

PERIODICALS
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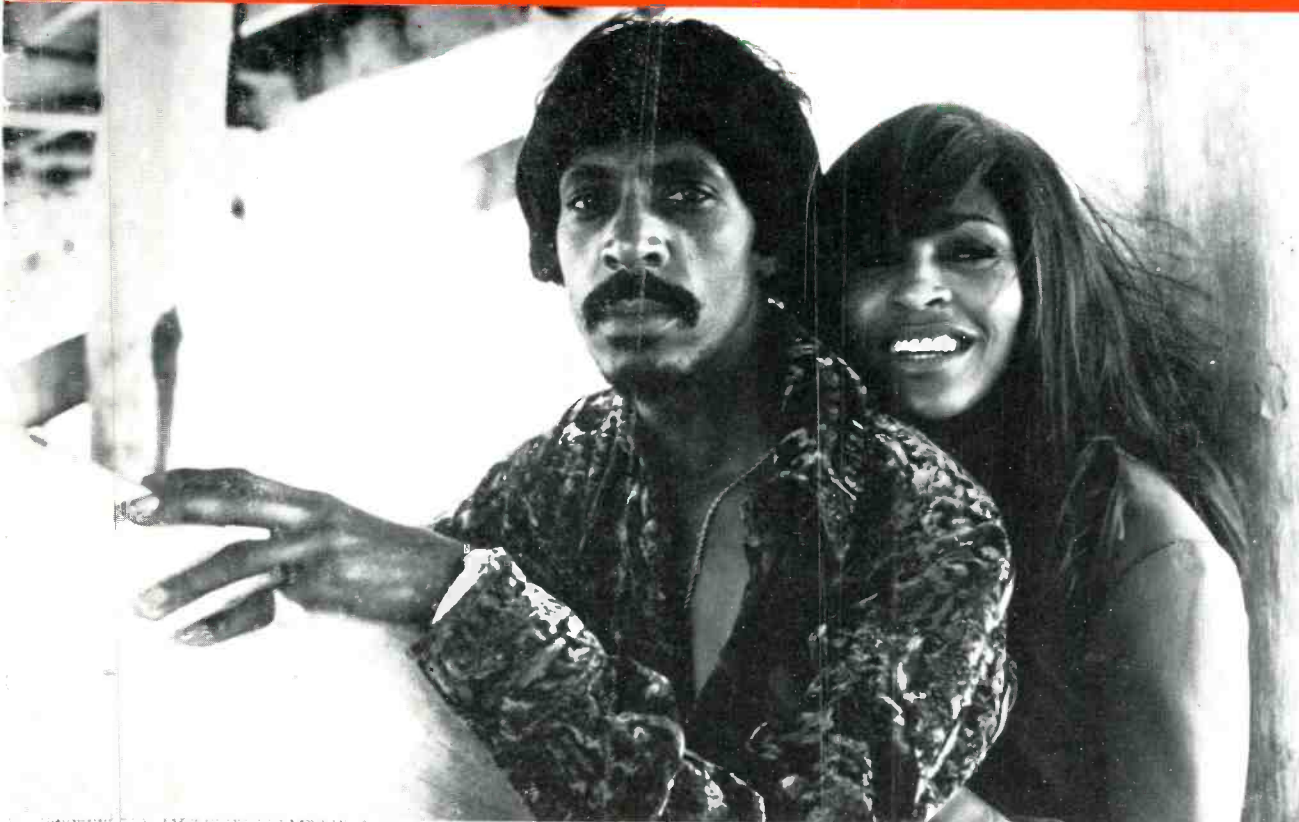
ART AND RECORDINGS DEPARTMENT

One Dollar

Cash Box

The 'Where' Of New Exposure Of Recordings (Ed)
NARM Confab: The Scene, Speeches & Seminars.
Music Industry Big Loser in Proposed Fall TV Sked
. . . Schlachter Takes Over GRT Group After Levy
Departure . . . 'Heart Is A Gypsy' San Remo Winner

UNITED ARTISTRY



ONLY ONE THING BEATS A LAURA NYRO SONG SUNG BY BARBRA STREISAND:

ANOTHER ONE.

First Barbra made Laura's "Stoney End" an incredible hit.

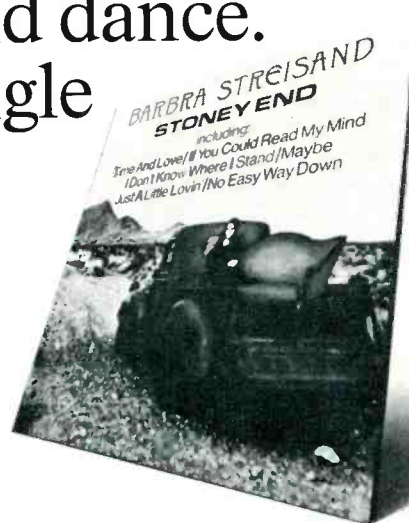


It was played on Top 40, MOR and FM stations around the country and sent Barbra to the top of the charts.

Now Barbra's new single is another Laura Nyro song, "Time And Love."

And as airplay and sales go, it should be the same song and dance.

"Time And Love." Barbra's new single from the album "Stoney End."



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The 'Where' Of More Exposure Of Pre-Recorded Product

The greater the spread in the retail exposure of recordings, the greater are the opportunities of selling more recordings. It's no coincidence that the business has grown mightily as the areas of exposure have increased. The development of the rack system of distribution, of course, opened up many new avenues of retail exposure. More recently, the emergence of the tape cartridge did the same, bringing pre-recorded product into such previously untapped retail establishments as automotive and camera shops.

Yet, is the recording industry realizing an even greater sales potential that can result from further exposure of its goods? A recent study undertaken by a periodical division of Kinney Services suggests that it isn't. In general, the study produced some strong parallels in age and sex between the purchase of albums (singles were not a part of the study) and participation in paperback book purchases, movie attendance and sports (e.g. golf, tennis, etc.) Armed with this survey, the industry should investigate the obvious newer avenues of exposure. This can include newsstands where paperbacks are sold (more and more book shops are already taking

to recording sections), movie houses and sporting goods stores. There is a good chance, the survey indicates, that people who engage in these activities are likely to be candidates for a recording purchase. So, why not put recordings where a lot of the action is?

The motion picture house is a particularly interesting concept. For one thing, more and more films, especially those catering to youth-oriented productions—utilize artists and music that have a direct tie-in with the recording industry. Movie houses are already being thought-of as rental areas for the upcoming video cartridge medium, so it makes sense to use appropriate recording inventory as part of a 'one-stop' concept. Cast LP's of musical shows are often made available for sale in legitimate theatres.

We do not intend to suggest that any of these avenues of exposure are to take the place of in-depth retail establishments, which should make available a wide variety of inventory and a general atmosphere of activity relating mainly to the purchase of recordings. But, the right kind of product in other "tie-in" establishments can keep the boom in ever-increasing industry sales growing strong.



CashBox TOP 100

March 13, 1971

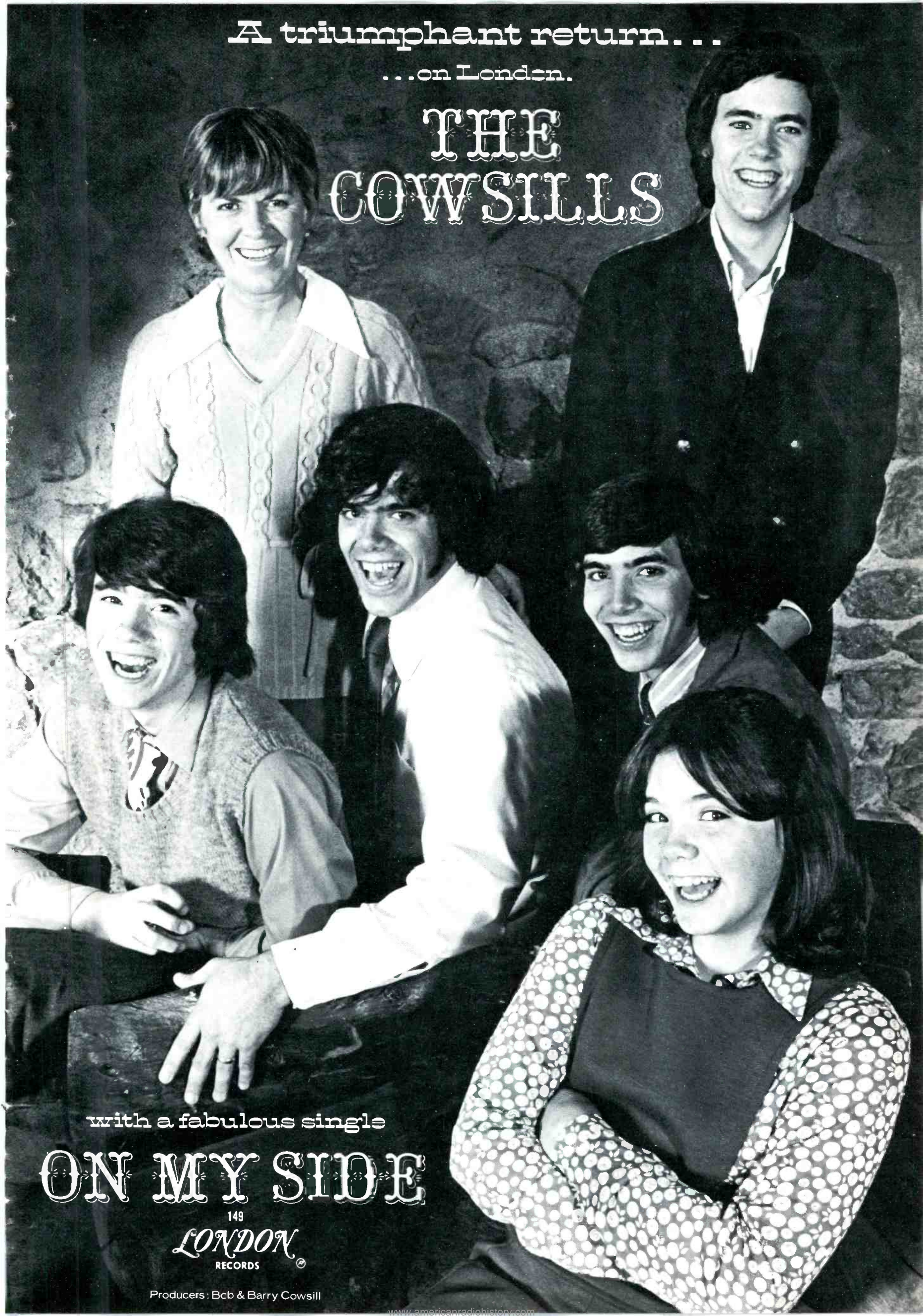
1	ONE BAD APPLE	Osmonds-MGM 14193	2	1	34	KNOCK THREE TIMES	Dawn-Bell 938	24	22	68	AIN'T GOT TIME	Impressions-Curtom 1957 (Dist: Buddah)	77	86
2	MAMA'S PEARL	Jackson 5-Motown 1177	1	2	35	(DO THE) PUSH AND PULL	Rufus Thomas-Stax 0079	25	20	69	JUST SEVEN NUMBERS	Four Tops-Motown 1175	42	26
3	HAVE YOU SEEN THE RAIN	Creedence Clearwater Revival-Fantasy 655	3	4	36	ANOTHER DAY	Paul McCartney-Apple 1829	48	—	70	GROOVE ME	King Floyd-Chimneyville 435 (Cotillion/Atl)	52	48
4	DOESN'T SOMEBODY WANT TO BE WANTED	Partridge Family-Bell 963	6	14	37	THEME FROM LOVE STORY	Francis Lai-Paramount 0064	41	52	71	DON'T MAKE ME PAY FOR HIS MISTAKES	Z Z Hill-Hill 122	84	—
5	SHE'S A LADY	Tom Jones-Parrot 40058 (Dist: London)	9	15	38	NO LOVE AT ALL	B. J. Thomas-Scepter 12307	47	64	72	DO ME RIGHT	Detroit Emeralds-Westbound 172 (Dist: Janus)	80	92
6	ME & BOBBY McGEE	Janis Joplin-Columbia 45314	13	17	39	CHERISH WHAT IS DEAR TO YOU	Freda Payne-Invictus 9085 (Dist: Capitol)	51	59	73	I DON'T BLAME YOU AT ALL	Smokey Robinson & Miracles-Tamla (Dist: Motown)	—	—
7	JUST MY IMAGINATION	Temptations-Gordy 7105 (Dist: Motown)	12	16	40	CHAIRMAN OF THE BOARD	Chairmen of the Board-Invictus 9086 (Capitol)	43	51	74	RAGS TO RICHES	Elvis Presley-RCA 9980	—	—
8	AMOS MOSES	Jerry Reed-RCA 9904	8	10	41	BLUE MONEY	Van Morrison-Warner Bros. 7462	49	58	75	DON'T CHANGE ON ME	Ray Charles-Tangerine 11291 (Dist: ABC)	88	—
9	IF YOU COULD READ MY MIND	Gordon Lightfoot-Reprise 0974	5	6	42	SOUL POWER	James Brown-King 6368	46	66	76	I WON'T MENTION IT AGAIN	Ray Price-Columbia 45329	—	—
10	DON'T LET THE GREEN GRASS FOOL YOU	Wilson Pickett-Atlantic 2781	10	12	43	JODY'S GOT YOUR GIRL AND GONE	Johnnie Taylor-Stax 0085	27	27	77	I THINK I OF YOU	Perry Como-RCA 0444	—	—
11	FOR ALL WE KNOW	Carpenters-A&M 1243	15	18	44	D.O.A.	Bloodrock-Capitol 3009	36	39	78	WILD WORLD	Gentry-Sun 11222	81	85
12	PROUD MARY	Ike & Tina Turner-Liberty 56216	20	23	45	PRECIOUS PRECIOUS	Jackie Moore-Atlantic 2681	29	25	79	ONE MAN'S LEFTOVERS	100 Proof-Hot Wax 7009 (Dist: Buddah)	83	89
13	ROSE GARDEN	Lynn Anderson-Columbia 45252	4	3	46	HANG ON TO YOUR LIFE	Guess Who-RCA 0414	35	37	80	I DON'T KNOW HOW TO LOVE HIM	Helen Reddy-Capitol 3027	86	—
14	CRIED LIKE A BABY	Bobby Sherman-Metromedia 206	17	21	47	DREAM BABY	Glenn Campbell-Capitol 3062	76	—	81	TOO MANY LOVERS	Shack-Volt 4051	87	—
15	WHAT IS LIFE	George Harrison-Apple 1828	19	24	48	HEAVY MAKES YOU HAPPY	Staple Singers-Stax 0083	62	81	82	CHICK A BOOM	Daddy Dew Drop-Sunflower 105 (Dist: MGM)	85	—
16	THEME FROM LOVE STORY	Henry Mancini-RCA 9927	11	11	49	SIT YOURSELF DOWN	Stephen Stills-Atlantic 2790	60	—	83	STAY AWHILE	Bells-Polydor 15023	100	—
17	OYE COMO VA	Santana-Columbia 45330	22	28	50	LONELY TEARDROPS	Brian Hyland-Uni 55272	59	63	84	PUT YOUR HAND IN THE HAND	Ocean-Kama Sutra	—	—
18	TEMPTATION EYES	Grass Roots-Dunhill 4263	18	19	51	LONELY DAYS	Bee Gee-Atco 6795	34	31	85	HOT PANTS	Salvage-Odax 420 (Dist: Mercury)	89	—
19	WHAT'S GOING ON	Marvin Gaye-Tamla 54201	28	44	52	TRIANGLE OF LOVE	Presidents-Sussex 212 (Dist: Buddah)	53	57	86	MELTING POT	Booker T & MG's-Stax 0082	—	—
20	MR. BOJANGLES	Nitty Gritty Dirt Band-Liberty 56197	21	9	53	18	Alice Cooper-Warner Bros. 7449	64	75	87	TIMOTHY	Buoys-Scepter 12275	—	—
21	YOU'RE ALL I NEED TO GET BY	Aretha Franklin-Atlantic 2787	26	32	54	WHEN THERE'S NO YOU	Engelbert Humperdinck-Parrot 40059	10	—	88	MAN IN BLACK	Johnny Cash-Columbia 45339	—	—
22	SWEET MARY	Wadsworth Mansion-Sussex 209 (Dist: Buddah)	7	5	55	OH WOMAN	Paul McCartney-Apple 1829	58	—	89	TULSA	Billy Joe Royal-Columbia 45289	90	91
23	I HEAR YOU KNOCKING	Dave Edmunds-Mam 3601 (Dist: London)	14	7	56	WHERE DID THEY GO LORD	Elvis Presley-RCA 9980	70	—	90	PUSHBIKE SONG	Mixtures-Sire 350 (Dist: Polydor)	94	—
24	LOVE'S LINES, ANGLES & RHYMES	Fifth Dimension-Bell 965	32	38	57	SUPERSTAR	Murray Head-Decca 732603	50	55	91	AFTER THE FIRE IS GONE	Loretta Lynn & Conway Twitty-Decca 32776	92	100
25	HELP ME MAKE IT THROUGH THE NIGHT	Sammi Smith-Mega 0015	33	43	58	I'M SO PROUD	Main Ingredient-RCA 0401	51	41	92	TREAT HER LIKE A LADY	Cornelius Brothers & Sister Artists 50721	—	—
26	THEME FROM LOVE STORY	Andy Williams-Columbia 45317	39	56	59	I LOVE YOU FOR ALL SEASONS	Fuzz-Calla 174 (Dist: Roulette)	61	62	93	GO ON FOOL	Marion Black-Avco-Embassy 4559	95	95
27	COUNTRY ROAD	James Taylor-Warner Bros. 7460	30	36	60	JOY TO THE WORLD	3 Dog Night-Dunhill 4272 (Dist: ABC)	73	—	94	WOODSTOCK	Matthew's Southern Comfort-Decca	98	—
28	WATCHING SCOTTY GROW	Bobby Goldsboro-U. A. 50727	16	8	61	SNOW BLIND FRIEND	Steppenwolf-Dunhill 4269 (Dist: ABC)	74	—	95	ELECTRONIC MAGNETISM	Solomon Burke-MGM 14221	—	—
29	BURNING BRIDGES	Mike Curb & Congregation-MGM 14151	31	34	62	ASK ME NO QUESTIONS	B. B. King-ABC 11290	67	77	96	CELIA OF THE SEALS	Donovan-Epic 10694	93	—
30	WILD WORLD	Cat Stevens-A&M 1231	38	49	63	ANGEL BABY	Dusk-Bell 961	66	71	97	I BELIEVE IN MUSIC	Marian Love-A&R 505 (Dist: Mercury)	99	—
31	FREE	Chicago-Columbia 45331	37	47	64	WE CAN WORK IT OUT	Stevie Wonder-Tamla 54202 (Dist: Motown)	—	—	98	I PITY THE FOOL	Ann Peebles-Hi 2186 (Dist: London)	—	—
32	ONE TOKE OVER THE LINE	Brewer & Shipley-Kama Sutra 516	40	54	65	BABY LET ME KISS YOU	King Floyd-Chimneyville 437 (Dist: Atl/Cotillion)	79	—	99	COULD I FORGET YOU	Tyrone Davis-Dakar 623 (Dist: Atlantic)	97	—
33	AMAZING GRACE	Judy Collins-Elektra 45709	23	13	66	TONGUE IN CHEEK	Sugarloaf-Liberty 56218	72	78	100	IF IT'S REAL WHAT I FEEL	Jerry Butler-Mercury 73169	96	97

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

After The Fire Is Gone (Twitty Bird—BMI)	91	18 (Bizarre—BMI)	53	Just Seven Numbers (Jobete—BMI)	69	Sit Yourself Down (Stephen Stills—Atlantic)	49
Ain't Got Time (Curtom—BMI)	68	For All We Know (Pamco—BMI)	11	Knock Three Times (Pocket Full of Tunes/ Saturday—BMI)	34	Snow Blind Friend (Steppenwolf—Dunhill)	61
Amazing Grace (Rocky Mt. Nat'l Park—ASCAP) ..	33	Free (Aurelia Music—ASCAP)	31	Lonely Days (Casserole—Warner Tamerlane— BMI)	51	Soul Power (Grited—BMI)	42
Amos Moses (Vector—BMI)	8	Go On Fool (Danmo Pub. Co.—BMI)	93	Lonely Days (Casserole—Warner Tamerlane— BMI)	51	Stay Awhile (Bells—Polydor)	83
Angel Baby (Pocketful of Tunes—BMI)	63	Groove Me (Malaco/Roffig/NRC—BMI)	70	Lonely Teardrops (Merrimac—BMI)	50	Superstar (Leeds—ASCAP)	57
Another Day (.....)	36	Hang On To Your Life (Dunbar—BMI)	46	Lonely Teardrops (Merrimac—BMI)	51	Sweet Mary (Kama Sutra/Big Hawk—BMI)	22
Ask Me No Questions (Pamco/Sounds of Lucille—BMI)	62	Have You Seen The Rain (Jondora—BMI)	3	Love's Lines, Angles & Rhymes (April Music Inc.—ASCAP)	24	Temptation Eyes (Truesdale—BMI)	18
Baby Let Me Kiss You (King Floyd—Chimney- ville)	65	Heavy Makes You Happy (Unart—BMI)	48	Mama's Pearl (Jobete—BMI)	7	Theme From Love Story (Famous—ASCAP)	16
Blue Money (Van Jan/W.B.—ASCAP)	41	Help Me Make It Through The Night (Combine —BMI)	25	Man In Black (Johnny Cash—Columbia)	88	Timothy (Buoys—Scepter)	87
Burning Bridges (Hastings—BMI)	29	Hot Pants (Salvage—Odax)	85	Me & Bobby McGee (Combine—BMI)	6	The Electronic Magnetism (Solomon Burke— MGM)	95
Celia Of The Seals (Donovan—Epic)	96	If It's Real (Ice Man—BMI)	100	Melting Pot (Bookert & MGG—Stak)	87	Tongue In Cheek (Unart—BMI)	66
Chairman Of The Board (Gold Forever—BMI)	40	If You Could Read My Mind (Early Morning— ASCAP)	9	Morning Of Our Lives (Wingate—ASCAP)	67	Too Many Lovers (Shack—Volt)	81
Cherish (Gold Forever—BMI)	39	I Believe In Music (Marian Love—A&R)	97	Mr. Bojangles (Cotillion/Danel—BMI)	20	Treat Her Like A Lady (Cornelius Brothers & Sister Rose U.A.)	92
Chick A Boom (Daddy Dew Drop—Sunflower)	82	I Don't Know How To Love Him (Helen Reddy— Capitol)	80	No Love At All (Rose Bridge & Press Music BMI)	38	Triangle Of Love (Interior/Van McCoy—BMI)	52
Could I Forget You (Tyrone Davis—Dakar)	99	I Don't Blame You At All (Smokey Robinson & Miracles-Tamla)	73	Oh Woman (Paul McCartney—RCA)	55	Tulsa (Earl Barton BMI)	89
Country Road (Blackwood/Country Road—BMI) ..	27	I Love You For All Seasons (Ferncliff—James)	59	One Bad Apple (Fame—BMI)	1	Watching Scotty Grow (BnB—BMI)	28
Cried Like A Baby (Almo—ASCAP)	14	I Pity The Fool (Ann Peebles—Hi)	98	One Man's Leftovers (Gold Forever—BMI)	79	We Can Work It Out (Stevie Wonder—Tamla)	64
D.O.A. (Ledgefield—BMI)	44	I Hear You Knocking (Travis—BMI)	23	One Toke Over The Line (Talking Beaver—BMI)	32	What's Going On (Jobete—BMI)	19
Do Me Right (Bridgeport—BMI)	72	I'm So Proud (Curtom—BMI)	58	Oye Como Va (Planetary Music—ASCAP)	17	What Is Life (Harrisongs—BMI)	15
Don't Change On Me (Racer/V.A.—BMI)	75	I Think I Love You (Perry Como—RCA)	77	Precious, Precious (Cotillion—BMI)	45	When There's No You (Engelbert Humperdinck —Parrot)	54
Don't Let The Green Grass Fool You (Assorted— BMI)	10	I Think I Love You (Perry Como—RCA)	77	Proud Mary (Jandora—BMI)	12	Where Did They Go Lord (Elvis Presley—RCA)	56
(Do The) Push & Pull (East Memphis—BMI)	35	I Won't Mention It Again (Ray Price—Columbia)	76	Push Bike Song (Mixtures—Sire)	90	Wild World (Irving Music—BMI)	30
Doesn't Somebody Want To Be Wanted (Screen Gems/Columbia—BMI)	4	Jody Got Your Girl & Gone (Groovesville—BMI)	43	Put Your Hand In The Hand (Ocean—Kamasutra)	84	Woodstock (Matthews Southern Comfort—Decca)	94
Dream Baby (Glen Campbell—Capitol)	47	Joy To The World (3 Dog Night—Dunhill)	60	Rags To Riches (Elvis Presley—RCA)	74	You're All I Need To Get By (Jobete—BMI)	21
Don't Make Me Pay (Z.Z. Hill—BMI)	71	Just My Imagination (Jobete—BMI)	7	Rose Garden (Lowery—BMI)	13		
				She's A Lady (Spanka—BMI)	5		

A triumphant return...
...on London.

THE COWSILLS



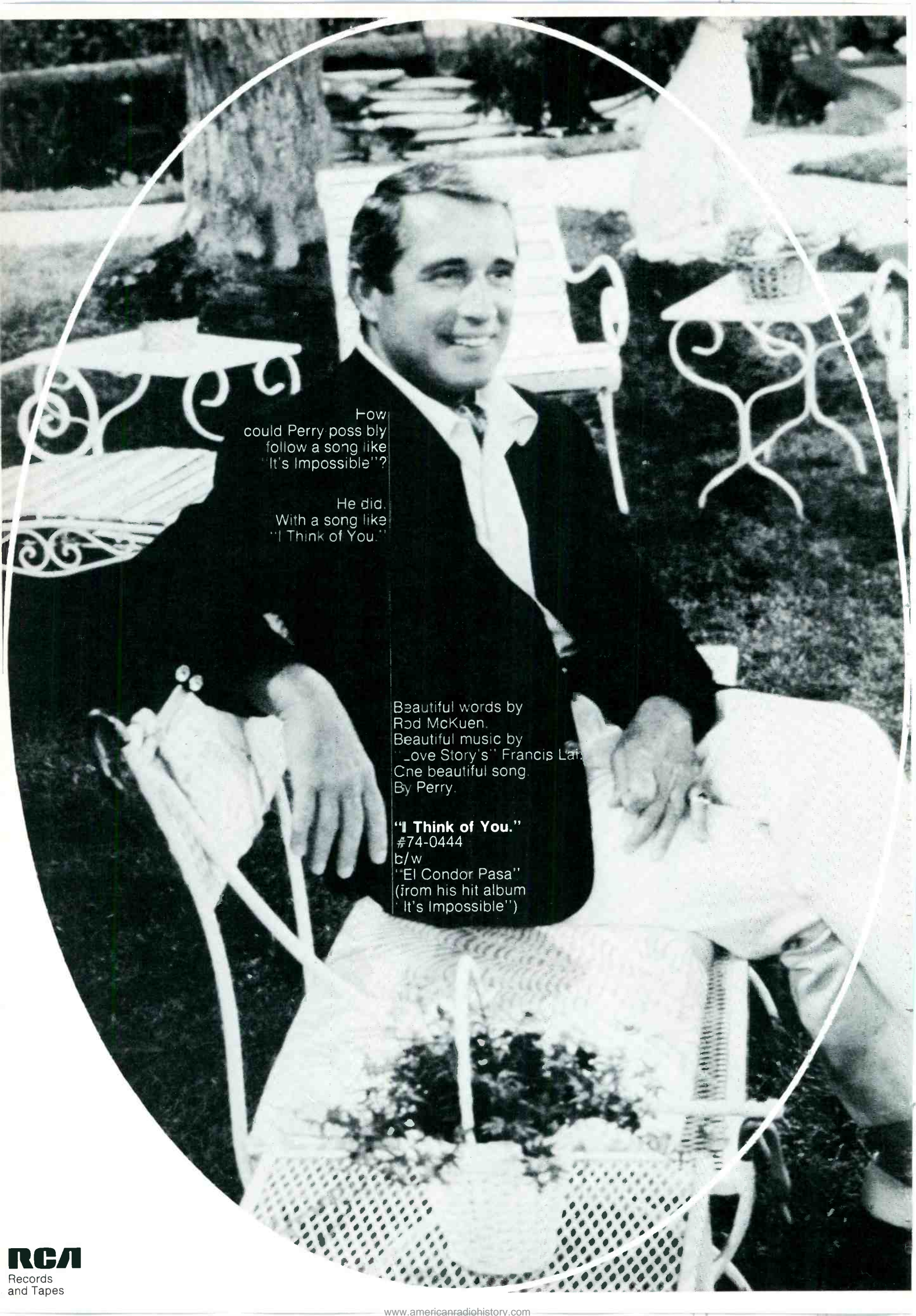
with a fabulous single

ON MY SIDE

149

LONDON
RECORDS

Producers: Bcb & Barry Cowsill



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could Perry possibly
follow a song like
"It's Impossible"?

He did.
With a song like
"I Think of You."

Beautiful words by
Rod McKuen.
Beautiful music by
"Love Story's" Francis Lai.
One beautiful song.
By Perry.

"I Think of You."
#74-0444
b/w
"El Condor Pasa"
(from his hit album
"It's Impossible")

Grossman NARM's New President

HOLLYWOOD—Jack Grossman of Mecro Enterprises, N.Y. is the newly elected president of NARM, the wholesaler organization. Arnold Greenhut of Transcontinental Music is vice president; Dave Press of D&H Distributing in Harrisburg is the new secretary and Jim Schwartz of District Records in Washington becomes the new treasurer after having served as president during the past year.

The board of directors for the new year also includes Peter Stocke of Taylor Electric in Milwaukee; Jack Silverman of ABC Sales-Midwest in Des Moines; and George Souvall of Arizona Sundries in Phoenix.

NARM '71 Dates

The 14th annual NARM convention will take place March 5-10, 1971 at the Americana Hotel in Bal Harbor, Florida.

Harris Exits Ampex

NEW YORK — Larry Harris has resigned as head of Ampex Records. It's understood that Don Hall, chief of Ampex' music division, will run the company until a successor is chosen. Harris did not announce his future plans.

FRONT COVER:



The new United Artists logo, appearing on release beginning this month, will come as a surprise to millions as a result of cover artists Bobby Goldsboro, Ike & Tina Turner and the Nitty Gritty Dirt Band. For it was this threesome which placed the old UA label in many homes for the last time.

Currently the hottest sellers on UA's roster, the trio have all come up with top twenty singles to spark LP sales in the traditional manner. The Turners' "Proud Mary" and NGD's "Mr. Bojangles" have both excited bullet-gaining album notice, and Goldsboro's "Watching Scotty Grow" has just begun to stir new LP momentum on the singer's latest.

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NARM Convention: An Exhausting 'Must' For Recording Industry

LOS ANGELES—"How was the NARM Convention?" will be asked in the new few weeks more than a few dozen times.

"Exhausting" is the one word summary. And that will be unanimously agreed upon by every male who attended (and probably the wives too.) Because it is not normal nor natural to wake up at 7:30 AM to have breakfast, run to two morning seminars, have lunch, and then sit down after lunch for continuous person to person (fifteen minutes each) discussions between manufacturers and rack jobbers until 6:00 or 6:30 run up to your room to change for cocktails at 7:00 PM and dinner at 8:00, followed by entertainment and a show that often doesn't end until 1:00 AM. And then try to fall asleep immediately (if that's possible) so one can wake up at 7:30 AM again. Do this for four days and five nights in a row and bracket these events with two days of flying to and from Los Angeles (and if you're a rack in a remote city who doesn't have a direct flight to LA at a convenient time, you know how that is) and you're soon in agreement that "Exhausting" is the word.

But it is the industry's biggest and

best meeting ground of the entire year, attracts the heaviest of the manufacturing and distribution (as well as retail) heavy weights and is a must meeting for a business such as the record industry.

The person-to-person meetings give every manufacturer member an opportunity to spend 15 minutes formally with racks and dealers. All agree this is often of great value. Many even reported doing a considerable amount of actual order taking. Others found it an opportune time to discuss or introduce some new sales and monetary policies for a consensus. The recently increasing price to \$5.98 from \$4.98 of suggested LP lists, was a major subject of discussion. And at this writing it appears that the \$5.98 list will stick. Although a number of companies are still taking a look at this move, considerable increases for manufacturers in cost of operations and recently signed contracts with recording engineers that call for vast raises in salaries as well as the im-

More NARM Reports on pg. 9,
10, 12, Tape Section

pending negotiations with the Musicians' Union, which should cost manufacturers a tidy sum, probably will help force most companies into going along with the new list. (RCA and Buddah this week announced they would raise their prices—see other stories.)

The panel discussions seemed to get the biggest "put-down" from conventioners. This because nothing ever seems to get resolved at these meetings, and all too often a very verbal individual seems to spend too much time on a very insignificant subject, while the real good ideas most panelists don't want to reveal to their competition. No, we don't hear the word "transhipping" thrown around any more, but all too often the subject matter sounds like basic grammar school record business, subject #101.

Cont'd on p. 28

Schlachter Runs GRT Record Group; Len Levy Resigns

NEW YORK—Marv Schlachter has been named president of the GRT Record Group by Alan Bayley, president of the GRT Corp. Len Levy, who had that post for the past year, has resigned over reported "policy differences."

Schlachter will continue to run the Janus label (which is co-owned by Pye and GRT) and will in his new capacity run the Chess Records and GRT Record set-ups.

At present, Schlachter is looking into the two divisions he has inherited to determine methods of improving efficiency of operations. Until he has had time to look into matters he is planning no changes in the organizations or in the distribution area.

