
| 112 | EXTENSION OF A MAN
DONNY HATHAWAY (Atco SD 7029) 123 | 133 | PLAYGROUND IN MY MIND
CLINT HOLMES (Epic KE 32269) 96 | 157 | THE MORNING AFTER
MAUREEN MCGOVERN (20th Century T 419) — |
| 113 | LOGGINS & MESSINA
(Columbia KC 31748) (CT/CA 31748) 104 | 134 | NEITHER ONE OF US
GLADYS KNIGHT & THE PIPS (Soul 727) (Dist: Motown) 106 | 158 | I'M STILL IN LOVE WITH YOU
AL GREEN (Hi ZSRL 32074) (Dist: London) 140 |
| 114 | TRIUMVIRATE
MIKE BLOOMFIELD, JOHN PAUL HAMMOND, DR. JOHN (Columbia KC 32172) 105 | 135 | DOWN THE ROAD
STEPHEN STILLS & MANASSAS (Atlantic SD 7250) 99 | 159 | HONEY IN THE ROCK
CHARLIE DANIELS (Kama Sutra KS 2071) (Dist: Buddah) 162 |
| 115 | WHATEVER TURNS YOU ON
WEST, BRUCE & LAING (Columbia/Windfall KC32216) — | 136 | HISTORY OF THE GRATEFUL DEAD, VOL. 1 (BEAR'S CHOICE)
(Warner Bros. BS 2721) — | 160 | THE NIGHT THE LIGHTS WENT OUT IN GEORGIA
VICKI LAWRENCE (Bell 1120) 143 |
| 116 | SOUNDTRACK RECORDING FROM THE FILM JIMI HENDRIX
(Reprise—2RS 6481) 125 | 137 | ANDY WILLIAMS GREATEST HITS VOL. 2
(Columbia KC 32384) 139 | 161 | MOONDOG SERENADE
CASHMAN & WEST (Dunhill) 165 |
| 117 | BARON VON TOLLBOOTH & THE CHROME NUN
PAUL KANTNER, GRACE SLICK & DAVID FRIEBERG (Grunt BFLI 0148) 91 | 138 | DOING IT TO DEATH
J.B.'S (People PE 5603) (Dist: Polydor) — | 162 | MARSHALL TUCKER BAND
(Capricorn CP 0012) (Dist: W.B.) 170 |
| 118 | THE POINTER SISTERS
(Blue Thumb 48) (Famous) 148 | 139 | MS. AMERICA
VIKKI CARR (Columbia KC 32251) 141 | 163 | BREEZY STORIES
DANNY O'KEEFE (Atlantic SD 7264) — |
| 119 | MAMA WAS A ROCK AND ROLL SINGER, PAPA USED TO WRITE ALL HER SONGS
SONNY & CHER (MCA 2102) 121 | 140 | BEST OF BEE GEES VOL. 2
(RSO SO 875) (Dist: Atlantic) 161 | 164 | JESUS WAS A CAPRICORN
KRIS KRISTOFFERSON (Monument KZ 31949) (Dist: Columbia) — |
| 120 | COSMIC WHEELS
DONOVAN (Epic KE 32156) 77 | 141 | MELANIE AT CARNEGIE HALL
(Neighborhood SRS 49001) (Dist: Famous) 117 | 165 | THE ODD COUPLE SINGS
TONY RANDALL & JACK KLUGMAN (Phase 4 XPRS 903) (Dist: London) 166 |
| 121 | SUMMER BREEZE
SEALS & CROFTS (W.B. 2629) (M8/M5 2629) 124 | 142 | SUPERFLY T.N.T.
ORIGINAL SOUNDTRACK (Buddah BDS 5136) 153 | 166 | HOT AUGUST NIGHT
NEIL DIAMOND (MCA 1800) 157 |
| 122 | SLAUGHTER'S BIG RIP-OFF
JAMES BROWN/ORIGINAL SOUNDTRACK (Polydor PD 6015) 150 | 143 | SKYLARK
(Capitol ST 11048) 103 | 167 | HOLD ON I'M COMIN'
HERBIE MANN (Atlantic SD 1632) 164 |
| | | 144 | SUPERSAX PLAYS BYRD
SUPERSAX (Capitol 11177) 156 | 168 | FOSTER SYLVERS
(Pride PRD 0027) (Dist: MGM) — |
| | | 145 | YOU ARE THE SUNSHINE OF MY LIFE
RAY CONNIFF & THE SINGERS (Columbia) 147 | 169 | LADY SINGS THE BLUES
DIANA ROSS/SOUNDTRACK (Motown M 758 4) 158 |
| | | 146 | COSMIC SLOP
FUNKADELIC (Westbound WB 2022) (Dist: Chess) 167 | 170 | THE SESSION
JERRY LEE LEWIS (Mercury SRM 2-803) 146 |

Cash Box R & B TOP 70

- | | | | | | | | |
|----|---|----|---|----|---|----|--|
| 1 | LET'S GET IN ON
Marvin Gaye (Tamla 54234) 2 | 17 | SWEET CHARLIE BABE
Jackie Moore (Atlantic 2956) 18 | 35 | SWEET HARMONY
Smokey Robinson (Tamla 54233) 42 | 53 | FUNKY STUFF
Kool & The Gang (De-Lite 557) — |
| 2 | I BELIEVE IN YOU
Johnnie Taylor (Stax 0161) 1 | 18 | SIXTY-MINUTE MAN
Clarence Carter (Fame XW 250) 22 | 36 | SOUL MAKOSSA
Afrique (Mainstream 5542) 22 | 54 | WHOEVER'S THRILLING YOU
Rufus (ABC—11376) 59 |
| 3 | HERE I AM
Al Green (Hi 2247) 3 | 19 | SOUL MAKOSSA
Manu Dibango (Atlantic 2971) 20 | 37 | BLACKBYRD
Donald Byrd (Blue Note XW-212-W) 20 | 55 | SLICK
Willie Hutch (Motown 1252 F A) 65 |
| 4 | NOBODY WANTS YOU WHEN YOU'RE DOWN & OUT
Bobby Womack (United Artists 255) 5 | 20 | IT'S FOREVER
The Ebony's (Phila. Int'l ZS7 3529) 17 | 38 | HANG LOOSE
Mandrill (Polydor 14187) 45 | 56 | LONELY DAYS, LONELY NIGHTS
Don Downing (Roadshow 7004) 58 |
| 5 | IF YOU WANT ME TO STAY
Sly & The Family Stone (Epic 5-11017) 6 | 21 | BABY I'VE BEEN MISSING YOU
The Independents (Wand 11258) 27 | 39 | BONGO ROCK
Incredible Bongo Band (MGM 14588) 29 | 57 | YOU CAN'T STOP A MAN IN LOVE
Carl Carlton (ABC 11378) — |
| 6 | ANGEL
Aretha Franklin (Atlantic 2969) 7 | 22 | RIGHT PLACE, WRONG TIME
Dr. John (Atco 6914) 28 | 40 | LONELY TOWN/FRIEND
Bill Withers (Sussex 257) 40 | 58 | GOTTA FIND A WAY
Moments (Stang 5050) 62 |
| 7 | I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN
Don Covay (Mercury 73385) 8 | 23 | THERE IT IS
Tyrone Davis (Dakar 4523) 31 | 41 | I CAN'T UNDERSTAND IT
J. Butler/B. Eager (Mercury 2-50165) 43 | 59 | LOVE 'O LOVE
LeRoy Hutson (Curton 1983) 60 |
| 8 | TOUCH ME IN THE MORNING
Diana Ross (Motown 1239F) 12 | 24 | GYPSY MAN
War (UA XW281-W) 33 | 42 | UNTIL IT'S TIME FOR YOU TO GO
The New Birth (RCA APBO-0003) 45 | 60 | TELL IT LIKE IT IS
Oscar Weathers (Blue Candle 1498) 64 |
| 9 | ARE YOU MAN ENOUGH
Four Tops (Dunhill D-4354) 11 | 25 | LOVE, LOVE, LOVE
Donny Hathaway (Atco 6928) 26 | 43 | SPINNING AROUND
Black Ivory (Today T-1520-A) 41 | 61 | I OWE YOU LOVE
Brighter Side Of Darkness (20th Cent. 2034) — |
| 10 | THAT LADY
The Isley Brothers (T-Neck ZS7 2251) 14 | 26 | MISDEMEANOR
Foster Sylvers (MGM 14580) 23 | 44 | LOVE AIN'T GONNA RUN ME AWAY
Luther Ingram (Koko 2116) 48 | 62 | CAN'T HELP FALLIN' IN LOVE
Soft Tones (Avco 4619) — |
| 11 | WHERE PEACEFUL WATERS FLOW
Gladys Knight & The Pips (Buddah 363) 10 | 27 | THERE YOU GO
Edwin Starr (Soul 35103) 21 | 45 | PARRY
Maceo & The Macks (People 624) 61 | 63 | DON'T LET IT END
Miracles (Tamla 54237) — |
| 12 | SO VERY HARD TO GO
Tower Of Power (Warner Bros. 7687) 15 | 28 | SHORT STOPPING
Veda Brown (Stax 0163) 30 | 46 | JUST DON'T WANT TO BE LONELY
Ronnie Dyson (Columbia 4-45867) 49 | 64 | GIVING LOVE
Voices Of East Harlem (Just Sunshine 504) 66 |
| 13 | THERE'S NO ME WITHOUT YOU
Manhattans (Columbia 4-45838) 4 | 29 | DARLING COME BACK HOME
Eddie Kendricks (Tamla 54236) 25 | 47 | I'VE GOT SO MUCH TO GIVE
Barry White (20th Cent. 2042) 57 | 65 | ALL I NEED IS TIME
Gladys Knight & The Pips (Soul 35107) — |
| 14 | DOING IT TO DEATH
Fred Wesley & The J.B.'s (People 621) 9 | 30 | FUTURE SHOCK
Curtis Mayfield (Curton 1987) 38 | 48 | STAY AWAY FROM ME
The Sylvers (MGM 14579) 52 | 66 | LONELINESS
Brown Sugar (Chelsea 78-0126) 68 |
| 15 | YOU'RE GETTIN' A LITTLE TOO SMART
Detroit Emeralds (Westbound 213) 16 | 31 | TO KNOW YOU IS TO LOVE YOU
B. B. King (ABC 11373) 35 | 49 | JUST OUT OF MY REACH
Sam Dees (Atlantic 2937) 50 | 67 | YOU'VE GOT MY MIND MESSED UP
Quiet Elegance (Hi 2245) 69 |
| 16 | I'LL ALWAYS LOVE MY MAMA
Intenders (Gamble 2506) 13 | 32 | CLEOPATRA JONES
Joe Simon (Spring 138) 44 | 50 | STONED OUT OF MY MIND
Chi-Lites (Brunswick 55500) 56 | 68 | I JUST WANT TO BE LOVED
Lee Charles (Hot Wax 7303) — |
| | | 33 | DIDN'T I
Sylvia (Vibration VI 524) (Dist: All Plat.) 36 | 51 | EVIL
Earth, Wind & Fire (Columbia 4-45888) — | 69 | LET ME BE YOUR EYES
Timmy Thomas (Glades 1712) 70 |
| | | 34 | STREET DANCE
Fatback Band (Perception 526) 37 | 52 | I CAN'T STAND THE RAIN
Ann Peebles (Hi 2248) — | 70 | FUNNY
Priscilla Price (BASF 15151) 67 |

The NUT BUSH NEWS

"It's News to Us"

CUT FLOWERS, POTTED PLANTS

FOR ALL OCCASIONS

BEATRICE GARDENS

Flowers telegraphed anywhere.

Boy Saves Child From Drowning

Ten year old Alan Metter, son of Mr. and Mrs. Marvin Metter of 5 Summer Street, Nutbush, while a visiting guest at the pool of the Arnold J. Levines, 96 Mountain Street, Nutbush, saved the life of a little two year old youngster who was wading along the edge of the pool and toppled over. By Alan's quick thinking he jumped in and pulled the child out of the water, holding him until older help came. Praise certainly should go to Alan who is a Nutbush Cub Scout and is going into the fifth grade.

Gays Back From Germany

Mr. and Mrs. Roger Dennett of Highland Street drove to New York to meet their daughter and family, Lieutenant and Mrs. James Gay (former Jean Dennett) and thirteen month old daughter Barbara Louise. The Gays have been in Germany, where Lieutenant Gay was with the Army Engineers. They left Frankfurt Germany: by plane Monday night, September 7 at 8 P. M., and arrived at Idlewild Airport in New York, Tuesday noon at about 12:15 noon. They were four hours late. They received quite a welcome, as the Dennetts had never seen their granddaughter. They arrived in Nutbush late Tuesday night. Mrs. Gay and Barbara will remain here with her parents until Lieutenant Gay receives his orders. He has to report in Sheridan, Illinois: this Saturday.

Adult Education Classes To Start

The adult education committee of the Nutbush P. T. A. met recently at the home of Mrs. Samuel Feldman, chairman. It was voted to start the classes October 7 and 8. Members of the committee attending this meeting were: Mrs. Harold Goober, Mrs. Ralph Winters, Mrs. Howard Keegan, Mrs. Melvin Savage, Mr. and Mrs. F. Roman, Sam Feldman and Harry Furry. Some of the classes offered are to be custom tailoring, woodworking, upholstering, eurythmics, landscape gardening, pottery, basic art and contract bridge.

Mr. and Mrs. Sydney Morgan and three year old daughter Marcia Anne of Suffolk Road, returned after Labor Day from a two weeks' visit with his parents in Burlington, Vermont.

Hometown Girl Makes Good (Records)



And isn't it nice to hear Tina (Bullock) Turner and her husband doing so very very well out in Hollywood, California. And isn't it nice to hear that she and Ike remember their old friends and past good times in Nutbush on their brand new single record, NUTBUSH CITY LIMITS. The song is a change in sound for the young couple, who have apparently gone through quite a number of changes since leaving home to seek their fortune. Everyone in Nutbush recalls PROUD MARY with pride, and NUTBUSH CITY LIMITS CA-XW298-W is going to be their biggest and best yet! Hooray for you, Ike & Tina, you'll always be number one in Nutbush. With a bullet!

Elementary Schools To Open Sept. 14

The elementary schools will open on Monday, September 14, and will have the following hours:

Grades IV through VI at all schools - 8 A. M. to 2 P. M.

Grades I through III, Morning Session 8.45 A. M. to 12 M.

Afternoon Session - 12.45 P. M. to 4 P. M.

Kindergarten
Morning Session - 8.45 A. M., to 11.15 A. M.

Afternoon Session - 12.45 P. M. to 3.15 P. M.

HEIGHTS DIVISION
Pupils in the Nutbush Heights area will be divided into morning and afternoon kindergarten groups. Those pupils living on the east side of South Main Street from Clark Street to (but not including Norfolk Place) will attend the afternoon session. All others will attend the morning session.