At press time, there was no final information as to how Pye and GRT would resolve the Janus ownership and Schlachter's relationship to both companies. (Pye and GRT also co-own Precision Tapes, Ltd. a tape duplicating firm in England, which may enter into the resolution.)



Marv Schlachter

Music Industry Big Loser In Proposed Fall TV Sked

NEW YORK — The music industry stacks up as the big loser in TV land's tentative fall schedule.

As video row has it, a number of music-oriented shows are not going to make it next season. In doubt, too, is the 22-year old Ed Sullivan Show, the variety hour that introduced Elvis Presley and the Beatles, among many others, to television audiences. Latest word is that the show may go syndicated in a prime-time slot. Definitely out of CBS-TV fall scheduling are such shows as "Hee Haw" and the Jim Nabors Show, both rich in musical presentations. Sticking is the Glen Campbell Show, due to switch from Sunday to Saturday evenings.

One major CBS show with music talent remaining is the Carol Burnett Show.

At NBC, shows in their last season include Red Skelton, Don Knotts and the Kraft Music Hall, all of which leaned on music talent. Bill Cosby, star on the Uni label, already revealed his intentions to end his NBC program. NBC will keep the sound of music with programs by Flip Wilson and Dean Martin.

ABC hasn't released a fall schedule. Its shows include the Johnny Cash, Pearl Bailey and Lawrence Welk hours. The latter two are considered in doubt for next season.

So far, nothing in the way of weekly shows utilizing music acts is

on the new-show agenda of the three major networks. It all adds up, obviously to a barren land on TV for the music industry next season.

RCA, Camden LP's To Carry Greater List Price Apr. 1

NEW YORK — RCA Records will, effective April 1, raise the suggested list price of its pop album product from \$4.98 to \$5.98 and that of its budget-priced Camden line from \$1.89 to \$2.98. The label had previously announced an increase in the dealer price of its LP's and singles. Several weeks ago, Capitol revealed its intentions to increase the price of its \$4.98 pop product to \$5.98 and its singles line from 98¢ to \$1.29, also effective April 1. RCA, in becoming the second major label to raise list prices on \$4.98 product, did not report a list price increase on singles.

In explaining RCA's action, Mort Hoffman, vp of commercial operations, said the increases were "mandated by the soaring costs of doing business. We have taken this step after careful consideration."

Continued the exec: "The cost of a stereo album has remained virtually unchanged since stereo first was introduced in 1958. In those 13 years, the price index for all consumer products has risen 39.1%. Our costs reflect increases in production and distribution as well as substantial rises in costs of talent, recording and overhead," he continued.

"But even with these price increases, the music on today's long-playing record is one of those rare commodities which costs the consumer less than its equivalent on 78's did two decades ago. In the last 13 years, the cost of going to the opera has increased almost 60%, of going to a hard ticket motion picture has increased 57%, of attending a Broadway musical has increased anywhere from 39 to 50% and of going to a supper club with show has increased anywhere up to 97%. So, the long-playing record remains one of the best bargains in the entertainment industry," he concluded.

Buddah/KS Albums Increased To \$5.98

NEW YORK — The Buddah/Kama Sutra Group of labels has increased the price of its \$4.98 album line to \$5.98. Neil Bogart, co-president of the company, has frequently called for price hikes in the past. So far, Capitol and RCA (see separate story) have announced list price increases along similar lines.

Police Seize Tapes In N. H'wood Raid

HOLLYWOOD—Police raided a plant and warehouse on Laneshire Blvd. in North Hollywood late last week and seized 5200 tapes said to be unauthorized product. Also seized were duplicating and shrink-wrap equipment. The location is operated by Mvntz Mobile Stereo-Pak and Sonar Distributing.

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Cornyn Tells NARM: Industry Lacks Class, Dignity

CENTURY CITY, CALIF.—Warner-Reprise's Creative Services chief, Stan Cornyn visualized a future for the record industry that "will make the hippie revolution seem like nickels and dimes in comparison." The vp, in a forceful, eloquent address before the NARM convention last week, criticized the industry for "lacking class." "We are often unethical," he said, "we are certainly money-mad. As for dignity, the record industry has less dignity than a rhinoceros in heat." He suggested that the industry was about to be called to task for the errors of its ways. "Compared to what's coming up, payola was a picnic. And you know who's gonna nail us? Those same long hair creeps whose music we sell. Them and their audience of long-hair creeps . . . besides being long hair-creeps, our artists and most of our customers are also affluent, well educated young people—the true elite of our society, its tastemakers and opinion makers. They are . . . our sons and daughters."

Rev. Jesse Jackson Le's Record Industry Have It At NARM Convention

LOS ANGELES—Many NARM Conventioneers thought the place and time were wrong for such an address, but they listened very attentively to the guest speaker at the NARM Scholarship Awards Banquet, the Reverend Jesse Jackson, civil rights leader of the Southern Christian Leadership Conference.

Jackson let the entire industry have it for not speeding up the process of training more black executives and opening the door more rapidly for black ownership in companies and stations and the like.

"If the record business" and indeed, the country is to survive, equality in management, in ownership, on the executive level must be a thing of the near future. The proportion of such key posts must be better related to the proportion of records sold to blacks than is the case today. And if blacks are such great contributors to the artistic aspect of music, and they are, they must also be given an opportunity to contribute on the management level.

NARM 'Needled' With Harvard Case Study

CENTURY CITY, L.A. — NARM members were treated to a case study session, conducted by Dr. Ralph Z. Sorenson, Harvard School of Business, last week which posed a number of issues for top level management. Subject was Dennison Manufacturing Company's Buttoneer, a five inch lightweight hand tool with a needle point designed to attach buttons quickly and permanently. The Buttoneer was tested in Boston for \$5.95 with refill packages retailing at \$7.95.

Dilemmas posed by the introduction of the item: marketing and advertising strategies, economics, distribution etc. were evaluated by a panel of NARM conventioneers with parallels drawn to the recording industry.

It was noted that the Buttoneer could have meant a potential profit of \$7,000,000 a year for Dennison with 6,000,000 units sold as a break-even figure. General consensus of the panel was that Dennison had made only a shallow study of its potential market and was aiming its advertising barrage in the wrong directions. Firm controlled marketing at the outset and did not break even. Presently it plans to merchandise the item to a lower income level at a lower price and on consignment.

Verdict: "There are no right answers, no sure strategy. Deal with each situation as it comes along," said Sorenson. Still, "you must use analytical skills in any industry."

"Those of us who refuse to be civilized—in negotiations, in attitudes, in the marketplace, may soon find our influence dramatically limited."

He suggested seven easy reforms:

ONE: The next time we meet somebody in the lobby of this convention, we should not say, "Hey, baby!" As if that were the most eloquent of thoughts, "Hey, baby."

I mean, wherever two record men meet, the prime conversational question I've heard in the past 24 hours has been, "Hey, baby, when'd ya get in?"

That's a way for grown-up civilized men to talk? "Hey, baby, when'd ya get in?" It makes this convention sound as if it were populated by a bunch of Italian Marathon Runners. . . and I would hope this morning's little sermon may discourage some other conversational misfortunes like . . .

"Hey, baby, what's happenin'?" as well as next Tuesday's natural closer, "Hey, baby, when's your plane?"

We are human beings. We have heads and in them thoughts. We represent, momentarily, the biggest art "business" in the world—bigger than TV, bigger than movies.

And the Rock Majority is insisting that we start acting our size.

TWO: The New Rock Morality and all that it will bring with it is going to ask—and get—more for its money.

Profits, as I said earlier during my "Bottom Line" diatribe, are going to have to make more room for quality—Quality Albums, and Quality Service.

How much room I can't predict, but enough room that we'll feel it.

Record stores are feeling it already. Look around: Discounting—that whole Rack Revolution—it peaked last week. It looks like it's got nowhere to go, except to keep on deavouring its own. In its place steps retailing that appeals to the intelligence of the customer. *Service to custom-*

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NARM Counsel: Act Now on Bootlegging

LOS ANGELES—Probably one of the most important aspects of the NARM Convention was the Tuesday morning breakfast meeting at which Earl Kintner, NARM general counsel and Charles S. Ruttenberg, his partner discussed the continuing fight against tape bootleggers, a problem which, it is estimated, is costing the industry in excess of \$100,000,000 annually, and the government its share of tax money on this volume. The thievery is also costing artists their royalties and publishers their mechanical royalties.

Ruttenberg advised everyone in the assembly about the recent re-introduction of the McClellan and Scott bill #S.646 that would make it a federal crime to bootleg records and tapes. In answer to a request from the floor as to what the members of the industry could do to help get this legislation passed, Ruttenberg suggested that everyone write to their local senators or congressmen as well as the five senators listed below who are leading the fight to get this legislation passed:

Senator John McClellan
Senator Philip Hart
Senator Quentin Burdick
Senator Hugh Scott
Senator Hiram Fong

It was suggested that everyone affected by the problem write to each of these senators in Washington suggesting the extent to which each individual is getting hurt. One need not write about the national extent of the problem, but what kind of competition it is creating and how it is effecting "your business specifically."

"Tell these senators," Ruttenberg said, "how it is cutting in to your sales and how it might drive you out of business if it is allowed to continue unpunished."

He pointed to the "big copyright bill" that may be passed and would help resolve the matter, but he advised that even if it were passed tomorrow, it would probably not become effective until January of 1973, and "the industry cannot wait that long" considering the mushrooming speed with which the bootlegging problem is developing.

Davis NARM Keynote: 'Decade of Decision, Growth...'

CENTURY CITY, CALIF.—Columbia Records' president Clive Davis defended variable pricing of the arts in his keynote address before 1100 NARM members last week, citing the vital issues of the next ten years as the "necessity of greater catalog stocking" and "grass roots creativity."

He forecast a future of growth, vitality, progress and beauty" for our industry and, quoting chapter and verse, testified today's music "reflects the generation of youth . . . it's expressive of their dreams, their hopes, desires and feelings." Still, he noted, there are severe and plaguing problems for manufacturers, wholesalers and retailers.

Starting his speech by quoting from socially-conscious lyrics by Steppenwolf, Hal David and Bob Dylan, Davis went on to declare:

All this of course brings me to the current hot issue among NARM members: pricing. But wait a minute, does it really? Is there a connection—a relationship—between these words of wise and moving poetry and pricing? Well, you're damn right there is. For example, how does one compare the economic value of the poetry of Dylan to that of Bacharach? How will the consumer measure prices of one to the other? Will sales drop off if retailers charge \$3.79 for one of these albums and not \$3.69? Will a Dylanophile stop buying his albums if he has to pay 10¢ more? What is the value being given anyway? Let's assume the average consumer plays an album twenty times during his lifetime—that's about 800 minutes of music or less than 1/2 cent a minute. If someone is moved by the haunting poetry of James Taylor, is there a better buy on this anywhere?

The Uneducated

All he cares about is that he just wants to buy at a certain discounted price off the list price. Why? Because it's traditional, and he's always figured his price that way. Well, gentlemen, he needs an education and badly. Why can't he shift his thinking and think mark up from cost. Isn't that more logical? He has certain costs. He must make a certain profit. He computes these costs and then adds a realistic profit margin and, ergo, that's the price. Will the consumer pay it? Yes, it's great value. So what's the problem? Do you think the consumer knows anymore what the list price is? There's a \$1.98 list price. We at Columbia have instituted a \$2.98 list price and you should know that we at going to keep the valuable \$4.98 list price category. We have widely used \$5.98 as a list price. The previous Chicago album was \$6.98. The current one is \$9.98. The consumer at this time just knows what the price to him is. Is he interested in price? Yes. But mainly what the consumer is concerned about is what will it cost him—\$1.79, \$2.49, \$3.59, \$4.19, \$5.88, \$6.49. What is the price? What am I getting; new songs, old songs; one record or two or more.

Return Problem

What else can be done to increase the economic health of the wholesaler? What problem is more severe and plaguing manufacturers, wholesalers and retailers alike more than that of returns. The rate of returns keeps getting higher. There are a variety of reasons. For one, many of you buy in on certain manufacturers' special programs—frequently not even exposing the product but just waiting to return it at the higher price and pocket the so-called incentive. Did you ever compute the cost of inventorying those records—the warehousing, handling, shipping, the return of those records? Also, how is it affecting the all important turnover rate? As all of you know, the margin of profit on a given album is secondary consideration to the number of times that album turns over. You can make three dollars on an album but if you sell only three copies you're not doing so hot. Are you really making any money on those incentive buy-ins? I wonder. What I don't wonder about is what that is doing to your return rate. However, what is a much more serious

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NARM Awards: 'Bridge' Top LP; Moss Cited As Exec

HOLLYWOOD — The 1971 NARM convention was capped off by the association's presentations of its annual awards for best selling product and performers.

At the dinner fete last Tuesday (2), sparked by the wit of emcee David Steinberg and performances by Neil Diamond and the Fifth Dimension, two special awards were made. They included a NARM Presidential Award—not an annual presentation—to Jerry Moss, president of A&M Records (for "talent, integrity and dignity," noted presenter Jim Schwartz, NARM president) and a special citation for the cast LP of "Sesame Street" (Columbia). "Bridge Over Troubled Water" by Simon & Garfunkel (Col) was the top LP.

The best-selling awards: singles: "I Think I Love You" by the Partridge Family (Bell); children's line: Disneyland (a write in vote); cast show: "Hair" (RCA); soundtrack: "Woodstock" (Cotillion); economy product: Pickwick; classical artist: Leonard Bernstein (Columbia); jazz artist: Isaac Hayes (Enterprise); folk artist: Bob Dylan (Columbia); orchestra: Burt Bacharach (A&M); group: Creedence Clearwater Revival (Fantasy); new group: Grand Funk Railroad (Capitol); female R&B artist: Diana Ross (Motown); male R&B artist: Isaac Hayes (Enterprise); country artist: Tammy Wynette (Epic); male country artist: Johnny Cash (Columbia); comedy artist: Flip Wilson (Little David); female vocalist: Dionne Warwick (Scepter); male vocalist: Neil Diamond (Uni); new female artist: Melanie (Buddah); new male artist: James Taylor (Warner Bros.).

3 Bell Disks Ring Up 8 Mil

NEW YORK — Three records in three months for a total of eight million sales is the achievement of Bell Records during the past quarter. Exclusive of all their other album and singles hits during this period, Bell Records has sold 3.1 million copies of "I Think I Love You" by the Partridge Family, 3.1 million "Knock Three Times" by Dawn and 1.8 million of "One Less Bell To Answer" by the Fifth Dimension.

The Partridge Family are also represented on Bell with their million-unit-selling LP. "Knock Three Times" by Dawn has now been joined by the new Partridge Family single, "Doesn't Somebody Want To Be Wanted." The Dawn LP "Candida," "The Partridge Family Album" and "Love, Lines, Angles and Rhymes," are all in the top forty on the LP charts.

Bell presently has four albums and five singles on the best seller lists.

ASCAP '70 Gross Hits New Record

HOLLYWOOD — ASCAP has top revenues in history in 1970, reports Stanley Adams, president. Total world-wide gross was \$72,493,000, representing a 6.07% increase over 1969's \$68,343,800. Domestic income rose 7.1%, from \$60,712,000 to \$65,073,000. Expenses for the year totaled \$12,087,000.

MCA Reports Fourth Quarter, 1970 Sales, Income

UNIVERSAL CITY, CALIF.—Lew R. Wasserman, President of MCA Inc., has reported the results of operations for the fourth quarter of 1970 and for the year of 1970:

Consolidated net income for the fourth quarter of 1970 was \$3,365,000 or \$.41 per share on gross revenues of \$107,378,000. Comparable figures for the fourth quarter of 1969 were: consolidated net income of \$2,091,000 or \$.26 per share on gross revenues of \$101,400,000.

For the year 1970 consolidated net income was \$13,272,000 or \$1.62 per share on 8,169,375 average number of common shares outstanding. Gross revenues were \$334,083,000. For 1969 the comparable figures were: consolidated net income of \$2,514,000 or \$.31 per share on 8,089,095 average number of common shares outstanding, and \$305,736,000 gross revenues.

Wasserman reported that the substantial improvement in 1970 in net income and gross revenues was achieved despite the fact that 1970 was "a year in which records, electronic manufacturing and saving and loan operations were seriously affected by the depressed economic conditions in those industries. Also, interest expense, which is charged against current income, was \$.12 per share higher in 1970 than in the previous year."

Recording Upturn

Wasserman expressed confidence that the company will make further progress in 1971. Bank loans decreased by more than \$22,000,000 in 1970. The possibility of further reduction of bank loans and continuing lower interest rates in 1971 should result in substantially decreased interest expense. The record and the savings and loan operations experienced a turn around in the fourth quarter of 1970 and the trend has continued in the first two months of 1971. Wasserman also was optimistic that television and motion picture operations will again be profitable this year.

Schwartz Bros. Sales, Income Increase In '70

WASHINGTON, D. C. — Schwartz Bros., Inc. had record high sales and earnings for the fiscal year ended Dec. 31. Showing, says Jim Schwartz, president, included firm's subsidiaries, District Records and Harmony Hut, rack and retail outlets, respectively.

Net sales for fiscal '70 were \$16,696,676, compared to \$12,479,613; net income was \$340,352, compared to \$259,821 in the previous year; earnings per share went from 38c to 45c.

In the letter to shareholders in the company's soon-to-be-released annual report Stuart Schwartz, chairman of the board of directors, stated that the company's performance was "... reflective of a hard trend which emphatically points to quantum growth for the leisure time industry, of which your company is a part." In commenting on the company's prospects, he further stated: "We find ourselves in the classically perfect marketing situation: the right products in the right market, at the right place, at the right time."

6 Polydor March LP's

NEW YORK—Polydor Inc. is making a March release of six albums. They include: "Bobby Gosh," "Mandrill," "Mary Catherine Lunsford," "Tax Free," "The Original Motion Picture Soundtrack from 'Promise At Dawn'" and "This Is A Recording," starring Lily Tomlin, all of which are currently shipping to distributors and dealers throughout the country.

Polydor's entire national sales and promo forces are putting an all-out effort with regard to ads, time buys, radio station visits, and window and in-store displays, throughout the country. Records have already been sent to key disk jockeys and record reviewers nationwide.

Superstars Go From Rock To Riches Graham Comments At NARM Meet

CENTURY CITY, CALIF. — Greed, hypocrisy and conceit are just a few of the unsung talents of today's superstars, according to Bill Graham, rock record & show producer and president of the Fillmore Corp., and he cited cases (and some names) to back up his contention before 1,100 NARM members last week.

"A couple of years ago," he recalled, "a couple of geniuses got together and put on a thing called the Woodstock Festival. . . it was a tragedy. And that started off a wonderful revolution called—more dollars. Groups realized that they could go into larger cattle ranches and play fewer minutes and make more dollars. What we have now it . . . 'let's not communicate with 300 or 3000 or 30,000. Let's communicate with 300,000 people . . . and we will get some record company to come out and record this wonderful event' what we've done is to possibly destroy the rock industry . . . does the cat in the last row hear what's going on on stage? Does he see what's going on on stage? He sees a pimple making

Strong 4th Quarter For Consumer Electronics

WASHINGTON — 1970 total U.S. sales of consumer electronic products, reflecting U.S. produced and imported products, released by the Electronic Industries Association's marketing services department, show that total U.S. fourth quarter sales of television, phonos and tape equipment in 1970 exceeded sales in the same quarter of 1969. This strong fourth quarter activity made 1970 one of the best years in the consumer electronics history, according to Jack Wayman, staff vice president, EIA consumer electronics group.

Phono sales of 5,619,639 sets in 1970 compares with 6,320,248 sets sold in 1969.

Tape recorder total U.S. sales in 1970 were 8,451,677 units, considerably ahead of the 6,929,527 units sold in 1969. Total U.S. sales figures for tape players are incomplete; however, available statistics indicate a record year for the entire tape equipment category.

Total 1970 U.S. television set sales were 12,220,744 compared with 13,307,889 sets sold in 1969. Color television sales were 5,320,688 sets in 1970 vs. 6,191,806 sets in 1969, and monochrome TV 1970 sales were 6,900,056 sets vs. 7,116,083 sets in 1969.

Total U.S. radio sales of 44,426,320 sets in 1970 were down from 51,352,742 sets sold in 1969. Home radios with FM capability continued to increase their share of the radio market with 1970 sales at 59 percent of the total.

Peter, Paul & Mary Take The Solo Route

NEW YORK — After a successful career spanning a decade, Peter, Paul & Mary (Peter Yarrow, Paul Stookey, Mary Travers) have mutually agreed that each will pursue his own career. For sometime now, the individual members of the trio have been involved in various professional projects.

Mary Travers is the first to announce her plans. Her new solo album entitled "Mary" is being released this week on Warner Bros. Records. The LP was recorded in New York under the musical direction of Milt Okun.

A concert schedule is planned for Mary Travers this April and May. She will perform in concert backed by a musical quartet. Miss Travers recently taped the Tim Jones and Rod McKuen TV Shows in London. These two television shows will be aired in the United States this season. In the next few months Mary will appear on various major TV shows in New York and Los Angeles. Harold Leventhal is representing Travers as her Personal Manager.

some movements . . . the only gain is more dollars."

"I spend more than half of my time now trying to convince these stars not to play the Fillmore—it's not that—don't play these barns. Don't play Madison Square Garden. The best thing I can think of for Madison Square Garden is they should re-do 'Ben Hur' and have chariot races."

Graham's off the cuff speech was damnatory, withering and trenchant. He criticized such acts as the Rolling Stones, Mama Cass (though not specifically named) and Grand Funk Railroad along the way. He suggested that the Stones decision to do a free concert at Alamont after earning more than a million dollars on a recent U.S. tour was comparable to Billy Graham renting a helicopter, flying over Biafra and tossing down one chicken to the starving natives. He characterized Grand Funk's desire to play Shea Stadium as a grand stand play, planned for prestige and dollars. He criticized Mama Cass for performing at the Fillmore for only 40 minutes, unprepared to play longer, while blaming the management for the abbreviated set.

Graham's appearance at NARM was part of the discussion on "Rock Psychology" and his official topic was "Youth Gods, a Phenomenon of Our Times."

Bratel Admn Of UA Promo Dept.

NEW YORK—Jack Bratel has been named exec administrator of national promo at United Artists Records, according to Mike Stewart, exec vice president.

Bratel will be responsible to Stewart for directing and administrating all promo activities. He will work closely with the local promotion men at U.D.C.'s 32 nation-wide branches. He will be responsible for evaluating and adjusting promotional programs and for co-ordinating special promotions on both a regional and a national basis.

Bratel has been involved in the record industry since 1957 when he began working as a promo man with a local Cleveland distributor. In 1960, he became manager of M.S. Distributors, and left to become branch manager of Liberty Records' Cleveland Branch in 1963. In 1964, he was promoted to midwest district manager. Most recently he served as national sales manager, based at the company's main office in Los Angeles.

Schulman Gregar VP, Gen. Manager

NEW YORK—Gregar Records has appointed Steve Schulman as vp & general manager, headquartered at RCA Records in New York, distributor for the label. Schulman, whose career in the music industry began 14 years ago, comes to Gregar from Jerry Ross' Colossus Records, where he held the position of vice president in charge of national promo.

At Gregar, Schulman plans to be active in all phases of operation, including administration of promo and merchandising, artists relations and product acquisitions.

Schulman attended Temple University and in addition, holds a degree in commercial art and advertising from the Philadelphia Museum School of Art. Upon his High School graduation in 1957, he immediately began his career as distributor promo man for Cosnat Record Distributors in Philadelphia, and later for Universal Distributors. He has also engaged in indie promo and production.

Butler Memphis Corp. Pres.

NEW YORK—Recording artist Jerry Butler has been elected president of the Memphis Corporation at a meeting of the firm's board of directors. The company's interests include Universal Recording Studios of Memphis and the new Memphis Record Label.

Reshen Expands Indie Activities; Retains Ties To Famous Music

NEW YORK — Neil Reshen, president of Neil C. Reshen, Inc. has expanded the activities for his management firm.

Reshen, who has long been active in the area of business and personal management, has devoted the bulk of his time since Jan. 1970 to his responsibilities as a non-exclusive consultant to the Famous Music Corp. He functioned as director of business affairs for the Famous Publishing Companies as well as the Paramount, Dot and Steed labels.

Reshen will continue to act as a consultant to the Famous operation, reporting directly to Bill Gallagher, president. He is currently negotiating with several artists and producers for representation in the management area and with foreign record and publishing companies for U.S. representation by his firm.

Over the last six years, Reshen has represented many major personalities both in and out of the recording business. Among them were Frank Zappa, Tim Buckley, The Cowsills and Peter Max.

Leanse Is NARAS Nat'l Administrator

HOLLYWOOD — David Leanse, an entertainment industry attorney, has been named to the newly created post of national administrator of the National Academy of Recording Arts & Sciences, effective immediately, reports Irving Townsend, the academy's national president.

The appointment follows more than a year of research and subsequent screening of candidates throughout the United States from names provided by national trustees and governors representing each of the five chapter cities. Townsend said the post should "open new vistas for NARAS, while complementing the efforts of its existing executive staff."

Since their appointments as executive directors of the Los Angeles and New York Chapters during the formative years of NARAS, both Christine Farnon and George Simon took an additional duties as unofficial directors of the burgeoning national organization. With the addition of more chapters, plus the increase in activities in all phases of the non-profit organization, the Trustees felt the need to supplement their efforts with those of a national administrator, whose full time participation will ease some of their pressures as well as broaden the scope, the membership and the geographical areas of NARAS.

Born in Minneapolis, Leanse attended UCLA before receiving his Harvard Law degree. He began his legal career with the Greg Bautzer firm and shortly thereafter opened his own office. Among his clients have been such show business figures as Andy Williams, Ray Charles, Connie Stevens, Burgess Meredith and Producer Jim Guercio. He was also involved in the formation of Hollywood's famed nitery, The Factory. In the video-cassette field, he served as a consultant to Talent Associates, and the Entertainment Law Institute, University of Southern California.

'Prettybelle' Quits During Boston Run

NEW YORK — "Prettybelle," the new Jule Styne-Bob Merrill musical, is not scheduled to open on Broadway. Producer Alexander H. Cohen decided to end the show's run in Boston last Sat. (6) night. The Angela Lansbury-starred vehicle was due to open on Broadway Mar. 15. Metromedia was to record the cast LP.

UBIQUITOUS.

From WRKO, Boston, to KHJ, Los Angeles (and everywhere in between), Glen's new single is on the air and in the minds and hearts of his countrymen. That's not unusual, but in these troubled times, it is heartening news.

DREAM BABY GLEN CAMPBELL

#3062



Capitol
A Capitol Industries Company

NARM Entertainment: Biggest Show In U.S.

LOS ANGELES—If entertainment is what brings some people to NARM, there should be huge registration next year when word of mouth lets those who didn't attend this year hear about the talent roster appearing at the NARM Convention in Los Angeles.

Bobbie Gentry starred opening night at the Capitol dinner. She was preceded by Bloodrock.

Saturday nights festivities, hosted by the Fillmore Corp. started with a set by Cold Blood followed by a wild performance by Aretha Franklin

Film Sells Country Music To NARMsters

LOS ANGELES—Country Music acquitted itself admirably at the NARM Convention in Los Angeles last week with a luncheon hosted by the CMA at which Capitol's Merle Haggard, performed live and before which the assembly of husbands and wives saw a most informative film showing the strength of Country Music disc sales.

The twenty minute film, produced by Bill Farr, Columbia Records vice president, shed a great deal of light on the potential of Country records if stocked in greater depth by rack jobbers.

It was a most interesting treatment of a difficult numbers subject, and is a film that could be put to good use at many future industry meetings such as broadcasters convention, local dealer meetings, ad agency conventions and the like.

Cornyn On Industry Class (from p. 9)

ers will be important to us soon. . . . So maybe a retailer could try an experiment: add an Ombudsman who'll get for your customer that obscure Eric Satie LP, at full price, and in so doing will bring a grateful customer back again and again.

If that idea sounds foolish or old-fashioned to you, be ready to be a victim of the New Majority.

There's also a need out there for small, less ambitious record companies, specializing in minority product. But these companies need a distribution system that will permit their survival. Not the one we have, where some retailers demand 180 day dating, and then—after that six months—still won't pay.

And maybe, the Rock Majority says, maybe next week we could stock something besides just Bobby Sherman? Maybe next week we could try 10% Vivaldi to only 90% Bobby Sherman?

For record companies, this new emphasis on the quality of life will mean staying flexible. It'll mean a freer exchange of artists between label affiliations, in spite of what the contracts say. Exclusivity—an artist recording for just one label—will soon be questioned.

The undermining of that concept has, in fact, already begun through the inter-label migrations of artists such as Stevie Winwood, Jimi Hendrix, Jerry Garcia, Rod Stewart, Leon Russell, and many more.

And those record companies that hold rigidly to the old concepts of we-own-'em-and-screw-'em may well be brought to their knees by the pressures of a better way to do things—just as Hollywood's major studios were brought to their knees by their intransigent attitudes.

Yet some of us still persist in treating artists like cattle. They are not.

Unlike their managers, some artists have even exhibited traces of intelligence.

Yet we as an industry are not even today innocent of exploiting our artists like cattle. And soon, this will end. And I would suggest one of our first acts of atonement would be this:

That in our headlong rush for cash profits, and in our headlong rush to switch to rock winners, that we now pause. That we recognize our responsibility still to document the art of some—very suddenly—less commercial artists.

Pause now, you with the new-grown sideburns.

Pause, in your rush to rock, and know your responsibility . . . to the Duke Ellingtons, the Nina Simone's, the Mel Tormes. . . . They are too good to be forgotten.

And as long as I'm making myself unpopular with my fellow record company executives, let me do it up brown: let me say we'd better start giving our customers their money worth—and that means that we stop the occasional practice of some of you in this room of putting out albums with as little music on them as possible.

We and your nine minute LP sides, who do we think you are?

And that's what the new Rock Morality and its New Majority mean when they say to us, you'd better shape up, Fat Cats, we're on to your game.

REFORM NUMBER THREE: Act your age.

Swear now that you will not—ever—use any of the following words or

backed by the King Curtis Band. For this event they cleared all the seats out of the center setec area of the giant ballroom and invited youngsters from greater Los Angeles to fill the floor and sit on it, creating an exciting atmosphere for Aretha's dynamic performance. It worked. Bill Graham served as emcee.

Sunday's NARM Scholarship Foundation Dinner featured a set by the Carpenters and a closing performance by Diana Ross showcased by a huge orchestra.

Merle Haggard performed at the Country Music luncheon on March 1.

That night Columbia put on a super show featuring Percy Faith conducting a 40-plus piece orchestra with a chorus of 12 followed by Ronnie Dyson, Lynn Anderson, Ray Stevens and Barbra Streisand. It was almost impossible to get an extra ticket to this evenings event because of Miss Streisand being on the bill. Clive Davis emceed his company's show.

The closing night Awards Banquet made a great many new fans for Uni's Neil Diamond and saw the Fifth Dimension, dolled up in some wild new white satins conclude a super series of shows. David Steinberg, the humorist on Elektra, was probably the most talked about entertainer of all. His witty handling of an extremely difficult chore of making a long list of nominees interesting and entertaining, was raved about as conventioners were leaving. His own performance as well as some gerat inside material for the industry, drew cheers.

phrases:

"Right on!"
"Let's get together and rap."
"It'll blow your mind."

There is little so amusing to the rock generation as hearing us old sales types say something like, "You'll really freak out on this new one by Wayne Newton."

Don't try to be what you're not. Be honest about what you are. I sometimes think back a couple of years and cringe when I think what we all looked like in our Nehru jackets and beads.

What I'm talking about is cutting out the bullshit. Maybe we can't cut out all the bullshit. I know we'll never be pure. Can't be. Hell, some of you have built whole careers out of bullshit.

And now they're coming around—aging, insecure promotion men—and giving me this funny handshake, where they grab me around the thumb and . . .

and muttering the cliches of the day—"right on"; "super heavy"; "far out"—

And, you, Record Merchandiser, in your wisdom have hired to work for you—wisely, since you're not 20—you've hired bright young people. And you try to "do their thing."

I wonder: Do you hear their laughter behind you? Act your age. You have experience and know-how to offer. Talk to the rock generation without fear or prejudice. Try being curious, not know-it-all.

Act your age by listening.
REFORM NUMBER FOUR: Get a little less organized.

I wonder if we haven't carried efficiency too far. So far that it's no fun any more. So far that we've forgotten about music.

How many of you love the music you're selling now, as you once may have loved Stan Kenton or The Drifters?

What I'm talking about is not the length of your beard, but the depth of your enthusiasm. What I'm talking about is not being jaded.

In this connection, I want to quote a series of questions from "The Greening of America"—and the fact that that book is currently our #1 best seller also says something about what's going on.

In this passage, Reich is asking, what do you do at work?—are you a money-making machine, or an enjoying human being? He asks of his businessman:

"Does he stop to read the newspaper or a magazine from time to time? Does he exchange sociable conversation with the other people who work in the office? Does he take an occasional walk around the block? Does he have a relaxing, non-business lunch? Does he take off his shoes?"

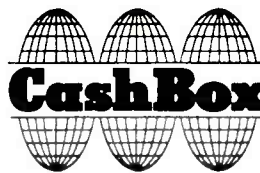
"Does he once in a while refuse to work at all, and go to sleep on the couch, or depart for woods or fields? Does he tell an occasional client to take his business elsewhere? Does he express himself when he is angry or happy?"

Perhaps some of us measure up to this. The New Majority will ask it of us, benevolently, for theirs is a benevolent evolution.

And that has little to do with the length of our hair, or the length of our anything else.

We might consider some day next week an experiment: forget the paperwork, the IBM reports . . . and do something that

Cont'd on p. 28

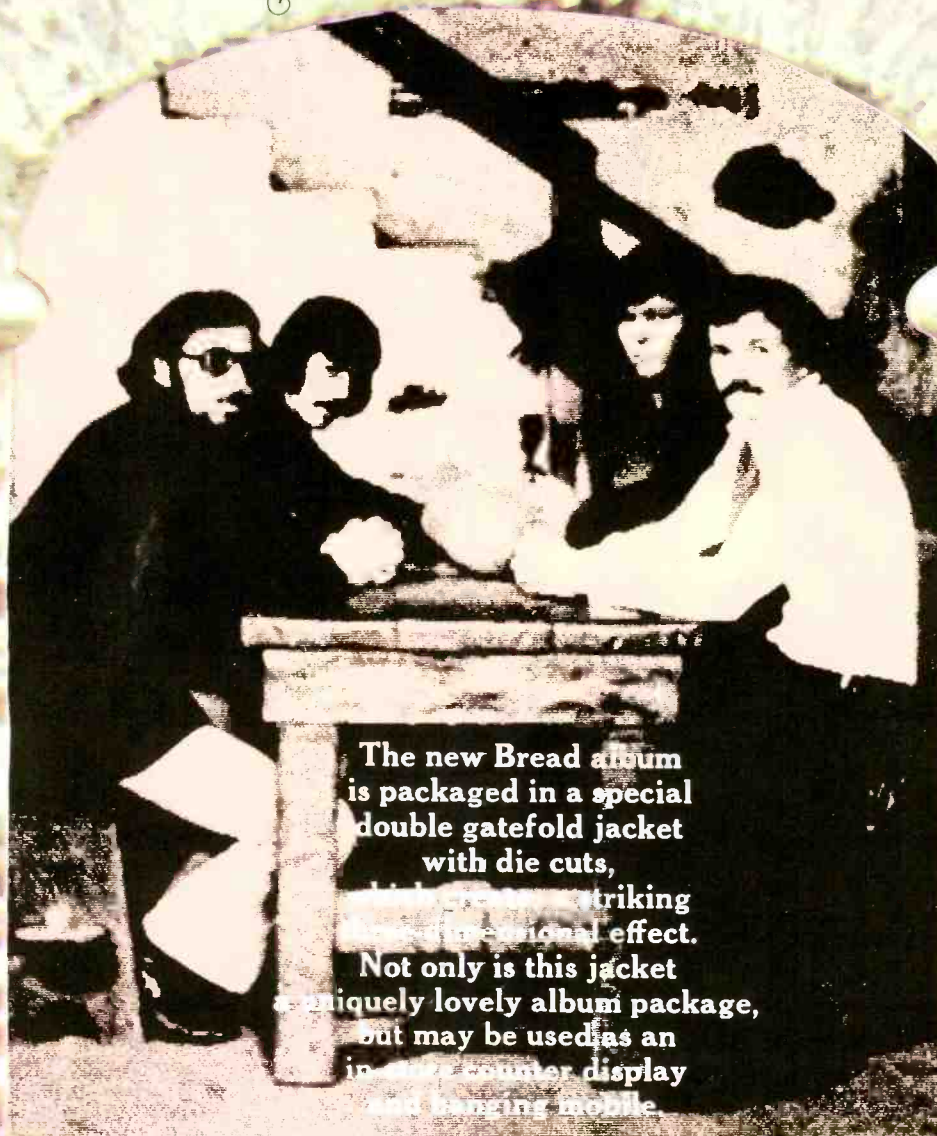


A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate 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. Joy To The World—3 Dog Night—Dunhill			52%	86%
2. I Am . . . I Said—Neil Diamond—Uni			48%	48%
3. Friends—Elton John—Uni			47%	47%
4. I Don't Blame You At All—Smokey Robinson & Miracles—Tamla			45%	45%
5. Put Your Hand In The Hand—Ocean—Kama Sutra			40%	73%
6. We Can Work It Out—Stevie Wonder—Tamla			37%	58%
7. Where Did They Go Lord—Elvis Presley—RCA			34%	61%
8. Time And Love—Barbra Streisand—Columbia			30%	30%
9. Baby Let Me Kiss You—King Floyd—Chimneyville			28%	28%
10. Rags To Riches—Elvis Presley—RCA			25%	25%
11. If—Bread—Elektra			23%	23%
12. I Wish I Were—Andy Kim—Steed			21%	21%
13. Don't Change On Me—Ray Charles—ABC			20%	63%
14. Sit Yourself Down—Stephen Stills—Atlantic			18%	75%
15. I Think Of You—Perry Como—RCA			17%	17%
16. Adrienne—Tommy James—Roulette			15%	28%
17. Who Gets The Guy—Dionne Warwick—Scepter			14%	14%
18. Someone Who Cares—Ken Rogers & First Edition—Reprise			12%	27%
19. When There's No You—Engelbert Humperdinck—Parrot			11%	55%
20. Timothy—Buoy—Scepter			11%	33%
21. Me And My Arrow—Nilsson—RCA			11%	11%
22. Sweet And Innocent—Donny Osmond—MGM			10%	26%
23. Love Makes The World Go Round—Kiki—Rare Earth			10%	10%
24. Snowblind—Steppenwolf—Dunhill			9%	9%
25. Man In Black—Johnny Cash—Columbia			8%	8%
26. Woodstock—Matthew's Southern Comfort—Decca			7%	7%
27. Stay Awhile—Bells—Polydor			6%	53%

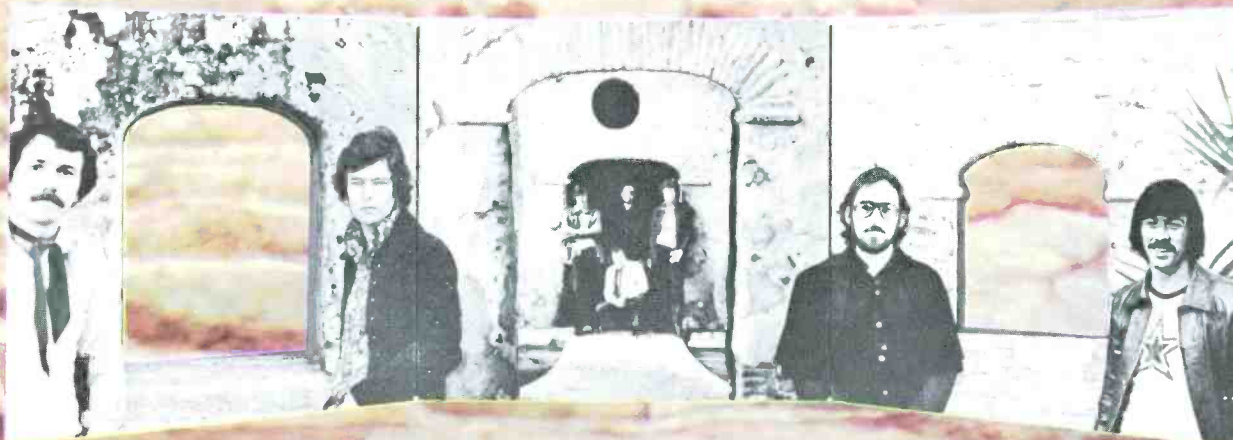
bread

Manna

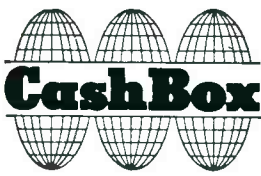


The new Bread album is packaged in a special double gatefold jacket with die cuts, giving it a striking three-dimensional effect. Not only is this jacket a uniquely lovely album package, but may be used as an in-store counter display and hanging mobile.

Bread's third Elektra album "Manna" EKS-74086
Produced by David Gates, together with James Griffin and Robb Royer
Also available on Elektra 8-track and cassette.



Includes the hit "Let Your Love Go"
and Bread's new smash single, "If" EKM-45720



Tuning In On...

WNCI-FM Columbus, Ohio An Abiding Belief In FM's Triumph

Columbus, Ohio is a town of a little over half a million, with an FM concentration of approximately 60%. But the latter figure keeps increasing and that is music to the ears of the people at WNCI-FM, the contemporary pop FM'er which itself is music to the ears of a large segment of the listening audience and especially those in the 18-24 age bracket.

WNCI has been on the air since 1962, but only in the past three years has it employed a contemporary format. Under the guidance of program director Charlie Pickard, the station's jocks work off a playlist consisting of 60 singles and almost an equal number of albums. Oldies are also sprinkled throughout the day and night. Often there is more than 45 minutes of music per hour, a feat achieved by having jocks do their patter during intro's.

The feeling at WNCI is that FM is really coming into its own in the Columbus area. "We have a strong belief in the eventual triumph of FM," said p.d. Pickard. "That is to say, as more and more sets are purchased, the trend goes more and more toward 'just radio' rather than some sort of sacrosanct area. We see this trend and we're doing our best to be part of it."

Actually, the station has played a

large part in bringing about the trend. Through the use of steady promotions, both on the air and off, WNCI has succeeded in making its presence known and felt by the public at large. At last year's Ohio state fair, the station sponsored battles of local bands, and this year will actually be broadcasting from the fair grounds. An upcoming kite flying giveaway will be held at one of the city's larger parks and should do

WNCI-FM, Columbus, Ohio. 185,000 w. Phil Sheridan, general mgr.; Charlie Pickard, program dir.; Dick Penn, sales mgr.; Tom Wiebell, news dir.; Sonny Palmer, promotion dir.

Format: Contemporary Pop. Playlist: 60 singles, 50 album cuts.

On-Air-Personalities: Bob North, 6-10 a.m.; John L., 10 a.m. to 2 p.m.; Charlie Pickard, 2-5 p.m.; Dave Anthony, 5-8 p.m.; E. Karl, 8 p.m. to midnight; Steve Mountjoy, midnight to 6 a.m.

more to call attention to the station.

WNCI gets into retail stores via a weekly circular entitled "Record Rap." The item's titled pretty well describes its contents, but also included is the listing of the station's "hot half-hundred. The publication is distributed free and runs to about 5,000 copies per issue.

While WNCI concentrates on pop records, it draws the line at those which it considers too easy listening for its format. It also will not air drug advocating songs and has instituted a practice of broadcasting at least five albums per week by artists who are relative newcomers or unknowns. Another regular feature, hosted by jock Dave Anthony, calls attention to black recording artists, usually those in the jazz category.

The station subscribes to ABC Contemporary news and supplements those casts with local capsules. Editorials are heard when warranted.

Agreement Reached On Jingles Terms

NEW YORK — Agreement has been reached on terms of a new contract covering musicians' services for spot announcements on radio and television. Hal Davis, president of the American Federation of Musicians, said the agreement, which is subject to acceptance by affected Federation members in the United States and Canada, was negotiated between the AFM and representatives of the Association of National Advertisers, Inc., and the American Association of Advertising Agencies, Inc.

Terms of the pact will not be announced until after the Federation's members, working in this field, have voted on the contract. Results of the vote are expected to be known by the end of March.

Davis said that the international exec board of the AFM had recommended acceptance of the pact.

Negotiations have been in process since Feb. 16. Representing the Federation, in addition to Davis, who led the Union's negotiating team, were fellow members of the Federation's international exec board, members of the Union's exec staff, and General Counsel Henry J. Kaiser, and officers and rank and file musicians' representatives of Locals in New York, Los Angeles, Chicago, Dallas, Memphis and Toronto.

STATION BREAKS:

Gloria Gibson has been named program director of WWDC-Washington, moving up from the post of creative services director. . . . New appointments at WKNR-Dearborn, Mich. include Paul Roberts as director of news and public affairs and Jim Brooker as his assistant.

Bob Lyons has been appointed national program director for Group One Radio, which includes WAKR-Akron, WONE-Dayton and KBOX-Dallas. He has been with WAKR radio for the past eight months as operations mgr. and deejay. . . . George Lindsey is new producer of "Frankly Female," seen weekly on WRC-TV, Washington.

Gary Gears moves over from WCFL-Chicago to host all night show on WLS-Chicago and Fred Winston, formerly with KQV-Pottsburgh, joins WSL as late afternoon man. . . . Bob Foster into the 6-9 p.m. slot at KFRC-San Francisco, replacing Dave Diamond, and Joe Conrad leaves the all-night show there for nine to midnight duties.

Tom Hedrick and Bob Waller will be the sportscasting team for Avco Broadcasting's tv coverage of the Cincinnati Reds. . . . Larry Scott returns to KBBQ-Burbank as program director. He formerly held that post at WIL-St. Louis. . . . Buddy Starcher is the new general mgr. of KWBA-Baytown, Texas, a full time country station.

Newest addition to the KMPC-Los Angeles line-up is Wink Martindale who will be heard from noon to three.

John Sardella moves over from KPRI-FM, San Diego to account executive slot at KFMB-San Diego. . . . Samuel Houston has been named acting chief engineer for WCBM-Baltimore. He succeeds C. Paul Champion who has been named chief engineer at WNEW-New York.

Communications Fund Will Acquire KWKI

ST. LOUIS — Communications Fund, Inc. has obtained permission from the Federal Communications Commission to acquire control of KWKI-Kansas City. This brings to five the number of stations owned by the St. Louis based organization, the others being WMAS-Springfield Mass; KXLW-St. Louis; KADI-FM St. Louis; and WHVY-FM, Springfield.

No changes in programming or format are anticipated for KWKI and the station will continue to broadcast soul music.



TRIBUTE TO CAESAR — Irving Caesar, the only surviving member of the creative team of Broadway's revival. "No, No Nanette," was a recent guest on the David Frost Show. Soundtrack of the show is available on Columbia Records.

Douglas Goes West For One Week Stint

PHILADELPHIA — The Mike Douglas Show is going west for a week—to San Diego, California, making it the first time in the history of the program that a city will be featured as co-host.

The Mike Douglas Show has done remote telecasts previously—taping in Baltimore, Boston and Cypress Gardens, Florida, but always with a co-host. This marks the first time the show has originated from the West Coast.

The show will originate from a variety of locations in and around San Diego March 8-12. The programs will go into national syndication beginning Monday, March 29.

Basic elements of the staff, including musical conductor Joe Harnell and the orchestra, will accompany Douglas to San Diego.

The Mike Douglas Show is produced and distributed nationally by Group W (Westinghouse Broadcasting Company) Productions. Eric Leiber is producer of the five-a-week program.

Full Shift For WDXB

CHATTANOOGA — WDXB Radio will begin broadcasting 24 hours a day on March 8 and will inaugurate a young adult sound during the evening hours. Station will air a blend of rock, folk, blues and jazz during the all night show, which will be hosted by Paul Stevens.

One-To-Market Rule Is Eased By FCC

WASHINGTON — The Federal Communications Commission handed down a ruling this week which will permit one person to own both an AM and an FM station in the same city. The new ruling will go into effect April 12 and will apply only to future transactions.

However, the Commission did not change the present restriction against ownership of a VHF television station and either an AM or FM station in the same market. In the case of UHF frequencies and radio stations, the FCC plans to adopt a flexible policy, working on a case-by-case basis.

KDKA Cops News Award

PITTSBURGH — Sigma Delta Chi, the professional journalistic society, has singled out KDKA-Pittsburgh for its efforts in new reporting and public affairs. The accolade, accepted by news director Bill Brady, was the latest in a series of awards the station has garnered this year on the occasion of its 50th anniversary.



ELY'S COME — Rick Ely was a guest on the nationally distributed Larry Kane Show, and said a few words about his new RCA album, "Rick Ely," and single "Mornin' Girl." The Kane program is produced in Houston and currently picked up in 48 markets nationally.



'SWEETHEART' OF AN EVENING—WBMJ-San Juan, Puerto Rico sponsored an "Evening With Enlebert Humperdinck" promotion. Pictured from left to right, Stan Barrett, assistant general manager of the station, Maria Rivera, one of the winners, Humperdinck, Margaret Rivera, another winner, and deejay Chris Randall.

A & M

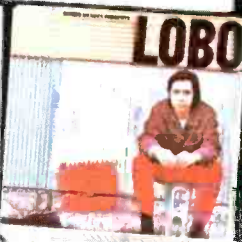
RITA COOLIDGE
(SP 4291):

An appropriately stunning debut by a lovely lady whose celebrity is already immense. Formerly the Delta Lady of Joe Cocker's Mad Dogs & Englishmen revue. Produced by David Anderle.



SERGIO MENDES PRESENTS LOBO
(SP 3035):

The best is Brazilian but the appeal is universal in this first offering by a young Mendes protege who can with equal facility compose songs like "Crystal Illusions" and make such standards as "Hey Jude" sound as if they were composed by countrymen of his. Produced by Sergio Mendes.



SHAWN PHILLIPS: SECOND CONTRIBUTION
(SP 4282):

A musician with a dazzling multiplicity of talents who has in the past been associated with some of folk's biggest names elaborates on the statement of his 1970 debut. Produced by Jonathan Weston.



STRAWBS: JUST A COLLECTION OF ANTIQUES & CURIOS
(SP 4288):

Traditional English folk infused with new excitement by one of England's premier folk-rock institutions. Represents the first recording of soon-to-be keyboard legend Rick Wakeman. Produced by Tony Visconti.

THE ROGER KELLAWAY CELLO QUARTET
(SP 3034):

Enchanting explorations of the terrain between jazz and the classics led by a distinguished jazz cellist and serious composer. Produced by Stephan Goldman.



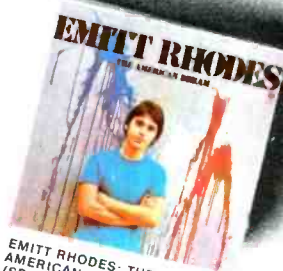
CELEBRATION
(SP 77008):

Historic performances by Joan Baez, Linda Ronstadt, Merry Clayton, the Beach Boys, Country Joe, and Kris Kristofferson at last year's fondly-remembered Big Sur Folk Festival, produced by Lou Adler on ODE 70 Records.



EMITT RHODES: THE AMERICAN DREAM
(SP 4254):

An unexpected release guaranteed to surprise and delight Emitt's tens of thousands of new admirers. An irresistible record of his post-Merry-Go-Round/pre-Dunhill musical locution. Produced by Peter Pilafian & Larry Marks.



PRISCILLA
(SP 4297):

You'll soon be hearing about "PRISCILLA." She is the first solo singer to be produced by Booker T. Jones for A&M Records. She also happens to be Booker's wife, and the sister of A&M Records' new star, Rita Coolidge. Recorded in Memphis and Hollywood, "Gypsy Queen" is Booker's first independent production for A&M.



CAROLE KING: TAPESTRY
(SP 77009):

Miss King's solo debut album was almost universally acclaimed as one of 1970's best albums by a female vocalist. Tapestry, on which she sings ten new originals in addition to such classics of her own composition as "Will You Love Me Tomorrow?" and "Natural Woman," is even better. Produced by Lou Adler on ODE 70 Records.

A&M
Records
and Tapes

NARM 'Encounter' Calls Shrinkage Negligible, Now Faces Bootlegging

CENTURY CITY, L. A. — "The only thing that tape outlets have to fear is fear itself" was the pervading reaction to that old bugaboo, shrinkage, at the NARM "tape encounter" last week. Pilferage, according to the majority of those attending the discussion helmed by Sasch Rubinstein, v.p. of Bell & Howell Magnetic Corp., was not and should not be a major concern in merchandising tape. And the mass merchandising of tape will never be entirely realized until tapes are removed from locked cases and are as accessible as records.

Rubinstein noted that, though there are no in-depth figures available on shrinkage, reports demonstrate that about 75% of all employees in record shops had, at one time or another, stolen something. "It's just possible that we have been blaming customers for the thefts of employees."

The spaghetti box issue was revived with most retailers attending the seminar agreeing that, except for the obvious space problems presented, it was a highly acceptable means of attracting greater sales. Al Geigle, national tape and record buyer for Montgomery-Ward, said that his pilferage had been cut down to less than 1% as a result of conver-

Recoton Ties One On With Tie-Dyed Cases

NEW YORK — Recoton Corp. has placed in release two new series of carrier and storage cases, the former featuring tie-dye patterning.

Produced in assorted colors and patterns, the line has been designed to go along with the youth fashion trend of the year and includes 5 case sizes ranging in retail value from \$3.95 to \$12.95. The models in this color collection are: the 117TC and 118TC cassette holders with 12 and 30 unit capacities respectively; and the 8-track carriers 116TC for up to 10 cartridges, the 115TC for 15 units and the Deluxe 24 cartridge model 114TC.

Recoton has also begun distributing an updated leathertone case for both configurations which features a vinyl covering and self-closing lock to prevent accidental opening. The leathertone line also includes a carry-all with individual compartments for a cassette player, 6 cassettes and accessories.

Tape-Stor

A new series of home storage units for tape software has also been issued from the firm. In this "Tape-Stor" line are 5 models from the top \$29.95 unit which includes a drop-down door, woodlike finish and compartments for 45 tapes.

Lower priced units are two designs for cartridge & cassette selling at \$19.95 with sliding doors, and \$11.95 with open fronts. These four models are sized for hanging on a wall or for use in bookcases or standing atop furniture pieces.

Motorola Takes Rights To Oscar Short Finalist

NEW YORK — Rights to convert and distribute the motivational film "Leo Beuerman in the EVR format have been obtained by the Motorola Teleprogram Center.

Produced by Centron Corp., the 13-minute film presents the inspiring story of a physically handicapped man and his success in rising above personal misfortunes. It was one of the five finalists in the short documentary category for a 1970 Academy Award in Hollywood.

Motorola will make the film available in the EVR format as a part of several program packages for a variety of markets.

ting to the long box. "We are now switching in all our stores," he said, "and tape sales are booming."

Rubinstein named Sears-Roebuck among other major dept. store accounts who have relegated tape "to the far corners of the top floors in an attempt to generate traffic. He added, "they are deluding themselves and diluting the market."

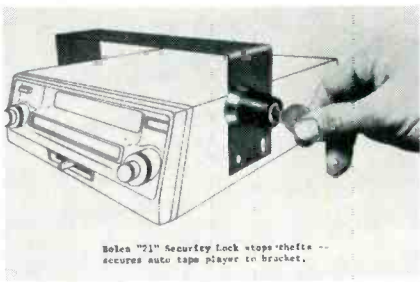
Bob Kornheiser of Atlantic Records, reminded attendees that Atlantic and other majors had offered and shipped the long box but had been dissuaded from continuing it. "If racks and major merchandisers will only let us know what they want, Atlantic will make it available."

In-home duplicating, particularly with cassettes, was named as a major factor in sales shrinkage. But piracy continues to be the greatest of all factors. "Bootleggers are still getting 35-40% of the tape action, Rubinstein said. It was suggested that the trade seek out congressional reps by district to contact urging federal legislation to inhibit tape and record bootlegging.

Bolen Security Unit Designed To Check Auto Tape Thievery

NEWARK, N. J. — Bolen Industries of Hackensack has introduced a security locking device to safeguard auto tape players. The Bolen "21" is priced at \$5.95 and features a tumbler mechanism that is resistant to both prying and forcing. The unit is designed to lock tape players securely to mounting brackets in cars, but allows the owner to unlock the set for removal. Two keys are supplied with each "21" model.

The "21" is also recommended for use with auto and truck radios, mobile telephones, hi-fi speakers and other equipment as well as office machinery such as typewriters, calculators, photocopiers and such.



Bolen "21" Security Lock stops thefts — secures auto tape player to bracket.

Sony Updates #110 For Cassette Line

SUN VALLEY — A new compact model cassette recorder by Sony patterned after the Model 110 has just been announced.

The Model 110A incorporates all of the features of its predecessor plus locking fast-forward and rewind buttons and a digital counter. Also, a back-space/review function has been added to simplify transcription of cassettes, and the new unit may be powered from a car or boat battery in addition to AC and internal battery powering. Power output has been increased by 50%.

The lightweight unit retains the exclusive Sonymatic recording control which automatically adjusts the recording level and Sonys built-in condenser microphone.

110A's have exclusive end-of-tape alarm, which gives an audible warning signal when the end of the cassette has been reached during recording.

Additional features include a built-in recharging circuit for the optional nickel-cadmium battery pack, and an extended-range speaker for excellent playback fidelity.

1975 Will Be The Year Of Decision For Audio/Visual Communications

L. A. — "The market for video cartridge systems in the home will take several years to develop, major progress may not be made until 1975," said Richard J. Elkus, v.p. of ampercon, at a demonstration-presentation of Ampex videocassette system, newly titled Instavideo, at the NARM meet here last week. He cited cartridge tv as a logical extension of the audio visual communications process, utilizing an elector mechanical device for the maximum involvement of the audience. "An involved market is an active market and a continuing market," he said.

"The desirability of involvement must be created by educating the public on the benefits of involvement . . . specific programming must be developed in order to enhance the utilization of that system and provide a practical demonstration of the concept. He noted that Ampex Instavideo had been designed with that concept in mind. It records as well as plays back and does it instantaneously in both black and white and in color. It can be used as a playback system in the home or in the field. It can be coupled with a standard tv set or as a system complete in and of itself.

Elkus called for standardization in A-V communications. "Without standardization the cost of programming in many formats will be prohibitive. Moreover, when the distributor is faced with having to carry a multitude of different video formats of the same material, he will also find that the market pre-recorded audio-visual information in the home will be difficult and inordinately expensive to penetrate. He named the "Type 1" standard as one beginning to develop as the most acceptable for low cost telecommunications via videotape

and that Ampex Instavideo system had been designed to be interchangeable within "type 1" specifications. He noted that distribution of pre-recorded information via the video cartridge medium was "limitless." "It can only be limited by our imagination," he said. Following a demonstration of the Ampex system, Elkus said that the total system, at the moment, would be marketable in the \$1400.00 price range and that it would be available to consumers sometime later this year. A color camera (not yet available) would retail for between a \$1000 and \$2000 "in the not too distant future and possibly for as little as \$500, depending upon future sales volume. A black-white cartridge blank would retail for about \$13 later this year, he said.

Littler Golf Lessons Featured On Avco A/V

NEW YORK — "Six Lessons from Gene Littler, a series of instructional programs on golf, has been released for distribution on the Avco Cartrivision system. The latest CTI sports program was issued under an agreement announced last week by Avco Cartridge Television Inc. subsidiary and Dynascope Corp.

In each case, Littlers smooth swing is shown in stop-action and slow motion in addition to normal speed. The programs demonstrate particular grips and shots and take the individual viewer through the entire action of the swing and shot at his own learning pace. The viewer will be able to stop his Cartrivision machine, reverse the cartridge and go back to watch particular sequences over several times until he has mastered the basics of the game.

5 Panasonic Units Broaden Pricing

NEW YORK — Five completely new stereo 8-track tape players and one cassette player have just been marketed from Panasonic Auto Products.

At the top of the line is the new high-styled Model CQ-909, "The Riverside," Panasonics first combination stereo-8 player/FM-stereo receiver for automobiles. Styled with black-out dial face, the CQ-909 features a slide-rule balance control, repeat button which provides for playing back any channel, automatic or manual program selection, eject button for releasing the cartridge from the player, bass/treble tone control, and flush cartridge fit for added safety and enhanced appearance.

Suggested retail \$119.99.

"The Garland," Model CQ-251 is a stereo-8/AM receiver combination designed for installation under or within an automobile dashboard with adjustable shafts. The unit features a variable tone control for treble/bass, two stage pre-amp and dual channel amplifier. Suggested retail \$99.99.

"The Dorsey," Model CX-830 stereo-8 player features thumb-wheel tone and volume controls mounted behind a foldaway panel, automatic or manual program selection, channel indicator lights and eject switch. Suggested retail: \$89.99.

"The Millbrook," Model CX-557, features separate balance, tone and volume controls for stereo-8 entertainment. A program selector switch and channel indicator lights provide for easy programming. Suggested retail \$69.99.

The "leader" of the stereo-8 line from Panasonic is Model CX-335, "The Crystal River" mini player (5 in. x 2 1/2 in. x 6 1/2 in.) — which features automatic or manual program selection, variable tone and balance controls, illuminated channel in-

dicators and easy to operate program selector switch. Suggested retail, a budget geared \$49.99.

The Cassette-stereo Model RS-241 features a rewind/fast forward switch, separate volume, balance and tone controls and a compact design for easy installation under the dashboard. Suggested retail \$89.99.

Most Panasonic stereo-8 automobile tape players can accept the firm's CJ-980 cassette adapter pack.

Panasonic Auto Products manufactures a complete line of speakers and AM or FM radio packs for use with automobile tape players as well as a line of AM, AM/FM and FM-stereo car radios priced from a suggested retail of \$24.95 to \$89.99.

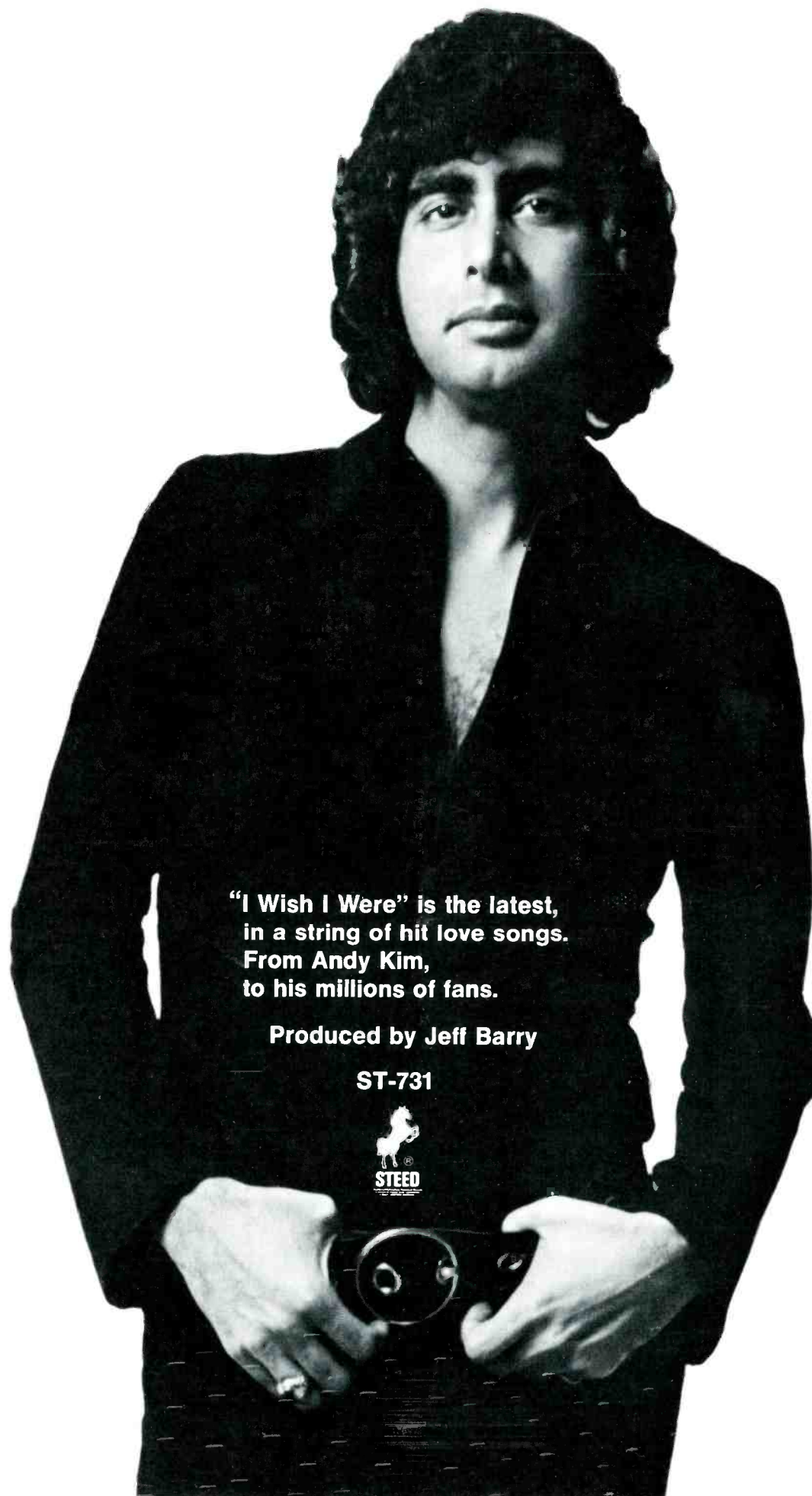


Top: CQ-909—Bottom: RS241S

IT'S HIM...
ANDY KIM

◀ **I WISH I WERE** ▶

STA-731



**"I Wish I Were" is the latest,
in a string of hit love songs.
From Andy Kim,
to his millions of fans.**

Produced by Jeff Barry

ST-731



The NARM

Male Vocalist of the Year has a new single

"I AM...I SAID"

UNI 55278

Written and performed by
NEIL DIAMOND

Produced by Tom Catalano



UNIVERSAL CITY RECORDS, A Division of MCA Inc.

Ken Fritz Management / 8450 Melrose Place, Los Angeles, California 90069 / (213) 651-5350



MOTOWN SOUND IN MOTION—Motown Record Corporation has innovated a new concept in traditional record displays with its recently distributed Motown Motion Display Box, shown here.

The box is unique in its single-battery portable power supply, lending ultimate flexibility to choice of display modes. Light enough to be suspended with special brackets or reinforcements, the box may be utilized as a mobile display or used as a counter top or step-down display with equal impact.

As the concealed drive mechanism completes its cycle, four album covers within each display panel are alternated by sliding sections to reveal four additional quarter-panel album covers. The sliding panels change the selection on both sides of the display simultaneously, for a total showing of 16 albums in one compact display.

A single-battery power source drives the display continuously for three months, making the display box convenient for displays. In addition, the sliding panels are interchangeable with replacement panels, which Motown intends to furnish periodically, along with fresh batteries, to perpetuate the display.

Developed by Tom Schlesinger, Motown's director of advertising and creative concepts, and the George Alexander Display Company, of New York, the Motion Box has met with enthusiasm in the field, reflecting the effectiveness of this new approach in the album market.

Fan Book For Jackson 5 Promo Campaign

HOLLYWOOD—The first phase in a Jackson Five merchandising campaign gets underway this week (1) with the national distribution and sale of a 64-page, full-color fan book. More than 200,000 of the books, put together by Startime Productions, the merchandising firm that is handling the J5 products, will be distributed by Kable Press and sold on newsstands.