FLOWERS light a room with joy - color - fragrance.
FLOWERS are the most thoughtful way to send beauty - love - and hope.
If you cannot visit our shop, a phone call will speed your flower order anywhere.

F. T. CURLEY, Inc., FLORISTS

428 Stuart St., Memphis
KENmore 6-6256

10 Walnut St., Nutbush
Nutbush 2245

The Bohn-Coran Studios

Announces the re-opening of their season

Dancing Dramatics Voice Corrective Speech & Diction Piano

E. Chestnut Odd Fellows Hall Nutbush
Registration and Personal Consultation
Wed. Sept. 23 and Fri. Sept 25 from 3 to 5 P.M.
Classes begin Sept. 26th.

389 In H. S.

The Nutbush High School on its first day of school, Wednesday, September 9 enrolled 389, compared with 304 last year.

Bohn-Coran Re-Opening Studio

Ruth Coran and Lilyan Bohn bring with them a wealth of professional experience in many phases of theater work. Their courses include elementary and advanced ballet, dramatics from kindergarten classes to preparation for stage work, classes in voice, corrective speech and diction.

Ruth Coran, a graduate of the New England Conservatory of Music, has appeared in New York with Charles Coburn, Cornelia Otis Skinner and many other artists. For many years she has been a teacher of dramatics, director of little theater groups, and recently completed her fifth production for the Boston High Schools.

Lilyan Bohn, before entering the professional field, studied at Mass. School of Art, and appeared with the Ford Hall Forum Players. She has been associated with Leonard Bernstein, the musical genius, and is well known throughout Boston in the field of entertainment and directing.

Registration for classes and personal interviews will be held in Nutbush on Wednesday, September 23, and Friday September 25, between 3 and 5 P.M., at Odd Fellows Hall, on East Chestnut Street. Classes begin on Saturday, September 26. For further information call Sharon 3382.

ADVERTISING PAYS ALWAYS

FOR SALE

Two Full size Violins
Bargain For Quick Sale.
Call Nutbush 2693

Call Sharon 3107

Back to School

Within the next ten days 801,000 children will return to school. Tiny toddlers will thrill to their first school days. Older children will be reminded of their safe walking rules by classroom teachers. The police of your city or town, state police, MDC police and my inspectors will make every effort to protect your children. Mothers and fathers must also share this responsibility. Motor vehicle drivers should slow down!

Miss Clark Showered

Miss Joan Clark of Ames Street, was given a miscellaneous shower by her co-workers of the billing department at the Foxboro Company last Thursday night, September 3. The affair was held at the home of the Misses Jean and Barbara Niklason in North Easton. Mrs. Clifford Corbett of Mansfield was co-hostess. Miss Clark opened her many lovely gifts seated in an attractively crepe paper decorated chair with a white wedding bell overhead. The twenty girls attending enjoyed delicious refreshments. The beautiful shower cake was given by the head of the department, Mrs. Theresa (Deltano) Morini, of Mansfield, a former Nutbush resident.

NOTICE

The Board of Health gives notice that garbage having other materials mixed with it will not be collected.

Signed
Board of Health
Town of Nutbush

W. A. Griffin, M. D.
W. A. Hanscom, Clerk

NICK'S

AT COBB'S CORNER
OPEN from Noon to Midnight
Specializing in Pizzas & Clams

JOSEPH P.
KEATING
FUNERAL HOME

NON-SECTARIAN
46 SO. MAIN ST., NUTBUSH

...to their
...and
...living
...of
...possible
...organized crime.

Board Members

The association's member companies produce about 84 percent of all U.S. recordings. The board of directors consists of the following chief execs: Alan Bayley, G R T Corporation; Mike Curb, MGM Records; Jac Holzman and Mo Ostin, representing Atlantic Records, Elektra Records and Warner Bros. Records; Arthur Kass, Buddah Records; Rocco Laginestra, RCA Records; Jay Lasker, ABC/Dunhill Records; Goddard Lieberston, CBS/Records Group; Mike Maitland, MCA Records, Inc.; Tony Martell, Famous Music Corp.; Jarrell McCracken, Word Records; Bhaskar Menon, Capitol Industries, Inc.; Jerry Moss, A & M Records; Hal Neely, Starday-King Records; Jerry Schoenbaum, Polydor Records, Inc.; Irwin M. Steinberg, Phonogram, Inc.; Mike Stewart, United Artists Records; D. H. Toller-Bond, London Records; Larry Uttal, Bell Records; Maynard Solomon, Vanguard Recording Society; and RIAA's president Stan Gortikov.

RIAA will meet with officials of other segments of the recording, music publishing and broadcasting industries to explain the program.

The Association also said: "The RIAA condemns payola in any form . . . We deplore the use and abuse of illegal drugs, and any other form of illegal or illicit behavior."

The RIAA also asked "the public and the media to exercise caution before judging an entire industry on the basis of the broad-brush media reports concerning the activities of a few."

AN ACTION PROGRAM FOR THE RECORDING INDUSTRY
Preamble

The Recording Industry Association of America has adopted a program to help insure that business practices within the industry are based on sound legal and moral principles.

It is our belief that the vast majority of the companies and employees in this industry follow ethical and lawful business practices.

Nevertheless, we recognize that serious accusations have been leveled. These accusations taint the innocent along with those who may be guilty. If such reports are correct, there are some offenders in this industry, as there undoubtedly are in most other segments of life, and government action will bring them to justice.

Today the RIAA is taking certain actions and making recommendations that we believe will help eliminate the opportunity for illegal or unethical behavior. Among these acts is the adoption of stringent Standards of Conduct for the guidance of all recording companies and their employees.

We are recommending that each RIAA member conduct thorough intra-company investigations for any illegal practices, with discharge, or appropriate disciplinary action, for any employee found guilty of payola, providing illegal drugs or asking for or receiving kickbacks.

We are also recommending that all recording industry and music publishing employees who contact broadcast stations, as well as appropriate broadcasting employees, be required by their employers to sign "no-payola" affidavits. We believe this practice can be an important element in the process of insuring that all personnel are aware of the law.

The management of individual recording companies is, of course, the province of each individual company. The Association, as such, produces no recordings and cannot direct its members as to what to do or what not to do.

Nevertheless, the Association can and should provide guidance and leadership. Therefore, the Board, composed of 20 member company presidents, urges all members of the RIAA to reaffirm this Action Program and to take steps to insure that the standards are followed by all their employees.

Moreover, we urge that all other segments of the recording industry, the music publishing industry and the broadcasting industry, adopt similar standards and practices, insofar as they are applicable.

The RIAA condemns payola in any form. We urge the Congress to consider the necessity of enacting stronger legislation against this odious and illegal practice to serve as an effective deterrent.

We deplore the use and abuse of illegal drugs, and any other form of illegal or illicit behavior.

We affirm that broadcast channels must be kept free and competitive.

We reaffirm to the public and to the government our industry's obligation and

commitment to conduct its business affairs in a responsible, ethical and lawful manner.

We also reaffirm our cooperation with the current Department of Justice investigation, as well as other governmental inquiries.

We also ask the public and the media to exercise caution before judging an entire industry on the basis of the broad-brush media reports concerning the activities of a few.

This is an industry that brings culture, education and entertainment to millions of people throughout the world. We record a wide range of music to meet the varying taste of individuals. While one man's favorite may be objectionable to another, it is still his choice. Recordings are a mirror of our society.

We believe strongly in the right of individuals to choose for themselves the forms of artistic output that are meaningful to them.

We believe in freedom for the creative artist to express himself.

Our Association has continuously demonstrated its concern over the problem of drug abuse. The RIAA was among the first industry groups to volunteer and contribute its expertise, creativity and facilities to the government, back in 1969, to help in the fight against drug abuse. Similarly many individual companies, artists and writers have volunteered their time and talents to create and record anti-drug abuse songs.

We have long shared the national concern with the drug abuse problem. However, drugs are a problem of the total society, and it is unfair and unrealistic for anyone to attempt to seek a scapegoat for the drug problem in either the manufacturers of recordings, or the creators of recordings, or the performers.

We urge law enforcement agencies to continue efforts to investigate and prosecute corrupt practices. We urge particular priority to efforts to protect this industry from any possible infiltration by organized crime.

The RIAA adopts this Action Program. We urge that similar programs of action be adopted by all other individuals, companies and constituencies—corporate and independent—whose commercial, professional and creative interests interrelates with sound recordings.

I. RIAA Member Company Self-Investigation

1. Conduct thorough intracompany investigations for any illegal practices.
2. Strengthen internal procedures and controls, with continuous monitoring, to assure adherence to the law and to ethical business practices.
3. Ensure that all current personnel and all new employees are fully informed of the law and instructed on details of ethical business practices.
4. Discharge or appropriately discipline any employee guilty of payola in any form; any employee who provides illegal drugs to any person; any employee who asks for or receives kick-backs.

II. RIAA Standards Of Conduct

A. Objectives

1. To reaffirm lawful and ethical standards of business conduct within the recording industry.
 2. To affirm to the public and the government our commitment to adhere to these standards.
- B. Recording Companies and Their Employees Shall Not**
1. Engage in payola practices of any kind, as defined and prohibited in the Federal payola statutes.
 2. Ask for or receive kickbacks from artists, producers, or others.
 3. Provide illegal drugs to any person, or cause them to be provided.
 4. Attempt to influence in any illegal or unethical manner trade media chart ratings or reviews.

C. Recording Companies Shall

1. Require employees who maintain contact with broadcasting stations and personnel to sign "no-payola" affidavits.
2. Seek "no-payola" statements from those independent entities which have commercial or contractual arrangements with a recording company and which maintain contact with broadcasting stations and personnel.
3. Maintain adequate internal procedures of controls, with continuous monitoring, to assure adherence to the law and to ethical business practices.
4. Ensure that all personnel, including new employees, are fully informed of the law concerning payola and instructed on details of ethical business practices.
5. Discharge or appropriately discipline any employee guilty of payola in any form; any employee who provides illegal drugs to any person; any employee who asks for or receives kickbacks.
6. Identify all products intended for promotional or review use to make clear that such product is intended for promotional or review use only.

III. Action by non-RIAA Industry Constituencies

Because RIAA's 55 member manufacturing companies comprise only one portion of the recording industry, unilateral action by RIAA is not enough. Other entities, companies, constituencies, and individuals also are called upon to complement RIAA's action by parallel programs of self-regulation:

1. Where an active trade or professional association operates within an industry constituency, that association is urged to develop a program of investigation and standards of conduct parallel to RIAA's program described herein.
2. Where no such association operates within an industry constituency, then leading companies and/or individuals within that activity are urged to initiate independent action.
3. Special ad hoc constituency conferences are suggested to develop and launch such programs within the following interest groups which are closely interrelated with the recording industry:
 - a. Music publishers, b. Radio broadcasters,

Sharks Ink Pact w/ MCA

HOLLYWOOD — Mike Maitland, president of MCA Records, has signed Sharks to the label following negotiations for the group made by Artie Mogull, vice president of artist acquisitions, and Chris Blackwell, of Island Records in London.

Featured on the first Sharks MCA LP are Andy Fraser, former bassman of Free, who wrote five of the tunes on the album; Chris Spedding, session guitarist who has played for Shirley Bassey, Herbie Flowers, Nilsson, and Ringo Starr; Canadian drummer Marty Simon; and Snips, who handles the vocals.

Rick Frio, vice president, director of marketing, says that support for the release will include extensive radio buys, streamers, posters, a press kit, and a banner saying, "Sharks Bite on MCA," to be flown over Southern California beaches.

Barbara Scott Rejoins UA

HOLLYWOOD—Barbara Scott DeWitt has rejoined the publicity department of United Artists Records.

Ms. DeWitt took a six-month maternity leave of absence after having served with the UA publicity staff for two years. She will headquarter at the UA offices in Los Angeles and report to Lloyd Leipzig, director of publicity & artists relations.

Dan Markus To WEA Promo

CHICAGO — Daniel Markus, formerly of Bedno/Wright & Associates has joined W.E.A. in Chicago as the local Atlantic promotional representative. Markus will be responsible for promotion in Chicago and Milwaukee.

White Honored At Col/Epic Fete

SAN FRANCISCO—Midwest regional promotion man, Granville White, was honored by Columbia/Epic Records at the label's sales conference last week, when he was named r&b regional promotion manager of the year.

Joey Dee(s)

NEW YORK—Steve Metz, gm of Sunburst Records has announced that the Joey Dee, who has a single out on Janus, "Half Moon," is not the Joey Dee of Joey Dee and The Starlighters.

- c. Radio program services, d. Performers and musicians, e. Artist managers and representatives, f. Talent agencies, g. Independent producers and production companies, h. Independent promotion specialists, i. Trade media and subscriber sheets, j. Record distributors and merchandisers.

IV. Joint Action With Broadcasters

1. Stations and elements within the broadcasting industry—both independents and those of the National Association of Broadcasters—are called upon to initiate parallel internal investigations and other actions as detailed in Sections I and III.
2. The National Association of Broadcasters will be invited to participate with RIAA in a joint study to develop a program to help eliminate the periodic recurrence of payola problems. The results of such a study might include action by the affected industries through the NAB Code and the RIAA Standards of Conduct and/or FCC action.

SAMPLE AFFIDAVIT

I, _____ hereby swear that I have read Sections 317 and 508 of the Federal Communications Act of 1934, as amended, and the rules and regulations promulgated thereunder. I further swear that I will not engage in payola practices of any kind contrary to law, and I fully understand that should I do so I am subject to the legal penalties set forth in 47 United States Code 508 of a fine up to \$10,000 and imprisonment up to one year or both.

/s/ _____
ADDRESS _____

Aliberte Upped At Elektra

NEW YORK—John Davis, national director of promotion for Elektra Records, has announced the appointment of Ric Aliberte, as East Coast regional promotion director for the label. The appointment is effective immediately.

Prior to his new appointment with Elektra, Aliberte worked for WEA, doing local promotion in the Boston area.

Lundvall

(from p. 26)

Rebuilding our artist roster sounds like the kind of goal that might be a priority of one of our less fortunate competitors, but had it been a yearly priority they might not be less fortunate today. It's the very reason for our new artist development thrust and I can assure you that despite the across the board strength of our artist roster, that it's what we'll be all about in the year ahead. With more artists in more categories required to make up the aggregate sales that once were achieved by just a few superstars, our efforts must be focused on career building in every product segment. And to take our newly launched artists to the next sales plateau and ultimately the million unit level will be the ultimate test of our expertise.

Cost Control

The subject of cost control is a pretty uninspiring topic. So uninteresting, in fact, that it has bored the management of lesser companies right into bankruptcy. But even at Columbia I've seen effectively planned campaigns balloon into wasteful extravagance for the simple reason that someone forgot to say no. I hardly mean that we should hold out on our artists—I do mean that our campaigns must be designed for maximum effectiveness at common sense cost levels. Packaging idiosyncrasy is at its all-time zenith and this can be the most costly of propositions when the music contained therein doesn't live up to the cosmic relevance of the die-cut, embroidered, fold-out, multi-pack containing an authentic wood chip from Woody Guthrie's guitar. Do you remember when the word album jacket was a singular noun? That time has come again.