The fan book contains offers for 19 different J5 products ranging from posters and photos to Soul-mate kits and J5 stamps. The offers are a prelude to other J5 products that will be merchandised and sold during the

coming months by Startime. Plans call for a J5 wardrobe designed by Hollywood fashion expert Boyd Clifton and a line of J5 toys.

Startime, which is headed by Robert Rice, was involved in both The Beatles and Monkee merchandising campaigns. The group has had four consecutive million-selling singles, all reaching the number one spot on the national charts. A fifth, "Mama's Pearl," is currently #1.

Janus Launches Promo For 'Supershrink' UP

NEW YORK — Janus Records has just released "Supershrink," a comedy album by Alen Robin that places prominent politicians on the psychiatrist's couch.

The album, which features carefully edited excerpts from the speeches of Nixon, Agnew, Rockefeller, Thurmond, Johnson, Lindsay, Humphrey and other national figures, is being backed by an extensive marketing campaign under the direction of Nick Albarano, general manager of Janus.

Promotion, advertising and publicity will be concentrated on the college market and on several key cities, including New York, Los Angeles, San Francisco and Washington, D.C. Print and radio ads, guest appearances by Robin on video and radio shows, press kits, a 7" sampler record of material from the LP, bumper stickers and other promotional material will be utilized.

Formerly head writer for the Tonight Show and co-producer of the best-selling "Welcome To The LBJ Ranch" LP, Alen Robin wrote and produced "Supershrink" and appears on the record as the psychiatrist. He auditioned thousand of hours of speeches by the nation's foremost politicians in preparation for this album.

**Where
The Music
and
Entertainment
People
Meet
To See
and
Be Seen**

Spindletop

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VAN RAPOPORT
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LOOKING AHEAD

- 1 **WARPATH**
(Triple Three—BMI)
Isley Bros. T-Neck 929
- 2 **SOMEONE WHO CARES**
(Beechwood—BMI)
Ken Rogers & First Edition—(Reprise 0999)
- 3 **SWEET & INNOCENT**
(Tree/Tune—BMI)
Donny Osmond (MGM 14227)
- 4 **TOAST AND MARMALADE FOR TEA**
Tin Tin (Atco 6794)
- 5 **SUPER HIGHWAY**
(Hyako—ASCAP)
Ballin' Jack (Columbia 45285)
- 6 **PENCIL MARKS ON THE WALL**
(Free Verse/Pencil Mark—ASCAP)
Hershel Bernardi (Columbia 45285)
- 7 **LONDON BRIDGE**
(Screen Gems, Columbia—BMI)
Alive 'N Kickin' (Roulette 7094)
- 8 **CAROLINA DAY**
(No Exit, Taylor Made—BMI)
Livingston Taylor (Capricorn 8012)
- 9 **COME INTO MY LIFE**
(Murbo—BMI)
Al Martino (Capitol 6160)
- 10 **WATCHING CAN WASTE UP YOUR TIME**
(Yuggoth/Forty Tunes—BMI)
Crow (Amaret 129)
- 11 **SAVE MY LOVE FOR A RAINY DAY**
(Jobete—BMI)
Undisputed Truth—(Gordy 7106)
- 12 **LIFE**
(Matragum—BMI)
Rick Nelson—(Decca 32779)
- 13 **ADRIENNE**
(Big Seven—BMI)
Tommy James (Roulette 7100)
- 14 **SKYSCRAPER COMMANDO**
(Frankwood/Pocket Full—BMI)
Elephant's Memory (Metromedia 210)
- 15 **A STRANGER IN MY PLACE**
(Tro-First Edition—BMI)
Anne Murray (Capitol 3059)
- 16 **NICKEL SONG**
New Seekers (Elektra 45719)
- 17 **LOVE MAKES THE WORLD GO 'ROUND**
(Jobete—BMI)
Odds & Ends (Today 1003)
- 18 **STANDING HERE**
(Hill & Range—BMI)
Marion Williams (Atlantic 2788)
- 19 **GETTIN' IN OVER MY HEAD**
(Famous—ASCAP)
Badge (Exhibit 4600)
- 20 **L.A. GOODBYE**
(Bald Medusa—ASCAP)
Ideas of March (Warner Bros. 7466)
- 21 **MEDLEY FROM SUPERSTAR**
(Leeds—ASCAP)
Assembled Multitude (Atlantic 2780)
- 22 **BAD WATER**
(Unart—BMI)
Raelettes (Tangerine 1014)
- 23 **NOTHING RHYMED**
(Blackwood—BMI)
Gilbert O'Sullivan (Mam 3602)
- 24 **INDIAN RESERVATION**
(Acuff-Rose—BMI)
Raiders (Columbia 45332)
- 25 **HERE COMES THE SUN**
(Harrisongs—BMI)
Richie Havens (Stormy Forest 656)
- 26 **ANYTIME SUNSHINE**
Loubigny/Sept—ASCAP
Crazy Paving (Kapp 2117)
- 27 **COOL AID**
(Windgate—BMI)
Paul Humphrey (Lizard 21005)
- 28 **WHEN LOVE IS NEAR**
(Almo—BMI)
Original Caste—(TA 211)
- 29 **CHIRPY CHIRPY CHEEP CHEEP**
(Alfiere S.I.A.P.—ASCAP)
Lally Stott—(Philips 40695)
- 30 **I CAN'T HELP IT**
(Gambi—BMI)
The Moments—(Stang 5020)

Talent Door Is Wide Open At SD

NEW YORK — Stereo Dimension will have an open door policy for listening to product of all kinds from producers, production companies and talent.

All product released by SD on its Evolution label will originate with independent producers, reports Loren Becker, president.

Stereo Dimension is beefing up its internal staff in the areas of A & R processing and administration. These functions will fall into the production area and a separate story regarding new personnel will follow.

Becker stated that SD will be releasing product on a heavier schedule than before, but the basic philosophy of only releasing records that have the strongest possible commercial potential—rather than working on a mass release schedule—still will be adhered to. Releases will be backed up with the heaviest possible concentrated promotional effort; publicity through its agency Tomorrow, Today—The Everything Agency; radio station promotion through SD's enlarged regional force; radio spots, and consumer advertising.

A&M Newsletter

HOLLYWOOD — A&M Records has published its first national newsletter called the "A&M Compendium."

Compendium, which is the brainchild of Bob Garcia, A&M's publicity director, is intended for in-house and media distribution, and contains up-to-the-minute information on all of A&M's artist roster.

Also included in the newsletter are in-depth features concerning the multi-departments which are vital to the operation of the record company, including A&M's own IBM facility, college promo department and its student reps, sales promo complex and new recording studio. The publication is a joint effort between A&M departments of publicity and graphic design.

The Compendium will appear twice monthly, and will be sent upon request by writing A&M Compendium, A&M Records, 1416 North La Brea, Hollywood, Calif., 90028.

2 PSO Works Get 1st Disk Perf.

NEW YORK — The Peer-Southern Organization has marketed the first recording of two of its contemporary compositions, "Concerto for Oboe and Orchestra" by Lukas Foss and "Concerto for Clarinet and String Orchestra" by Halsey Stevens.

Both pieces are heard on a new LP of performances by the Crystal Chamber Orchestra under the direction of Akira Endo, winner of the Dimitri Mitropoulos International Competition for Conductors. Soloists are Bert Gassman, oboe, and Mitchell Lurie, clarinet.

New Peer-Southern Organization publications of the serious music division include "Six Irish Poems" by Ned Rorem, "Improvisaciones No. 3" by Eduardo Mata, "Sonata No. 9" by Anis Fuleihan, "Dos Pequenas Piezas Corales" by Roque Cordero, "String Quartet No. 3" by Domingo Santa Cruz, and the first publication of the orchestral score to "Symphony Number One" by Charles Ives.

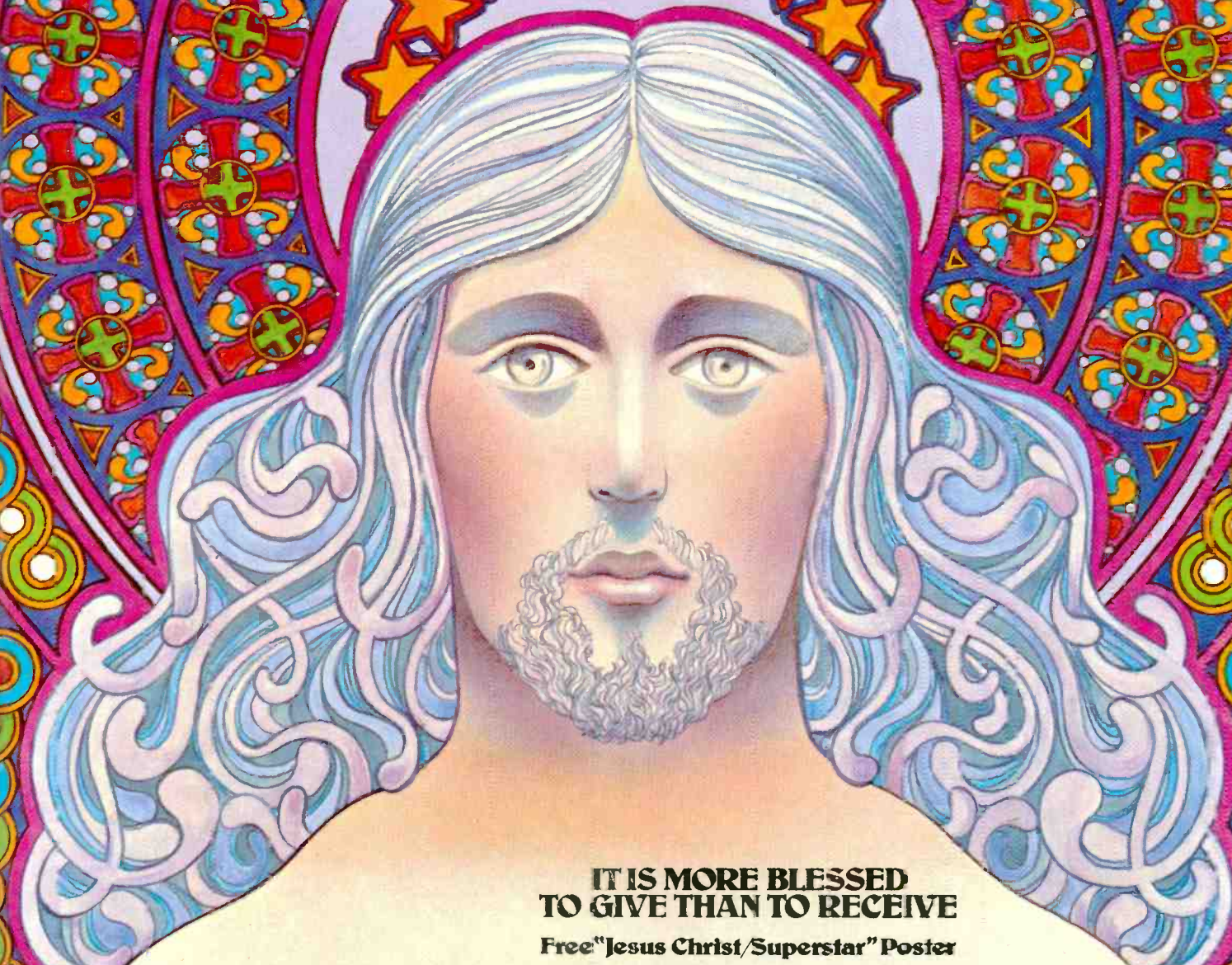
Nat. Musitime Moves

NEW YORK — National Musitime Corp. and its subsidiaries have moved to new and expanded offices at 8 West 40 Street, New York City. Their larger, fully-equipped recording studio facilities will provide full musical and non-musical recording capacity.

National Musitime is a leading producer of audio entertainment for airline passengers in flight. The company owns one of the largest background music libraries providing music programming to franchisers and major music users and suppliers throughout America, Europe and Asia. Through its subsidiaries, the company owns several off-Broadway theaters.

National Musitime has appointed Wiley-Kiernan, Inc. as their financial public relations counsel.

JESUS CHRIST SUPERSTAR



IT IS MORE BLESSED TO GIVE THAN TO RECEIVE

Free "Jesus Christ/Superstar" Poster

Decca is giving away, free, a full-color 16" x 30" "Jesus Christ/Superstar" poster and a 5" x 9" full-color mini postcard with every "Jesus Christ/Superstar" album or tape ordered. Decca will also give additional posters and postcards for every "Jesus Christ/Superstar" in stock.

Blessed are the MCA Distributors.
Seek them bearing these gifts.



Decca Records, A Division of MCA Inc.
Another member of the MCA Sound Conspiracy.

insight&sound



NEW YORK: THE ROCK PERSONALITY-DEATH BY STRANGULATION

Nobody said it was going to be easy. You wanted to be a rock 'n roll star. Now you are. And you're dying. Slowly. Inexorably. Drowning in a sickeningly tideless pool of static energy. Smiling faces drift and rush by, two replacing another offering help, but only leeching away your talent, your reserves. And there's no time to think because six new songs are due today for the session but there's little left after last night's rehearsals. Five days to finish the new album and the day after, three months of one nighters, promo men, interviews run by ill-informed idiots, meetings with key deejays and music directors. And time slips by without form or shape; tungsten lamped and sunless; grey with nightchill, legs perpetually cramped from too many planes too often, stomach knotted and twisted from unwanted plane and hotel food barely warm and always tasteless. Late nights and early mornings merge, streaked with sound and questions. Always the questions, from friends, from friends . . . and nothing is as it was or as it seemed . . . and things that go "Far out!" in the night are feeding . . . "wow, you're too much, man!" and they're feeding . . . on who? . . . no time to think . . . your friends . . . energy level going . . . "man, you were too much tonight, too much!" . . . help . . . "hey, slip me five, man!" . . . help! . . . "here's what we do on your next session, you'll . . ." help me please! . . . "not now man, we gotta make that gig!" . . . can't you hear me? . . . "now" . . . I can't make it . . . "today at 11" . . . too many . . . "and then we go . . ." too much . . . " . . . airport . . . flight 334" . . . hel

And these things can't be told. They must be learned in the way of Siddhartha; slowly, painfully, with much sadness and heartache.

There is a gentle man from England who, once upon a time, wrote and released a beautiful single called "Marjorine." It was new and fresh and different and out of it sprouted his first album, so simple, so honest, so complex in its simplicity. **Joe Cocker's** musical train began to pick up steam the moment he walked into a recording studio. Until he met a switchman, who sidetracked and, ultimately, derailed him.

Leon Russell walked into Joe's life when he most needed someone to lean on. Unfortunately, Leon was thinking more along the lines of what he could do with Joe rather than how he could help him. Russell built up the friends clique, surrounded Joe, stifled him, ultimately crushed him. Joe began to sing the songs Russell wanted him to sing and gone was that man whose spectacular voice had shone like a beacon in the night to guide us home.

Joe's out of it now. He work up one morning and looked around and saw just

(Cont'd on page 34)

HOLLYWOOD—HEARD ANY GOOD BOOKS LATELY?

We'd guess that the grand daddy of "book" or "concept" albums is **Gordon Jenkins' "Manhattan Tower,"** released on Decca way back in the mid-forties. If you happened to live in or around N.Y. at the time, you couldn't escape it. "Tower" bombilated out of record shops along the great white way, blared from Philco all tuning sets in Brooklyn to the Bronx. At every party we happened to attend it was featured the "you gotta hear this" of the evening. It was all about love in the big city. We loved it. It loved us. It was a loving, lovely album.

Decca re-cut for LP in the 50's and, again, it was played to death. Today it seems hokey and maudlin. Still, we love it.

Mel Torme composed a rebuttal tone poem, a literate, retentive ode to the west coast and called it "California Suite." And we'd guess it got equal time here. But his version never approached the commercial appeal of "Tower". **Sammy Davis** did a memorable Reprise on it just a few years back.

Jenkins followed "Tower" with "Seven Dreams." And still another concept lp for **Judy Garland,** titled "The Letter." Neither busted any records.

In the early 60's Capitol went all out to promote a "book" lp cut by **Nat "King" Cole** ("Wild Is Love") but sales were not up to expectations. For some time after the concept LP was considered, by most majors, a risky affair at best. Most labels preferred to offer the standard fare. "When in doubt," **Dinah Shore** once told us, "do 'Tea for Two.'"

Just so we have our ground rules straight, our concept of a concept album is one composed especially for recordings. It has a central theme or story line. So an LP by **F. Sinatra** titled "In the Wee Small Hours," including a batch of lost-love standards, is not (by our definition) a concept (or conceptual) album because the songs were not composed expressly for the project. But "Watertown," by the same Sinatra, is. "Jesus Christ Superstar" is also a conceptual album—an immaculate one.

Rod McKuen and **Anita Kerr** deserve the credit for making the "concept" an honest, respectable kid again. "The Sea" was the first wave of a series of sugary poetasty set to music and sold into the millions. "The Sea," has, to date, topped 750,000 in sales while "Earth" and "Sky" are RIAA certified million dollar albums. They arrived in the mid-sixties and continue to be persistent catalog items for Warners.

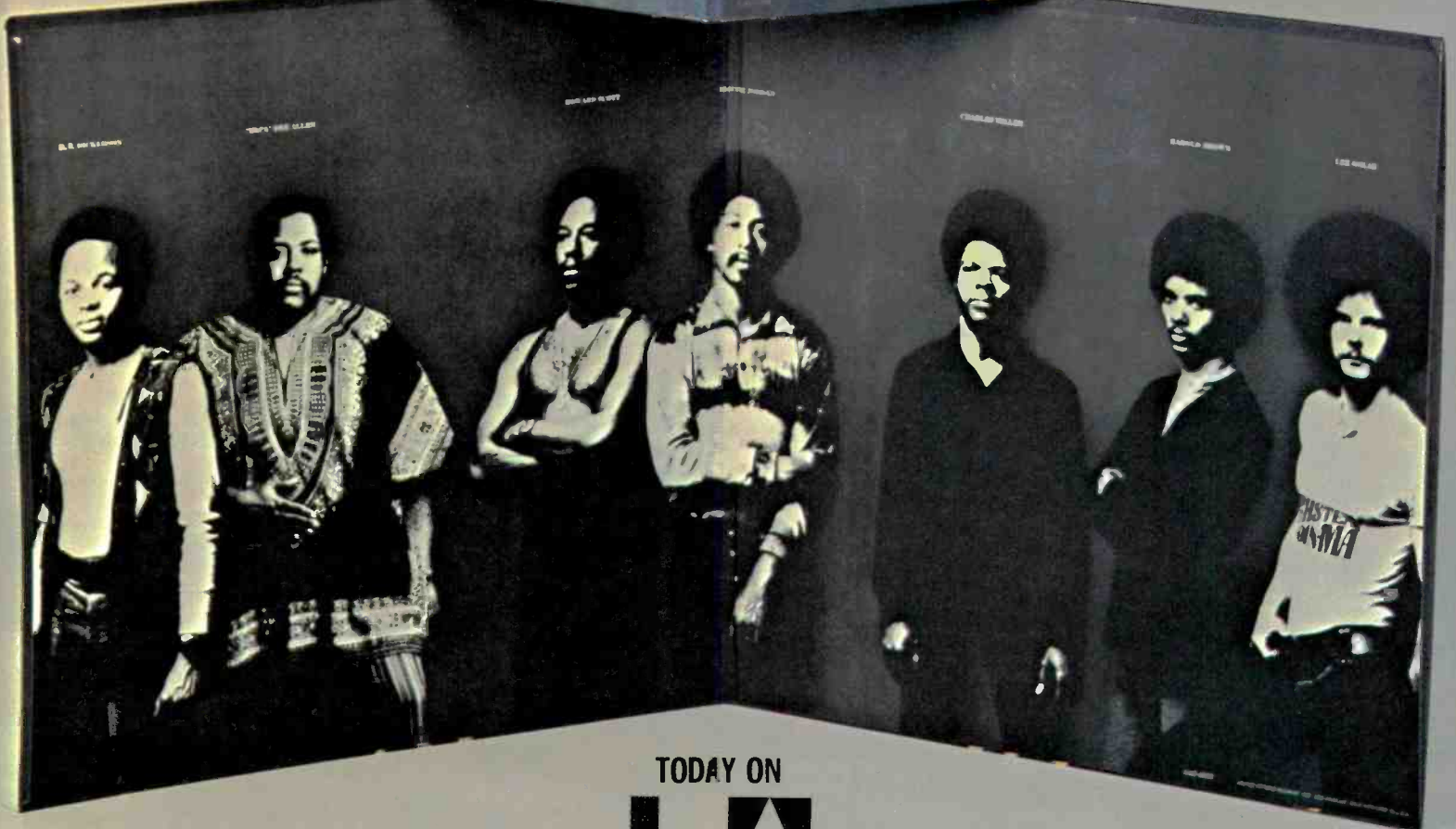
Still Sinatra's "Watertown" was hardly a financial bonanza for Reprise. Composed by **John (Jake) Greer Homes** and **Robert (Bob) Gaudio** (and sub-titled "A Love Story") the sad saga of a man-marriage crack-up might have been the Manhattan Tower-ites removed and revisited a quarter of a century after. For Homes, who wrote the lyrics, it was an extension of his own brief, childless marriage. A few weeks ago we asked him if he might explain the LP's limited acceptance.

"Perhaps because Gaudio and I are from different worlds. Bob is a fine writer, an excellent craftsman. But what we had was an attempt to blend two incredibly different styles. The end result was something that was neither one

(Cont'd on page 34)

Jack Bruce, Eric Clapton,
Leon Russell, Joe Cocker,
Rita Coolidge, Merry Clayton,
Delaney & Bonnie, David Crosby

WAR IS MUSIC!



TODAY ON



ALBUM: UAS-5508/CARTRIDGE: U-8263/CASSETTE: K-0263

PRODUCED BY: JERRY GOLDSTEIN FOR WAR PRODUCTIONS, INC.





SOVIET HONORS — ASCAP composer Peggy Stuart Coolidge recently returned from Moscow where the Union of Composers, under the personal supervision of Aram Khachaturian, presented a two-hour program of all-Coolidge music. A reception in honor of Miss Coolidge was held after the concert by the American Ambassador and Mrs. Beam. Representatives of the Soviet Ministry of Culture and members of the diplomatic corps, as well as leading Soviet composers, attended the reception. Yuri Selantiev, conductor of the Moscow Radio Symphony, is shown with Miss Peggy Stuart Coolidge.

King Coleman To James Brown Prod.

CINCINNATI — Vet soul performer/disk-jockey King (Carlton) Coleman has been signed by James Brown Productions. Coleman's first release under the agreement will be "Rock Gospel Mash" on King Records. "Rock Gospel Mash" is a new dance and music style created by Coleman combining the spirit of Gospel music with the dance styles and ghetto life of today's communities. Coleman has long been known as "The Mashed Potato Man" stemming from his unusual vocal on the original hit, "Mashed Potatoes" by Nat Kendrick & The Swans in 1961. His agility and amusing dance ability forced Coleman off WTMP in his hometown Tampa, Florida, and onto the road as a comic/emcee for numerous road shows including a long stint in Harlem's Apollo Theatre. Coleman also spent two years as a top-rated radio personality at New York's WWRL.

Coleman left show business in 1969 and recently ran into Brown in New York. Brown was so enthusiastic about Coleman's idea to combine community problems with black music that he rushed Coleman into the studios. King has prepared a special picture sleeve for the record which is being shipped this week. An all-out promotion is scheduled by King's Bob Patton and Eugene Brown of J. B. Productions.

AFM Grant To Jazz Festival

NEW YORK — The American Federation of Musicians (AFL-CIO) has donated \$2,500 to provide five jazz artists who will participate in the American College Jazz Festival. The final events of the Festival will take place on May 14, 15 and 16 at the Krannert Center for the Performing Arts on the Champaign-Urbana campus of the University of Illinois.

This is the second year the 300,000 member union has provided financial backing for these events which involve college and professional musicians. The nationwide Festival is presented by the John F. Kennedy Center for the Performing Arts.

The AFM grant will bring together college students and jazz musicians like Dizzy Gillespie, Clark Terry and Bill Watrous. In addition to playing with the students in concerts, the artists will take part in clinics on such subjects as brass, woodwind, composition, harmony and arranging.

The student performers have been selected at seven regional competitions sponsored by the John F. Kennedy Center which is sponsoring the final event jointly with the Krannert Center.

Other sponsors are Down Beat Magazine, the National Association of Jazz Educator, American Airlines and American Express.

Kazan To Pompeii

NEW YORK — Taking advantage of her starring engagement at the Persian Room of the Plaza Hotel, a press reception for Lainie Kazan was held last week at the Columbus Club to announce her new recording affiliation with Pompeii Records.

Pompeii president Pat Morgan flew to New York from the company's Dallas headquarters especially for the occasion and previewed a new single, scheduled for release this month, "Windows of My Mind" b/w "It's You".

Prior to her Plaza engagement, the performer completed filming in Yugoslavia on her first starring role in a motion picture, Allied Artists' "Romance of a Horsethief" with Yul Brynner and Eli Wallach. She has appeared on Broadway and in leading supper clubs as well as many major network television shows. She previously recorded for MGM records.

Starr, Bikel To '200 Motels' Pic

NEW YORK — Ringo Starr and Theodore Bikel have been set for major roles in "200 Motels," the first film presenting Frank Zappa and the Mothers of Invention. The picture is currently before the cameras in England, where it is being produced for United Artists release.

Starr will be seen as Larry the Dwarf, who pretends he is Zappa. Bikel portrays the dual assignment of Theodore Bikel and Rance Muhammad, the group's philosopher.

In "200 Motels," Starr deserts his familiar drums for the bass guitar. The film, described by Zappa as an "electro-sociological-musical-documentary" was written and composed by Zappa. It is directed by Tony Palmer and produced by Herb Cohen and Jerry Good. In addition to music provided by Zappa and the Mothers of Invention, the film also features the Royal Philharmonic and a classical chorus.

Bikel's previous appearance in a United Artists film was the comedy hit, "The Russians Are Coming The Russians Are Coming," in which he spoke only Russian as a Soviet submarine commander.

Starr recently appeared with the other Beatles in their latest film, "Let It Be," the third of the group's motion pictures released by UA. Their first was "A Hard Day's Night," followed by "HELP!"

GWP Signs Steel Rose

NEW YORK — The Steel Rose, a new contemporary quintet have been signed to a three-year pact by GWP Records, it was announced by Jerry Purcell, president of the label.

The contract calls for one album and an unlimited amount of singles through 1974. First product, an album of contemporary tunes, is scheduled for release in April.

Previous groups signed by Purcell include Trilogys, Austin Gravelding, and Sarofeen and Smoke, each of which currently has product in the record shops.

Fried, Roth Set Amor Label

HOLLYWOOD — Sol Fried, president and David Roth, vice president, of Capital Productions, Inc., have formed Amor Record Enterprises.

First LP on Amor will be the soundtrack from their motion picture, "The Beautiful People."

Williams Exits MCA

NEW YORK — Don Williams has left his post as director of contemporary publicity for MCA Publishing in Los Angeles. He is relocating to New York and can be reached there at PL-2-6440. Williams is credited with generating interest and enthusiasm for the best selling "Superstar" rock opera.

New Additions To Radio Playlists Secondary Markets

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

WKWK—Wheeling, W. Va.

All I Need—Aretha Franklin—Atlantic
Wild World—Cat Stevens—A&M
Another Day—Paul McCartney—Apple
Chairman—Chairmen—Invictus
Blue Money—Van Morrison—Warner Bros
Where Did/Riches—Elvis Presley—RCA
Sweet And Innocent—Donnie Osmond—MGM
Timothy—Buoys—Scepter

WJET—Erie, Pa.

Timothy—Buoys—Scepter
Eighteen—Alice Cooper—Warner Bros.
Joy To The World—3 Dog Night—Dunhill
Lucky Man—Emerson Lake Palmer—Cotillion
Pic:Man In Black—Johnny Cash—Columbia

WLAV—Grand Rapids, Mich.

We Can Work It Out—Stevie Wonder—Tamla
Timothy—Buoys—Scepter
Rags To Riches—Elvis Presley—RCA
Sit Yourself—Stephen Stills—Atlantic
Woodstock—Matthews Southern Comfort—Decca

WLOF—Orlando, Fla.

Who Gets The Guy—Dionne Warwick—Scepter
What's Going On—Marvin Gaye—Tamla
Friends—Elton John—Uni
Pic:C'mon—Poco—Epic

WIRL—Peoria, Ill.

Put Your Hand—Ocean—Kama Sutra
Where Did—Elvis Presley—RCA
Dream Baby—Glen Campbell—Capitol
Chairman—Chairmen—Invictus
Don't Change—Ray Charles—Tangerine
LPS:War—U.A.
If I Could Only Remember—David Crosby—Atlantic

WIFE—Indianapolis, Ind.

Another Day—Paul McCartney—Apple
Georgia World—3 Dog Night—Dunhill
Me And My Arrow—Nilsson—RCA

WBAM—Montgomery, Ala.

Me And My Arrow—Nilsson—RCA
Adrienne—Tommy James—Roulette
Rags To Riches—Elvis Presley—RCA
I Can Hear You Calling—3 Dog Night—Dunhill

WGLI—Babylon, N.Y.

What's Going On—Marvin Gaye—Tamla
Stay Awhile—Belle—Polydor
Pic:Joy To The World—3 Dog Night—Dunhill

WKIX—Raleigh, N.C.

Heavy—Staple Singers—Stax
Eighteen—Alice Cooper—Warner Bros.
Blue Money—Van Morrison—Warner Bros.
Put Your Hand—Ocean—Kama Sutra
Joy To The World—3 Dog Night—Dunhill

KIOA—Des Moines, Iowa

What's Going On—Marvin Gaye—Tamla
No Love—B. J. Thomas—Scepter

WTRY—Alb, Sch, Troy, N.Y.

Hang On—Guess Who—RCA
One Toke—Brewer & Shipley—Kama Sutra
Dream Baby—Glen Campbell—Capitol
No Love—B. J. Thomas—Scepter
Help Me Make It—Sammi Smith—Mega
Baby Let Me Kiss You—King Floyd—Chimneyville
I Don't Know—Helen Reddy—Capitol
Animal Trainer—Mountain—Windfall
Burning Bridges—Mike Curb—MGM

WAVZ—New Haven, Conn.

Joy To The World—3 Dog Night—Dunhill
I Think Of You—Perry Como—RCA
Rags To Riches—Elvis Presley—RCA
Dream Baby—Glen Campbell—Capitol
Tongue And Cheek—Sugarloaf—Liberty
Any Dream Will Do—Joseph Consortium—Scepter
Pics: Who Gets The Guy—Dionne Warwick—Scepter
Baby Let Me Kiss You—King Floyd—Chimneyville
I Don't Blame You At All—Smokey Robinson—Tamla

WCOL—Columbus, Ohio

Blue Money—Van Morrison—Warner Bros.
No Love—B. J. Thomas—Scepter
Put Your Hand—Ocean—Kama Sutra
Hot Pants—Salvage—Odax
Heavy—Staple Singers—Stax
Pics: Friends—Elton John—Uni
Joy To The World—3 Dog Night—Dunhill

KEYN—Wichita, Kansas

Layla—Derek & Dominos—Atco
Friends—Elton John—Uni

Light As A Feather—Redbone—Epic
When We Dance—Neil Young—Warner Bros.
Night Owl—Alex Taylor—Atco
13 Questions—Seatrains—Capitol
I Don't Blame You At All—Smokey Robinson—Tamla

I Wish I Were—Andy Kim—Steed
Never Ending Love—Delany & Bonnie—Atco

WPOP—Hartford, Conn.

Sit Yourself Down—Stephen Stills—Atlantic
Dream Baby—Glen Campbell—Capitol
Put Your Hand—Ocean—Kama Sutra
Baby Let Me Kiss You—King Floyd—Chimneyville
Would You—Silver Bird—Capitol
We Were Always Sweethearts—Boz Scroggs—Columbia
Friends—Elton John—Uni
I Am I Said—Neil Diamond—Uni

WHLO—Akron, Ohio

Another Day—Paul McCartney—Apple
You're All—Aretha Franklin—Atlantic
Joy To The World—3 Dog Night—Dunhill
Baby Let Me Kiss You—King Floyd—Chimneyville
Dream Baby—Glen Campbell—Capitol
Heavy—Staple Singers—Stax
Where Did—Elvis Presley—RCA
Sit Yourself Down—Stephen Stills—Atlantic
Pic:Friends—Elton John—Uni
Pic:LP:Whole Lotta Love—CCS—Rac

WKWK—Wheeling, W. Va.

I Don't Know—Helen Reddy—Capitol
Come Into My Life—Al Martino—Capitol
Boll Weevil—Shocking Blue—Colossus
Give It To Me—Mob—Colossus
I Think Of You—Perry Como—RCA
Sweet And Innocent—Donnie Osmond—MGM
Where Did—Elvis Presley—RCA
Amy—Feather Bed—Bell

WLEE—Richmond, Va.

Don't Change—Ray Charles—Tangerine
Treat Her Like A Lady—Cornelius Bros. & Sister Rose—U.A.
Love Makes The World Go Round—Kiki Dee—Rare Earth
A Dog Named Boo—Lobo—Big Tree
Me And My Arrow—Nilsson—RCA

WBBQ—Augusta, Ga.

We Can Work It Out—Stevie Wonder—Tamla
Baby Let Me Kiss You—King Floyd—Chimneyville
Pushbike Song—Mixtures—Sire
L.A. Goodbye—Ides Of March—Warner Bros.
Electronic Magnetism—Solomon Burke—MGM
Sweet And Innocent—Donnie Osmond—MGM
Gettin' In Over My Head—Badge—Exhibit

WCRV—Washington, N.J.