Catalog Plumbing

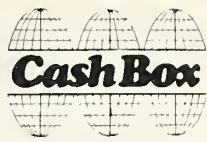
Plumbing the depth and breadth of our catalog has added millions of dollars to the bottom line in the past year and our future plans call for expanded activity and catalog innovation. The success of our \$4.98 line leads naturally to its expansion as a reissue label and tomorrow you'll see the first of a series of popular and jazz reissues featuring great music that can be motivationally sale priced at three dollars. Our Odyssey line will be broadened to encompass new areas of repertoire, as will our Sound of Genius series. And I can also tell you that the cut-out cancer that the industry decries and proliferates in the same breath, will here be kept at minimal levels in deference to our market proven Limited Edition series.

Finally for our field organization, specifically, the need for total market focus summarizes a whole list of priorities that I'll merely touch on here. Being a branch manager today means more than merely having an effective business relationship with your accounts—it means an effective business relationship with all of the sources of exposure within your geography—radio, television, the press, concert promoters and club owners. To delegate these relationships exclusively to your promotion team is to negate your responsibilities as the top marketing executive in your territory. As we expand our activity in R&B, so too must you become totally knowledgeable and involved in the Black marketplace; and to date I frankly see few experts among you. In today's changing market motivating the aware music buyer in the store is becoming as important as getting him there. Creative in-store merchandising tailored to the account's ambience by you—will be a merchandising priority. And market segmentation places new demands on the promotion manager as well—specifically the need to re-think your radio market—to cover with far greater effectiveness the country, FM and MOR stations in your territory and to be a constant source of the kind of creative programming and contest ideas that started many a record in the past year. The amazing success of the Record Clubs in selling tape via mail order implies experimentation in retail mail order for tape cartridges and cassettes in the year ahead. And again, our artist development efforts will be only as effective as the success of the individual market plans that each of you initiates.

Well it has been a year of transition and rapid changes, but it's never really been otherwise in an industry where the very joy of our work stems from change and is expressed daily in the two simple words that have become the credo of the record man: "What's happening?"

And what's happening here is very good indeed. With brilliant leadership, truly a family of dedicated professionals, and an artist roster that for the first time in the history of the record industry represents a commitment on the part of a single record company to every important area of music. Rock, MOR, country, classical, jazz, theatre and rhythm & blues.

from that same book I found this passage— "This kind of flying has always been here to be learned by anybody who wanted to discover it. It has nothing to do with time. We're ahead of the fashion maybe. Ahead of the way that most gulls fly." May it always be so!



Country Music Report

Country Artists of the Week:

JERRY REED



LORD! MR. REED—Jerry Reed's career started in his hometown of Atlanta where he worked days in cotton mills and performed nights in gin mills. At sixteen he was introduced by a policeman friend to Atlanta promoter/publisher Bill Lowery who, in turn, landed Jerry a contract with Capitol Records as a singer/writer. Uncle Sam became Jerry's employer for several years and Nashville and RCA Records have had him since. Known as the "Guitar Man" after one of the songs he wrote (it was a hit for Elvis Presley) Jerry Reed is constantly moving forward in his career, and today enjoys star status as a top recording artist, producer, writer, guitarist and television performer.

It all began at RCA with Jerry's album "The Unbelievable Guitar and Voice of Jerry Reed" and continued through an album catalog which includes "Nashville Underground", "Alabama Wild Man", "Better Things in Life", "Jerry Reed Explores Guitar Country", "Cookin'", "Ko Ko Joe" and on and on until the latest one, "Lord, Mr. Ford". He happened as Instrumentalist of the Year (CMA award for 1970 and 1971); a first gold record, "Amos Moses," the RCA single for which he won a Grammy nomination; a duet album with Chet Atkins, "Me and Jerry" which won the 1970 Grammy for Best Country Instrumental Performance with "Georgia Sunshine," which long inhabited the country charts and then started moving up the pop charts. He happened on the Glen Campbell Goodtime Hour as a regular guest during the 1970-71 season and on tour with Glen in 1971 and 1972. He happened BIG with "When You're Hot You're Hot", on both the song (on which he was awarded "Country Performer of the Year") and the "Summer '72 Series".

All of Jerry Reed's recording is directed by RCA vice-president Chet Atkins.

Baunach's Logic & Love—Country Style: "Adapt To Changes...Don't Push"

NASHVILLE — "If you love country radio, then country radio will love you." It's all just a matter of logic according to Larry Baunach, vice president, sales and promotion man for Dot Records.

Larry goes even further than logic and analysis of his chosen field of music. He has applied a diligent, concerted effort to gain a thorough insight into what he has made part of his life.

A three year Yale student and a graduate of the University of California where he continued into graduate work in the field of political science, Larry Baunach spent 2½ years with the state department in South America where he was involved in the Foreign Aid Program of the United States Government. But, Larry wasn't entirely happy with his work even though he still retains an intense interest in foreign affairs.

Broadcasting has also been of prime interest so with his usual forthrightness Larry left the state department and promptly joined the music business.

His starting point was Columbia Records in 1966 as A & R administrator. Applying his usual logic, Larry says of that period "I had to work twice as hard to catch up the ten

years I spent elsewhere and learn three times as much." And, as a man not satisfied with mediocrity, he applied himself to a cram course which took him from Columbia Records to MCA and then to his present position at Dot Records.

Believing that a person should "adapt to changes which come from knowledge," that "the product is beamed at the radio stations," and possessing a photographic memory, Larry has worked out a formula of three "commandments"—all revolving around country radio.

First, he says, "take a sincere interest in, and make a study of the need of the radio station. Then tailor the product to that need because that which will help country radio will help country sales."

Second: "Be resourceful—do not push, but don't be bashful, and, most of all, do not split energy. Rather, concentrate on bringing in hits."

Third, and of primary importance: "Know your field and tie it all together. All this, with effective distribution and promotion, plus a good product, equals good sales."

And to get good sales Dot Records has a good thing going between Pres-

(Cont'd on p. 46)

Capitol Country Tops Aug. Release

HOLLYWOOD — Capitol Records' seven-album release for August will be highlighted by four country albums and include new product from Rick Springfield and Marc Wirtz, along with a debut LP from Sherman Hayes.

July's "This Is Capitol Country" campaign is proving so successful, says CRI vice-president, marketing, Brown Meggs, that the label is continuing the promotion to include August's crop of new albums by such country artists as Dorsey Burnette ("Dorsey Burnette"), Tony Booth ("This Is Tony Booth"), Dick Curless ("The Last Blues Song") and Brush Arbor ("Brush Arbor/2").

Singer-songwriter Rick Springfield makes his second outing for the label this month with "Comic Book Heroes," while composer-producer Marc Wirtz is showcased on his second Capitol LP titled "Hothouse Smiles."

Completing the release is Sherman Hayes' initial Capitol album, "Vagabonds Roost."

In addition to the massive country

campaign already underway, Capitol Records has begun a comprehensive marketing and promotion program on behalf of these releases, according to Meggs.

Wm. Morris, Neal Agency Join Forces

NASHVILLE — The William Morris Agency has joined forces with the Neal Agency of Nashville to become the first international talent agency to establish operations there. The announcement was made jointly by Nat Lefkowitz, president of William Morris, and Bob Neal, president of the Neal Agency.

Neal will head the William Morris Nashville office, working together with his associates, Sonny Neal and Dave Barton.

Both Lefkowitz and Neal emphasized that for the first time Nashville-based artists will have available to them representation not only in the country record and music publishing fields, but in all other areas of the entertainment industry: television, motion pictures, nightclubs, hotels, including Las Vegas, expanded fair bookings, college concerts, theatres-in-the-round, foreign bookings, etc.

The new Nashville offices of the William Morris Agency are located at 2325 Crestmoor Road.

Neal will bring into the William Morris office his client roster which includes such country stars as Sonny James, Connie Smith, Lynn Anderson, Bobby Bare, Tom T. Hall, Wanda Jackson, Barbara Mandress, Johnny Paycheck, Johnny Rodriguez, Freddy Weller and Brian Collins.

NARAS (Nashville) Joins Art Unit For Festival

NASHVILLE — Fun, games, food, frolic and fantastic entertainment were scheduled Aug. 3 and 4 when the Nashville Chapter of NARAS (National Academy of Recording Arts and Sciences) joined forces and talent with Nashville Arts' and Education Foundation to furnish the Nashville community with two days' sampling of everything from local artists' handcrafted works to the availability of bidding on the almost life-sized stuffed camel that was used in the Elvis Presley film, "Harum-Scarum". The much publicized stuffed toy-animal was donated by RCA recording artist Skeeter Davis, who received it as a gift from Elvis.

The site for the festival was on Sigler Street just off 16th Avenue South, near the Country Music Hall of Fame.

There were booths offering paintings and handcrafted items by country stars and artists and another booth featuring bric-a-brac from the star's homes and various items from their stage wardrobes. These items will be auctioned off to the highest bidder.

Also featured among the 100 or so booths were food, beer, bingo, ring-toss, and added this year was the "Golf Game" that declares the winner with the ball 'nearest the pin'. The turtle races, always a crowd pleaser, is scheduled to be bigger than ever before, with rivalry still brewing from last year's race.

Noack/Campbell Form Agreement

NASHVILLE — Eddie Noack, Nashville representative for the Houston-based Stoneway/Wide-World record companies, completed negotiations with Pat Campbell to represent the labels in the United Kingdom and all other foreign countries. R. M. Stone, president of the labels, announced recently.

Campbell, who represents many Music City top acts in England, recorded Noack's standard "These Hands" by Tex Withers, one of England's top country performers.

Campbell plans to start work immediately to release the "Remembering Jimmie Rodgers" album on Wide World by Noack, and Chubby Wise LPs, which sold three-quarters of a million dollars worth of instrumental singles and albums last year.

In addition, Campbell will represent through his PC publishing firm Stoneway and R. M. Stone publishing Companies and Noack's Studewood Music Co. copyrights overseas.

Buddy Lee Inks "Ragin' Cajun"

NASHVILLE — Charlie Lamb, head of the Charlie Lamb Agency, has announced that Doug Kershaw, for whom he is personal manager, will be booked by the Buddy Lee Attractions. The agreement was signed this week at Lee's office in Nashville.

In making the announcement Lamb said that his role of personal manager and promoter best serves his artist by dividing the responsibilities as he has done with Kershaw.

Kershaw, Warner Brothers recording artist, known as the "Ragin' Cajun", has appeared on network and syndicated television programs, and is set for an upcoming NBC-TV "midnight Special" August 17.