I Play And Sing—Dawn—Bell
I Don't Blame You—Smokey Robinson—Tamla
Electronic Magnetism—Solomon Burke—MGM
Early Morning Rain—Oliver—U.A.
I Wish I Were—Andy Kim—Steed
Joy To The World—3 Dog Night—Dunhill

WING—Dayton, Ohio

Another Day—Paul McCartney—Apple
No Love—B. J. Thomas—Scepter
Love's Lines—5th Dimension—Bell
Heavy—Staple Singers—Stax
Soul—James Brown—King
Ain't Got Time—Impressions—Curtom
Dream Baby—Glen Campbell—Capitol
Pic:Woodstock—Matthew Southern Comfort—Decca
LP:Whole Lotta Love—CCS—Rac

WSGN—Birmingham, Ala.

Joy To The World—3 Dog Night—Dunhill
We Can Work It Out—Stevie Wonder—Tamla
Eighteen—Alice Cooper—Warner Bros.
Put Your Hand—Ocean—Kama Sutra

WPRO—Providence, R.I.



Morning Of Our Lives—Arkade—Dunhill
Heavy—Staple Singers—Stax
Rags To Riches—Elvis Presley—RCA
When There's No You—Engelbert Humperdinck—Parrot
Could I Forget You—Tyrone Davis—Dakar
You're What's Been Missing From My Life—Robert John—A&M

KLEO—Wichita, Kansas

Highway Song—Alex Taylor—Capricorn
I Wish I Were—Andy Kim—Steed
I Don't Know—Helen Reddy—Capitol
I Don't Blame You—Smokey Robinson—Tamla
Never Ed—Delaney & Bonnie—Atco
Baby Blue—Blue Bird—

"Hot Pants" on Odax is the hot one.



This week on the charts  Billboard  Record World 85 Cash Box

Here are the stations to back it up.

WMEX—Boston
WPGC—Baltimore
WAVZ—New Haven
WYSL—Buffalo
WOKY—Milwaukee
WRIT—Milwaukee
WFOM—Marietta
WAYS—Charlotte
WIST—Charlotte
KLIF—Dallas
WAPE—Jacksonville
WPDQ—Jacksonville
KYA—San Francisco
KJR—Seattle
KTLK—Denver
WJET—Erie

WORC—Worcester
WSGA—Savannah
WENE—Binghamton
WMID—Atlantic City
WALG—Albany
WNEW—New York
WLEE—Richmond
WROV—Roanoke
WINX—Rockville
WHYN—Springfield
WWCO—Waterbury
WPRO—Providence
WICE—Providence
WAAB—Worcester
WARM—Scranton
WIOO—Carlisle

WSCR—Scranton
WPTS—Pittston
WILK—Wilkes-Barre
WFEC—Harrisburg
WAMS—Wilmington
WKWK—Wheeling
WEBC—Duluth
WKNX—Saginaw
WIRL—Peoria
WIFE—Indianapolis
WBBQ—Augusta
WCOG—Greensboro
WRNC—Raleigh
WAIR—Winston-Salem
WORD—Spartanburg
KTBM—Jonesboro

KEYS—Corpus Christi
WLOF—Orlando
KOTN—Pine Bluff
KMEN—San Bernadino
KENO—Las Vegas
KVI—Seattle
KNAK—Salt Lake City
WPTR—Albany
WHOT—Campbell
WFMJ—Youngstown
WHDH—Boston
WCLS—Columbus
WDAK—Columbus
WHYL—Carlisle
WCHA—Chambersburg
WSAN—Allentown

WBRE—Wilkes-Barre
WKAP—Allentown
WAEB—Allentown
WRWA—Reading
WAMS—Wilmington
WLAN—Lancaster
WTAC—Flint
WAAM—Ann Arbor
WSAM—Saginaw
WGON—Munising
WTRW—Two Rivers
WING—Dayton
WCOL—Columbus
WYFE—Rockford
WQOK—Greenville
KCPX—Salt Lake City
KJRB—Spokane

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Distributed by Mercury Record Productions Inc.



Picks of the Week

DAWN (Bell 970)

I Play & Sing (2:21) (Pocketful/Saturday, BMI—Levine, Brown)

With two g'ants already logged into its diary, Dawn looks to put another gold shipment into its pyramid with the follow-up to "Knock Three Times." Latest maintains the rhythmic momentum, gaiety and top forty precision of the group's first two while altering the "formula" to give variety to Dawn's sound. Flip: "Get Out from Where We Are" (2:06) (Tridem, ASCAP—Polley)

NEIL DIAMOND (Uni 55278)

I AM . . . I Said (3:30) (Prophet, ASCAP—Diamond)

Latest in the intermittent autobiographical series of Neil Diamond efforts brings him up to date with a towering west coast installment. Excellent production and performance with some staggering material assure immediate action with virtually all teen format stations. Flip: no information.

DIONNE WARWICK (Scepter 12309)

Who Gets the Guy (3:17) (Blue Seas/J.C., ASCAP—Bacharach, David)

Dionne Warwick began as a blues/top forty phenomenon and then shot into MOR. Since then, she has alternated teen and adult releases to captivate both followings, with bigger results coming from the former. This new track features just that top forty sp'ash, tempered to the taste of adult listeners, to glean action in both areas. Flip: no info.

KENNY ROGERS & THE FIRST EDITION (Reprise 0999)

Someone Who Cares (2:34) (Beechwood, BMI—Harvey)

Unlike the crop of movie themes that have capitalized on f'm success, Kenny Rogers & the First Edition's latest promises to flip the coin and add attention to "Fools." Del'cate ballad heightened by another standout vocal performance from Rogers & Co. Flip: no info.

ELTON JOHN (Uni 55277)

Friends (2:22) (Dick James, BMI—John, Taupin)

From the newly released soundtrack, Elton John's title song for "Friends" may not carry the effortless commercial magnetism of "Your Song," but it does arrive with the impact of built-in exposure to more than make up for this. Muscularly arranged ballad for top forty and even MOR thought Flip: "Honey Roll" (2:57) (Same credits)

POCO (Epic 10714)

C'Mon (2:21) (Little Dickens, ASCAP—Furay)

One of the highlight numbers of Poco's concert appearances, "C'mon" has been trimmed from the live version in "Deliverin'" to a neat 2:21 for top forty. The group's most commercial venture to date, this side should break them with national impact. Flip: no info.

NEW SEEKERS (Elektra 45719)

Nickel Song (3:15) (Kama Ripppa/Amelanie, ASCAP—Safka)

The New Seekers have become to Melanie what Dionne Warwick is to Bacharach and David. For their third outing, the team turns to one of the writer/performer's new tunes, a jaunty bit of entertainment that should attract top forty and MOR attention. Flip: "Cincinnati" (3:26) (Yellow Dog, ASCAP—Doy'e)

ANDY KIM (Steed 731)

I Wish I Were (3:23) (Heiress, BMI—Barry, Kim)

Every so often, Andy Kim inserts a ballad to break up his rock pacing. In this follow-up to "Be My Baby," the artist eases his beat emphasis, but provides a Neil Diamond-like instrumental support to give the side a tang to tantalize teen fans. Flip: "Walkin' My La De Da" (3:15) (Unart/Joa-chim, BMI—Barry, Kim)

THE POPPY FAMILY (London 148)

I Was Wondering (2:41) (Gone Fishin', BMI—Jacks)

The poignant vocal style of "Which Way You Goin' Billy" and a more powerful instrumental track give the Poppy Family a strong side this third time round. A gently questioning glimpse of the world, the newest could raise a sales pace from both t-40 and MOR levels. Flip: "Where Evil Grows" (2:49) (Same credits)

DEREK & THE DOMINOES (Atco 6809)

Lay'a (2:43) Casserole, BMI—Clapton, Gordon)

B'istering instrumental track and a roaring vocal cram teen excitement into the at last released title track of the best seller album. Song has already received considerable FM attention and could make its AM move. Flip: no info.

SHOCKING BLUE (Colossus 141)

Boll Weevil (2:40) (Arr: Van Leeuwen)

Top forty stations in many areas began p'aying this track from the Shocking Blue LP as a fol'ow-up choice to "Venus." Now, the side crops up as a potent teen single resembling the folk original only as much as the spelling of the title does. Flip: no info.

JEANNIE C. RILEY (Plantation 72)

Oh, Singer (Shelby Singleton, BMI—Smith, Lewis)

Following her "Harper Valley P.T.A." smash, Jeannie C. Riley slipped s'lowly into the country-only field. Now, she crops up with a song that should return her to the charts in pop and rock areas. Bright performance of an unusual tune whose lyrics should be heard all the way through.

EDDIE HOLMAN (ABC 11292)

Where Do I Begin—Love Story Theme (3:08) (Famous, ASCAP—Sigman, Lai)

In spite of the rush that presented the theme from "Love Story" through instrumentals and vocals, Eddie Holman's reading gives the song its first R&B treatment. Having the field to himself, and presenting a marvelous interpretation, Holman should run away with this latest. Flip: no info.

BREAD (Elektra 45720)

If (2:33) (Screen Gems/Columbia, BMI—Gates)

Gossamer material from Bread opens with a very promising beginning which fails to develop. After the disappointment of the first listen, though, the haunting melodic piece and vocal delivery become continually more hypnotic portending very fine top forty/MOR results with exposure. Flip: "Take Comfort" (3:32) (O'de Grog, BMI—Griffin, Royer) Just the opposite.

JIM ED BROWN (RCA sps251)

Angel's Sunday (2:35) (Moss Rose, BMI—Mills)

Picturesque ballad in the manner of "Honey" or "Watching Scotty Grow" gives Jim Ed Brown a fine side with which to build his growing MOR and top forty reputation. Attractive melody and arrangements give the performance further listener impact. Flip: no info.

Newcomer Picks

THE ALLMAN BROTHERS BAND (Capricorn 8014)

Midnight Rider (2:57) (No Exit, BMI—Allman)

Established through a pair of LP hits, the Allman Brothers Band finds its most likely single release yet in this blues/rock offering. Side features a grand instrumental sound and good vocal work to get it in motion with FM and top forty audiences. Flip: no info.

HEDVA & DAVID (Project 3 1390)

Next Year (2:51) (April, ASCAP—Hirsch, Manor)

Possibly the most stunning advertising production to come along since the Pepsi generation's "You've Got a Lot to Live," the EJ AI/Visit Israel motif springs directly into a single by the artists who are doing the song on tv. A rousing performance for all format thought, the record includes an English language peace lyric translation. Flip: no info.

SILVER DUST (Sun 1124)

Father & Son (2:37) (Irving, BMI—Stevens)

A sparkling dialog presenting both sides of the generation issue. "Father & Son" has been beautifully presented in this interpretation by Silver Dust. The song itself is an enchanting and enlightening ballad from the "Tea for the Tillerman" album by Cat Stevens. Flip: no info.

ROCKIT (Verve 10654)

(Blame It) On the Pony Express (2:45) (January, BMI—Macaulay, Greenaway, Cook)

In the wake of "Love Grows," the Macaulay/Greenaway/Cook sound was beaten to death by a flood of carbon copies. Now, after a brief pause, Rockit comes up with a twist that refreshes the teen appeal of the composing team. Should find a welcome reception nationally. Flip: "Amblin'" (2:06) (Michael, ASCAP—Lloyd)

Choice Programming

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

WAR (United Artists 50746)

Lonely Feelin' (Far Out, ASCAP — War) Lacking Eric Burdon's vocals, War strikes out in a far less top forty direction. Team should nab R&B play and a helping of FM for the album with this track. Flip: "Sun Oh Son" (4:05) (Same credits)

THE U.S. APPLE CORPS (SSS Int'l 829)

Get High On Jesus (3:12) (Kama Sutra, BMI — Thomas, Niles) Re- vival-rock vocals and a hard hitting top forty instrumental track shoot sparks in the wake of this religion-in-common-language piece. Flip: no info.

TEE SET (Colossus 139)

She likes Weeds (3:38) (Legacy, BMI—Van Eijck, Tetteroo) From their top slot on the Dutch charts, the Tee Set makes a return to the U.S. with this witchcraft-lyric top forty entry. Flip: no info.

JOE MORTON (Mediarts 105)

Love, Lover, Be My Cover (3:25) (Mediarts/Bouquet, ASCAP—Pervin) Simple arrangement of Dory Previn's new blues material, and Joe Morton's powerful performance could make this a left field climber. Flip: "Polly, Newspaper Dolly" (South Paw, BMI—Cohen)

LESLEY (Crewe 601)

Back Together (3:34) (Saturday, BMI — Crewe, Bloodworth) Dropp- ing her easy-listening efforts, Lesley (Gore) returns to the top forty teen energy sound that has brought her greatest success. Flip: no info.

MICHAEL ALLEN (MGM 14231)

Hard Loving Loser (3:00) (Warner Bros., ASCAP—Farina) Best known in the Judy Collins version, this song is brought into a more teen accented focus through Michael Allen's performance. Could come through. Flip: "I Have Dreamed" (3:24) (Williamson, ASCAP—Rodgers, Hammerstein II)

ROBERT JOHN (A&M 1250)

You're What's Been Missing in My Life (2:55) (Ensign, BMI — John, Gately) The artist's earlier hits have shown that he is a performer who requires several listens. This attractive new ballad is no exception, being beautiful MOR on the surface and a top forty sleeper under the veneer. Flip: "You Can't Hold On" (Same credits)

THE ASSOCIATION (Warner Bros. 7471)

P. F. Sloan (3:27) (Canopy, ASCAP—Webb) Taken out of the harsh light of Jimmy Webb's interpretation, "P. F. Sloan" comes up satiny with tongue-in-cheek touches in this performance. Flip: no info.

ASHTON, GARDNER & DYKE (Capitol 3060)

Resurrection Shuffle (3:20) (Edwards Coletta, ASCAP — Ashton) U.K. sales winner presents an unusual change of pacer for top forty and FM programmers. Flip: "I'm Your Spiritual Breadman" (3:16) (Same credits)

DON REED (GRT 46)

Morning Over Memphis (3:47) (Speed, BMI—McGinnis) Gently stated narrative ballad shows enough dramatic impact to gain attention from adult and teen audiences. Long shot, but one to listen to all the way through. Flip: "Land of Milk & Honey" (2:56) (Tree, BMI—Hurley, Wilkins)

THE GOGGLES (Audio Fidelity 168)

Don't Say You Don't Remember (2:53) (Sunbeam, BMI—Miller, Lev- it') A weekend children's feature, "Goggles" spawns this easy-going ballad with a sound to captivate top forty and MOR as well. Flip: "We All Live on a Rainbow" (Bates/Many Fraus, BMI—Newmark, LaRue)

13 QUESTIONS

3067



Who am I. I am Seatrain

the sea has ceased to sleep
 upon the sand ~~~~~
 shadows hide in silence
 from the moon ☾
 ☆
 the cloistered abbey nuns
 slip silent passed me
 all hope to freely breathe
 one long drawn breath
 at last ☽☼
 Peter Rowan

Who am I. I am Seatrain

Dear Noah,
 I'm looking to see you soon.
 You must come and hear
 the band we're all so happy
 now. We look forward to playing
 together. Music makes me so
 satisfied. Can't wait to be with
 you at home.
 Love
 Rudy

Who am I. I am Seatrain



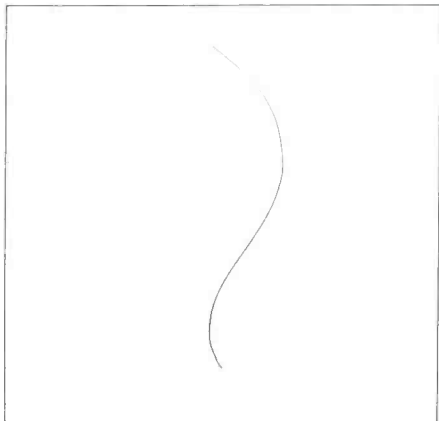
Jim Roberts—Lyricist



Peter Rowan—Lead vocals, guitar



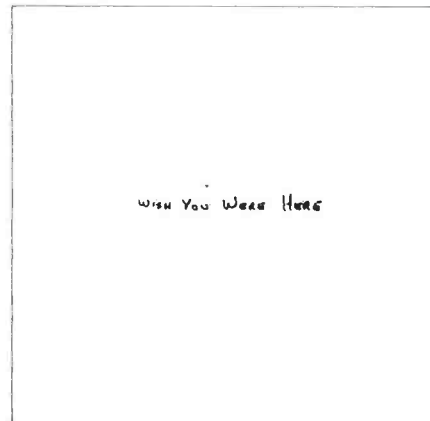
Andy Kulberg—Bass, vocals and flute



Who am I. I am Seatrain



Who am I. I am Seatrain



Who am I. I am Seatrain



Richard Greene—Violin, viola, keyboard and vocals



Lloyd Baskin—Lead vocalist and keyboards



Larry Atamanuik—Drums and percussion

A SINGLE FROM THE SEATRRAIN ALBUM



Capitol
 A Capitol Industries Company

SMAS-659

Cornyn

(from p. 12)

We never seem to learn.
About ten years ago, we had to beep out the word "damn" in a record called "Green Back Dollar." Remember "Don't Give a BEEP about a Greenback Dollar?"
Now I guess you can say "damn" but you can't say "son-of-a-bitch"—that was beeped out of a Johnny Cash single called "A Boy Named Sue."
And even this very week, John Lennon's new album has a song on it called "Working Class Hero" and one of the lines goes "You're All Fucking Peasants," and someplaces it gets played, others it gets beeped.
Nervous, nervous, nervous.
Well, I'm not particularly impressed with The Beep Game. Beep out a word and the whole thing sounds twice as bad. If we started censoring Rogers and Hammerstein, how would it sound? Take, for instance, "I Could Have BEEP All Night" or once again from "My Fair Lady," "I've Grown Accustomed to Her BEEP."
Tony Bennett, censored, would sing, "I Left My BEEP in San Francisco."
B. J. Thomas could complain about how "Raindrops Keep Falling on My BEEP."
Even old-timey songs sound dangerous when the censor raises his ugly beep. Take, for instance "Don't BEEP Under the Apple Tree."
Children's songs are not exempt. You remember the time when "Mary Had a Little BEEP," I'm sure.
And if we don't watch out, they may even get to Snow White, and force Walt Disney Studios to come out with "Whistle While You BEEP."
And finally my favorite beeped song, "When You Walk Through a Storm, Hold Your BEEP Up High."
The fact is, we in the record business now actually feel freed about exercising our artistic freedom.
They've got us scared.
We're chicken that if we put a nude 14-year-old girl, such as on the Blind Faith cover, into department stores, then wrinkled old ladies will start complaining. Show a nude in a movie house—no problem. Put one on a book cover—no-body screams.
But put a nude on a record and watch us fly away from moral principle and fine art straight into the warm and safe arms of gross profit.
The problem with the record industry is, when we get letters, we get very uptight.
I could control damn near the whole rock business with five little old ladies with five fountain pens. All a store has to do is get more than 10 letters about some dirty album cover or some subversive song, and it's out. It's dead.
Let me quickly wind this up about Censorship and Morality: According to the most comprehensive, official U.S. Government study ever made, *nothing should be censored.*
Nothing.
Nothing.
So much for censorship and morality and the speech I was supposed to give.
Moving right along, **REFORM NUMBER SEVEN**, or the Age of the Creative Executive.
From what we see in distribution—and certainly in record companies themselves—the purely Business School, facts-and-figures executives are having a tough time of it.
The Majority we're now dealing with—both artists and their *one hundred million* customers (in contrast to the 700 "pieces" of record industry in this room)—that majority looks to find in us some sensitivity, some creativity, even a little soul maybe.
Yet our lack of creativity is legendary. It's as if we hated the idea of integrity. We don't cover hit records any more, we cover hit philosophies.
Hopefully, the more creative of us can fight the industry's tradition of "following hit trends for sheer profit."
Making a guess, I'd say tomorrow's biggy, trend-wise, might be dubbed by one of the trade papers: "Jesus Rock."
And the sure-fire evidence that it's a real trend will be trotted out: there's George Harrison and "Jesus Christ Superstar" and "My Sweet Lord . . ."
And I know us. We'll put out Jesus cover records; and eventually out of Memphis there'll even be a Jesus answer record.
And if indeed Jesus Rock catches on, Record Merchandisers will be switching from beards and moustaches, metal eyeglass frames and bell-bottoms.
And the trend will grow.
And next year's NARM will find us all flying into Miami in a more spiritual, jeans-sandals-and-flowing-ropes image.
And the lobbies shattering, with: "Hey, Jesus Baby, when'd ya get in?"
With customary modesty, I'm going to cut this list of Commandments short of ten. You have the idea already.
Let's put together, now, the essence of what I've laid out in such laborious detail this morning. Let's come up with a composite of the Record Man who's most likely to survive this new Rock Revolution, and to live with the New Majority.
He's an open-minded, arts-oriented, mature and creative executive who has a balanced view of how relatively important are the profits of business against the quality of life.
The new Rock Revolution *expects* that quality of man in our business, because our business is *their* life style. They're not about to let us screw it up.
I recognize it's conceivable that it will take more than one speech by Stan Cornyn to reform the record business. But our world *will be reformed*, insists that

Rock Majority.

And the Majority, whether we like it or not, rules.
And that Majority—our sons and daughters—are prominent in producing a moral revolution that's happening right now in this country.
This moral awakening has had little to do with Billy Graham or your local Kiwanis Club.
It has had to do with the quality of dollars—all that it's about.
No longer is quantity—a quantity of dollars—all that it's about.
And for you—us—in business, when a new set of commandments comes down the mountain, borne unto us by our own freaky children . . . and when that new set of commandments tells us that quantity of profits is *not* what it's all about then, Lester, we have got some *adapting to do.*
And that's just what's happenin'.
General Motors is scared of a consumer stockholder revolt.
Anacosta is closing down a plant instead of killing pinetrees with its polluted air.
Stock in Standard Oil drops every time they spill a drop.
Detroit's having nightmares over Ralph Nader.
It chills my imagination to think what Nader's Raiders would find in the record business.
Don't think our business is going to escape.
The shit is about to hit our fan."
Cornyn's speech was greeted with a standing ovation.
We might consider some day next week an experiment: forget the paperwork, the IBM reports . . . and do something that has to do with music.
Like listen to some. Maybe a new album.
We might just find that getting under-organized has its advantages.
And the music world sure can use our talents and enthusiasm again.
REFORM NUMBER FIVE: Get involved with the *real* world. You'd better, because Sid, whether you realize it or not, you are already, in a very real sense, a Revolutionary.
For a Revolutionary, we look pretty funny, I'll admit. Eldridge is not, I'm sure, drooling over the thought of our help.
But we're in it, this Evolution. So we'd better find out what it's about. Because the New Majority thinks any less . . . is selfish, and the New Majority is *right.*
Excuse me. For those of you who may still feel less than revolutionary, let me explain:
While mass Middle America is into Lawrence Welk—and they are; TV ratings prove it—the *real* music world's ratings are 180 degrees away.
Check your charts. See what you're selling. Know that you've just been party to an Evolution—noisy, but largely bloodless.
The center of the record market has moved to the left, to the liberal, to the radical. And moved us with it. That is a fact of life, and political consequences are bound to flow. Not political demands on us, necessarily; but, we should beware of political obstructionism.
That's no small responsibility—the real world. It extends far beyond 90 day dating. And the future is going to demand our concern with that world. It's going to demand, for instance, that we can discern between Abbie Hoffman and Julius Hoffman.
Getting concerned, involved, means also and specifically that we *speak out against bullshit*, wherever we may find it.
For instance, if some spacey young revolutionary kids tell you that music should be free, and by selling albums you're exploiting the people, that's bullshit. Call it that. That's getting involved, with the *real* world.
And getting involved goes deep. Examine, for example, your conscience, because everyone knows you're sympathetic to the black man's struggle. And if you're a record company, wonder about South Africa and its *apartheid* attitude, and how your own licensing agreement there may be supporting the wrong side of that revolution you're in, like it or leave it.
So now you've put your head into the Real World. Now what?
NOW, **REFORM NUMBER SIX:** Keep your mind open. Don't be afraid of new ideas.
Actually, I was originally invited here by Jules to speak on 'Censorship and Morality,' which is the dullest speech title I've heard since . . . well, since Clive's title.
At last year's Billboard convention in Mallorca, I spoke on the same thing, 'Censorship and Morality.' While there, I took a strong position in favor of filth.
It was no shock to me, then, when I found that only a few months after my speech, the President's Commission on "Obscenity and Pornography" followed my lead.
The Commission said, and I quote your U. S. Government: "We find obscenity and pornography to be a nuisance, rather than an evil."
A nuisance, and that's all!
The Presidential Commission says that obscenity, like beauty, is in the eye of the beholder! Yea, team!
However, President Nixon rejected the whole Report about three minutes after it came out, apparently without having read it for fear it might corrupt his morals. So, it appears my evangelical work on behalf of obscenity is not at an end.
Nevertheless, let me dispose of this Censorship sermon very briefly so we can move ahead to this morning's slide show, entitled "Everything You Wanted to Know About Jules Malamud But Were Afraid to Ask."
Since puritanism dropped its pants about five years ago, the Censors really zero'd in on our business, the record business. A few years ago, we all thought the

Davis' Keynote Speech (from p. 9)

problem is returns traceable to one reason: you've let the business get away from you. You've become dependent upon computers and charts and don't either yourselves know what's happening or have the right people who do.

Vital Issues Ahead

There are so many more vital issues we will be facing in the next decade. I'd like so much to get into them with you in depth—but I can only touch on them now. The necessity of greater catalog stocking, I'm sure you've all seen the growth in vitality of full catalog retail stores in the last few years. Music spans so many important horizons today that the advantage of the full catalog approach becomes self-evident. We've personally seen time and again a full catalog store come into an area and replace a limping operation that had attempted merely to take the cream off the top. From the very start, as if word in the community had spread like wildfire, the full-line retailer builds a healthy following and a strong operation.
I'd love to talk to you in depth about your advertising—the quality or lack of it. Do you ask yourselves when you're taking each ad: are you motivating a sale, creating a demand for that product? Advertising is an art. It could stimulate business enormously, but you can't let an amateur do it for you. We provide—and I'm sure other manufacturers do too—valuable advertising services to you, professionally created. Only a few of you—usually the successful few—take advantage of it. You're so happy with what you've been doing in the past. After all, it's tradition. Well, tradition is important in any field but it must never be allowed to fossilize thinking. What's past is prologue only to those who know how to take every advantage open to them in today's world. No one can hope to claim leadership if it is unwilling or unable to adapt to the world around us, to be aware of the need for change and have the flexibility to react to it. Naturally, the best of the past should be preserved and drawn from, but in our business there is no room for

complacency. There is no time for standing still. There is always someone breaking down new barriers, making some exciting innovation, introducing a new sound, developing a new technology. Imagination becomes a prerequisite along with awareness and sensitivity to creativity. And at the very top there must always be a continual striving for standards of excellence in quality, effort and dedication. All this applies to what I've been talking about whether it's pricing, returns or advertising—or grass roots creativity.

Back To Music

But what I would like now to return to is music. Because that's what makes us all so unique. There is no more exciting field to be in. Culturally alive, relevant, meaningful, contagiously stimulating, enjoyable, dynamic. Music means something different to people of all ages. It has a place in all our lives. But, above all, it is the lifeblood of youth. It helps to give them dimension. It's expressive of their dreams, their hopes, desires and feelings. Today's music reflects the generation of youth. It mirrors their anxieties, escapes and realities. It lays open for all to see the melting pot of their existence and lifestyle. To illustrate this, let me show you a short excerpt we edited from an existing film made last year for the 1970 Columbia Records National Convention. The music you will hear is that of a variety of our artists and it speaks for itself. But lurking behind the rhythms of Miles Davis, Chicago and Santana is the society of last year, its problems and its needs. Music and life are presented in this short excerpt from "Different Strokes."

Conclusion

Well, I hope that each one of you in the decade ahead can approach all of the problems we have in our business from the vantage point of what music means. Advertising can never turn on the Isaac Hayes fan to Robert Goulet; exposure resulting from price motivated purchases will not help to sell unknown groups who don't have independent musical validity; sale prices for artists who lack charisma and appeal won't be the answer to your ills. The reason is the uniqueness of music and what it has to offer. Your customers know the wheat from the chaff—the art from the gimmickry. You must plunge in and be as aware as they are. What will surprise you most is the wonders you will find. Lyrics that are timely, moving, instinctive, beautiful.
For example: Listen to this. It's called "That's The Way It Was" by Jim Webb.

There once was a town where a boy could have a dog/There weren't any subways and there wasn't any smog/and the green things grew as green things will/You could hear the grass grow if you stood real still/and the honey bees would buzz/You may not believe it but that's the way it was/There once was a town/In the one I'm thinking of—a man could find a woman and a man could fall in love/And a man could have a boy, and a boy could have a dog/There weren't any subways and there wasn't any smog/And the yard went on forever.

Well, the decade ahead in the record industry might be one of decision but it is also one of growth, vitality, progress and beauty. We have much to look forward to and it will be a pleasure to share all this with you.

Draper To RCA Rock/R&B Post

NEW YORK—RCA Records has appointed Tom Draper as manager of merchandising and market planning for Rock and R&B Music, reports Harry Anger, director of merchandising and market planning, to whom Draper will report.

Draper is being promoted from the position of administrator of new product development, which he held for RCA for the past year and a half. In that capacity, he worked out of Detroit concentrating on national promo for the label's R&B records, in addition to working very closely with distributors on R&B product.

Previous to joining the record division, Draper spent four and a half years with the RCA Distributing Corp. in Detroit as a salesman selling home instruments. Born and raised in Detroit, Draper attended the University of Detroit. He is now based in New York.

Lewis To Inventory Position At A&M

HOLLYWOOD—Bob Lewis, assistant head of parcel distribution at A&M Records and head coordinator of office equipment, has been appointed to the staff of Chuck Ward, director of Production.

Lewis will be the new head of inventory control, which will also include all of the buying and selling of album jackets.

NARM Convention

(from p. 7)

Many feel those, however, who say that nothing comes out of these conventions and nothing ever gets solved, are wrong in their criticism. Because a great deal does come out of them. If you keep your ears open you may hear suggestions dropped in a keynote speech that might not seem plausible at the moment they are said but often come to pass at a later date. One remembers Clive Davis, Columbia president, at a NARM meeting a few years back send out a trial balloon suggesting that variable pricing is necessary on LP product because of varying costs, etc. And if one listened closely he might have acted in this area. Since then, Columbia has and almost every company in the industry operates with variable pricing, twin-disk packs, etc.
Everyone seemed to be in agreement this year that some of the opinions fielded by Stan Cornyn, vice president of Warner Bros-Reprise in an eloquent address telling the industry to change its way of living and thinking if it doesn't want to crumble, had great merit and honesty. (see separate story.)

Nevertheless, Jules Malamud, executive secretary of NARM, and his wife Mickey have the convention business down to a science, and will probably pack the house again at next year's NARM meet at the Americana in Miami, March 5-10, 1972.

world was coming to an end when, through the visual aid of one record jacket, teenyboppers everywhere could learn that John Lennon was not Jewish.

So the Censors came on.
One of their prime tools was this little button gizmo. Push this little button and "BEEP," the disturbing words go unheard.





There are some who view this little black beeper as the greatest salvation since the fig leaf was invented to cover up our BEEP. There are some who find this little beeper amusing—and fairly inconsequential. Those are the same kind of people who get mad when a football game gets postponed because war's just broken out.

And there are those who view this little beeper as a simple convenience. Their idea is, if by beeping out an idea from a record we can sell more records, "Well, so what, we're in business to sell records." (As opposed to, one assumes, living with one's conscience.)

It's always been this way. I bet some of you can remember times when on NBC, announcers couldn't even mention a Cole Porter song called "Love for Sale."

Not much later radio got all sweaty palmed when a song came along called "All of Me. Why Not Take All of Me?" For those of you who find these examples quaint, let me remind you of radio's more recent sweaty palms over a similar tune called "Let's Spend the Night Together."

Mercury and its distributed labels are proud to announce four of the biggest, hottest, movingest, chart bustingest, monster singles on the street today.

	Bed of Roses	The Statler Brothers	73141
	Hot Pants	Salvage	OD-420
	I Believe in Music	Marion Love	AR/7100/505
	Chirpy Chirpy Cheep Cheep	Lally Scott	40695

From The Mercury Record Corporation Family of Labels / Mercury, Philips, Fontana, Smash, Vertigo, A & R, Cannon, Dial, Mister Chand, Odax, Outburst, Soundville, Peachtree.
A Product of Mercury Record Productions, Inc. / 35 East Wacker Drive, Chicago, Illinois 60601 / A North American Philips Company.