OCTOBER IS
* COUNTRY *
* MUSIC *
* * * * *
* MONTH *

LOUISIANA WOMAN

MISSISSIPPI MAN

Single MCA40094



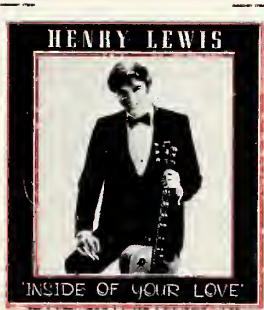
CONWAY TWITTY
LORETTA LYNN

HENRY LEWIS

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CashBox/CountryTop75

1	LORD, MR. FORD Jerry Reed (RCA 74-0960) (Vector—BMI)	2	38	QUEEN OF THE SILVER DOLLAR Dovie Holly (Barnaby 5018) (Evil Eye—BMI)	40
2	LOVE IS THE FOUNDATION Loretta Lynn (MSA 40058) (Dist: Decca) (Coal Miners—BMI)	1	39	IT'S A MAN'S WORLD Diana Trask (Dot DOA 17467) (Flagship/Algee—BMI)	46
3	YOU WERE ALWAYS THERE Donna Fargo (Dot 17460) (Prima Donna—BMI)	6	40	DREAM PAINTER Connie Smith (RCA 740971) (Blue Crest—BMI)	42
4	TRIP TO HEAVEN Freddie Hart And The Heartbeats (Capitol 3612) (Blue Book—BMI)	8	41	OPEN UP YOUR HEART Roger Miller (Columbia 45873) (Tree/Airmond—BMI)	43
5	LOUISIANA WOMAN, MISSISSIPPI MAN Loretta Lynn & Conway Twitty (MCA 40079) (Dudar—BMI)	10	42	A MAN AND A TRAIN Marty Robbins (MCA 40067) (20th Century—ASCAP)	41
6	TOP OF THE WORLD Lynn Anderson (Columbia 45857) (Almo/Hammer & Nails—ASCAP)	7	43	DARLING YOU CAN ALWAYS COME BACK HOME Jody Miller (Epic 5-11016) (Jack & Bill Music—ASCAP)	58
7	TOUCH THE MORNING Don Gibson (Hickory 301) (Dist: MGM) (Milene—ASCAP)	9	44	BAD, BAD LEROY BROWN Anthony Armstrong Jones (Epic 11002) (Blendingwell/American Broadcasting—ASCAP)	48
8	MR. LOVEMAKER Johnny Paycheck (Epic 10999) (Copper Band—BMI)	12	45	RIDERS IN THE SKY Roy Clark (Dot 17458) (Edwin H. Morris—ASCAP)	57
9	YOU GIVE ME YOU Bobby G. Rice (Metromedia) (Country 68-0107) (Harpoth—ASCAP)	4	46	OLD FAITHFUL Tony Booth (Capitol 3639) (Blue Book—BMI)	50
10	SHE'S ALL WOMAN David Houston (Epic 10995) (Algee—BMI)	11	47	WAKE UP JACOB Porter Wagoner (RCA 0013) (Owepar—BMI)	52
11	SOUTHERN LOVING Jim Ed Brown (RCA 74-0928) (Uni Chappell—BMI)	3	48	AMANDA Don Williams (JMI 24) (Gold Dust—BMI)	55
12	AM I THAT EASY TO FORGET Jim Reeves (RCA 0963) (A Star Music—BMI)	17	49	SUNSHINE Micky Newbury (Elektra 45853) (Acuff—Rose—BMI)	51
13	EVERYBODY'S HAD THE BLUES Merle Haggard (Capitol 3641) (Shade Tree—BMI)	20	50	SHOTGUN WILLIE Willie Nelson (Atlantic 2968) (Willie Nelson—BMI)	53
14	NOTHING EVER HURT ME (HALF AS BAD AS LOSING YOU) George Jones (Epic 157239) (Tree—BMI)	18	51	KID STUFF Barbara Fairchild (Columbia 4-45903) (Duchess—BMI)	61
15	DRIFT AWAY Narvel Felts (Cinnamon 763) (Alamo—ASCAP)	19	52	OLD BETSY GOES BOING, BOING, BOING Hummers (Capitol 3646) (Ketty Hawk—ASCAP)	60
16	WHY ME Kris Kristofferson (Monument 78671) (Resaca—BMI)	5	53	TOMORROW NIGHT Charlie Rich (RCA 74-0983) (Bourne—ASCAP)	56
17	IF TEARDROPS WERE PENNIES Porter Wagoner & Dolly Parton (RCA 0981) (Peer Int'l—BMI)	22	54	SHENANDOAH Charlie McCoy (Monument 8576) (Glass Slipper—ASCAP)	66
18	SLIPPIN' AND SLIDIN' Billy "Crash" Craddock (ABC 11364) (Venice/Bess—BMI)	13	55	BLOOD RED & GOIN' DOWN Tanya Tucker (Columbia 45892) (Tree—BMI)	64
19	HANK Hank Williams, Jr. (MGM 14550) (Tree—BMI)	26	56	PUT ME DOWN SOFTLY Dickie Lee (RCA 740980) (Jack Music—BMI)	59
20	I USED IT ALL ON YOU Nat Stucky (RCA 74-0973) (Forest Hills—BMI)	24	57	UNEASY RIDER Charlie Daniels (Kama Sutra 576) (Kama Sutra/Rada Dara—BMI)	62
21	SLIPPIN' AWAY Jean Shepard (United Artists 248) (Stallion—BMI)	28	58	CAN I SLEEP IN YOUR ARMS Jeannie Selly (MCA 40074) (Tree—BMI)	67
22	RAVISHING RUBY Tom T. Hall (Mercury 73377) (Hallnote—BMI)	14	59	MY LAST DAY Tony Douglas (Dot 17464) (Cochise—BMI)	65
23	IF SHE JUST HELPS ME GET OVER YOU Sonny James (Columbia 45871) (Jack—BMI)	21	60	JUST WHAT I HAD IN MIND Faron Young (Mercury 73403) (Faron Young—ASCAP)	—
24	DON'T FIGHT THE FEELINGS OF LOVE Charley Pride (740942) (Pi-Gems—BMI)	16	61	I WISH YOU HAD STAYED Brian Collins (Dot 1746) (Famous Music—BMI)	68
25	THE CORNER OF MY LIFE Bill Anderson (MCA 40070) (Stallion—BMI)	32	62	YOU'RE THE BEST THING THAT EVER HAPPENED Ray Price (Columbia 45889) (Keca Music—ASCAP)	—
26	WOMEN WITHOUT A HOME Statler Bros. (Mercury 49890) (American Cowboy—BMI)	27	63	THE MIDNIGHT OIL Barbara Mandrill (Columbia 45904) (Tree—BMI)	—
27	A GOOD LOVE IS LIKE A GOOD SONG Bob Luman (Epic 10994) (Portofino/Avoyelles—BMI)	25	64	MR. TING-A-LING George Morgan (MCA 40069) (4 Star—BMI)	—
28	I HATE YOU Ronnie Milsap (SCA 74-0969) (Dan Penn Music—BMI)	31	65	IF YOU'VE GOT THE TIME Red Steagall (Capitol 3651) (Shada—ASCAP)	71
29	WATERGATE BLUES Tom T. Hall (Mercury 73394) (Hallnote—BMI)	35	66	HANK AND LEFTY RAISED MY COUNTRY SOUL Stoney Edwards (Capitol 3671) (Blue Crest/Hill And Range—BMI)	—
30	WOULD YOU WALK WITH ME JIMMY Arlene Harden (Columbia 45845) (Blue Crest/Hill & Range—BMI)	38	67	TODAY I STARTED LOVING YOU AGAIN Kenny Rogers And The First Edition (Jolly Rogers 1004) (Blue Book—BMI)	74
31	WE HAD IT ALL Waylon Jennings (RCA 0961) (Danor—BMI)	15	68	THE HAND OF LOVE Billy Walker (MGM 14565) (Jack & Bill Music—ASCAP)	72
32	I CAN'T BELIEVE IT'S ALL OVER Skeeter Davis (RCA 76068) (Ben Peters—BMI)	39	69	HEAVEN ON EARTH Sonny James (Capitol 3653) (Marson—BMI)	63
33	WHAT ABOUT ME Anne Murray (Capitol 3600) (Hudson Bay Music—BMI)	23	70	TODAY WILL BE THE FIRST DAY OF THE REST OF MY LIFE Lawanda Lindsey (Capitol 3652) (Blue Book—BMI)	73
34	THE GOOD OLD DAYS (ARE HERE AGAIN) Buck Owens & Susan Raye (Capitol 3601) (Blue Book—BMI)	29	71	LOVE AIN'T WORTH A DIME UNLESS IT'S FREE Wynn Stewart (RCA 0004) (Return—BMI)	—
35	YOU'VE NEVER BEEN THIS FAR Conway Twitty (MCA 40094) (Twitty Bird Music—BMI)	47	72	ALONE AGAIN (NATURALLY) Brush Arbor (Capitol 3672) (Management Agency—BMI)	—
36	NAUGHTY GIRL Guy Shannon (Cinnamon 758) (Song Painter—BMI)	34	73	SOLD AMERICAN Kinky Friedman (Vanguard 35173) (Glaser—BMI)	75
37	TRAVELING MAN Dolly Parton (RCA 74-0950)	30	74	YOU REALLY HAVEN'T CHANGED Johnny Carver (ABC 11374) (ABC/Dunhill—BMI)	—
			75	HERMAN SCHWARTZ Stonewall Jackson (MGM 14569) (Jack & Bill—ASCAP)	—

Country Roundup

Jody Miller says, "Darling You Can Always Come Back Home" . . . Larry Keith, recently appointed director of Windchime Productions has announced the activation of Sandstorm Publishing Company for Windchime. Windchime is an independent production firm headquartered in Nashville. One of the company's productions which is currently doing well is the Molly Ridgeway single on UA "I Believe The South Is Gonna Rise Again" . . . When Sherry Bryce was honored in her hometown recently, the festivities included the announcement of the naming of a street after her . . . The Shepherd of the Hills Farm at Branson, Missouri, sponsor of the American Gospel Singing Contest & Festival this fall, has announced the signing of the Thrasher Brothers of Birmingham as co-hosts of the contest. The Thrasher Brothers, hosts of the popular syndicated TV show, "America Sings", will appear at all sessions of the contest and festival, September 21-22, at the Shrine Mosque in Springfield, Miss. and will serve as officials, along with producer Mark Trimble, director Gene Gideon and show manager Wayne McCord.

SAGA OF DEBBIE DAWN

When Andy Wickham, Warner Brothers Records A&R man, went on a wild and wacky boat trip down the rapids of the Stanislaw River in the Sacramento California Delta with Ian Whitcomb, British pop star, author and songwriter, neither had the vaguest idea that before their journey was over they would discover a new recording artist, Debbie Dawn. Debbie was working in a country club in Sonora, where Wickham and Whitcomb recovered their equilibrium after their raft ride, and the old Cinderella story was repeated. Debbie's newly released WB single "Hands", is the much talked about tale of a gal who works in a massage parlor beckoning her customers, "For this finger tip massage, you can use your Master Charge" . . . Poul Beck, 29-year-old native of Denmark, has reached fame in the Scandinavian countries with the number one version of "Speak Softly Love" from the movie "The Godfather", and is in great demand for personal appearances throughout Europe. "Love Oh Love", penned by Alex Zanetis is Poul's first single released in the United States and will be followed by an album.

GOLF AND GOSPEL

July 18th took Hee Haw's Archie Campbell to St. Louis, Mo., where he was teeing off in the \$210,000 St. Louis Children's Hospital Golf Tournament. One of the field of several celebrities involved and playing in the Tourney, Campbell teamed up with Hal Dean, president, Ralston-Purina . . . Noted award-winning gospel composer Bill Gaither will be the keynote speaker for the first annual Gospel Radio Seminar slated in Nashville, August 24-25 at the King Of The Road. Announcement of the selection of Gaither as the keynoter was made in Nashville by members of the Gospel Radio Seminar steering committee. The Gospel Radio Seminar is strictly educational and designed to aide the disc jockies in their gospel music programming. Panel discussions on problems facing gospel broadcasters will highlight the two-day business session . . . Darlene Valentine, former mouseketeer has signed a recording contract with Alva Records. Her first single is "April is The Month for Loving."

The newset Chart artist is Buddy Griffith who just signed an exclusive contract with Chart's president, Slim Williamson. Joe Deaton, president of Tandem Records, has produced Buddy's first release titled "Slip Away" . . . Shorty Lavender, who books Jeanne Pruett, recently had an unusual plea for help from the popular singer who's been so busy on the road she had to call the agency and inquire if they could give her a few "estimates on my hair-do!" Jeanne who's MCA single of "Satin Sheets" has been a giant this season, will have a follow-up out soon which was produced by Walter Haynes at Bradley's Barn in Nashville . . . Patsy Sledd is all set for a 10-day tour of Hawaii, scheduled for September 7-16 . . . After 30 days of just "camping n' cooling it", George Jones and Tammy Wynette are back in the full swing of their singing schedule. After taping their second appearance on the popular "Midnight Special" series, they'll tape another segment on the syndicated "Good Ole Nashville Music" show at WSM TV. And September 2 they'll headline the Hardshell Crab Festival in Crisfield, Maryland.

PRIDE SINGS IN JAPANESE

Wayne Kemp, popular MCA recording artist, will have a new release out August 6th titled "Kentucky Sunshine" . . . The ever popular Wheeling Jamboree U.S.A. just completed a near record-breaking first six months of 1973, attendance figures show a jump of more than 25 per cent over the first half of '72 . . . The first country guitar recording of George Gershwin's "Rhapsody In Blue" commemorating the 50th birthday of the tune has been produced, arranged, recorded by John Noland . . . MCA Records funnyman, Jerry Clower is sold out solid for personal appearances for the rest of the year . . .

Charley Pride has recorded in Japanese the song he sings for the soundtrack of the new motion picture "Tom Sawyer". He recorded the Japanese version of "The River Song" at RCA studios in Nashville. The record and the movie are being released in Japan simultaneously. Pride, incidentally, has long been interested in recording in foreign languages. Many thought he'd have to execute the assignment as most singers do when working with strange words and phrases, a phrase or word at a time. Pride, however, learned the whole song and rehearsed it as a single entity. By session day, he knew the song virtually by memory.

Country music came to the Catskill (N.Y.) resort area when Kutsher's Country Club opened it's new 2,000 seat nightclub, The Stardust Room. Headlining the showbill was the Micky Barnett Show featuring Jamboree USA star Karen Williams McKenzie (ESCMPI's 1973 Country Music Queen), Revonah Records Paul Gerry and The Little Giants. In April of this year Kutsher's hosted the ESCMI convention. The purpose of the convention was to expand

(Cont'd on p. 46)



GETTING HIS GOAT—While appearing recently at Six Flags Over Mid-America, Johnny Rodriguez met up with something that gave him his start in country music. Rodriguez was "discovered" in a Texas jail after he was arrested for poaching goats. The goat in this picture is from the Pet-A-Pet baby animal zoo at Six Flags Over Mid-America.

New Label, "Square," Features Latin-Flavored Country Music

NASHVILLE — Spanish born Gil Veda is the newest singer to lay claim to country music. Veda, a Nashville resident active in the fields of sculpture, art and music has formed a record label titled "Square Records." The first material on the new label is "Fool For Losing You" along with a gospel record "Show Me How To Pray," a Latin record, and a small album containing four sides recorded with the Jordanairs.

Veda, known on the Nashville mu-

sic scene for his artistic renditions of country singers and industry executives, has turned his efforts solely toward the writing and singing of songs, beamed toward the country and Latin listener.

Working with Veda in the newly formed "Square Label" is manager Ray Webb. At present the new company is in the process of setting up distribution, along with an extensive promotion campaign.

And Another Label Features Mexican-Flavored Gospel Music

NASHVILLE — June 14 was a first for The Mexican Quartet of Guadalajara, Mexico and for Superior Sound Studios of Hendersonville, Tenn.

Jim Black, Superior producer, joined Skip Mitchell, engineer, to record the Mexican Quartet from the Free Will Bible Institute.

The group recorded while on an annual two-month tour through the United States. Duane Allen, Superior president, reports that this was the

first Mexican gospel group to record in his studio.

None of the singers spoke English so dialogue was limited. The uniqueness of the Mexican Quartet is that they sing all "Southern Gospel songs" like you'd hear at an "all day singin'"—all in Spanish.

Black and Mitchell, along with others involved, were speaking some Spanish before it was over, Cash Box learned.

St. Louis Bluegrass Fete Held

NASHVILLE — Pickers, pluckers and strummers met in St. Louis over the week (July 27-29) for the first annual Greater St. Louis Bluegrass Festival, held at the Chase-Park Plaza Hotel.

Barbecues, flat-picking and fiddler's contests, jam sessions and live performances were some of the activities held during the event. Craft workshops and exhibitions of old bluegrass instruments were featured.

Featured in the weekend-long festival were The Tennessee Gentlemen from Memphis; Don Brown & The Ozark Mountain Trio from St. Louis; Dub Crouch, Norman Ford & The Bluegrass Rounders from St. Louis; The Bluegrass Association, Kansas City, Mo.; The Chase Mountain Revue, St. Louis; Kenny Cantrell & The Green Valley Boys, Fort Gibson, Okla.; The Wooten Brothers, Center Ridge, Ark.; Kenny Seaman & The Current River Drifters, Eminence, Mo.; and The Sons of Bluegrass, Bethalto, Ill.

Dove Awards Taking Shape

NASHVILLE — A two-day, three-part program to honor excellence in gospel music is planned by the Gospel Music Association, September 30—October 1 in Nashville according to Brock Speer, president of the Gospel Music Association.

The program features the 1973 Dove Awards presentation. Awards will be given in 14 categories as well as induction of new members into the Gospel Music Hall of Fame.

One day earlier, a two-hour program starting at 7 p.m. will also originate from the stage of the Opry House featuring a special salute to past Dove Award winners and current members of the Gospel Music Hall of Fame. This event will be broadcast live by WSM.

Special guest artists at the Dove Awards program will be the Bill Gaither Trio of Alexandria, Indiana, an exclusive appearance (only one this year in Nashville) for one of the top groups in the gospel music field.

Additions To Radio Playlists

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

WMC—MEMPHIS
The One I Sing My Love Songs To—Frank Myers—JMI
Red Necks, White Socks, Blue Ribbon Beer—Johnny Russell—RCA
Perfect Stranger—Freddie Weller—Columbia
Midnight Oil—Barbara Mandrell—Columbia
It'll Be Her—David Rogers—Atlantic
Sunday Sunrise—Brenda Lee—MCA
Nashville—Ray Stevens—Barnaby
Last Days Of Childhood—Sam Durrance—River

KCKN—KANSAS
Would You Still Yove Me—Ben Peters—Capitol
Arms Full Of Empty—Buck Owens—Capitol
Drop A Line From Albuquerque—Bob Sanders—Sweet Fortune
Fall In Love Again—Eddie Arnold—MGM
Sugar Man—Peggy Little—Epic
I Need Somebody Bad—Jack Green—MCA

WWVA—WHEELING
You've Never Been This Far Before—Conway Twitty—MCA
I Need Somebody Bad—Jack Green—MCA
To Far Gone—Joe Stampley—Dot
Sunday Sunrise—Brenda Lee—MCA
Herman Schwartz—Stonewall Jackson—MGM

KBUY—FT. WORTH
Arms Full Of Empty—Buck Owens—Capitol
I Need Somebody Bad—Jack Green—MCA
I'm Falling In Love Again—Eddie Arnold—MGM
To Far Gone—Joe Stampley—Dot
What Got To You—Ray Griff—Dot
It'll Be Her—David Rogers—Atlantic

WPLO—ATLANTA
Leavin's Heavy On My Mind—Sherry Bryce—MGM
I Recall A Gypsy Woman—Tommy Cash—Epic
Herman Schwartz—Stonewall Jackson—MGM
Midnight Oil—Barbara Mandrell—Columbia
Nashville—Ray Stevens—Barnaby
Sunday Sunrise—Brenda Lee—MCA

WBAP—FT. WORTH
Sunday Sunrise—Brenda Lee—MCA
I Need Somebody Bad—Jack Green—MCA
Sugar Man—Peggy Little—Epic
Darlin' Don't Come Back—Dorsey Burnett—Capitol
Take Me One More Ride—David Frizzell—Capitol
Caught In A Cloudburst—Keith Smith—Crusader
Been To Georgia On A Fast Train—Billy Jo Shaver—Monument
I'M Falling In Love Again—Eddie Arnold—MGM
Everything Begins and Ends With You—Pat Boone—MGM
To Far Gone—Jo Stampley—Dot
What Got To You—Ray Griff—Dot
It'll Be Her—David Rogers—Atlantic
Arms Full Of Empty—Buck Owens—Capitol

KIKK—PASADENA
Take One Step—Eydie Gorme—MGM

Alone Again—Brush Arbor—Capitol
It's Only Over Now & Then—Bill Phillips—UA
I Need Somebody Bad—Jack Green—MCA
Sunday Sunrise—Brenda Lee—MCA
Darlin' Don't Come Back—Dorsey Burnett—Capitol
Bad Bad LeRoy Brown—Anthony Armstrong Jones—Epic

WBAM—MONTGOMERY
A Perfect Stranger—Fred Weller—Columbia
Sunday Sunrise—Brenda Lee—MCA
You've Never Been This Way Before—Conway Twitty—MCA
Send A Little Love—Anne Murray—Capitol
Bring Back My Yesterday—Glenn Campbell—Capitol
Darling—Dorsey Burnette—Capitol
Sold America—Kinky Friedman—Vanguard
I've Got A Thing About You—Troy Seals—Atlantic
Too Far Gone—Joe Stampley—Dot
Keep On Loving Me—Jamie Ryan—Atlantic

KLAC—LOS ANGELES
I Recall A Gypsy Woman—Tommy Cash—Epic
Arms Full Of Empty—Buck Owens—Capitol
Too Far Gone—Joe Stampley—Dot
It'll Be Her—David Rogers—Atlantic
Sunday Sunrise—Brenda Lee—MCA
Raise My Country Soul—Stoney Edward—Capitol
The Grand Ole Opry Song—Nitty Gritty Dirt Band—United Artist

WIRE—INDIANAPOLIS
Oh Oh I'm Falling In Love Again—Eddy Arnold—MGM
Darlin' Don't Come Back—Dorsey Burnett—Capitol
I Need Somebody Bad—Jack Green—MCA
Sunday Sunrise—Brenda Lee—MCA
The Midnight Oil—Barbara Mandrell—Columbia
The Perfect Stranger—Freddie Weller—Columbia

WONE—DAYTON
Sunday Sunrise—Brenda Lee—MCA
The Perfect Stranger—Freddie Weller—Columbia
The Midnight Oil—Barbara Mandrell—Columbia
Too Far Gone—Joe Stampley—Dot
What Got To You—Ray Griff—Dot
Darlin' Don't Come Back—Dorsey Burnett—Capitol

WJJD—CHICAGO
Hank & Lefty—Stoney Edwards—Capitol
A Satisfied Mind—Roy Drusky—Mercury
Wake Up, Jacob—Porter Wagoner—RCA
Would You Walk With Me, Jimmy—Arlene Harden—Columbia
Red Necks, White Socks & Blue Ribbon Beer—Johnny Russell—RCA
You're The Best Thing That Ever Happened To Me—Ray Price—Columbia
The Midnight Oil—Barbara Mandrell—Columbia

Top Country Albums

1	GOOD TIME CHARLIE Charlie McCoy (Monument KZ 32215)	1	24	CLOWER POWER Jerry Clower (MCA 317)	29
2	SATIN SHEETS Jeannie Pruitt—MCA 338	3	25	LONESOME ON'RY & MEAN Waylon Jennings (RCA LSP 4854)	21
3	WHAT'S YOUR MAMA'S NAME Tanya Tucker (Columbia KC 32272)	4	26	THE RHYMERS AND OTHER FIVE AND DIMERS Tom T. Hall (Mercury SRM 1-668)	26
4	YOU LAY SO EASY (ON MY MIND) Bobby G. Rice (Metromedia MC 0186)	2	27	MR. LOVEMAKER Johnny Paycheck (Epic KE 32387)	37
5	SWEET COUNTRY Charlie Pride (RCA APL 1-0217)	5	28	HONKY TONK HEROES Waylon Jennings (RCA APL 1-0240)	38
6	BEHIND CLOSED DOORS Charlie Rich (Epic 32247)	10	29	SHOTGUN WILLIE Willie Nelson (Atlantic SD 7262)	31
7	LORD, MR. FORD Jerry Reed—RCA APL10238	17	30	GOSPEL ROAD Johnny Cash (Columbia KG 32253)	30
8	DON WILLIAMS VOL. 1 (JMI 4004)	7	31	A WHITE SPORT COAT Jimmy Buffet (Dunhill 50150)	25
9	AM I THAT EASY TO FORGET Jim Reeves (RCA APL 1-0039)	13	32	THANK YOU FOR TOUCHING MY LIFE Tony Douglas (Dot DOS 26009)	45
10	DANNY'S SONG Anne Murray (Capitol 11172)	12	33	NOTHING EVER HURT ME (HALF AS BAD AS LOSING YOU) George Jones (Epic KE32412)	42
11	DAISY A DAY Jud Strunk (MGM SE 4998)	6	34	INTRODUCING Johnny Rodriguez (Mercury SR 61378)	33
12	I KNEW JESUS Glen Campbell (Capitol SW 11185) (MGM SFS 4865)	11	35	I'LL KEEP ON LOVING YOU Porter Wagoner (RCA APL 10142)	32
13	GOOD NEWS Jody Miller (Epic KE 32386)	22	36	ALOHA FROM HAWAII Elvis Presley (RCA VIA 6089)	39
14	BAR ROOMS & POP A TOPS Jim Ed Brown (RCA APL 1-0172)	18	37	THE SESSION Jerry Lee Lewis (Mercury SRM 2-802)	34
15	GOOD THINGS David Houston (Epic KE 32189)	15	38	JESUS WAS A CAPRICORN Kris Kristofferson (Monument ZS 7-8558)	—
16	SUPER PICKER Roy Clark (Dot 26008) (Famous)	20	39	ENTERTAINER OF THE YEAR Loretta Lynn (MCA 300) (Dist: Decca)	40
17	THE BLUE RIDGE RANGERS (Fantasy 9415)	8	40	COME LIVE WITH ME Roy Clark (Dot DOS 26010)	—
18	AIN'T IT AMAZIN' GRACIE Buck Owens (Capitol MAS 11180)	14	41	TRIP TO HEAVEN Freddie Hart (Capitol S 11197)	—
19	KIDS SAY THE DARNEST THINGS Tammy Wynette (Epic KE 31987)	16	42	LOVE AND MUSIC Porter Wagoner And Dolly Parton (RCA APL 1-0248)	—
20	CHEATING GAME Susan Raye (Capitol ST 11179)	9	43	BRENDA Brenda Lee (MCA 305)	44
21	COUNTRY SONGS WE LOVE TO SING Guy & Raina—Ranwood R8110	23	44	THE GOOD OLD DAYS (ARE HERE AGAIN) Buck Owens & Susan Raye (Capitol 111204)	—
22	TIE A YELLOW RIBBON Johnny Carver (ABC X 792)	27	45	I LOVE DIXIE BLUES Merle Haggard (Capitol ST11200)	—
23	TOTALLY INSTRUMENTAL WITH ONE EXCEPTION Merle Haggard And The Strangers (Capitol ST 11141)	19			

"Am I That Easy To Forget"

74-0963

Jim Reeves' single,
climbing fast:

Cash Box **12**

Record World **14**

Billboard **12**

From his new album of the same name.

October Is Country Music Month
RCA Records and Tapes



APL/APSI/APK1-0039



C&W Singles Reviews

Picks of the Week

BRENDA LEE (MCA 40107)

Sunday Sunrise (2:32) (Screen Gems/Columbia/Sweet Glory, BMI—M. James)
Looks like Brenda has another hit, a lilting ballad that'll stand constant air play, attract coin droppers, and earn rapid chart status. She picks 'em right. Flip: No info. available.

JACK GREENE (MCA 40108)

I Need Somebody Bad (Ben Peters, BMI—B. Peters)
Great lyrical hook should carry this traditional-sounding country tune on play lists and jukes without fail. Jack lost "somebody good," so he needs "somebody bad." Flip: Joyride (2:25) (Contention, SESAC—T. Harris)

SHAD O'SHEA (Plantation PL-101)

Goodbye Sam (5:27) (Counterpart, BMI—S. O'Shea, S. Flaharty)
Stunning allegory might be heaviest disk ever shipped country. Unparalleled, explosive story line, mostly spoken, recants the macho myth of "love 'em and leave 'em," and links it to our national character dilemma. An extraordinary record! Deserves air play as a public service. Flip: No info. available.

DAVE HALL (RCA DJHO-0040)

Ballad Of Buford Pusser (4:32) (Dunbar, BMI—D. Hall)
Pusser, living Tennessee legend and MacNamara County Sheriff, is the subject of this well-sung narrative which surely will be charted. Good tune, right sound, sure seller. Flip: No info. available.

JOSH NOLAND (Empire E-03)

Rhapsody In Blue (2:54) (New World, ASCAP—G. Gershwin)
That's right! Gershwin's classic gets pedal steel treatment and it's an enormously successful instrumental sound. Don't miss this disk. Tops for jukes, too. Flip: Make The World Go Away (1:55) (Tree, BMI—Hank Cochran)

STEPHEN JAMES (Safari S 1001A)

Any Old Song Is A Friend Of Mine (2:25) (Americus, ASCAP—Field, Riis, Terzich)
This has what it takes to climb right on to the charts. Pleasant shuffle rhythm can't miss. Perfect playlist add and a fine juke pick. Flip: I'll Love You Forever (2:08) (Stars & Stripes, BMI—Terzich)

WENDEL ADKINS (50 States FS-15A)

Let Me Satisfy You (2:37) (Hilltop Acres, ASCAP—Fields, Riis)
Wendel sounds a bit like Waylon, which won't hurt this disk. It satisfies, and makes a better than average country love song. Give a listen. Flip: Gentleman Lover (2:48) (Hilltop Acres, ASCAP—Fields, Riis)

DON DAVIS (Footprint FP-101)

Watch Out Woman (3:03) (Crooked Creek, BMI—G. Mooney)
Don turns in a fine performance on this ballad. Nice instrumental, choral backing, too. Pleasant play list add. Flip: 100 Pounds of Clay (2:29) (Gil, BMI—Elgin, Dixon, Rogers)

Best Bets

BEN GAY (Elm E-103-S)

The Ballad Of Ben Gay (2:34) (Elm, BMI—D. Gulland, E. McNeely) Gay libbers might not take too kindly to this gay "cowboy" novelty, already an underground classic. Air play is doubtful, considering the approach. Lyrics ain't blue; they're purple. Flip: No info. available.

EDD McNEELY (Fabor F-362-A)

Just Walking In The Rain (2:36) (Golden West, BMI—J. Bragg, R. S. Riley) Covers Johnny Ray's hit, but the flip's better in our estimation. 'B' side is solid rockabilly, could break. Flip: (On A Mountain) In A Mansion Stands My Love (2:11) (Dandelion, BMI—J. Russell)

KYAK Surveyed By ARB

ANCHORAGE — American Research Bureau (ARB) conducted an audience survey of the Anchorage, Alaska, market in April-May, 1973. KYAK, programming country music on a fulltime basis, won the survey in all daytime periods. The ARB figures give KYAK the greatest total audience in the 12 to 64 age group as well as the largest number of adult listeners, over two rockers, two middle-of-the-road stations, and three FMs. Although KYAK led in Pulse surveys, this was the first such ARB survey ever taken of the Anchorage market, consisting of about 140,000 people.

KYAK, with 50,000 watts power on clear channel 650, went on the air in 1967 as the first all country station in the state of Alaska, and was joined last September by sister station KIAK in Fairbanks, 5,000 watts at 970 kHz.

Baunach's Logic:

(Cont'd from p. 42)

ident Jim Foglesong and Larry Baunach. Working as a team, making decisions into each other's area for the building of the catalog, they average bringing at least one-half of Dot's product to the national country charts each week, 25 per cent to the 20's in the top 100, and 5 per cent to the 30's of the Top 100.

Busily building and projecting two years in the future, they are beaming their product at country stations, whose format they liken to the rock format of 5-years ago.

Estimated to bring 20-million dollars into Nashville's economy, country music has become a force to be reckoned with and a business which will continue its tremendous growth—as long as professionals such as Larry Baunach and Jim Foglesong apply business equations with logic—and love.

Country LP Reviews



"BILL"—Bill Anderson—MCA-320

Bill Anderson, "Whispering Bill" as they call him, has probably the gentlest voice this side of heaven. "The Corner of My Life," a self-penned tune, is one of the most beautifully written and sung love songs around. Bill's at his soft-spoken best on "World of Make Believe," "I Can't Mend It," "If You Can Live With It (I Can Live Without It)," "Home and Things," and a fine, smart-stepping country version of the Chi-lites' hit, "Have You Seen Her," which ought to be covered as a single to add to Bill's string of successes. The album will add to Bill's stature as one of country music's most popular artists.



EVERYTHING CHANGES BUT LAURA LEE—Laura Lee—Footprint—FPS-1001

Laura Lee rode in from the West with Bob Wills and the Texas Playboys in 1943. One of the most popular cowgirl singers of the day, Ms. Lee toured for five years with the Playboys. This LP, featuring the River Road Boys, includes Laura's own composition "Betcha My Heart," a lively country polka swinger, "Deep Water," "Keeper of My Heart," "My Confession," "Silver Dew On The Bluegrass," "This Is Our Last Goodbye," and "Cattle Call." A fine collection of tunes from an artist who holds a special place in the development of country music. Good backing, smooth production and mellow-as-ever vocals throughout.