Additions To Radio Playlists — Primary Markets

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

WABC—New York
 What's Going On—Marvin Gaye—Tamla
 We Can Work It Out—Stevie Wonder—Tamla
 Time And Love—Barbra Streisand—Columbia

WKBW—Buffalo
 Help Me—Sammi Smith—Mega
 Proud Mary—Ike & Tina Turner—Liberty
 Oye Como Va—Santana—Columbia
 What Is Life—Geo. Harrison—Apple
 Imagination—Temptations—Gordy

WQAM—Miami
 No Love—B. J. Thomas—Scepter
 Free—Chicago—Columbia
 Green Grass—Wilson Pickett—Atlantic
 Pick—One Toke—Brewer & Shipley—Kama Sutra
 Joy To The World—3 Dog Night—Dunhill

WLS—Chicago
 I Am I Said—Neil Diamond—Uni
 We Can Work It Out—Stevie Wonder—Tamla
 Cherish—Freda Payne—Invictus
 You're All I Need—Aretha Franklin—Atlantic
 If—Bread—Elektra
 AM: Don't Change—Ray Charles—Tangerine
 Where Did—Elvis Presley—RCA
 Dream Baby—Glen Campbell—Capitol
 PM: Joy To The World—3 Dog Night—Dunhill
 Mercedes Benz—Janis Joplin—Columbia

WOKY—Milwaukee
 I Am I Said—Neil Diamond—Uni
 Where Did—Elvis Presley—RCA
 Joy To The World—3 Dog Night—Dunhill
 Pushbike Song—Mixtures—Sire
 Layla—Derek & Dominos—Atco
 Love Makes The World Go Round—Kiki Dee—Rare Earth

Where Did—Elvis Presley—RCA
 You're All—Aretha Franklin—Atlantic
 Love's Lines—5th Dimension—Bell

KFRC—San Francisco
 Heavy—Staple Singers—Stax
 Put Your Hand—Ocean—Kama Sutra
 Friends—Elton John—Uni
 We Can Work It Out—Stevie Wonder—Tamla
 LPS: Moments—Boz Scroggs—Columbia
 Mercedes Benz—Janis Joplin—Columbia
 Freedom—Jimi Hendrix—Reprise
 Oh Woman—Paul McCartney—Apple

KGB—San Diego
 Cried Like A Baby—Bobby Sherman—Metromedia
 Love Story—Andy Williams—Columbia
 Give It To Me—Mob—Colossus

KJR—Seattle
 Hot Pants—Salvage—Odax
 Joy To The World—3 Dog Night—Dunhill
 Someone Who Cares—Kenny Rogers—Reprise

KYNO—Fresno
 Heavy Staple Singers—Stax
 Here Comes The Sun—Richie Havens—Stormy Forest
 Eighteen—Alice Cooper—Warner Bros.
 Don't Change—Ray Charles—Tangerine
 Dream Baby—Glen Campbell—Capitol
 Where Did—Elvis Presley—RCA
 For All Seasons—Fuzz—Calla
 Oh Woman—Paul McCartney—Apple
 Truckin'—Grateful Dead—Warner Bros.

THE BIG THREE

- Joy To The World
3 Dog Night—Dunhill
- I Am . . . I Said
Neil Diamond—Uni
- Friends
Elton John—Uni

WQXI—Atlanta
 Blue Money—Van Morrison—Warner Bros.
 Love's Lines—5th Dimension—Bell
 Do Me Right—Detroit Emeralds—Westbound
 Temptation Eyes—Grass Roots—Dunhill

WTIX—New Orleans
 I Am I Said—Neil Diamond—Uni
 Put Your Hand—Ocean—Kama Sutra

CKLW—Detroit
 You And Your Folks Me And My Folks—Funkadelic—Westbound

Don't Change—Ray Charles—Tangerine
 Help Me Make It—Sammi Smith—Mega
 Love Makes The World Go Round—Odds & Ends—Today

WIXY—Cleveland
 Man In Black—Johnny Cash—Columbia
 Layla—Derek & Dominos—Atco
 Tongue And Cheek—Sugarloaf—Liberty
 Timothy—Buoys—Scepter
 When There's No You—Engelbert Humperdinck—Parrot
 Adrienne—Tommy James—Roulette

KILT—Houston
 Pic: If—Bread—Elektra
 I Wish I Were—Andy Kim—Steed
 Friends—Elton John—Uni
 One Toke—Brewer & Shipley—Kama Sutra
 Someone Who Cares—Kenny Rogers—Reprise
 Tulsa—Billy Joe Royal—Columbia

WRKO—Boston
 I Am I Said—Neil Diamond—Uni
 If—Bread—Elektra
 Joy To The World—3 Dog Night—Dunhill
 Blue Money—Van Morrison—Warner Bros.
 Who Gets The Guy—Dionne Warwick—Scepter

WCAO—Baltimore
 Pic: I Am I Said—Neil Diamond—Uni
 Sit Yourself Down—Stephen Stills—Atlantic
 Joy To The World—3 Dog Night—Dunhill
 Friends—Elton John—Uni
 Ask Me No Questions—B. B. King—ABC
 Eighteen—Alice Cooper—Warner Bros.
 If—Bread—Elektra
 I Play And Sing—Dawn—Bell

WKNR—Detroit
 Put Your Hand—Ocean—Kama Sutra
 Don't Change—Ray Charles—Tangerine
 I Don't Blame You At All—Smokey Robinson—Tamla
 One Toke—Brewer & Shipley—Kama Sutra
 I Am I Said—Neil Diamond—Uni
 No Love—B. J. Thomas—Scepter
 Cried Like A Baby—Bobby

WHERE DID THEY GO LORD
 ELVIS PRESLEY RCA
 Elvis Presley
 Blue Crest

I REALLY DON'T WANT TO KNOW
 ELVIS PRESLEY RCA
 EDDY ARNOLD RCA
 Hill & Range

SOLDIER'S LAST LETTER
 MERLE HAGGARD CAPITOL
 Noma Music

SHE WAKES ME WITH A KISS EVERY MORNING
 NAT STUCKEY RCA
 Hill & Range
 Blue Crest

WHAT AM I LIVING FOR
 CONWAY TWITTY MGM
 Hill & Range
 Tideland

SHE'S AS CLOSE AS I CAN GET TO LOVING YOU
 HANK LOCKLIN RCA
 Hill & Range
 Blue Crest

STANDING HERE WONDERING WHICH WHICH WAY TO GO
 MARION WILLIAMS ATLANTIC
 Hill & Range

DOWN IN THE COLD
 TEN WHEEL DRIVE POLYDOR
 Noma Music
 Harry Da Luggage

THE ABERBACH GROUP
 241 West 72 Street, New York, N.Y.

WSAI—Cincinnati
 Joy To The World—3 Dog Night—Dunhill
 One Toke—Brewer & Shipley—Kama Sutra
 What's Going On—Marvin Gaye—Tamla
 Sweet And Innocent—Donnie Osmond—MGM
 Love's Lines—5th Dimension—Bell
 Another Day—Paul McCartney—Apple

WEAM—Washington D.C.
 Sit Yourself Down—Stephen Stills—Atlantic
 Joy To The World—3 Dog Night—Dunhill
 Blue Money—Van Morrison—Warner Bros.
 Friends—Elton John—Uni
 I Don't Blame You At All—Smokey Robinson—Tamla

WHB—Kansas City
 Pic: I Am I Said—Neil Diamond—Uni
 Hot Pants—Salvage—Odax
 Heavy—Staple Singers—Stax
 Sit Yourself Down—Stephen Stills—Atlantic
 Pic: Time And Love—Barbra Streisand—Columbia

KIMN—Denver
 Another Day—Paul McCartney—Apple
 Shades Of Gray—P. K. Ltd.—Colgems
 No Love At All—B. J. Thomas—Scepter
 When There's No You—Engelbert Humperdinck—Parrot
 Rags/Lord—Elvis Presley—RCA
 Joy To The World—3 Dog Night—Dunhill
 Snowblind Friend—Steppenwolf—Dunhill

KNOE—Sacramento
 Love's Lines—5th Dimension—Bell
 Indian Reservation—Raiders—Columbia
 I Don't Blame You At All—Smokey Robinson—Tamla
 Layla—Derek & Dominos—Atco
 Don't Change—Ray Charles—Tangerine
 She Comes In Colors—Fever Tree—Ampex
 Cool Aide—Paul Humphreys—Lizard
 LPS: Joy Of Cooking—Various Cuts—Capitol
 Tea For The Tillerman—Various Cuts—Cat Stevens—A&M

KRLA—Pasadena
 What's Going On—Marvin Gaye—Tamla
 I Am I Said—Neil Diamond—Uni
 Friends—Elton John—Uni
 LPS: Love From Mary—Mary Travers—Warner Bros.
 Bight Bird Flying—Jimi Hendrix—Reprise

KHJ—Hollywood
 I Am I Said—Neil Diamond—Uni
 I Wish I Were—Andy Kim—Steed

WCAO—Baltimore
 Pic: I Am I Said—Neil Diamond—Uni
 Sit Yourself Down—Stephen Stills—Atlantic
 Joy To The World—3 Dog Night—Dunhill
 Friends—Elton John—Uni
 Ask Me No Questions—B. B. King—ABC
 Eighteen—Alice Cooper—Warner Bros.
 If—Bread—Elektra
 I Play And Sing—Dawn—Bell

WKNR—Detroit
 Put Your Hand—Ocean—Kama Sutra
 Don't Change—Ray Charles—Tangerine
 I Don't Blame You At All—Smokey Robinson—Tamla
 One Toke—Brewer & Shipley—Kama Sutra
 I Am I Said—Neil Diamond—Uni
 No Love—B. J. Thomas—Scepter
 Cried Like A Baby—Bobby

KQV—Pittsburgh
 Heavy—Staple Singers—Stax
 Put Your Hand—Ocean—Kama Sutra
 Stay Away—Bells—Polydor
 I Don't Blame You At All—Smokey Robinson—Tamla
 Green Grass—Wilson Pickett—Atlantic

WIBG—Philadelphia
 Joy To The World—3 Dog Night—Dunhill
 What's Going On—Marvin Gaye—Tamla
 Friends—Elton John—Uni
 All I Need—Aretha Franklin—Atlantic
 Tip Of My Tongue—Brenda & Tabulations—Top & Bottom

WAYS—Charlotte
 Love's Lines—5th Dimension—Bell
 Wild World—Cat Stevens—A&M
 Friends—Elton John—Uni
 Joy To The World—3 Dog Night
 I Don't Blame You At All—Smokey Robinson—Tamla
 I Am I Said—Neil Diamond—Uni

KLIF—Dallas
 Time And Love—Barbra Streisand—Columbia
 Friends—Elton John—Uni
 Lucky Man—Emerson Lake Palmer—Cotillion
 Sit Yourself Down—Stephen Stills
 Adrienne—Tommy James—Roulette

WMAK—Nashville
 Wild World—Cat Stevens—A&M
 Timothy—Buoys—Scepter
 Chick A Boom—Daddy Dewdrop—Sunflower
 Don't Change—Ray Charles—Tangerine
 Eighteen—Alice Cooper—Warner Bros.

Glen's 'Greatest' Album Supported By Capitol Drive

HOLLYWOOD — Capitol Records will release this month (29) "Glen Campbell's Greatest Hits."
 Rocco Catena, vice president of merchandising, said the release will be supported by a massive campaign geared to appeal "to Glen's already huge public and to interest those who might have just become acquainted with the fine talents of this all-time great artist."

A promo program has been conceived by Capitol to coordinate all graphic concepts for this presentation, from album art to merchandising pieces. A special hundred-album merchandiser will be supplied featuring a diorama backdrop of Americana, off-setting Glen himself against a series of American landscapes.

A two-page four-color Campbell ad is being prepared for the music trades, as well as a specially designed full-page ad to run in major market newspapers. There will also be an all-encompassing national radio buy on top-40 AM and country stations. Just prior to the release of the album, accounts will receive an introductory mailing piece outlining components of the campaign.

The outline and planning of the campaign was conceived and charted by Tony Cohan, Capitol merchandising project manager.

MCA Renews Credit

UNIVERSAL CITY — MCA Inc. has renewed its revolving bank credit of \$134,000,000 with its present lenders Bank of America, the First National Bank of Chicago and Marine Midland Bank-New York. The renewed credit is for a term of six years with prepayment privilege and provides for periodic reductions of a portion of the credit. The interest rate on loans under the credit is 1/2 of 1% above the prime commercial rate in effect from time to time.

KXOX—St. Louis
 Joy To The World—3 Dog Night—Dunhill
 When There's No You—Engelbert Humperdinck—Parrot
 Eighteen—Alice Cooper—Warner Bros.
 Snow Blind Friend—Steppenwolf—Dunhill
 Tongue In Cheek—Sugarloaf—Liberty
 The Last Blast Of The Blasted Bugler—Sonny Gianotti—ABC

WMEX—Boston
 I Am I Said—Neil Diamond—Uni
 Someone Who Cares—Kenny Rogers—Reprise
 If—Bread—Elektra
 Timothy—Buoys—Scepter
 Cool Aide—Paul Humphreys—Lizard
 Friends—Elton John—Uni
 C'mon—Poco—Epic
 Here Come The Sun—Richie Havens—Stormy Forest
 Morning Of Our Lives—Arkade—Dunhill

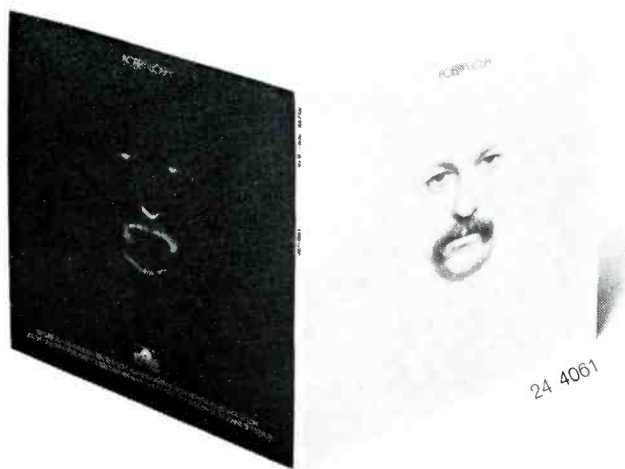
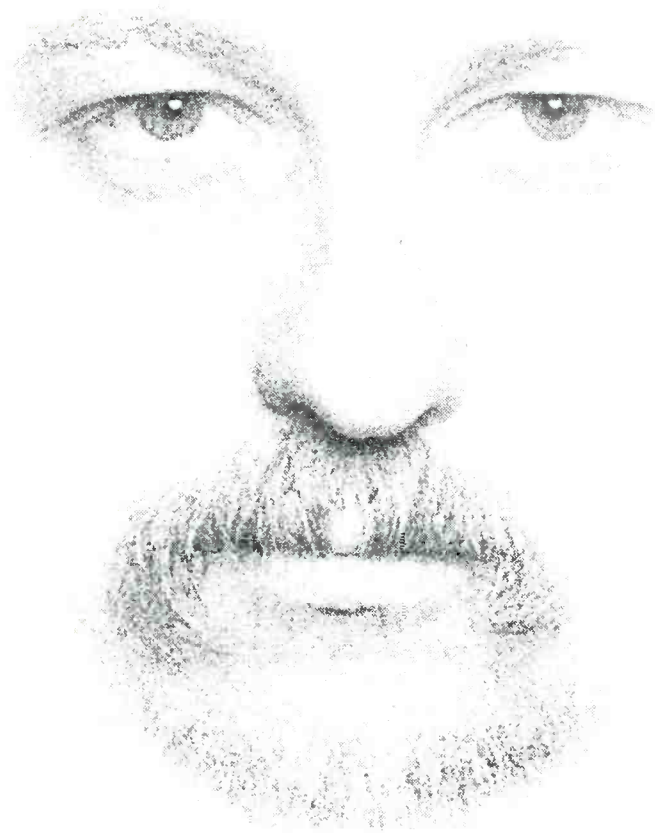
WMPS—Memphis
 Time And Love—Barbra Streisand—Columbia
 Joy To The World—3 Dog Night—Dunhill
 We Can Work It Out—Stevie Wonder—Tamla
 Snow Blind Friend—Steppenwolf—Dunhill
 Eighteen—Alice Cooper—Warner Bros.
 Ask Me No Questions—B. B. King—ABC

WFIL—Philadelphia
 Love's Lines—5th Dimension—Bell
 Another Day—Paul McCartney—Apple
 I Am I Said—Neil Diamond—Uni
 One Toke—Brewer & Shipley—Kama Sutra
 Stay Awhile—Bells—Polydor
 LP's: Joy To The World—3 Dog Night—Dunhill
 Super Star—Murray Head—Decca
 Blue Money—Van Morrison—Warner Bros.
 Sit Yourself Down—Stephen Stills—Atlantic

WDGY—Minneapolis
 Imagination—Temptations—Gordy
 No Love—B. J. Thomas—Scepter
 Love's Lines—5th Dimension—Bell
 What's Going On—Marvin Gaye—Tamla
 Timothy—Buoys—Scepter
 Eighteen—Alice Cooper—Warner Bros.

WAPE—Jacksonville, Fla.
 Baby Let Me Kiss You—King Floyd—Chimneyville
 I Think Of You—Perry Como—RCA
 Where Did—Elvis Presley—RCA
 Someone Who Cares—Kenny Rogers—Reprise
 Oye Como—Santana—Columbia
 I Don't Blame You At All—Smokey Robinson—Tamla
 We Can Work It Out—Stevie Wonder—Tamla
 Joy To The World—3 Dog Night—Dunhill
 Layla—Derek & Dominos—Atco

BOBBY GOSH



BOBBY GOSH WRITER, SINGER, MUSICIAN, ARRANGER, CONDUCTOR AND PRODUCER HAS JUST FINISHED HIS FIRST ALBUM CALLED BOBBY GOSH



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

Grand Funk Tour 2 Mos.; \$4 Mil.

NEW YORK — Capitol Records' Grand Funk Railroad will embark upon a Spring tour including 38 appearances in 52 days, with a guarantee—exclusive of percentages of the gate—of \$760,000 and a potential take of \$2,060,000 on an anticipated gross of nearly \$4 Million. The tour kicks off this week March (12) at the Univ. of Alabama in Tuscaloosa, and concludes May 2 at the Syndrome in Chicago. The 16,000 seat Boston Garden was sold out in 72 hours. Some showcases will have two shows, with two complete shows, 24,000 seats, sold out at Pirate's World in Miami.

Every arena on the tour will have a minimum of 10,000 seats and Grand Funk, whose concerts have consistently sold-out hours after tickets go on sale, will play to a potential audience of three-quarters of a million fans. Terry Knight, the group's manager and producer, said he "insured that the greatest number of Grand Funk fans may see and hear them at one time." Tickets will be scaled from \$4.00 to \$6.00.

Capitol Ships 1200 Anti-Drug Spots By Bloodrock

NEW YORK—Capitol Records has shipped 1200 ten-second radio spots featuring anti-drug statements by the six members of its rock group, Bloodrock. Label mailing came as a result of an offer to supply the spots free to AM and FM outlets. The label said it's receiving 50 requests a day. The spots can be obtained from Alan Davis, director of marketing and exec assistant for east coast operations, at 1290 Avenue of the Americas, New York, N.Y.

Butler, Workshop Publishing Deal Through Chappell

NEW YORK — A total and exclusive worldwide administration agreement on the music catalogs of artist/writer Jerry Butler and his Chicago workshop has been concluded by Chappell & Co. Norman Weiser, vice president and general manager, said the move is considered to be the company's strongest in the R&B field, since the deal includes not only Jerry and Billy Butler compositions through Butler Music Publishing Corp. (ASCAP) and Ice Man Music Corp. (BMI), but also product from the entire writing staff of Butler's innovative Chicago workshop. Writers included are John Jones, Larry Wade, James Blumenberg, Terrence Callier, Robert King, Charles Jackson and Charles Jones.

The workshop was set up by Jerry Butler and his attorney W. Yales Matheson to create a learning and working opportunity for writers in the Chicago area, allowing them to develop their talent and enter the music business under the professional guidance of Butler, who is creative director, and Billy Butler, who manages the studio. Since its inception, workshop material has been recorded by such artists as Betty Everett (Fantasy), Phil Flowers (Bell), Jerry Butler (Mercury), Mel & Tim (Bamboo), Gene Chandler (Mercury), and Jackie Ross (Mercury), with a number of other records already cut and pending release shortly.

Chappell is currently working on Butler's new hit, "If It's Real What I Feel" (Mercury). On the top 100, as is his LP "Jerry Butler Sings Assorted Sounds".

Al Altman and the Chappell professional staff will work closely with the Butlers through constant direct contact with the Chicago group.

A Jerry Butler folio titled "If It's Real What I Feel" will be released shortly by Chappell, including con-song from the hit film "Joe" and "You and Me."

The tour is thought to be the first wholly self-contained touring unit. No transient or pick-up groups will join the tour enroute. Only one group has been selected to travel with Grand Funk throughout the tour. They are Bloodrock, Capitol's fast-rising rock sextette from Dallas.

Bloodrock's 3rd LP

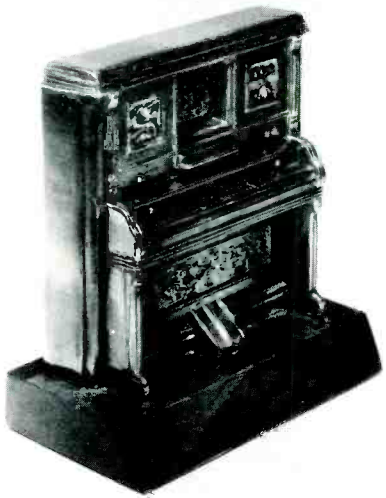
Bloodrock, which has a hit single, "D.O.A.," and a hit album, "Bloodrock 2," on the charts, has just completed their third album for the label, produced by Knight, and have recently scored impressive engagements at the Whiskey in Los Angeles and at the Fillmore East and West.

Locations and cities to be included in the tour are: March 12, University of Alabama, Tuscaloosa; 13, Loyola Field House, New Orleans; 14, Boston Gardens; 15, Ottawa Civic Center; 17, Montreal Forum; 19 and 20, Pirate's World, Miami; 24, Curtis Hixon Hall, Tampa; 25, Buffalo Memorial Auditorium; 26, Civic Center, Monroe, La.; 27, Freedom Hall, Louisville; 28, Midsouth Coliseum, Memphis; 29, Amarillo Civic Center; 30, Lubbock Auditorium Coliseum.

They continue April 1, Fairgrounds Arena, Oklahoma City; 2, El Paso Coliseum; 3, Tingley Auditorium, Albuquerque; 4, Tarrant County Convention Center, Fort Worth; 6, Tulsa Assembly Center; 7, San Antonio Civic Arena; 8, Sam Houston Coliseum, Houston; 9, Hirsch Coliseum, Shreveport; 10, Sam Houston Coliseum; 11, Dallas Memorial Coliseum; 13, Salt Palace, Salt Lake City; 15, San Diego Sports Arena; 16, Seattle Coliseum; 18, Winterland, San Francisco.

Also, April 19, Denver Coliseum; 20, Kansas City (Mo.) Municipal Auditorium; 21, Kiel Auditorium, St. Louis; 23, Dorton Arena, Raleigh; 24, Winston-Salem Memorial Coliseum; 25, Charlotte Coliseum; 29, Hara Arena, Dayton; 30, Cobo Hall, Detroit; and May 1 and 2, Syndrome, Chicago.

If all shows sell out, Grand Funk's \$760,000 guarantee will be supplemented by an additional \$1,300,000 in percentage take, totalling \$2,060,000 for thirty eight performances.



Who'll win the Pianola? That'll be answered Monday evening (8) when the Songwriters' Hall of Fame announces the first 10 of America's great pop songwriters to be elected to the Hall. The 10 finalists, elected by the membership of more than 1,000 from an original list of 30 nominees, will each receive the handsome bronze statuette of the pianola, a traditional popular music voice of an earlier America. President Johnny Mercer will share toastmaster duties with William B. Williams. Such men as Rudolph Friml, Richard Rodgers, Harold Arlen, Frank Sinatra and a host of other major names of the pop music field will attend the gala event at the New York Hilton Hotel.

cash box / talent on stage

The Beach Boys

CARNEGIE HALL, NYC—New York has always been a Beach Boys town. That fact was driven home to any non-believer last week when the group broke it all up at Carnegie Hall during one of the most joyous concerts in recent months.

A party atmosphere pervaded as the Brother artists launched the show with "Heroes And Villains." From there they zig-zagged back and forth through a repertoire of songs which they have made famous during the ten years they have been together.

Though minus the services of Brian Wilson (who remained at home due to an ear infection), the performers were a tight assemblage, buttressed by an assortment of background instrumentalists. Nostalgia came into view as the boys served up "Wouldn't It Be Nice" and for the sheer pleasure of hearing great harmony there was an acapella "Their Hearts Were Full Of Spring."

"Sloop John B" was as delightful as when we first heard them sing it. Then came "California Girls," (Where were you the summer of 1965?) and "Good Vibrations," which was performed in flawless fashion, bearing an almost chilling resemblance to their studio polished version.

As the first dancers began to appear in the hallowed Carnegie aisles, the Beach Boys pulled out whatever stops might have been remaining and just played happy rock and roll music. Their songs swept through the hall as the people leaped about in abandonment.

The Beach Boys themselves must have been stunned by the reception they received. How many encores did they do? Hard to remember. Which songs did they play? Does it matter? These were the Beach Boys and they scored a real triumph. At Carnegie Hall in this Beach Boy town.

e.k.

Dust

UNGANO'S, NYC—If the coming thing in pop music is a return to the acoustic and to gentle and soothing melodies, Dust, a new three man band as yet unrecorded didn't get the message yet. And neither did the Ungano's crowd which responded enthusiastically to this exceptionally talented and musically exciting group when they performed there last Thursday night.

The trio works off a bass, drums, guitar set-up and onto for a hard driving rock sound. Throughout their Ungano's stint, drummer Marc Bell, with a relentless and skilled technique, set the pace for some superb bass picking by Kenny Aaronson and for the fine guitar playing and vocalizing of Richie Wise.

The band scored from the first with a mover entitled "Wild Baby," switching to the bizarre for a haunting "From A Dry Camel," then charged home with a half dozen more original compositions. Outstanding was Bell's solo work on "Alone At Midnight." Group closed with a song entitled "Love Me Hard" and this too was excellent. A very strong set from a band that really works.

e.k.

Chico Hamilton

THE TOWNE TAVERN, TORONTO—Chico Hamilton, a name from the past, has returned to the stage and picked Toronto's Towne Tavern to kick-off his new club act. The Towne was recently given a bouquet by Toronto jazz critics as offering the most aggressive jazz "return of" promotion for this form of music that has often been referred to as "dead." Unfortunately, the attitude of the Towne's front door guards, just might result in this club being the burial grounds for jazz. They even accosted Hamilton on his opener

Melanie Jimmy Spheris

HUNTER COLLEGE AUDITORIUM, NYC — Melanie fans are undaunted. They will be heard. They will be seen. Armed with requests for their favorite songs and not too shy to shout them, they filled the Hunter Hall and even spilled onto the stage to surround the artist in the closing minutes of the concert. As a matter of fact, during "Leftover Wine," the last song of the evening, Melanie disappeared completely from view! Could we say she was out of sight?

"Keep your glow on, there's a show on you know," Melanie sang as she opened her set with "Babe Rainbow." Good advice. In this gentle portrait, as in others which followed, Melanie's delivery, as surely as her phrases and melodies, evoked a total image which was remarkable and clear. Festivals and even non-festivals sprang to life as Melanie let down "The Good Book" and her "Nickel Song" skipped along in merry music hall fashion even as it touched upon feelings of hurt and disillusionment.

In a relatively short period of time, Melanie has built up an impressive catalog and she can no longer perform all of her songs in one set. Two of her earliest, "Johnny Boy" and "Any Guy," were welcomed warmly as was "Beautiful People," also from her coffeehouse days but a song which has come to be a Melanie perennial. In response to a humorous request, she even went back to her childhood repertoire for an abbreviated "Davy Crockett." Good to hear that one again.

Closing items included familiar chart material such as "Jay Down (Candles In The Rain)," "Peace Will Come," "What Have They Done To My Song Ma" and "Ruby Tuesday." As the crowds surged around her, she offered her humorous and satirical "Psychotherapy," which again proved diverting.

Opening the show was Jimmy Spheris, a young man recently signed to Columbia. He performed his own material in a relaxing fashion and accompanied himself effortlessly on guitar. His was particularly effective on an audience participation tune. He was making his New York concert debut.

e.k.

and asked what he wanted. However, in spite of the lack of crowds, which perhaps is the result of the front door policy and lack of touting of the Hamilton name, the show was perfectly balanced and the communication, even to a non-jazz fan, was "beautiful music". This Madison Avenue millionaire, who heads up his own "Chico Hamilton Productions" and has been responsible for domestic and international television commercials for Revlon, Firestone and many others, displayed a unique respect for his drums, that almost took them out of the category of being a percussion instrument. With most recorded and "live" music emphasizing "high decibel" ear drum fracturing, it was indeed a pleasure to sit in on a professional who offered a pleasant respite from the usual. His team of Victor Gaskin, bass; Mark Cohen, flautist; and Lance Gunnerson, guitar were also shown a rare degree of respect by the leader of the group. Their collective and solo bits were creative and tight, considering the group have only been together for a few weeks before this engagement.

Hamilton's latest Flying Dutchman album, "El Exigente", is produced by Bob Thiele. World noted jazz critic, Phil MacKellar, who hosts the highly rated CKFM (Toronto) jazz show, has given the Hamilton set important plays which could create good album sales.

W.G.

AN "ELECTRIC WESTERN"?

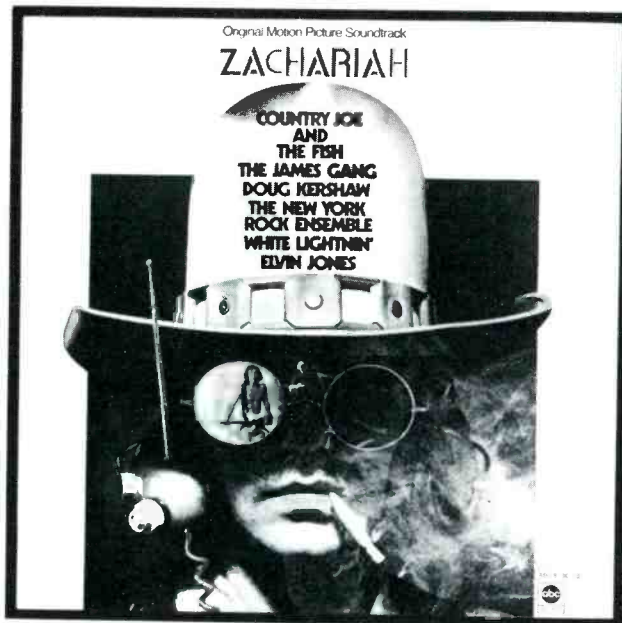
The last refuge of unpatriotic scoundrels is the Hollywood Movie Advertising Campaign, where bizarre claims of greatness sometimes exceed even those of politicians.

It is therefore distressing to regard the various slogans attached to "Zachariah," which opens today at the Golden Gate No. 1 and No. 2. "Zachariah," it is said, is an "Electric Western" and, furthermore, a "unique experience." Unfortunately, what is distressing about this babble is that it's substantially accurate. "Zachariah" is certainly the most interesting and innovative film this year and may, in the long run, prove an important one as well.

The music—by the aforementioned—is not only good, it is integrated better than any I have experienced in a non-documentary film. The photography is sensational, the satire is brilliant and you get the idea.

John L. Wasserman
San Francisco Chronicle
Feb. 19, 1971

INCREDIBLE, BUT TRUE AN "ELECTRIC WESTERN"!



ABCS OC-13 ZACHARIAH

ORIGINAL MOTION PICTURE SOUNDTRACK
FEATURING: THE JAMES GANG, COUNTRY
JOE & THE FISH, DOUG KERSHAW, THE NEW
YORK ROCK ENSEMBLE AND ELVIN JONES

EXCLUSIVELY ON

ABC/DUNHILL RECORDS



NEW YORK (cont'd from page 22)

where he had landed. He didn't like it. He's back in Britain now working on new material (he'll use mainly his own from now on) and getting a very small band together.

Eric Clapton left Cream and the finest producer in the world, with huge talents, huger insecurities, and a great capacity for indolence. His work in Cream proved that he was capable of great statements, both with his axe ("we're Going Wrong" for instance) and his composing ("Badge"), if he was relentlessly driven and prodded to create. On leaving Cream and Pappalardi, Clapton opted for diddling around with Delany & Bonnie playing nowhere near his capacity, which is, if harnessed, almost infinite.

Again that vulnerable time; of confusion and insecurity, when things that feed you bump in the night. And so, enmeshed in a web of inconsequential music, Eric drowned in a sea of D&B's friends on his 'solo' album. Crowded, shoved, battered, and beaten Eric could barely be made out beneath the musical morass engulfing him. He's surfaced now, warier, less happy, but relatively free of 'the friends,' and "Layla" though far from his ultimate potential, is an encouraging signpost to the future.

With Felix Pappalardi Jack Bruce was the prime molder of Cream's direction. The two had a great deal of influence on each other, especially when it came to song writing. The best move Jack made was to have Felix produce his first solo album. It is, despite a number of technical and logistical problems, a beautiful album blending Jack's remarkable melodies, Pete Brown's unusual lyrics, and Felix's loving production.

Bruce's stint with Tony Williams' Lifetime was somewhat less fortuitous. It was a musical road that led nowhere for him; and he was lost. His second solo album (not the jazz lp now out that was made before his first solo venture) shows just how fiercely he relied on Felix to bring all the elements together. It's filled with fantastic and exquisite melodies half formed, never fully realized, blocked by dull, precisely predictable arrangements.

Rita Coolidge and Merry Clayton are uncut gems who've been around much too long without making it big. All they needed was a producer who understood their voices and allowed them the vocal freedom they needed. Neither got it. Merry's recent album displayed a simply awesome array of orchestral and percussive instrumentation that filled every possible musical hole on each track, including those spaces for Merry's voice. A first rate singer with a stinging gut-catching voice was turned into a bland MOR chanter. Rita, who has about the best voice, including range and control, that any human being has a right to have, seemed like she had a better chance for survival. David Anderle, who has been responsible for the production of at least one brilliant album (the first David Ackles disk) was slated for her premier solo effort. What resulted was a continuance of the 'cast of thousands' or the Leon Russell let's-hang-on-we've got a live-one syndrome. There was so much emphasis put on famous friends putting down their lines, that somewhere someone lost track of just whose album this was. Rita seemed to be about the last person Anderle considered in the making of the set. There appears to be more interest in how many important friends can possibly be used on each cut than in the fact that Rita doesn't need that kind of help. All she requires is the right material and the bare essentials in background. Her voice is that strong.