TOUR THE U.S.A. WITH RUSTY DRAPER—Rusty Draper—Golden Crest—CRS-31030

Rusty Draper has played burgs large and small in every state, toured overseas and developed a solid night-club act in the process, a job requiring a wide-range of carefully selected, highly listenable tunes. Among this collection is a series of regional tributes, songs heavily hooked with titles like "It's Cooler In Missoula," "No One's alone in San Antonio," and "When I Go To Tulsa I Go Out Of My Skull, Sir . . ." Mack Wolfson, label's vice-president, wrote 'em all. A good collection of smoo-oo-th music. Sales are guaranteed in Brownsville, St. Paul, San Diego, Daytona, Fargo, Atlanta, Jackson Hole, Boise, Ft. Worth, Cincinnati, and the aforementioned three. Anyone who wants to hear a top-notch group of road veterans perform, listen.



Country Roundup

(Cont'd from p. 44)

the potential of country music in this renowned entertainment center . . . Carl Perkins, who not too long ago underwent corrective surgery in Jackson, Tenn. has encountered another medical problem. This time he broke a finger on his left hand, while at work on his boat . . . Joyce & Bud Murry are headed back for the mid-west this week. Their tour will begin in Saginaw, Michigan and then take them to 13 other cities over the next three weeks . . . The initial United Artist album by hot country star, Jean Shepard, has been scheduled for mid-August release by the label, simultaneously with UA's annual national sales meeting to be held this year in Los Angeles. Miss Shepard's debut UA collection is entitled "Slippin' Away" after her current and fast-rising chart single, her first dinking for the organization.

AND FOR AN ENCORE . . .

Cinnamon Records Guy Shannon literally "brought down the house" during an appearance last week while singing "Naughty Girl." An exuberant showman, Shannon was being his usual active self as he hopped atop a piano during the number. To emphasize one part of the song, he threw his arm up in the air, hit the ceiling and literally brought it down on him . . . Welton Lane has signed a recording contract with Enterprise Records, a division of Stax. Lane, formerly with Epic, will be produced in Nashville at Monument studios by Tommy Strong . . . Lamar Morris, MGM recording artist, is in the studio this week along with the producing talents of Ricci Mareno and the MGB Productions team . . . Pam Miller is flying to Hollywood to meet with Columbia Pictures to discuss the "maybe" of movie making. She isn't saying much but if you have seen Pam lately, you'll notice that her fingers are always crossed. To mix a little pleasure with business, Pam will spend some time on the beach, go to Knotts Berry Farm and Disneyland. She grew up within 8 miles of Disneyland and demanded to go there on every birthday or special occasion. This time when Pam Miller goes to Disneyland, she'll be working it.



Jimmy Miller, one time producer of Traffic and now The Rolling Stones, arrived in England this week where he plans to make his home. His decision to live in England has been brought about by the current upheavals in the industry in America in the areas of drugs and payola plus the new U.S. obscenity laws which Miller believes are suppressing the creative freedom of musicians in America. Also the recent British Government report on Pop Festivals (reported recently in Cash Box) has supplied a more creative freedom for music in this country and Miller feels it worthwhile to operate from Britain. His organization will still operate in the States and more producers are currently being taken on to work out of the Mercer Arts Center. Meanwhile Miller has contracts with ABC Dunhill in the U.S. and CBS for the rest of the world. Miller's first project in England will be the recording of a live album at the London Music Festival being staged at Alexandra Palace at the end of July. A double album is expected to be released featuring tracks playing at the festival including Wizzard, Wishbone Ash, Uriah Heep, Black Sabbath, Ten Years After, Richie Havens etc. The London Music Festival is being staged by Trentdale Enterprises.

Peter Zumsteg is to become Island Records European co-ordinator as from August 1st. Zumsteg came to Britain in March of this year as label manager for Emerson, Lake and Palmer's new Manticore label and when Manticore split with Island Zumsteg stayed on. He will report directly to managing director David Betteridge and international director Tom Hayes until the autumn when he returns to Switzerland to establish an office for Island in Zurich.

Precision Tapes and Granada Motorways have negotiated a deal whereby Precision Tapes will supply Granada Motorways service areas with cassettes and cartridges. Granada have eight motorway outlets throughout Britain and Precision

Tapes is the only company to be represented in these sites. A full range of product for all tastes will be available. Commenting on the deal Precision director Walter Woyda said "There has been for some time an increasing growth in in-car entertainment and we have found that motorway sites provide an excellent selling point for our product. We are delighted to have our product in Granada sites."

EMI have received permanent undertaking in the High Court that prominent West End retailers will desist from selling any records under the Columbia label except those manufactured by the EMI group. EMI say "We have recently become aware of the sale in this country of American CBS imports bearing the Columbia label. These are not our records and we have been forced to take this action in order to protect our position. This is the first of a number of projected actions which we may have to take in this country."

U.K. Records held their annual general meeting in London and Don Wardell now operating out of the U.S. came to London for the occasion. In twelve months the company, headed by Jonathan King, has sold four million singles world wide with successes by 10cc, Terry Dactyl and the Dinosaurs, Roy C and Shag. They are now having their first taste of success in the States via "Rubber Bullets" by 10cc which has just entered the American charts.

Frank Ifield has been signed to Spark Records who will release his first single for them "Paint The World With Love" with which he won the Ljubljana Song Festival in Yugoslavia. English lyrics have been set and the song published by Southern Music.

Trojan Records launching new label People which will feature American soul music. They will also activate the Action label for disco and black soul product. Both People and Action labels will be marketed by B & C Records.



CULTURAL AFFAIR—Philippine president Ferdinand E. Marcos congratulating Van Cliburn at the stage of the Cultural Center of the Philippines, Manila, after one of his two performances, while the first lady, Mrs. Imelda R. Marcos and Maestro Luis F. Valencia look on. Van Cliburn's concerts in late June were for the benefit of the Young Artists Foundation of the Philippines. On the first day of his performance, the RCA recording artist was awarded the Philippines International Artist Award. Cliburn was the first foreign artist to be so honored. He returned to Manila for a third command concert July 4.



5-Continent CBS Int'l Meet

SAN FRANCISCO — CBS International, marking its most successful year to date, hosted delegates from five continents assembled for three days of meetings prior to the Columbia and Epic 1973 Convention at the Fairmont Hotel.

With CBS International president Walter Yetnikoff presiding, more than 100 reps of the company's affiliates gathered for a series of meetings and seminars, July 23-25. In addition to delegates from the New York office,

exec were on hand from Europe, Japan, South Africa, Australia, Latin America, Canada and South America.

Among the key execs present were Peter DeRougemont, vice president of European operations; Manuel Villarreal, vice president of Latin American operations; Bill Smith, vice president of Australasian operations; and Norio Ohga, president of CBS Sony Records.

Attending as special guests of CBS International were French recording artist Joe Dassin and several reps of the European media.

In addition to the international A&R meetings conducted by Sol Rabinowitz, international vice president of A&R and publishing operations, other topics discussed during the three days of meetings were pop and classical A&R, promo, merchandising, music publishing, rack jobbing, special products and tape products. Following the International meetings, the delegates participated in the Columbia and Epic Convention.

Disk Transport Co. In Japan Is Formed

TOKYO — Nippon Record Ryutsu Center K. K. (Japan Record Circulation and Distribution Center Co.) (Capital: 30,000,000 yen = \$115,300) has been established and will start its business from Sept. 21.

The outline of the company is as follows.

Main Business: 1) To contract for transportation and distribution of records and music-tapes and its related commodities. 2) Safe-keeping and control of records and music-tapes. 3) The information-service of records and music-tapes. 4) Agents of the various kinds of insurances.

Head Office: 6-Floor of Nishiazabu-Ishibashi Bldg., 14-16-4, Nishiazabu, Minato-ku, Tokyo, Japan Tel: 409-1511.

President: Keiichiro Tanaka.

Japanese labels and related trade organizations expressed gratification with the establishment of this company because this type of company has been required for a long time.

Freeman Joins Spark Records

LONDON — Following the upheaval at WEA, Alan Freeman will be leaving the company after a spell of nearly two years to join Spark Records, the label offshoot of the Southern Music Group. Announcement was made by Southern Music's managing director Bob Kingston and Freeman, who will head the label. Freeman will join the label in mid August. Spark recently signed Frank Ifield to the label and Freeman's task will be concerned with production and bringing new talent to the Spark label.

McLean To Tour Europe In Fall

HOLLYWOOD — Don McLean, United Artists Records' young singer-composer, will again visit Europe this fall via a series of key dates throughout the continent. McLean has recently returned from a tour of Australia, New Zealand, and Hong Kong, appearing in Brisbane, Melbourne, Adelaide and Sydney in Australia and Christchurch, Auckland and Wellington in New Zealand.

European itinerary begins in mid-Sept. and will last for approximately five weeks. Tentatively set are six major concert bookings in England, including Royal Albert Hall in London where a live recording is planned, plus an encore appearance in Holland. McLean will debut in France, Sweden, Ireland and Scotland, according to present plans, as well as make his concert debut in Germany. Also now on the schedule is a major television showcase in Italy, where his recording of "Vincent" has been on the charts for 22 weeks.

A new album from Don McLean is scheduled for release throughout the world by United Artists Records in the early fall of this year.

Moody Blues Set New Fall World Tour

NEW YORK — The Moody Blues, whose last tour of America in Autumn of 1972 was one of the most sensational ever achieved by a band, will shortly embark on a two-month, world-wide concert tour encompassing Europe, England, the United States and the Far East.

The Moodys will kick off the global trek in Europe, where they will appear in Stockholm, Sept. 5 and Gothenberg, Sweden (6); Copenhagen, Denmark (7); Frankfurt, Germany (8); Bern, Switzerland (9); Munich, Germany (10); Brussels, Belgium (12); Paris, France (13); Rotterdam, Netherlands (15) and Hamburg, Germany (16).

From Europe, the great London Records aggregation will head for home, the United Kingdom, where they'll perform in Preston (Sept. 28), Hanley (29), Liverpool (30), Southampton, Oct. 2, London (at The Rainbow) (3), Oxford (4), Leeds (5), Lancaster (6), Edinburgh (7) and Manchester (8).

Little more than two weeks later, The Moody Blues will be returning to the United States, then jetting to the Far East for the completion of their world-wide jaunt. This latter half of The Moodys tour will include at least 16 appearances, beginning on October 24 and running through November 10.

Cities and dates in the U.S. and Far East will be announced in the near future.

The Moody Blues have their own record company—Threshold Records—with home offices in Cobham, England. Nicky James, recently signed to the label, first solo artist to have done so, will be featured in concert with The Moodys on their world-wide tour.

CBS-Sony Budget Classics Due

TOKYO — CBS-Sony will release its first budget series (1000 yen, \$3.8) on classical music in Sept. First line will include works by the late Bruno Walter and the New York Philharmonic Orchestra. Company will utilize a direct-mail-order system for sales.

EDITORIAL

The theme song of many operators with routes in America's center city areas these days is "Cry". Cry about soft collections; about ruthless location owners; about lack of skilled help; about loans and gifts to get a name on a contract. It's this last complaint we want to talk about here—the loans and bonuses to stops—because if things ever get rotten enough in the trade, operators in the cities can always fall back on their second trade—banking.

It's true . . . many operators today might as well consider themselves in the banking business because the bulk of their cash is tied up in loans, advances and the rest to the tavern and restaurant trades. Seems to us the operator's dough used to go mostly for improved route service and newer equipment, but that's become a thing of the past.

To say it's a shame would be naive. To repeat once again that the operator brought it on himself doesn't solve a damn thing. To cry out for some kind of solution seems to be fruitless; because the only way for the trade to pull back from this crazy posture of generosity, offering mounds of money to location people on bended knee, is thru **joint action**. And since there are fewer operators around than ever, perhaps this call for a joint commitment to put a ceiling on location loans isn't too unrealistic.

What about you big city operators bringing this subject up at your next association meeting? You've done it before and nothing came of it? Do it again!

West Virginia Association Convention Set For Sept. 20-22 In Charleston

CHARLESTON, W. VA. — The 19th Annual Convention of the West Virginia Music & Vending Association will be held September 20, 21, and 22, 1973, at the Heart O'Town Motor Inn, Charleston, W. Va. The Association's officers, directors, exhibitors and guests will meet on September 20th at 7:00 P.M. for a get-together cocktail party and dinner meeting.

The Convention will officially begin September 21st at 10:00 A.M. with registration and coffee. Buffet Lunch served 11:30 till 1:15 P.M. At 1:30, the general session meeting will begin. At this meeting, the speaker will be Robert James Boewadt, Ph.D., Assistant Professor of Marketing, University of Florida. Dr. Boewadt will focus on ways in which the coin-operated amusement industry can penetrate its market at greater depth through the use of market research. He has previously done a study for Bally.

In addition to speakers, business

meetings and exhibits, the Association is arranging many activities. On Friday evening, 8:00 till 12:00 P.M. Dancing with the Jules Michaux Combo.

Saturday, 10:00 A.M. Registration, Buffet Lunch 11:30 till 1:15 P.M. General Membership Meeting will start at 2:00 P.M. with eminent and qualified speakers. Ballroom Cocktail Party 6:00 till 7:00 P.M. Banquet, Awards, & Door Prizes. West Virginia's own, Charlie McCoy, a recent Grammy Award winner, will entertain this year. With Charlie, there will be a gal vocalist, Linda Kay Lance, who records on Monument Records. Jimmy Nall and his band from Chicago will play dance music until 2:00 A.M.

"We are hopeful that all vending and music operators can be with us and all of you, together with your families and guests, are most welcome. Membership is not required to attend," Association president Jim Stevens advised.

New Headquarters for Atari, Inc.



LOS GATOS, CALIF.—ATARI, INC., the northern California-based firm manufacturing PONG, BARREL PONG and SPACE RACE, is moving to a new administrative and manufacturing facility at 14600 Winchester Blvd., Los Gatos. The completely new complex (shown above) has 30,000 square feet of space. "The new facility will allow us the room necessary to expand into other markets", stated Nolan Bushnell, company president.

Contemporary Styling Sparks "452" Rock-Ola's Third Console Player



Rock-Ola 452 Console

CHICAGO — Ed Doris, executive vice president of Rock-Ola Manufacturing Corp., has announced that Rock-Ola has begun shipments of its new Console Deluxe 160 selection phonograph Model 452.

In his enthusiasm for this new con-

NAMA Reports On Financial Health Of Vending Routes

CHICAGO — Profits before income taxes for vending service companies averaged 6.09 per cent of sales in 1972, virtually unchanged from 6.01 per cent the year before, according to the annual operating ratio study conducted by Price Waterhouse & Co. for NAMA.

The report is based on confidential data submitted to the accounting firm by 133 NAMA member companies with aggregate sales of \$1,117,000,000.

The average operating profit, before "other income charges," was 5.25 per cent of sales (5.13 per cent in 1971). Payroll costs totaled 21.23 per cent of sales (up slightly from 21.12 per cent in 1971).

The average product mix for all reporting companies showed only a slight deviation from 1971, with cigarettes representing 28.80 per cent of sales (29.96 in 1971) and sandwiches, salads and pastry showing 12.72 per cent (up from 11.41 per cent).

Sales per machine for different products generally were up for most categories over 1971, according to the NAMA report, with the average for all products shown at \$1,935 for 1972 (\$1,813 in 1971).

Profits for companies with sales of \$10,000,000 or more averaged 6.38 per cent of sales, those for sales from \$2,000,000 to \$9,999,999 came to 5 per cent, while companies with lower sales averaged under 4 per cent.

Copies of the complete report are available only to members of NAMA. Firms which furnished data get a free copy and other members may obtain the report for \$10.

sole type phonograph, Doris stated that the new Model 452 should even exceed the success that its two previous predecessors enjoyed, namely, the models 447 and 446. Doris said that it is well known in the industry the 446 and 447 started a "definite trend in the industry to the furniture style console type phonographs, and," he added, "that the new model 452 will continue this trend and continue to open up new and more profitable locations to the music operators of America".

Whereas the models 446 and 447, according to Mr. Doris, were "elegantly styled traditional type pieces of furniture, the model 452 is equally as elegant but is a contemporary style furniture piece. And," he added, "those who have seen it have already said this phonograph is truly in a class by itself".

Doris said the new model 452 has an "elegantly understated styling with modern furniture lines to fit gracefully into any setting, any location from traditional to ultra-modern. Its modern front curved fabric grill panels, which are highlighted by laminated gold trim, creates a modern mood for every location. It is truly" he said, "a perfect design for new locations and like its predecessors, will be accepted in establishments where a jukebox has never played before".

The model 452 has a cherrywood laminated cabinet and its surfaces are covered with a decorative polyester overlay to make it stain resistant so it won't mar when glasses or other objects are placed on it.

Les Rieck, Rock-Ola's phonograph division sales manager, expanded on Doris' comments by saying "the 452 is truly a tastefully understated console. It is a beauty with quality and hand-tooled workmanship that the location patrons can see and touch. It is truly a jukebox that dares to go where no other phonograph has ever dared to go. It is all pure Rock-Ola time tested quality and dependability".

Doris said that in addition to all of the "traditional Rock-Ola quality,"

(Cont'd on p. 50)



Atari Expands Worldwide!

ATARI, the company that revolutionized the amusement game industry in America, is now offering its ever-growing line of video computer games to distributors and manufacturing partners throughout the world.

It all began when we harnessed digital computers and video technology to the amusement game field with PONG. That was just the beginning. Our engineers have been working on laser technology utilizing holography film techniques. And, we now have a full half-dozen exciting and challenging computer skill games ready for the world market.

Technology the Key. While PONG was being copied by six or eight other firms,

we have been busy engineering other products. Designing and engineering an original computer logic game board, and copying one, are two different worlds. We're pioneers. And we'll always be on the market first with the best, while others are still watching or copying.

We know ATARI has something quite unique and innovative to offer. Now, we hope to match our new concepts and products with equally imaginative sales and production companies.

For all the details, please contact:

Mr. Ron Gordon, International
Marketing Director,
ATARI, INC.,
14600 Winchester Blvd.,
Los Gatos, CA 95030.
Telephone (408) 374-2440.



ATARI

2,000 Coins Per
Min. Capacity On
New E Counter



NORTHBROOK, ILL. — The Standard-Rapid Model E electrically operated coin counting machine, manufactured by Standard-Reis International, Inc., is designed for banks, department stores, for coin machine operations, for schools and all other high volume coin handling operations.

The Model E coin counting machine has a capacity of approximately 2,000 coins per minute. Coins can be prepared in paper wrappers or bagged. An adjustable stop counter is available for either 20, 25, 30, 40, 50, 60, 80 or 100 coins, or the unit can be set for continuous operation.

Far Out Cabinet Available For Space Race Ops



LOS GATOS, CALIF.—Pat Karns, national sales manager for Atari, Inc., announced that their new 'Space Race' video game is now also available in a contemporary sculptured cabinet, in limited quantities.

Sculptured in fiberglass, the radical new cabinet design suggests an outer space environment, a great complement to the game's theme.

Space Race is a game of darting spaceships zipping across a video galaxy, dodging meteors and asteroids. When a ship hits one of these floating objects, it immediately disintegrates.

The game can be played by one or two combatants. It has an all solid-state computer inside which automatically records all spaceship scoring.

Features & Options Galore On New Rock-Ola 452

(Cont'd from p. 48)

the 452, like its predecessors, has maintained: the 10 key selection system; the Rock-Ola Compute-A-Flash "Record Playing" indicator; the optional Dollar Bill Acceptor; and a 6 speaker stereophonic sound system.

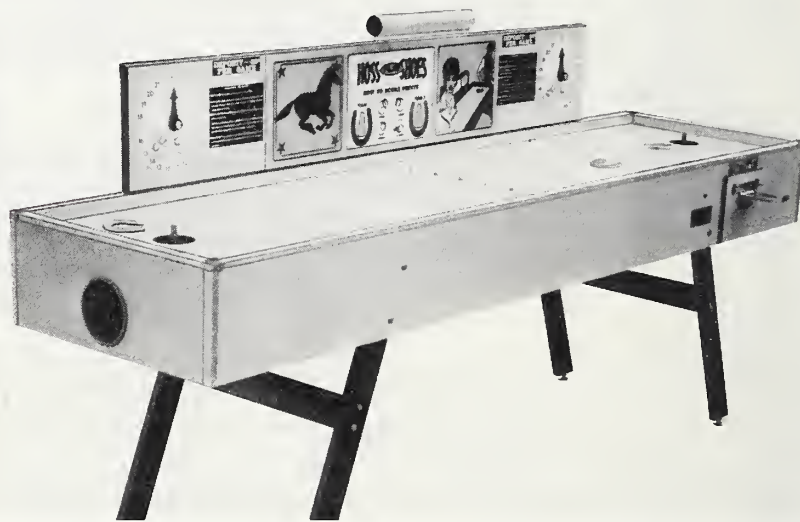
In addition, the following optional equipment is available to work with the new 452. They are: locked cash box; alarm system; motorized remote volume control; manual remote volume control; automatic money counter; "L" pad; common receiver; auxiliary wallbox power supply; microphone kit and wall, ceiling and corner speakers.

The cabinet dimensions are as follows; height—32¼"; depth—22½"; width—48"; weight—315 lbs.

In closing, Doris emphasized once

again that it is all modern from its original lid painting to its new glowing program deck, to its new subtly illuminated top front grill frame. All of which, he added, really has to be seen and touched to be appreciated. He emphasized the fact that when the original 446 was introduced there was some doubt as to whether a console type phonograph would find its niche in this industry. "Both the 446 and 447 proved that there was definitely a place for a high style phonograph and based on this, the 452, will not only continue the new location trends established by its predecessors, but will open up new and additional locations because of its modern contemporary styling."

New Score Board On Hoss Shoes



OMAHA, NEB.—Pioneers of America, Inc. is now marketing its Hoss Shoes shuffle table with a completely new side-mount scoreboard. Firm has been manufacturing the item for the better part of the year and its market has expanded into territories outside of Nebraska. As such, the factory is seeking distributors to handle the product throughout the country.



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Brunswick To Ship Non-Coin Home "Air Hockey"

SKOKIE, ILL.—Based on the emerging growth of home recreation and the success of its coin-operated Air Hockey table sport, Brunswick is now introducing a compact model for home use. Roger Bensinger, vice-president of marketing of the company's Brunswick Division, said the product will go on retail this fall.

According to Bensinger, the 3-foot by 6-foot model will be sold through department stores, sporting good stores, Brunswick dealers and other such outlets. Sears Roebuck & Company is the first major retailer to order quantities, he noted.

The home table, carrying a suggested retail price of \$299, will be supported by a concentrated advertising program. Beginning in October and continuing for nine weeks, the campaign will use 30-second spot commercials on all three major television networks. Garfield-Linn & Company, Chicago, will handle advertising production and scheduling.

Bensinger reported that since Brunswick introduced the coin-operated model last fall, consumer acceptance has been "overwhelming". Coin tables have been installed in college unions, bowling centers, taverns, amusement parks, resorts, military installations, other recreation centers, and even laundromats and ice cream parlors, he said.

Air Hockey is currently being played in some 25 countries around the world including Japan, Europe and Latin America, Bensinger added.

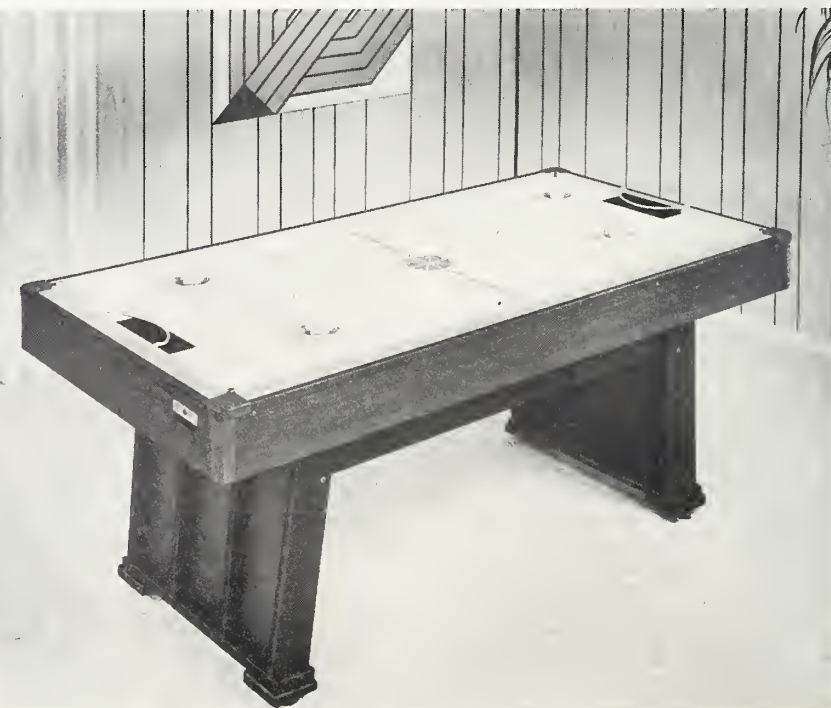
"Air Hockey's immediate popularity is based on the game's speed, excitement, and a competitive challenge that appeals to all ages," Bensinger said. "It's practically addictive. Players have been known to line up to get an opportunity at the table."

In fact, Bensinger continued, Air Hockey has developed into a sport that tournaments are being conducted all over the country, highlighted recently by the Second American Air Hockey Championships held in late June at York, Pennsylvania with \$5,000 in prizes. Several thousand contestants took part in elimination matches leading up to the finals which were seen on national television.

The home table is 3 feet by 6 feet.

It weighs 200 pounds and operates on standard 115 volt 60 cycle current. The playing surface is white, offsetting the wood grain styling of side rails and legs.

Air Hockey is sold with four goalies, three pucks, and a rule book. The suggested retail price is \$299. Brunswick will also make available an optional top that will convert home Air Hockey into a side table or buffet for entertaining.



Home Version of Air Hockey

A Full Line of
Coin Operated
Recreational
Tables from

American
SHUFFLEBOARD COMPANY
210 PATERSON PLANK ROAD
UNION CITY NEW JERSEY

"The House That
Quality Built"

BUY

Bally

TWIN JOKER

FOR
TOP EARNINGS
IN
EVERY TYPE OF LOCATION
EVERYWHERE



It still doesn't look like a jukebox.

When we built the world's first deluxe console jukebox, it didn't look like a jukebox. Neither does our new Model 452 Console Deluxe.

And that's the real beauty of it. Its handcrafted cherry-wood finish lets it enter sophisticated clubs and restaurants that wouldn't allow any other jukebox. Its elegant curved fabric grille and original oil painting on the lid let it blend into any decor from traditional to ultra-modern.

And underneath its smooth exterior beats a heart of solid Rock-Ola. Like its predecessors, we've given the 452 The Works, the famous Rock-Ola mechanism that's the envy of the industry.

The 452 Console Deluxe. It doesn't look like a jukebox, but it sure makes money like one.

For more information, contact your Rock-Ola distributor.



ROCK-OLA EST. 1929
THE SOUND ONE

EASTERN FLASHES

The West Virginia crew will hold their annual weekend bash Sept. 20-22 at the heart O' Penn Motor Inn in Charleston. This year there'll be an equipment display by local distribs, plus a convention journal. Along with president **Jim Stevens**, others on the convention committee are **Leoma Ballard**, **Gene (Poor Pudge) Wallace**, **Bill Anderson**, **Spec Cruze**, **Andy Kniska** and **Mitch Olliver**. . . . **Doug Stine**, president of the Serv-U-Vending Corp. in Hagerstown, Md., has been named program chairman for NAMA's 1973 Convention. Doug is also a director of the NAMA affiliated Maryland, D.C. Vending Assn. He was honored with an NAMA Legislative Award in 1965. . . . Got a note from **Julius Nelson** of Vemco Music Company, Fayetteville, N.C. complaining about defective records on his route, naming one label as a primary protagonist (we won't mention the name since it would be unfair, but we've passed the complaint on). Wrote Julius: "In the past few months,



On comedian **Bob Hope's** recent visit to New Orleans for a concert appearance, he was greeted on entering his hotel by none other than New Orleans Novelty president **Lou Boasberg** (left of Hope above). Lou's uncle **Al** was Hope's very first gag writer many, many years back. Lou says that Hope attributes all of his early success to the legendary **Al Boasberg**.



NOTHING FISHY ABOUT THESE BOYS. **C. B. Ross**, Service Manager of The Wurlitzer Company joins **Bill Herbord** of Automatic Products and **Buzz Heyer** of Northwest Sales Company, Seattle for a day fishing in the Alaska backwoods. Ross recently completed a special week-long Wurlitzer Service Seminar for Anchorage service personnel and operators. Heyer makes regular visits to Alaska to assist Wurlitzer music operators there. The trio caught a healthy supply of lake trout in a matter of minutes. Think the boys will believe this fisherman's tale?

due to gasoline rationing and rising cost, I have been checking my service call sheets for repeat calls to the same locations. On noticing calls to various locations for a 'sticking record' time after time (as many as twenty in one week), I started checking with my servicemen about the cause of these calls. Without exception, they were all due to the record label partially peeling off. I examined a record which had not been put on a machine and found that the label was bigger than the space allotted for it. About one-sixteenth of an inch of the label is hanging unglued, past the label space on the record. As a result of the record going back and forth in the record rack, it snags the label, pulling it partially off and thus causing the record to stick. If this record company could reduce the label size one-sixteenth to one-eighth of an inch would eliminate this problem." . . . Speaking of records, **Chris Records** of Philadelphia continues well with its **Charmaine** disk thru exclusive sales to ops thru such one stops as **Williams** and **Eastern**. Company claims to have moved almost 15,000 copies to ops in the Maryland, Philly, South Jersey areas alone.