The same fate seems to have befallen both Kate and Alex Taylor. Both their debut albums are so choked with instrumentation and 'cute' production techniques that one comes away from them with no more idea of what they themselves really sound like than before listening. David Crosby, unlike Steve Stills, appears to be the only one knowledgeable enough on his own to be able to control his music. His recent solo debut uses a galaxy of stars but within the contexts of the tracks. No one has been used for their name value. Consequently, there's no overarranging or overproduction (David has proved himself an excellent producer with the first Joni Mitchell LP) and all the music bears David's indelible stamp.

The future lies partly with stars like David and Joe who have come successfully through the horror show scenes and have stayed together, and partly with understanding and infinitely knowledgeable producers like Felix and the very few like him (Britain's Norman Smith, for example) who understand what people are trying to say with their music, and just as importantly, what to do about it. So few producers understand this but the artist comes first. Always.

eric van lustbader

MORE THAN JUST MUSIC Mandrill is a new rock group born of the harsh, cruel reality of life in the Bedford-Stuyvesant area of New York. Among the reasons they want to succeed is to help blunt the feeling of desperation there. The group, consisting of four blacks, two Puerto Ricans and one white, has, figuratively, already spent a good portion of their earnings. They've poured back some of this income into an anti-drug program for the neighborhood and/or a scholarship for deserving youngsters. All this active social consciousness in crystal-clear remembrance of what it is to live (or exist) on a flimsy dream of hope. They remember the young faces pressing against the window of Pearl's Beauty Salon in Bed-Sty to see and hear them rehearse, an image also etched in the consciousness of the two men, Sid Bernstein and Billy Fields, who came to Bed-Sty to witness this scene. To do this, Mandrill must make the kind of music that makes it. Their first album, on Polydor, means more than personal glory for Mandrill. If its beat is strong and true, it means a lot to a community that has so little.

"LOOK, I'VE GOT A PRESS CARD!"—Three years ago, on the opening night of the Fillmore East, someone counterfeited 800 tickets in the press section. So while scribes literally fell over one another to get seated, there was born one of the most important and influential concert auditoriums in the world. On the bill that memorable evening were Big Brother and the Holding Company featuring Janis Joplin, Tim Buckley and Albert King. Not a bad start for a hall.

After its auspicious and slightly chaotic debut, the Fillmore settled down to a steady diet of presenting the best performers in the pop/rock field, plus the most interesting of the newer artists. We recall sitting in the balcony early in 1969 for a show headlined by Blood Sweat & Tears. The two preliminary acts were Savoy Brown and Jethro Tull! Needless to say it was quite incredible.

So far the Fillmore has presented 644 shows to over a million patrons. Monday, March 8 the hall celebrates its third birthday. Congratulations to all concerned, especially our friend Pat Luce.

HOLLYWOOD (cont'd from page 22)

of us—like Picasso and José Cuevas working the same canvas . . . Sinatra was, as always magnificent. Still, if I had some say, I would have asked him to stop playing at being a young man. I wish that the LP cover, for example, had shown him without his hairpiece."

The Who's "Tommy" was another concept lp for the history books; the first bonified rock opera conceived for the recording medium. And undoubtedly one of the reasons why Decca was willing to back Andrew Lloyd Webber and Tim Rice to the memorable tune of \$65,000 for "Jesus Christ Superstar." The work, a protean exhibition of secular, folk, rock, jazz, blues, ragtime, pop and symphonia, was at once pretentious, redundant, overproduced, imitative, thunderous and substantial. It was pre-ordained to go #1 on the charts.

Now Scepter has just released "Joseph and the Amazing Technicolor Dreamcoat," an earlier experimental work from Webber and Rice. And Reprise is shipping Jethro Tull's "Aqualung," billed as an anti-religious (not anti-God) conceptual album. It's theme—the damage done by the Church to both God and man. "Aqualung" is the name of the character who lives in Ian Anderson's imagination. He represents, we are told, the aspects of human society that most of us would like to sweep under the rug—the dirty old man, the tramp, the child-defiler, the frightening dark shape at the end of the alley. A true twentieth-century figure, he exhibits a wheezing, rasping cough which gives rise to his name.

The album's anti-religious message is not subtle—the lyrics are strong, direct, uncomplicated, harsh. Anderson, who composed them, deeply believes that religion is one of the greatest threats to man and the greatest threat to God. "Aqualung" is one of a number of concept albums that'll be coming your way in the next several months.

It's what the music biz trades call a "trend." Still, we thought you'd like to know it's been around for a long, long time.

SOUND TRACKS—Henry Mancini's grant of \$55,000 to the Juilliard School of Music a couple of weeks back now brings the total of various musical scholarships and awards established in his name to about \$200,000 . . . Columbia Records re-releasing Big Brother and the Holding Co. (starring Janis Joplin) previously available on Mainstream . . . Teddy Wilson, currently at the Century Plaza's Hong Kong Bar—it's an inspired affair which we suggest you sample. . . Bell Records distributing Rain's "Sugar Daddy's Gold" b/w "The World's a Tuxedo," produced by former KFWB p.d. Chuck Blore and Don Richman. "Rain" label is owned by Blore, Milt Klein and Richman . . . Sugarloaf, heard first here at the Troubadour, makes its official L.A. debut at the Whisky on March 17 . . . T.E. Ford cut his first Capitol single in about five years at Capitol last week.

WEST COAST GIRL OF THE WEEK—was a Catholic priest before she was a singer from Australia. Before that she was a gypsy. Helen Reddy was born into a show-biz family (third generation) and admits, (unwillingly, to most of the attendant romantic clichés—born in a trunk, lived out of a suitcase and has performed professionally since she was a four year old moppet. She was an intensely religious child. She had an out-of-body experience when she was twelve. When she visited a psychic he said that she saw her and she was a man. And he saw a grille in front of Helen's face. But she wasn't in jail. Helen knew—it was the confessional. In the life, before that, she is sure she was a gypsy.

In her current body, Helen cuts for Capitol, lives in the Hollywood Hills, is married and has a 7 year old daughter. Ultimately she wants to prove the truth of mysticism in a laboratory.

"It's all based on miracles," she says, "if you can prove there is such a thing as the power of levitation, you can prove that Christ walked on water." She's also presently studying towards a degree on parapsychology at U.S.C. Her current levitating single—"I don't Know How to Love Him," that Mary Magdalene song from "Jesus Christ Superstar." Figures.

harvey geller

CHICAGO — The posh Pump Room of the Ambassador East Hotel went country last Tuesday for a chuck-wagon cocktail bash, hosted by GRT Records, to introduce the debut album, "The Jet Set Goes Country," of pianist Stanley Paul, who fronts the house orchestra. Album's producer Al Gallico flew in from New York to attend the affair . . . Awfully nice meeting songstress Marian Love who visited the CB office last week with Mercury's Wayne Juhlin She's doing extremely well with her first single on the new A & R label tagged "I Believe In Music," written by Mac Davis and produced by Tony May. The record is making it nationally on both the pop and r&b charts and, in this area, is even being programmed on the jazz stations. Following her current promo tour Marian will resume club work and is due for an upcoming return engagement in Mister Kelly's here . . . Pop-rock duo Carolyn and Cathy Ford began a month's engagement in Chances R 3/3 . . . A new showcase for name entertainment, The Blue Max, will open this spring in the Regency Hyatt House hotel, which is currently under construction at O'Hare Airport. Room will have a seating capacity of 300 and a monthly talent budget of between \$30,000 and \$40,000 . . . Among new singles happening over at United Record Dist. are King Floyd's follow-up "Let Me Kiss You" (Chimney-Guy" by Dionne Warwick (Scepter) . . . Czark Records is being formed here by ville). The Miracles' "I Don't Blame You at All" (Tamla) and "Who Get The Guy" by Dionne Warwick (Scepter) . . . Czark Records is being formed here by Tony Tolitano, president of Czark Attractions Inc., the talent management firm. Label's initial release spotlights The Third Society doing a pair of original tunes "No One Saw Him Go" and "Woman Of The Evening" . . . The March 12 bill at the Syndrome will feature James Taylor with Carol King and Jo Mama. WGLD's John Platt will emcee.

We got it together.



Dave Mason & Cass Elliot.

A New Album On

Blue Thumb

BTS 8825

A New Single On

Dunhill

Too Much Truth, Too Much Love #4271



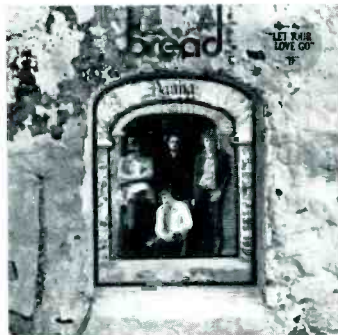
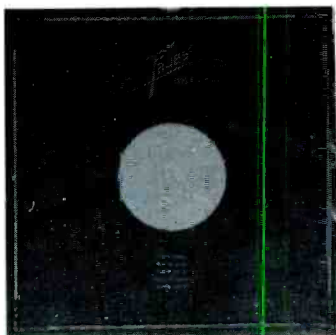
*Single Available From Dunhill

Available From Capitol

Pop Picks

LONG PLAYER—The Faces—Warner Brothers—WS 1892

The Small Faces have dropped the 'Small', kept the 'Faces', and have delivered another musically varied LP. Spearheaded by vocalist Rod Stewart, the Faces drive through the nine selections on the album in fine spirits. Apart from the many original tracks performed, the group handles itself very well with McCartney's "Maybe I'm Amazed," and the traditional "Jerusalem" cut. The Faces, who have been gathering more and more momentum with each tour, should have no difficulty in putting this LP on the charts.

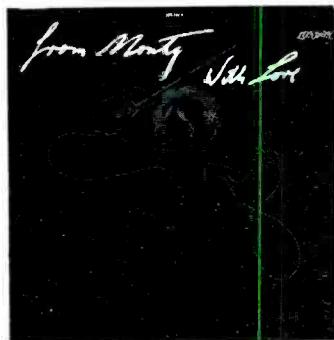


MANNA—Bread—Elektra EKS—74086

This one's different. At first listening it may sound a bit like the last two. But the more one hears of "Manna" (it's nigh unto impossible to play it just once) the deeper these new tunes take you. Out of twelve songs not one is a clinker, or even boring. The Royer-Griffin-Gates' writing abilities come to the fore once again. "Let Your Love Go," "Too Much Love," "I Say Again," and the achingly beautiful "Come Again" echo on and on in the mind after the notes have faded from the speakers. Packaged in a superlative fold out sleeve, this is an album to keep in the coming days and nights; to cherish and make you smile.

FROM MONTY WITH LOVE—Mantovani And His Orchestra—London—XPS 585/6

The indefatigable Mantovani serves up an excellent selection of songs arranged as only he knows how in this specially priced two record set. Among the many highlights "Try To Remember," "If I Only Had Time," Theme from "Love Story," "Swan Lake," and "Little Green Apples" among a cornucopia of others. Sure charter.

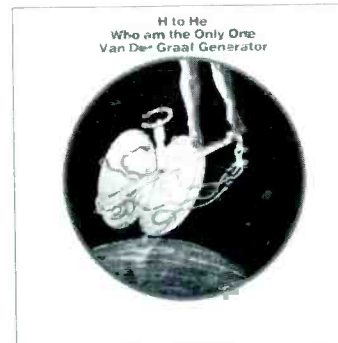


MATTHEW & SON/NEW MASTERS—Cat Stevens—Deram (dist: London) DES 18005-10

Better late than never. With the new Cat breaking out on his current label, A&M, his first U.S. label, Deram has wisely decided to release these two earlier LP's. The "Matthew & Son" set was previously on release here, while "New Masters" is having its American debut. Every track is a superlative gem but this is a different Cat, no less brilliant, just different. Big band arrangements enhance "Matthew & Son," "I'm Gonna Get Me A Gun," "Kitty," and his first "I Love My Dog." It's been a long time coming but it's great to know that Cat's genius has finally been recognized.

JACK JOHNSON—Original Soundtrack/Miles Davis—Columbia S 30455

Beauteous Miles can always be counted on to create consistently first rate music, and, beyond that, set new pathways for others to follow. Now comes Miles' first film score and it's fitting that Jack Johnson, whom many consider the finest Heavyweight champ, should the subject. Two long tracks, "Right Off" and "Yesternow" display Davis' genius in both the composing and playing areas with electrifying clarity. Both tracks use the electric guitar as delicate foils for Miles' trumpet figures. This represents some of Davis' most outstanding work and that's saying a mouthful. He's still the leader.

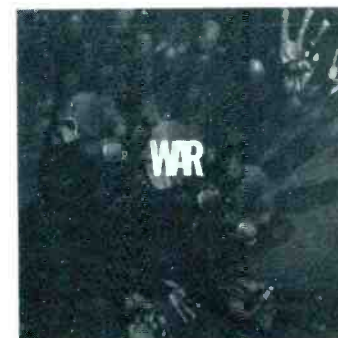
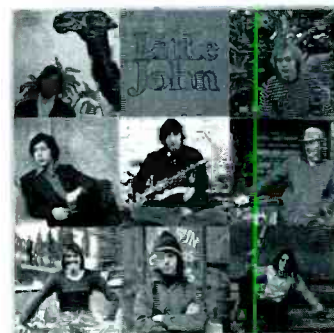


H TO HE WHO AM THE ONLY ONE—Van Der Graaf Generator—ABC/Dunhill DS—50097

Van Der Graaf have been around for some time. They were in the vanguard of the development of the British heavy underground, but never really produced a completely satisfying album. They have now. The kind of music they play is akin to what Pink Floyd started with, only with a much denser textural feel to it. The set is a series of tracks built around science fiction images. There are softer tracks too, like the rainwashed "House With No Door," where "nothing is revealed but time." An important release by a group just now coming into its musical own. Don't miss out on the excitement.

LITTLE JOHN—Epic E 30414

Eight man Little John stands an excellent chance of success even though the big band rock sound has been on a decline recently. Produced by ace engineer Roy Halee this set is tight, with imaginative horn arrangements, fine gripping vocals, and an assortment of ear-catching group-penned songs. "Feelings Of Delight" is hard muscled and pulse-quickening, while "Lady Friend," slower and more gentle, goes through some fascinating tempo and chord changes. The group's version of Dave Mason's "Feeling Alright" is different while at the same time being true to the song's imagery. Nice.

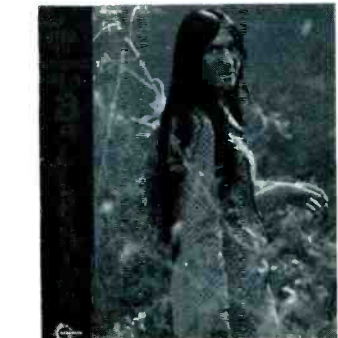
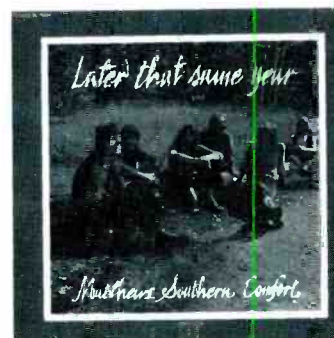


WAR—United Artists UAS—5508

What's War without Eric Burdon? A fine moving rhythmic band with a number of good vocalists, it turns out. Six long group-penned tracks that feature a lot of percussive backgrounds for the group's vocals, Howard Scott's guitar, Lonnie Jordan's keyboards, and some nice horn arrangements by Charles Miller comprise their first solo effort. All the music is interesting, though a trifle long in spots. Still it's an excellent premier, proving they are not and never were anyone's backing group.

LATER THAT SAME YEAR—Matthews Southern Comfort—Decca—DL 75264

There will be no more albums from Matthews Southern Comfort. No more soft, melodic easy going music. No more "To Love," or "Road To Ronderlin." Gone are the days. No more Ian Matthews. In America, the group just came and went—unnoticed. In England, they had the number one record with their version of the Joni Mitchell tune, "Woodstock." Since the group is no longer, they should be remembered for their past contributions. "Matthews Southern Comfort," "Second Spring," and "Later That Same Year," tasteful music.

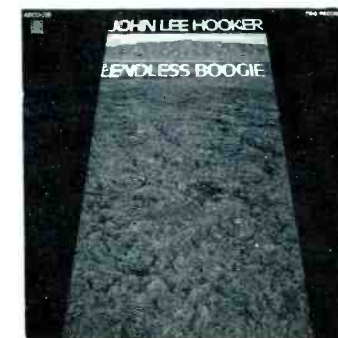
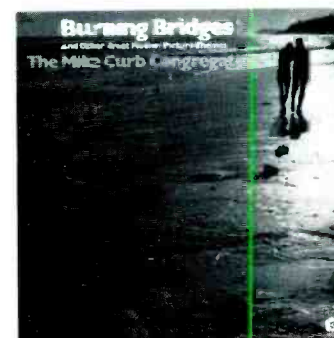


SHE USED TO WANNA BE A BALLERINA—Buffy Sainte-Marie—Vanguard VSD-79311

Seems like it's been too long between Buffy Sainte-Marie records, so let's give this one a welcome. It contains some of her most impressive interpretations and some highly original new material. She offers Leonard Cohen's "Bells," Neil Young's "Helpless," her own theme from the film "Soldier Blue" and a provocative and timely "Moratorium (Bring Our Brothers Home)." Buffy is an artist of stature and this recording only enhances her standing.

BURNING BRIDGES AND OTHER GREAT MOTION PICTURE THEMES—Mike Curb Congregation—MGM—SE 4761

Still riding high on the singles chart with "Burning Bridges," the Mike Curb Congregation have released an album of beautiful motion picture themes. Included in the LP are "Let It Be," "Sweet Gingerbread Man" from the film "The Magic Garden Of Stanley Sweetheart," "Love Story," "Dirty Dingus Magee," "All For The Love Of Sunshine," from "Kelly's Heroes," and four other easy listening tunes.



ENDLESS BOOGIE—John Lee Hooker—ABC-ABC 720

Boogie freaks take heart. Endless Boogie. A two record set. John Lee Hooker, Steve Miller, Mel Brown, Carl Radle, Mark Naftalin, Jim Gordon. The list of musicians who have participated in the making of this album is practically endless. Most of the selections on the album are structured jam sessions lasting from four minutes to the 11 minute plus version of "Pots on, Gas On High." Entire album was written by John Lee Hooker.

THE OSMONDS

P. O. BOX 4950, PANORAMA CITY, CALIF. 91412

Dear Programmer:

We wish to express our thanks for your help in making "One Bad Apple" the No. 1 single for four consecutive weeks, and making our album one of the top ten.

Due to numerous requests we have released a single, "Sweet And Innocent", from our new album featuring our younger brother, Donny. This week, in Muscle Shoals, we're in the process of recording an Osmonds follow-up to "One Bad Apple".

It's come to our attention that other record companies have released old product of ours under the name Osmond Brothers which is not representative of our sound today. We look forward with excitement to our next MGM release. We're sure you'll be able to tell the difference.

Thanks,

*The
Osmonds*



cashbox/album reviews

Newcomer Picks

TIN HOUSE—Epic E 30511

One tends to view a hard rock trio with somewhat of a jaundiced eye these days, but if your ears and mind are open you'll find that Tin House has a great deal of good solid music to offer. All ten cuts are group-penned and are first rate. Complementing the group's artistry is Rick Derringer's (ex-McCoy and now with Johnny Winter) unusual and surprise filled production work. For instance, in "Personal Gain" midway through his solo Floyd Radford's guitar seems to split in two to form a duet with itself. Some cuts, like "I Want Your Body" contain some quite amusing lyrics. The soft "Tomorrow" is a nice break but almost all the tracks are excellent and diversified.



HATE KILLS—Hate—Paramount PAS 5031

Don't be put off by the group's name because there's an acre of beautiful music contained within the record's grooves. Keyboardist Neil Bruce and guitarist Jack Lacey are responsible for all the material which is some of the most driving arresting and unusual to be heard in some time. The quintet's musicianship is impeccable and of special note are Hate's own arrangements which are consistently exciting. Rab Munro handles the lead vocals with style and aplomb. Listen to: "Come Along," "Corridors," "Time For Change," "Realisation." An outstanding premier offering.

Pop Best Bets

WELCOME TO GOOSE CREEK—Goose Creek Symphony—Capitol—ST 690

Whether you've noticed it or not, music is going back to the country. It's been happening slowly, but surely. Poco, probably the best country rock group around has been gaining incredible audience acceptance. The pop charts are monopolized by Ray Price, Lynn Anderson, and a host of other country artists. Enter Goose Creek Symphony. A soft blend of country styled music reminiscent of the Band. "Right Track," "The Corn Won't Grow, So Rock 'N Roll," "Miana And Me," "Higher On The Mountain," all beautiful, sophisticated tracks. Listen to Goose Creek Symphony. Listen to where music is going. Listen to the past and the future—all at once!

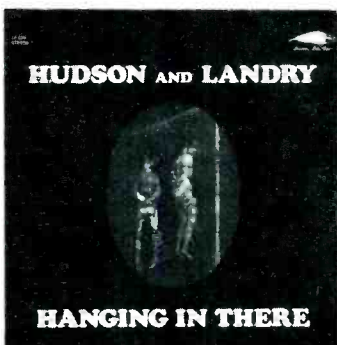


MANDRILL—Polydor—24—4050

Mandrill is a seven piece rock-funk with shades of Santana—only shades, though. Using a variety of percussion instruments, they produce some fine Latin flavored music, but then, get into more funky tunes which seems to take away from the groups real talents. Side two is a captivating symphony type number divided into five movements, and called "Peace And Love." Entire album is written by group members who prove that they are all very capable on their instruments. A fine first effort.

WHOLE LOTTA LOVE—CCS—RAK—Z 30559

Having scored moderately with a remake of the Led Zeppelin tune "Whole Lotta Love," CCS offers a uniquely interesting brand of rock music. The group performs such standards as "Satisfaction," and "Wade In The Water," but with a new twist. It is obvious, even upon a first listening, to recognize the groups talents as musicians. With that in mind listen to Jethro Tull's "Living In The Past." The time changes. The 5/8 signature. It's smooth, not forced in any respect. It's natural. The same is true of "Wade In The Water." Natural. Group's new sound is a welcome relief.

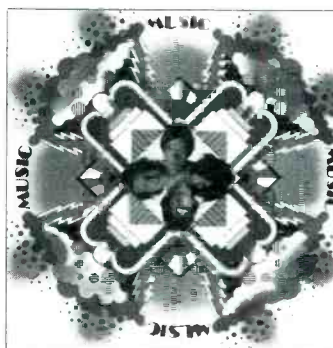


HANGING IN THERE—Hudson And Landry—Dore LP 324

Hudson and Landry are a comedy duo with just the right kind of sense of humor: weird. There are eleven bits on this album and if all don't hit the mark squarely, well, it's a rare comedy album indeed that is consistently hilarious all the way through. Top of the bill hands down is "Top Forty D.J.'s" which should become a classic in no time: "Loch Ness Monster," "Hippie And The Redneck," "Porno Flicks."

MUSIC—Eleuthera—(dist. by Buddah—ELS 3601

Able led by Buzzy Linhart, and accompanied by David Bromberg on dobro, and Mark Klingman on piano and organ. Music lays down some fine bluesy rock music. Apart from "Searching," Fred Neil's "The Bag I'm In," and Tim Hardin's "Reputation," which are all currently getting strong FM airplay, the remainder of the LP was written by Linhart. Set was produced and engineered by Eddie Kramer.

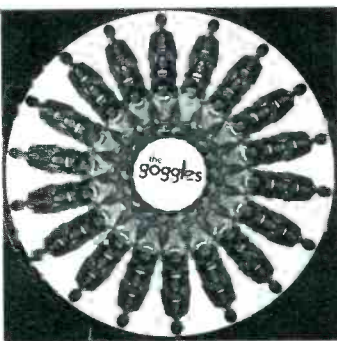


SECOND CONTRIBUTION—Shawn Phillips—A&M—SP 4282

Shawn Phillips has made two contributions to the music industry thus far—both were albums, and both have received little or no attention. Phillips is a multi talented singer/songwriter whose albums are captivating and hypnotic. "She Was Waitin' For Her Mother At The Station In Torino And You Know I Love You Baby But It's Getting Too Heavy To Laugh." What a title! What a song. Both the lyrics and music are complete. This second contribution is even more varied than the first, and the hope now is that Shawn Phillips will be discovered.

MORNING—Morning—Vault—138

Though there are 12 tracks on this debut album from Morning, only four of them are truly outstanding. "Angelena," "Roll 'Em Down," "Time," and "It'll Take Time," are the cuts that make the entire album worthwhile. The six man group is into songwriting as opposed to long drawn out solo work, and this album demonstrates their writing capabilities. "Easy Keeper," "Sleepy Eyes," and "Dirt Roads," are interesting selections, but none compare with the four previously mentioned. A good first set from the group.



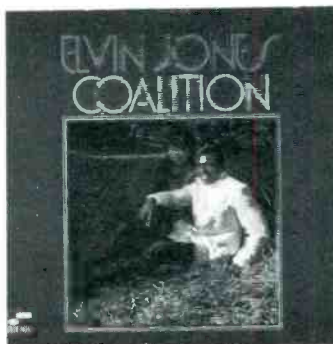
THE GOGGLES—Audio Fidelity—AFSD 6244

The Goggles are Rod McBrien, Jessica Harper, Mark Lockhart, and David Spinozza, and as a group, they have put together an album of 10 highly commercial tunes. Rod McBrien is the bassist and is featured singing lead on many of the tunes together with vocal accompaniment from Harper and Spinozza. The Goggles, a Guy Fraumeni creation are heard performing selections from the original soundtrack of the same name.

Jazz Picks

COALITION—Elvin Jones—Blue Note BST—84361

An aptly named album, since it features drummer extraordinaire Jones working in total accord within a quintet framework. Along with Jones stalwarts George Coleman (tenor sax) and Wilbur Little (bass) are Frank Foster, who contributes some sparkling bass clarinet work, as well as Candido, joining Elvin on the skins. There is a nice Oriental taste to "Shinjitu," and the standard, "Yesterdays" is in good hands too. As usual, Elvin delivers! A top notch jazz entry.



CHURCH OF ANTHRAX—John Cale And Terry Riley—Columbia C30131

Cale and Riley are composers who are attempting to move music in new directions and because they are also multi-talented musicians, they have come on with a work which is diverting and stimulating. This is an LP which demands careful listening since it involves complex interplays of piano, guitar and soprano saxophone, to name just three instruments. Among the more adventurous of recent offerings.

South's 'Walk A Mile' March Of Dimes Theme For Its Walk-A-Thons

ATLANTA — Capitol Records artist Joe South, having already enjoyed the success of a top 10 record via his "Walk A Mile In My Shoes" composition, is again being rewarded for his writing efforts as the March of Dimes Chapters in Baltimore and Washington, D. C. select his tune as their theme for unique fund raising efforts this Spring. These chapters are holding Walk-A-Thons employing the theme "Walk 25 Miles, In Their Shoes".

Explaining the nature and purpose of a Walk-A-Thon Roland F. Howe, Jr. of the National March of Dimes headquarters in New York said, "A Walk-A-Thon is a fund-raising event in which individuals (mostly teenagers) agree to walk a given distance if someone who 'sponsors' them agrees to give the March of Dimes a certain amount of money for each mile they walk. The amount can be ten cents a mile and occasionally goes to ten dollars a mile. The distance is usually between fifteen and twenty-five miles." Abbey Lazarus, public relations director for the Greater Baltimore Chapter of the March of Dimes, explained the March 28 Walk-A-Thon in that Chesapeake Bay City as being, "Inspired by Joe South's hit song 'Walk A Mile In My Shoes'".

The March 28 walk of the Greater Baltimore Chapter will be followed by the April 3rd Washington, D. C. Walk-A-Thon of the National Capitol Area Chapter of the March of Dimes. It is expected that these events will be emulated on a national basis next year due to the outstanding response received by these two Middle Atlantic Chapters. Baltimore Public Relations Director Abbey Lazarus commented, "At the current rate of walker registration I'm sure we can look forward to thousands being present for our walk."

4th Franklin Store To Be Opened In Aug.

NEW YORK — Franklin Music has completed plans for opening its fourth retail location, the first to be located out of the Philadelphia area. This newest shop is expected to open just outside Atlanta in the Perimeter Mall this August, becoming the largest outlet in the Franklin collection.

Planned to follow the format that has turned the 2½-year-old Franklin chain into a \$5,000,000 sales operation. The Atlanta store will feature Franklin's outside marquee, magnetic singles index and 75-foot wall of sound displays.

Hal Davis Chairs NLC For Arts \$

NEW YORK — American Federation of Musicians President Hal Davis has accepted the chairmanship of the National Labor Committee of the newly-formed Partnership for the Arts, which has as its goal a substantial increase in the amount of public money devoted to the arts.

Davis, in accepting the bid to head the Labor Committee, emphasized that "it is important that members of Congress understand our concern with full funding of the \$30,000,000 already authorized for the National Endowment for the Arts" for the Fiscal Year of 1972. "Unless legislators receive an indication of the extent of our concern," Davis warned, "it is possible that the actual appropriation will be somewhat less."

Davis, in letters to the more than 650 local unions affiliated with the AFM, also encouraged musicians to write "to members of Congress urging full funding for the National Endowment for the Arts."

Davis said that the "urgency of the subject should also be raised in those state and city labor bodies with which your local union is affiliated."

Davis emphasizes that the AFM is "fully committed" to striving for a substantial increase in the amount of public money devoted to the arts.



HAMPING IT—Jazzman Lionel Hampton receives "Ambassador of Goodwill" credentials from President Nixon at a recent White House conference to launch his State Department tour of Europe. The President offered to play piano for Hamp's jazzwagon, but settled for a little jam session instead. Currently on the first leg of his one-month concert junket, the bandleader will visit some 26 cities, including four behind the Iron Curtain. Also pictured are Bill Titone, general manager Lionel Hampton Enterprises and Harry Yates, a PR specialist.

Supremes Receive Touchdown Award

WASHINGTON, D.C., — Motown's Supremes have been cited by Washington, D. C.'s Touchdown Club as "Female Entertainers of the Year."

The Touchdown Club's Salute last Fri. (5) to The Supremes was a precedent in the club's 40 year history. It is the first time that they have honored women outside the field of sports. The presentation will be made at the club's special "Salute To The Ladies" luncheon at the Athletic Club.

Guests at the luncheon ceremony included Tricia Nixon, Ethel Kennedy, Senator Margaret Chase Smith of Maine, Virginia Knauer, Assistant to the President on Consumer Affairs, Congresswomen Bella Abzug of New York and Patsy Mink of Hawaii, comedienne Joan Rivers and model Judy Black.

The presentation luncheon took place while The Supremes are appearing in the nation's capital at the Shoreham Hotel.

A&M Signs Burton

HOLLYWOOD — A&M Records has signed dobro player James Burton, to a long-term recording contract, reports Jerry Moss, president.

Burton, best known for his instrumental work with Elvis Presley and other artists, recently completed an engagement with Presley in Las Vegas.

The album, which is being produced by Felton Jarvis, is being recorded now in Nashville. Burton now makes his home in Los Angeles.

TJB, Baja Set New Packages

HOLLYWOOD — Herb Alpert & the Tijuana Brass and the Baja Marimba Band are completing new albums for A&M. Alpert also just completed producing French composer Michel Colombier's symphonic-pop cantata "Wings" for A&M, after a year in production. The Baja Marimba Band, under Julius Wechter, is due March 19. Produced by Steve Goldman, the new, implemented band now includes Roger Kellaway, Michael Kollander, Chuck Domanico, Emil Richards, Tommy Tedesco, Jim Keltner, Jose Suarez, Pete Jolly and Mike Land.

Jobete Presses More 'Top 10' LP's

HOLLYWOOD — An additional 1,000 copies of "Top Ten Story In Sound" has been pressed to meet continuing requests from indie and record label-affiliated producers.

Herb Eiseman, Jobete general professional manager, said that "so many producers are finding the songs on the LP an invaluable source of material for their artists' forthcoming recording sessions."

Contained on the disk are highlights from 105 Jobete (BMI) and Stein & Van Stock (ASCAP) songs to achieve Top 10 status on the best-seller charts during the past decade. The original quantity of more than 2,000 was virtually depleted within days of the special LP's introduction last month, according to Eiseman.



"YURMAMA" . . . "OH YEAH?"—A&R Records has signed a new group, Phil Driscoll & Yurmama. Ed Barsky, president of the label, in New York for the group's first recording session at A&R Studios, is pictured above (left) with Driscoll (seated) and Bud Dain (right), v.p. a&r and national promotion. Group's initial album, set for April release, will be produced by Phil Ramone, creative director for the label. Group was formed last year by Driscoll after he won the top award on CBS-TV's "The All-American College Show," hosted by Arthur Godfrey. The group's tv debut will take place on "The Ed Sullivan Show," airing CBS-TV the evening of March 28th.

Iron Butterfly's Farewell Concerts

HOLLYWOOD — The Iron Butterfly will give their last concert tour this April. The 4-year-old group, whose "In-a-Gadda-da-Vida" album on Atlantic Records has sold more than three million LP's will disband "to pursue separate artistic objectives," it was announced by their managers Lee Weisel and Sheldon Krechman of Professional Talent Associates.

The Butterfly's farewell tour, to be simply titled "Music Belongs To The People," will begin on April 16 and will cover 25 colleges in a 30-day period. Members of the Butterfly include Doug Ingel (organ), Lee Dorman (bass), Ron Bushy (drums), Mike Pinera (lead guitar), and Larry "Rhino" Rheinhardt (lead guitar).