JUKEBOX PROGRAMMING GUIDE

POP

ELTON JOHN
SATURDAY NIGHT'S ALRIGHT
FOR FIGHTING (4:55)
No Flip Info. MCA 40105

ALICE COOPER
BILLION DOLLAR BABIES (3:00)
No Flip Info. Warner Bros. 7724

EDGAR WINTER GROUP
FREE RIDE (3:05)
No Flip Info. Epic 11024

ROD STEWART
TWISTING THE NIGHT AWAY
(3:15)
No Flip Info. Mercury 73412

GLADYS KNIGHT & THE PIPS
ALL I NEED IS TIME (3:22)
No Flip Info. Soul 35107

R & B

SMITH CONNECTION
I'M BUGGING YOU PHONE
(2:38)
No Flip Info. Music Merchant 1015

GRADY TATE

FREEDOM FOR THE STALLION
(3:24)
b/w I Wish I Could Walk Away
(4:36) Janus 223

ANN PEEBLES
I CAN'T STAND THE RAIN
(2:31)
No Flip Info. Hi 2248

C & W

EDDY ARNOLD
OH, OH, I'M FALLING IN LOVE
AGAIN (2:30)
No Flip Info. MGM K 14600

DEMETRIS TAPP
SKINNY DIPPIN' (2:10)
No Flip Info. ABC-11383

BILLY JOE SHAVER
I BEEN TO GEORGIA ON A
FAST TRAIN (2:12)
No Flip Info. Monument ZS7 8580

JERRY FOSTER
COPPERHEAD (2:33)
b/w Ain't It Said (3:10) Cinnamon
C-764

Special Message from **SEGA**[®] in Tokyo

THANK YOU! SEGA DISTRIBUTORS

Samples of our new ***MOTO CHAMP** machines have reached the important markets of the world via airfreight and early test results bear out our claim . . . the **MOTO CHAMP** is one of Sega's greatest achievements and is unquestionably the industry's most outstanding amusement machine of the past several years. Distributor after

distributor has reported best ever reception by the operator and the player with income in some areas exceeding the Pong machine.

Orders are being filled as quickly as possible. June orders are now arriving at destinations and July orders are "on the water". Manufacturing rate continues at high est level possible but production quantities are rapidly being spoken for so don't delay . . . order now!

Also, when ordering, be sure to examine your need for Sega "as is" and "reconditioned" machines. Supplies of these models . . . Grand Prix, Gun Fight, Killer Shark, Dodgem Crazy, Grand National Race and other famous Sega amusements are diminishing, so don't wait until next season to plan to purchase.

Again, many thanks, for helping us make the **MOTO CHAMP** what we said it was . . . one of the most successful machines in our history!

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cashbox/ Round The Route

CHICAGO CHATTER

Schedule of events for the upcoming annual meeting of the Illinois Coin Machine Operators Association (ICMOA) September 21 and 22, at the Lake Geneva Playboy Club, will include a golf tournament, the association's first, to begin at noon on Friday. The Board of Directors meeting will be held at 8:00 PM that evening, with a cocktail party immediately following. Saturday activities will include a business meeting from 2:00 to 4:30 PM; an election of officers and the various seminars. A banquet and floor show will climax the weekend conclave on Saturday night.

SPEAKING OF STATE ASSOCIATIONS, Coin Operated Industries of Nebraska (COIN) will hold its general membership meeting in Omaha on August 4 and 5; and, since the Mid-States Amusement Association will also be meeting August 4, both state groups will hold a combined banquet on the evening of the 4th. During the above mentioned COIN meet, recommendations will be made to update the association's constitution so that it will "more accurately reflect current attitudes" of ops and distribs toward the industry.

IN THE MAIL: Received a note from **Joe Patterson**, who heads up the staff in the newly opened Empire Dist. branch office in Indianapolis. The branch is presently located at 1333 Sadlier Circle, its temporary headquarters until permanent facilities become available this fall.

SOMETHING NEW! Rock-Ola Mfg. Corp. just unveiled its new 452 model phonograph. It's the furniture style unit similar, mechanically, to the 447 and very contemporary in design. It's a real beauty! **George Hincker** tells us the 452 is in production as of now—so, watch for it! . . . **Dr. Dave Rockola** is back at his busy desk following his most recent business trip to Germany.

AS A TIMESAVER FOR operator customers, especially arcade operator customers, World Wide Dist. recently converted a portion of its showroom space into a simulated arcade, equipped with a complete lineup of new and late arcade pieces. Operators are very impressed with the set-up and the valuable time they save—and **Fred Skor, Howie Freer, John Neville, Bob Parker, Jack Moyle** et al, are on hand at various intervals to assist customers and show 'em around their well stocked "arcade."

MOA PREXY Harlan Wingrave and executive veepee **Fred Granger** have an unbelievably heavy traveling schedule this summer because of the numerous state association meetings coming up. Both gentlemen feel very strongly about the importance of state groups and intend to participate in as many meetings as they can. Schedules permitting, one or both will be on hand for the meetings of the Montana group, COIN, KAMA, ICMOA and the West Virginia group. Granger also plans to attend the 25th anniversary convention of the Michigan Tobacco and Candy Association 8/17-19.

THE D. GOTTLIEB & CO. PLANT in Northlake resumes production this morning (30) following the annual vacation shutdown.

MILWAUKEE MENTIONS

It's the season for vacation closings at the various music and games factories across the country and, in anticipation of this period, area distributors have attempted to stock up on merchandise and avoid running short of equipment during vacation shutdowns. However, with business so decidedly up, some distribs have indicated they will be running short anyway, especially if July business activity continues at its present pace and spills right into August!

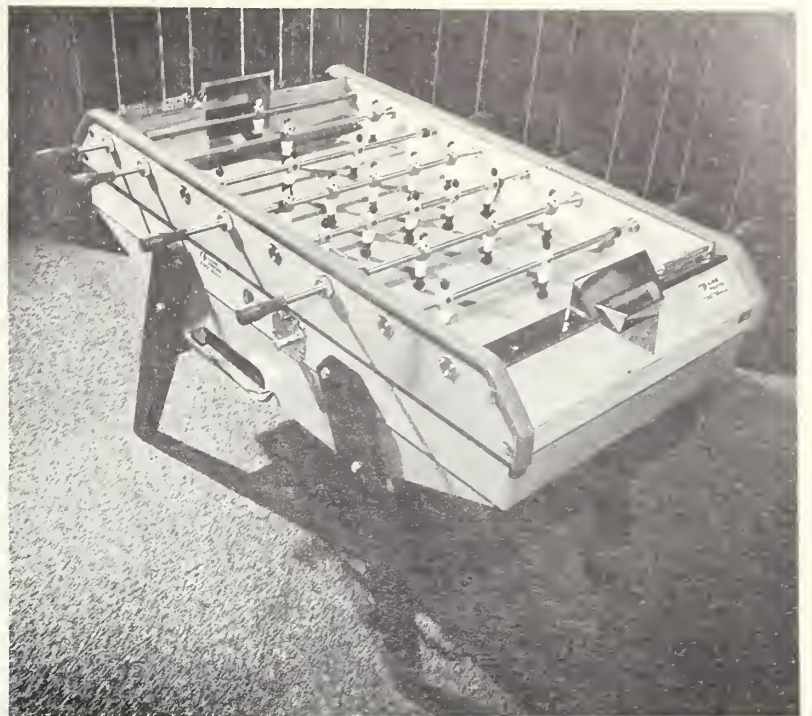
MARIE PIERCE OF PIERCE MUSIC in Brodhead is enjoying a great summer season! She attributes much of the increased collections to the popularity of foosballs and video ping pong games, especially with the young set! The fact that 18 year olds are now patronizing taverns and bars also enhances the situation considerably, she added!

NO LET-UP IN ACTIVITY AT Pioneer Sales & Services! "Business is excellent" in words of **Joel Kleiman!** They're selling a lot of Rowe "Seville" and "Heritage" model phonos out there and, in the games department, they're moving just about everything in their lineup, according to Joel—Brunswick's "Air Hockey," ping pong games, soccer games, et al! . . . Pioneer's service rep **Murray Smith** was in Chicago recently for the Chi Coin hosted two-day service seminar.

EVERYTHING'S ALL SET FOR THE Milwaukee Music Industry Golf Outing tomorrow (31) at River Oaks Country Club. Tournament director **Stu Glassman** of Radio Doctors expects a record turnout of some 200 players!

UPPER MID-WEST

Con Kaluza Jr. in town for a few hours buying equipment, and were surprised to hear that **Con Sr.** had had a heart attack and was in the hospital for two months. Happy to hear that he is getting along just fine and going to the office every day for a few hours . . . **Mr. & Mrs. Vern Ness**, St. Cloud, left this week for a weeks fishing trip in Canada . . . **Clarence Anderson** and his three children in town for the day as was **Bill Hunder**, Wheaton, Minn. . . **Mr. & Mrs. Earl Porter**, Mitchell, S.D. in the cities for a few days as Earl was taking a physical. Just hadn't been feelin up to par . . . Our deepest sympathy to **Mrs. Pat Williams** and family on the sudden death of **Pat Williams**. Pat had gone to the clinic for an appointment and while sitting in the waiting room slumped over and died from an apparent heart attack . . . **Red Kennedy** and **Bob Bender**, Jamestown, in the cities for the day buying parts and records . . . **John Carlson**, Nashwauk, and his family are driving to California for a few weeks vacation . . . Congratulations to **Mr. & Mrs. Bob Lucking** on becoming grandparents. Their daughter gave birth to a baby boy . . . The **Roy Foster's**, Sioux Falls, are spending the summer at their lake home in Detroit Lakes . . . The **Duane Reiner's** of Watertown, S.D. are enjoying their new sail boat this summer . . . **Dick Kozar** and **Jack Kreidler** drove to the Twin Cities together for the day. Dick is from Virginia and Jack from Aurora . . . **Mrs. Dar Holsman** and her lady friend drove to the cities to pick up some equipment as Dar was too busy to take the time off to drive in . . . **Mr. & Mrs. Darrell Weber** and their children are vacationing at White Fish Lake . . . **Bob Smith** and his two youngsters in town for the day picking up equipment. Bob was saying that the resorts in his area are full and that business was never better. Always glad to hear that kind of good news . . . **Stan Jarocki**, Seeburg Co., in Minneapolis visiting at Lieberman Music Co.



RENÉ PIERRE, long regarded as the finest of footsball tables, is the only truly professional model. No other machine can compare in popularity and in quality, competitive features: telescoping hardened-steel rods, unbreakable metal players, all wood and metal construction, complete assembly and heavy durability. For low, low maintenance costs, see for yourself why **RENÉ PIERRE COMPETITION** is the best footsball table you can put on location. Distributor inquiries welcome.

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- CIGARETTES
- VENDING MACHINES
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BE SURE TO CHECK BUSINESS CLASSIFICATION ABOVE ▲

CLASSIFIED ADVERTISING SECTION

COIN MACHINES WANTED

WANTED ALL TYPES OF NEW AND OLD SLOT MACHINES FOR IMPORTING TO JAPAN. JATRE INC., Diamond Bldg., 2nd floor, 2-9-2, Minami-Ohi, Shinagawa-Ku, Tokyo, Japan. Cable: Amuse-Japp Tokyo. SAN FRANCISCO OFFICE, 2311 CARRILLO STREET, SUITE #2, SAN FRANCISCO, CALIF. 94121. Tel: (415) 387-6227.

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.

"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., 3726 East Hastings Street, North Burnaby, B.C. Canada. Phone 298-5578.

WANT: Bingos for resale for Maryland use, and for export. Any quantity. For export only Winter Books with new heads \$550.00. Winter Books Converted like new \$750.00. Pins and amusement machines available at all times. Phone 717-848-1846. D. & P. Music, York, Pa.

BUYING SCOPITONES . . . working or not. Quote your lowest acceptable price. Give full particulars regarding model, appearance, working condition, films, spare parts, etc. Will only consider offers for 5 or more machines. Wasserman Enterprises, 504 Van Ness Ave., San Francisco, 94102.

WILL BUY: Lotta A Fun, Barrel O Fun, Light A Line & Shoot A Line. Call 717-248-9611, Guerrinis Vending, 1211 West 4th St., Lewistown, Pa.

"WANT"—Air Hockey Games, Seeburg Consolettes and Hideaway units, Harvard Metal Typers. Also interested in distribution of new equipment. St. Thomas Coin Sales, 669 Talbot St., St. Thomas, Ontario, Canada. (519) 631-9550."

WANTED: Allied lines to supplement Rockola Phonographs and Valley pool tables—good showroom space available. Budge Wright's Western Distributors, 1226 SW 16th, Portland, Oregon 97208-7565.

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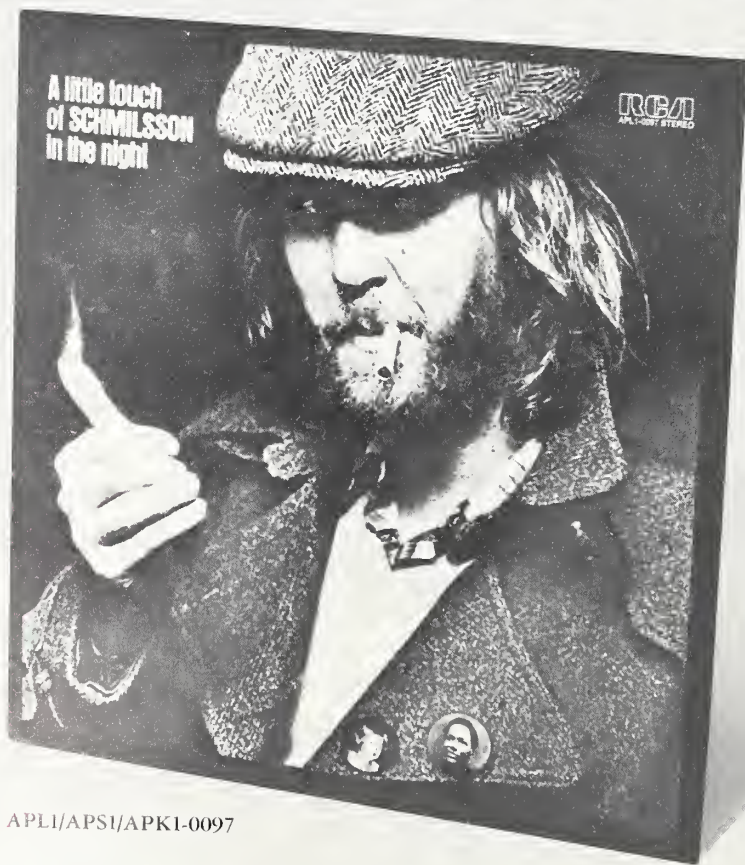


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