Joining the Butterfly on the tour will be Atlantic Records' artist Black Oak Arkansas and John Manning, who records for Columbia. Dates include North Carolina State, Raleigh, N. C., April 16; Jacksonville State University, Jacksonville, Alabama, April 17; Tennessee Tech, Cookeville, Tenn., April 18; Auburn University, Auburn, Alabama, April 19; Univ. of Mississippi Southern, Hattiesburg, Miss., April 20; Marshall Univ., Huntington, West Virginia, April 23; Richmond University, Richmond, Virginia, April 24; La Salle College Philadelphia, April 25; Montclair St. Teachers College, Montclair, New Jersey, April 26; St. Bonaventure University, Lean, New York, April 27; Western Illinois, Macomb, Illinois, April 30; University of Missouri, Columbia, Missouri, May 1; University of Doobuque, Dubuque, Iowa, May 2; Wesleyan University, Bloomington, Illinois, May 3; Wichita State Univ., Wichita, Kansas, May 5; Arkansas State, Jonesboro, Ark., May 6; Louisiana Tech Univ., Ruston, Louisiana, May 7; Loyola Univ., and Tulane Univ., New Orleans, Louisiana, May 8; Lemar Tech, Beaumont, Texas, May 9; Univ. of New Mexico, Albuquerque, May 11; Northern Arizona Univ., Flagstaff, May 13; Univ. of Utah, Salt Lake City, Utah, May 14; Idaho State Univ., Pocatello, Idaho, May 15; and Montana Univ., Missoula, Montana on May 16.

'Strange Music' Formed

NEW YORK — Nashboro Records, has announced the formation of a new publishing wing, Strange Music, which will be exclusively connected with the SESAC licensing group.

Bob Tubert, president of the publishing wing of the Woodland Street musical complex, which includes four labels, two recording studios, a television production company, and a BMI publishing firm, said the step was taken in the best interests of the writer-artists on the label.

The negotiations between Tubert and Joe Talbot, head of the Nashville SESAC operation, had been underway for several months and were completed in a meeting with Talbot, SESAC's vice president, Sal Candilora and Al Ciancimino.

The first SESAC licensed releases on the Nashboro label are expected in a few weeks.

Ear Label Formed By Cole, Tyson

HOLLYWOOD — Johnny Cole and William G. Tyson have formed Ear Records to specialize in developing new talent. Label, to offer all kinds of pop sounds, has temporary headquarters at 7466 Beverly Blvd, Suite 201. Telephone is: (213) 466-4106. Cole has been on the west coast scene for a number of years as writer-performer-indie producer. Tyson is a Los Angeles ad exec with experience in record production and artist management and promo.

Correction

The photo captions on page 26 of last week's issue were mistakenly transposed. One photo involved a recording by Ronnie Spector, the other the representation of Peer-Southern execs at the 25th anniversary fete of the Mexico Performing Rights Society, SACM.

SHINES LIKE SILVER SOUNDS LIKE GOLD

KENNY ROGERS & THE FIRST EDITION GREATEST HITS

Ruby, Don't Take Your Love to Town · Something's Burning · Just Dropped In
Tell It All Brother · Heed the Call · Reuben James · But You Know I Love You
Momma's Waiting · I Believe in Music · Love Woman

RS 6437

Including:

Ruby, Don't Take Your Love to Town
Reuben James
Tell It All, Brother
Just Dropped In
Heed the Call
But You Know I Love You
Something's Burning

It lights eyes and ears on Reprise albums (and tapes, via Ampex).



See Kenny Rogers and The First Edition in September on their new one-hour television series, "Rollin' on the River."

A new tour begins April 3 at the University of Utah in Salt Lake City; April 9-15 at the Marco Polo in Miami Beach; April 16 at the University of Florida in Tallahassee; April 17 at Valdosta State University in Georgia; April 18 at the Air Force Academy in Colorado Springs; April 19-20 at Harding College in Arkansas; April 21 at Utah State University in Logan; April 22 at the Pershing Auditorium in Lincoln, Nebraska; April 23 at the Shrine Mosque in Springfield, Missouri, and April 24 at the Barton Coliseum in Little Rock.



TOP 100 Albums

BOTTOM NO. INDICATES 8 TRACK AND CASSETTE

Cash Box — March 13, 1971

- | | | | | | | | | | | | |
|----|---|--|----|----|---|--|----|-----|---|--|-----|
| 1 | PEARL | JANIS JOPLIN (Columbia KC 30322)
(CA 30322) (CT 30322) | 1 | 34 | STEPHEN STILLS | (Atlantic SO 7202)
(TP 7202) (CS 7202) | 33 | 68 | DEJA VU | CROSBY, STILLS, NASH & YOUNG (Atlantic SD 7200)
(TP 7200) (CS 7200) | 67 |
| 2 | LOVE STORY | ORIGINAL SOUNDTRACK (Paramount PAS 6002) | 2 | 35 | GRAND FUNK LIVE | (Capitol SWBB 633) | 26 | 69 | AMERICAN BEAUTY | GRATEFUL DEAD (Warner Bros. WS 1893)
(8 1893) (5 1893) | 68 |
| 3 | JESUS CHRIST SUPERSTAR | (Decca DXSA 7206)
(6-6000) (73-6000) | 3 | 36 | BLOODROCK 2 | (Capitol ST 491)
(8XT 491) (4XT 491) | 32 | 70 | SPACESHIP EARTH | SUGARLOAF (Liberty LST 11010) | 75 |
| 4 | CHICAGO III | (Columbia CT 30110)
(CA 30110) (CT 30110) | 5 | 37 | EMITT RHODES | (Dunhill DS 50089) | 36 | 71 | CHAPTER 2 | ROBERTA FLACK (Atlantic 1569)
(TP 1569) (CS 1569) | 78 |
| 5 | TUMBLEWEED CONNECTION | ELTON JOHN (UNI 73096) | 6 | 38 | WOODSTOCK | ORIGINAL SOUNDTRACK (Cotillion SD3-500)
(TP 33-500) (CS 33-500) | 42 | 72 | WORKIN' TOGETHER | IKE & TINA TURNER (Liberty 7650) | 85 |
| 6 | ALL THINGS MUST PASS | GEORGE HARRISON (Apple STCH 639)
(8XT 639) (4XT 639) | 4 | 39 | THE POINT | NILSSON (RCA LSPX 1003)
(P8S 1623) (PK 1623) | 54 | 73 | NOW I'M A WOMAN | NANCY WILSON (Capitol ST 541)
(8XT 541) (4XT 541) | 71 |
| 7 | ABRAXAS | SANTANA (Columbia KC 30130)
(CA 30130) (CT 30130) | 7 | 40 | LIVE IN COOK COUNTY JAIL | B. B. KING (ABC ABCS 723) | 50 | 74 | WE GOT TO LIVE TOGETHER | BUDDY MILES (Mercury SR 61313) | 76 |
| 8 | PENDULUM | CREEDENCE CLEARWATER REVIVAL (Fantasy 8410) | 8 | 41 | NATURALLY | THREE DOG NIGHT (Dunhill DSX 50088) | 44 | 75 | LOVE'S LINES, ANGLES
AND RHYMES | 5th DIMENSION (Bell 6060)
(8 6060) (5 6060) | — |
| 9 | PARANOID | BLACK SABBATH (Warner Bros. WS 1887)
(M8 1887) (M5 1887) | 14 | 42 | KENNY ROGERS FIRST EDITION
GREATEST HITS | (Reprise RS 6347)
(M8 6437) (M5 6437) | 48 | 76 | LONG PLAYER | FACES (Warner Bros. WS 1892)
(M8 1892) (M5 1892) | — |
| 10 | THE PARTRIDGE FAMILY ALBUM | ORIGINAL TV CAST (Bell 6050)
(8 6050) (5 6050) | 10 | 43 | BRIDGE OVER TROUBLED WATERS | SIMON & GARFUNKEL (Columbia KCS 99-14)
(18 10 0750) (14 10 0750) (16 10 0750) | 40 | 77 | 13 | DOORS (Elektra EKS 74097)
(T8 4079) (50479) | 64 |
| 11 | ROSE GARDEN | LYNN ANDERSON (Columbia C 30411)
(CA 30411) (CT 30411) | 12 | 44 | DELIVERIN' | POCO (Epic KE 30290) | 34 | 78 | DAVE MASON & CASS ELLIOT | (Shelter BTS 8825)
(8XT 8825) (4XT 8825) | — |
| 12 | THE CRY OF LOVE | JIMI HENDRIX (Reprise MS 2034)
(8 2034) (5 2034) | 46 | 45 | CURTIS | CURTIS MAYFIELD (Curtom CRS 8005) | 49 | 79 | COSMO'S FACTORY | CREEDENCE CLEARWATER REVIVAL (Fantasy 842) | 72 |
| 13 | STONEY END | BARBRA STREISAND (Columbia KC 30378)
(CA 30378) (CT 30378) | 19 | 46 | JAMES TAYLOR & THE ORIGINAL
FLYING MACHINE | (Euphoria EST 2) | 47 | 80 | IF I COULD ONLY REMEMBER
MY NAME | DAVID CROSBY (Atlantic SD 7202)
(TP 7202) (CS 7202) | — |
| 14 | LOVE STORY | ANDY WILLIAMS (Columbia KC 30497)
(CA 30497) (CT 30497) | 25 | 47 | BLOWS AGAINST THE EMPIRE | PAUL KANTER (RCA LSP 4448)
(P8S 1654) (PK 1654) | 39 | 81 | EV'RYTHING'S GOOD ABOUT YOU | LETTERMEN (Capitol ST 634)
(8XT 634) (4XT 634) | 84 |
| 15 | IT'S IMPOSSIBLE | PERRY COMO (RCA LSP 4473)
(PS8 1667) (PK 1667) | 16 | 48 | FROM ME TO YOU | CHARLEY PRIDE (RCA LSP 4468) | 52 | 82 | SONG OF NORWAY | ORIGINAL SOUNDTRACK (ABC ABCS OC 14) | 80 |
| 16 | ONE BAD APPLE | OSMOND BROS. (MGM SE 4724) | 17 | 49 | FOR THE GOOD TIMES | RAY PRICE (Columbia C 30106)
(CA 30106) (CT 30106) | 43 | 83 | SEATRAN | (Capitol SMAS 659)
(8XT 659) (4XT 659) | 89 |
| 17 | SWEETHEART | ENGELBERT HUMPERDINCK (Parrot XPAS 71043)
(M 79843) (M 79643) | 22 | 50 | THE GOOD BOOK | MELAINE (Buddah BDS 9500) | 66 | 84 | BUTTERFIELD BLUES BAND ALIVE | (Elektra 7E-2001) | 73 |
| 18 | NANTUCKET SLEIGHRIE | MOUNTAIN (Windfall 5500)
(M8 5500) (M5 5500) | 18 | 51 | CANDIDA | DAWN (Bell 6052)
(86502) (56502) | 37 | 85 | SALISBURY | URIAH HEEP (Mercury SR 61319) | 87 |
| 19 | ELTON JOHN | (UNI 73090)
(8 73090) (2 73090) | 9 | 52 | TO BE CONTINUED | ISAAC HAYES (Enterprise ENS 1014) | 55 | 86 | SISYPHUS | COLD BLOOD (San Francisco SD 205)
(TP 205) (CS 205) | 86 |
| 20 | GOLDEN BISQUITS | 3 DOG NIGHT (Dunhill DS 50098)
(8 50098) (5 50098) | 29 | 53 | LED ZEPPLIN III | (Atlantic SD 7201)
(TP 7201) (CS 7201) | 38 | 87 | WHEN I WAS A KID | BILL COSBY (UNI 73100) | — |
| 21 | IF YOU COULD READ MY MIND | GORDON LIGHTFOOT (Reprise RS 6392) | 21 | 54 | PORTRAIT | FIFTH DIMENSION (Bell 6045)
(86045) (56045) | 41 | 88 | CHRISTMAS AND THE
BEADS OF SWEAT | LAURA NYRO (Columbia KC 30259)
(CA 30259) (CT 30259) | 74 |
| 22 | 2 YEARS ON | BEE GEES (Atco SD 33-353)
(TP 33-353) (CS 33-353) | 15 | 55 | THIRD ALBUM | JACKSON 5 (Motown MS 718)
(M8 1718) (M75 718) | 57 | 89 | MELTING POT | BOOKER T. & MG'S (Stax STS 2035) | 93 |
| 23 | CLOSE TO YOU | CARPENTERS (A&M 4271)
(8T 4271) (CS 4271) | 20 | 56 | BLACK SABBATH | (Warner Bros. WS 1871)
(CWX 1871) (8WM 1871) | 51 | 90 | DO IT | NEIL DIAMOND (Bang 224) | 92 |
| 24 | EMERSON, LAKE & PALMER | (Cotillion SD 9040) | 30 | 57 | WHAT ABOUT ME | QUICKSILVER (Capitol SMAS 630)
(8XT 630) (4XT 630) | 58 | 91 | STEPPENWOLF 7 | (Dunhill DXS 50090) | 83 |
| 25 | WHALES AND NIGHTINGALES | JUDY COLLINS (Elektra 75010)
(T8 5010) (55010) | 37 | 58 | CHICAGO | (Columbia KSP 24)
(18 BO 08858) (16 BO 1858) | 56 | 92 | TEMPTATIONS GREATEST HITS
VOL. II | (Gordy GS 854) (G8 954) (T75 954) | 94 |
| 26 | SLY & THE FAMILY STONE
GREATEST HITS | (Epic KE 30325) (CA 30325) (CT 30325) | 11 | 59 | VERY DIONNE | DIONNE WARWICK (Scepter SPS 587) | 62 | 93 | MARGIE JOSEPH MAKES A NEW
IMPRESSION | (Volt VOS 6012) | 99 |
| 27 | TEA FOR THE TILLERMAN | CAT STEVENS (A&M SP 4280)
(8T 4280) (CT 4280) | 31 | 60 | WATT | TEN YEARS AFTER (Dream XDES 18050) | 53 | 94 | HOOKER N' HEAT | JOHN LEE HOOKER & CANNED HEAT (Liberty LST 35002) | — |
| 28 | STEPPENWOLF GOLD | (Dunhill DS 50099)
(8 50099) (5 50099) | 45 | 61 | TOMMY | THE WHO (Decca DXSW 7205)
(6-2500) (73-2500) | 61 | 95 | SURVIVAL OF THE FITTEST | AMBOY DUKES (Polydor 244035) | 98 |
| 29 | ELVIS COUNTRY | ELVIS PRESLEY (RCA LSP 4460)
(P8S 1665) (PK 1665) | 13 | 62 | TAP ROOT MANUSCRIPT | NEIL DIAMOND (UNI 73092) | 59 | 96 | CANDIDA | LAWRENCE WELK (Ranwood RLP 8083) | 91 |
| 30 | SWEET BABY JAMES | JAMES TAYLOR (Warner Bros./7 Arts) (WS 1843)
(8 WM 1843) (CWX 1843) | 24 | 63 | SHARE THE LAND | THE GUESS WHO (RCA LSP 4359)
(P8S 1590) (PK 1590) | 63 | 97 | I THINK, THEREFORE I AM | R. DEAN TAYLOR (Rare Earth RS 522)
(R8 1522) (R75 522) | 90 |
| 31 | THEME FROM LOVE STORY | HENRY MANCINI (LSP RCA 4466)
(P8S 1660) (PK 1660) | 35 | 64 | AFTER THE GOLD RUSH | NEIL YOUNG (Reprise RS 6383)
(8RM 6383) (CR 6383) | 60 | 98 | HIGHWAY | FREE (A&M SP 4287)
(8T 4287) (CS 4287) | 88 |
| 32 | JOHN LENNON/PLASTIC ONO BAND | (Apple SW 3372)
(8XT 3372) (4XT 3372) | 28 | 65 | SUPER BAD | JAMES BROWN (King KS 1127) | 70 | 99 | LAYLA | DEREK AND THE DOMINOS (Atco SD 2-704)
(TP 704) (CS 704) | 100 |
| 33 | THE WORST OF JEFFERSON
AIRPLANE | (RCA LSP 4459) | 23 | 66 | UNCLE CHARLIE & HIS DOG TEDDY | NITTY GRITTY DIRT BAND (Liberty LST 7642) | 77 | 100 | GLASSHARP | (Decca DL 75261) | — |

Basic Album Inventory

A check list of best selling pop albums other than those appearing on the CASH BOX Top 100 Album chart. Feature is designed to call wholesalers' & retailers' attention to key catalog, top steady selling LP's, as well as recent chart hits still going strong in sales. Information is supplied by manufacturers. This is a weekly revolving list presented in alphabetical order. It is advised that this card be kept until the list returns to this alphabetical section.

FIESTA

Various Artists	Lebanese Folk Music	(Leb) FLPS 1497
Carl Jularbo with Eberhardt Jularbo	Swedish Folk Dances	(Swed) FLPS 1499
Chorus & Soloists of the National Ensemble Nowgorod		
Various Artists	Play Balalaika Play	(Russian) FLPS 1518
Various Artists	Drei Weisse Birken	(German) FLPS 1521
Various Artists	Folk Songs & Country Dances from Norway	(Norweg) FLPS 1529
Orchestra & Chorus directed by Jozka Kobzik		
Mario DiVinci	Songs & Dances from Czechoslovakia	(Czech) FLPS 1532
Alexander Sheremeta & His Orchestra	Nostalgia Di Napoli	(Italian) FLPS 1534
Edinburgh Police Pipe Band	More Folk Songs & Dances of the Ukraine	(Ukrainian) FLPS 1536
Rudi Knabl Orchestra	The Edinburgh Police Pipe Band	(Scotch) FLPS 1541
Der Rubin Artos Chor.	Zither Grusse	(German) FLPS 1544
Boleslaw Novak	Schiwago—Melodie	(German) FLPS 1545
Fritz Wunderlich	Zaproszenie Do Tancza	(Polish) FLPS 1547
Eddie Mekjian & Ensemble	Vergiss Mein Nicht	(German) FLPS 1550
Peter Alexander	Belly Dance Music from the Middle East	(Mid-East) FLPS 1551
Alceo Guatelli e la sua Fisarmonica	Warum Ist Es Am Rhein So Schon	(German) FLPS 1553
Farkas Lajos cigany Zenekara	50 Motivi di Successo	(Italian) FLPS 1561
Jolly Tinkermen	Dance Gypsy	(Hungarian) FLPS 1564
Peter Alexander	Irish and Proud of It!	(Irish) FLPS 1569
Milva	Show	(German) FLPS 1576
Various Artists	Milva	(Italian) FLPS 1578
Frank Weir & Concert Orchestra	San Remo 1970	(Italian) FLPS 1579
		Twentieth Century Folk Mass
		FLPS 25000

FOLKWAYS

Woody Guthrie	This Land Is Your Land	FTS 31001
Pete Seeger	Sings Woody Guthrie	FTS 31002
Big Bill Broonzy	Sings Country Blues	FTS 31005
Leadbelly	Sings Folksongs	FTS 31006
Tom Parrott	Neon Princess	FTS 31009
Leadbelly	Last Session Vol. 2 (2 LP Set)	FA 2942
American Brass Quintet	Music Of The Renaissance And Baroque	FM 3652 FMS 33652
John Cage	Indeterminacy	FT 3704
Various Artists	Sounds Of New Music	FX 6160
Leadbelly	Negro Folk Songs For Young People	FC 7533
Ella Jenkins	This Is Rhythm	FC 7652
Langston Hughes	The Glory Of Negro History	FC 7752
Jerry Silverman	Beginning The Folk Guitar	FM 8353
Chamber Bros.	Orig. Chamber Bros. Groovin' Time	FTS 31008
Pete Seegar	Pete Seeger Sings Leadbelly	FTS 31022
Paul Geremia	Just Enough	FST 31023
Sonny Terry/Brownie McGhee	Preachin' The Blues	FTS 31024
Hillel & Aviva	Mountain So Fair	FTS 31305
Tom Parrott	Many-Windowed Night	FTS 31025
Peter Seeger	Where Have All The Flowers Gone	FTS 31026
New Lost City Ramblers	Modern Times	FTS 31027
Son House & J.D. Short	Delta Blues	FTS 31028

Pete Seeger

Wimoweh & Other Songs of Freedom & Protest	FTS 31018
Take This Hammer	FTS 31019
Black Mountain Blues	FTS 31020
The Doc Watson Family	FTS 31021
How To Play The 5-String Banjo	FTS 38303

Leadbelly

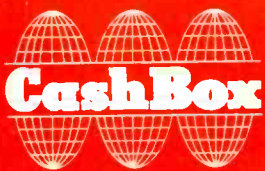
Dave Van Ronk
Doc Watson
Pete Seeger

GOLDEN

Child's Introduction To Orchestra	LP1
Treasury Of Mother Goose	LP12
Romper Room	LP61
Musical Mother Goose	LP65
Andersen's Fairy Tales—Danny Kaye	LP74
Grimm's Fairy Tales—Danny Kaye	LP92
Show and Tell	LP118
Romper Room Official Record	LP119
Puff The Magic Dragon	LP149
Wonderful Wizard of Oz	LP153
Peter and the Wolf	LP154
A Golden Treasury of Fairy Tales	LP158
Bedtime Stories	LP159
The Little Engine That Could	LP193
Kindergarten Playtime Songs	LP194
Songs That Tickle Your Funny Bone	LP197
Time To Tell Time	LP199
Dr. Dolittle	LP204
Cyril Richard—Alice in Wonderland	GW209
Vivien Leigh Peter Rabbit	GW210
Stanley Holloway—What Happened at The Zoo	GW222
Vivien Leigh—Tales of Jemima Puddle-Duck/Tale of Mrs. Twigg-Winkle	GW224
Woody Guthrie's Children Songs	LP238
Richard Kiley in The Legend of The Twelve Moons	LP240
Animal Alphabet	LP244
Rounds From Round The World	LP246
Steve Allen & Jayne Meadows/"For Children Only"	LP247
Songs from SESAME STREET	LP256
Fiddler On The Roof: Children's Version	LP260
The Little White Duck	LP261

HI-FI

King Pleasure	Golden Days	SR425
Arthur Lyman	Taboo	SR806
Arthur Lyman	Hawaiian Sunset	SR807
Arthur Lyman	Bwana A	SR808
Arthur Lyman	Pele	SR813
Arthur Lyman	Bahia	SR815
Arthur Lyman	Taboo Vol. 2	SR822
Railway Sounds	Railroad Sounds	SR901
Arthur Lyman	Yellow Bird	SL1004
Arthur Lyman	Love For Sale	SL1009
Arthur Lyman	Cotton Fields	SR1010
Arthur Lyman	Midnight Sun	SL1024
Arthur Lyman	Hawaiian Sunset, Vol. II	SL1025
Arthur Lyman	Arthur Lyman's Greatest Hits	SL1030
Arthur Lyman	Lyman 66	SL1031
Arthur Lyman	The Shadow of Your Smile	SL1033
Arthur Lyman	Aloha, Amigo	SL1034
Arthur Lyman	Ilikai	SL1035
Arthur Lyman	Port Of Los Angeles	SL1036
Arthur Lyman	Latitude 20	SL1037
Arthur Lyman	Aphrodisia	SL1038
Arthur Lyman	The Winner's Circle	1039
Arthur Lyman	Today's Greatest Hits	1040



TOP 100 Albums

101 TO 140

101 MOST OF ALL B. J. Thomas (Scepter SPS 586)	111 OLD SOCKS NEW SHOES Jazz Crusaders (Chisa CS 804)	122 A QUESTION OF BALANCE The Moody Blues (Threshold 3)	133 GET YER YA-YA'S OUT Rolling Stones (London NPS 5) (M72-176) (M57-176)
102 MORNING Jim Ed Brown (RCA LSP 4461) (P8S 1672)	112 STILLNESS Sergio Mendes & Brasil 66 (AM&M SP 4284) (8T 4284) (SC 4234)	123 GAMES Redeye (Pentagram PE 10003)	134 NEW MORNING Bob Dylan (Columbia KC 30290) (CA 30290) (CT 30290) (8 6432) (5 65432)
103 THE ARISTOCATS Original Soundtrack (Disneyland ST/STER 8993)	113 BREWER & SHIPLEY (Kama Sutra KSB5 2024)	124 JAMES GANG RIDES AGAIN (ABC ABCS 711) (8022-711 V) (5002-711 M)	135 EVERYTHING IS EVERYTHING Diana Ross (Motown 724) (M8 1724) (M75 724)
104 CLOSER TO HOME Grand Funk (Capitol SKAO 471) (8XT 471) (4XT 471)	114 RYAN'S DAUGHTER Original Soundtrack (MGM ISE 27 ST)	125 LIVE AT THE SEX MACHINE Kool & The Gang (DeLite DE-2008)	136 MCCARTNEY Paul McCartney (Apple STAO 3363) (8XT 3363) (4XT 3363)
105 WITH LOVE, BOBBY Bobby Sherman (Metromedia KMD 1032) (8090 1032) (5090 1032)	115 HIS BAND AND THE STREET CHOIR Van Morrison (Warner Bros. WS 1884) (8 1884) (5 1884)	126 THE MAGNIFICENT SEVEN Supremes & Four Tops (Motown MS 717) (M8 1717) (M75 717)	137 STILL WATERS RUN DEEP Four Tops (Motown MS 704) (MS 1704) (MS 704)
106 MCGUINNES FLINT (Capitol SMAS 625) (8XT 625) (4XT 625)	116 MUSIC FROM "BUTCH CASSIDY AND THE SUNDANCE KID" Burt Bacharach (A&M SP 4227)	127 WE'VE ONLY JUST BEGUN Ray Coniff (Columbia C 30410)	138 HAIR Original Cast (RCA Victor LSO 1150) (085-1038) (DK 1038)
107 THE FLIP WILSON SHOW Little David (LD 2000) (LD8 2000) (LDC 2000)	117 NEIL DIAMOND GOLD (UNI 73084) (8-73084)	128 WE GOTTA START LOVIN' Bobby Goldsboro (United Artists UAS 6777)	139 LOLA VERSUS POWERMAN AND THE MONEYGROUND, PART ONE The Kinks (Reprise RS 6432)
108 TWELVE DREAMS OF DR. SARCONICUS SPIRIT (Epic E 30267)	118 HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith (Mega M-31 1000)	129 SNOWBIRD Anne Murray (Capitol ST 579)	140 CHICAGO TRANSIT AUTHORITY (Columbia GP 8)
109 MORE GOLDEN GRASS Grass Roots (Dunhill DS 50087)	119 IN SESSION Chairmen Of The Board (Invictus SKAO 7304)	130 MAD DOGS AND ENGLISHMEN Joe Cocker (A&M SP 6002) (8T 6002) (CT 6002)	
110 JOY OF COOKING (Capitol ST 661) (8XT 661) (4XT 661)	120 RED WHITE & BLUES IMAGE (Alco SD 33-348) (TP 33-348) (CS 33-348)	131 I (WHO HAVE NOTHING) Tom Jones (Parrot XPAS 71039)	
	121 MONA BONE JAKUW Cat Stevens (A&M SP 4260)	132 WRONG END OF THE RAINBOW Tom Rush (Columbia C 30402) (CA 30402) (CT 30402)	



Top 60 In R & B Locations

1	JUST MY IMAGINATION Temptations (Gordy 7105)	5	30	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension (Bell 965)	32
2	JODY GOT YOUR GIRL & GONE Johnnie Taylor (Stax 0085)	2	31	YOUR TIME TO CRY Joe Simon (Spring 108)	18
3	MAMA'S PEARL Jackson 5 (Motown 1177)	1	32	GO ON FOOL Marion Black (Avco Embassy 4559)	38
4	WHAT'S GOING ON Marvin Gaye (Tamla 4201)	9	33	YOU WANTS TO PLAY Oscar Weathers (Top & Bottom 405)	42
5	DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett (Atlantic 2781)	4	34	THIS LOVE IS REAL Jackie Wilson (Brunswick 55443)	25
6	PROUD MARY Ike & Tina Turner (Liberty 56216)	11	35	WE CAN WORK IT OUT Stevie Wonder (Tamla 54202)	44
7	DON'T MAKE ME PAY FOR HIS MISTAKES Z. Z. Hill (Hill 222)	8	36	TOO MANY LOVERS Shack (Volt 4051)	39
8	ONE BAD APPLE Osmonds (MGM 149193)	3	37	I NEED YOU Friends Of Distinction (RCA 0416)	33
9	DO THE PUSH & PULL Rufus Thomas (Stax 0079)	6	38	ME & BOBBY McGEE Janis Joplin (Columbia 45314)	40
10	JUST SEVEN NUMBERS Four Tops (Motown 1175)	10	39	GIRLS OF THE CITY Esquires (Lamar 1001)	47
11	YOU'RE ALL I NEED TO GET BY Aretha Franklin (Atlantic 2787)	19	40	DIDN'T IT LOOK SO EASY Stairsteps (Buddah 213)	36
12	YOU'RE A BIG GIRL NOW Stylistics (Avco Embassy 4555)	14	41	I DON'T HAVE YOU Continental 4 (Jay Walking 009)	46
13	CHAIRMAN OF THE BOARD Chairmen Of The Board (Invictus 9086)	23	42	BABY LET ME KISS YOU King Floyd (Chimneyville 437)	50
14	SOUL POWER James Brown (King 6368)	27	43	I PITY THE FOOL Ann Peebles (Hi 2186)	53
15	PRECIOUS PRECIOUS Jackie Moore (Atlantic 2681)	15	44	COOL AID Paul Humphrey (Lizard)	56
16	CHERISH WHAT IS DEAR TO YOU Freda Payne (Invictus 9085)	21	45	IF I WERE YOUR WOMAN Gladys Knight & Pips (Soul 35078)	28
17	THE BELLS Bobby Powell (Whit 6907)	20	46	MELTING POT Booker T & MG's (Stax 0082)	—
18	TRIANGLE OF LOVE Presidents (Sussex 212)	22	47	I'M SO PROUD Main Ingredient (RCA 243)	41
19	DO ME RIGHT Detroit Emeralds (Westbound 172)	24	48	I DON'T BLAME YOU AT ALL Smokey Robinson & Miracles (Tamla 54205)	—
20	GET UP, GET INTO IT, GET INVOLVED James Brown (King 6347)	7	49	DON'T CHANGE ON ME Ray Charles (Tangerine 11291)	54
21	I LOVE YOU FOR ALL SEASONS Fuzz (Calla 174)	12	50	WE'LL HAVE IT MADE Spinners (V. I. P. 25060)	31
22	AIN'T GOT NO TIME Impressions (Curton 1957)	29	51	WHOLE LOTTA LOVE King Curtis (Atco 6779)	45
23	GOD BLESS WHOEVER SENT YOU Originals (Soul 35079)	13	52	CONFESSIN' A FEELING Tony Owens (Cotillion 44103)	48
24	ASK ME NO QUESTIONS E. B. King (ABC 11290)	30	53	I'M GIRL SCOUTIN Intruders (Gamble 4009)	55
25	HEAVY MAKES YOU HAPPY Staple Singers (Stax 0083)	34	54	CARRY YOUR OWN LOAD Jr. Walker (Soul 35081)	57
26	GET YOUR LIE STRAIGHT Bill Coday (Crajon 48204)	26	55	IF ITS REAL WHAT I FEEL Jerry Butler (Mercury 73169)	58
27	HE CALLED ME BABY Candi Staton (Fame 1476)	16	56	BOOTY BUTT Ray Charles Orchestra (ABC 1015)	60
28	GROOVE ME King Floyd (Chimneyville 435)	17	57	LOVE MAKES THE WORLD GO ROUND Odds & Ends (Perception T-1003)	59
29	I CAN'T HELP IT Moments (Stang 5020)	37	58	WHEN YOU TOOK YOUR LOVE FROM ME O. V. Wright (Back Beat 620)	—
			59	STOP THE WORLD Flaming Embers (Hot Wax 7010)	52
			60	WARPATH Isley Bros. (T-neck 929)	—



PRICE RISE—Scepter Records is releasing the first Lloyd Price single produced for them, "Hooked On A Feeling," an R&B version of the B. J. Thomas hit, this week. Single was cut in Muscle Shoals. Shown are Price and co-producers John Walsh, label product mgr, George Soule (seated), and Terry Woodford.

Waters Re-Inks With Chess Label

NEW YORK — Muddy Waters has signed a new exclusive recording contract with Chess Records, reports Esmond Edwards, vice president of A & R for Chess. Waters, who has been an important name on the Chess artist roster almost from the founding of the label, has just released a new album, "They Call Me Muddy Waters."

"Making Friends," a track from the new album, is gaining airplay on underground, soul and pop stations in Chicago, Detroit, St. Louis, Pittsburgh and Cleveland, says Chuck Fly, national promot manager for Chess. In another recent development, Muddy's "Sail On" album was nominated for a Grammy Award by the National Academy of Recording Arts and Sciences.

Fantasy/Galaxy Buys First R&B Master; Chart Hit

BERKELEY — Fantasy/Galaxy has bought its first R&B master, "Get Your Lie Straight," currently on the R&B chart. It's released on Galaxy.

The disk was recorded by Bill Coday, a 26-year-old singer from Luxora, Arkansas, and originally released on Crajon, a Chicago-based label owned by producer Bill Jones and his wife, Denise LaSalle. They heard Coday when he and Miss La Salle were on a show together at the Black Orchid Lounge in Chicago.

In addition to purchasing the master of "Get Your Lie Straight", Fantasy has signed a production contract with Crajon Productions for Bill Coday's disks.

"Get Your Lie Straight" was originally distributed by Summit Distributors, which broke it in Chicago.

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DOOTO RECORDS

13440 South Central Avenue
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Vital Statistics

DETAILED INFORMATION ABOUT TITLES ON THE CASH BOX TOP 100 THIS WEEK

• New To The Top 100

#1
ONE BAD APPLE (2:45) Osmonds-MGM 1419
7164 Sunset Blvd. L.A. Calif.
PROD: Rick Hall
603 E Avalon Ave, Muscle Shoals, Ala.
PUB: Fame BMI c/o Rick Hall
WRITER: Geo. Jackson FLIP: He Ain't Heavy

#2
MAMA'S PEARL (3:09) Jackson 5-Motown
2457 Woodward Ave, Det. Mich.
PROD: Corporation c/o Motown
PUB: Jobete BMI (same address)
WRITER: Corporation ARR: Corporation
FLIP: Darling Dear

#3
HAVE YOU SEEN THE RAIN (2:39)
Creedence Clearwater Revival-Fantasy 655
10th & Parker, Berkeley, Cal.
PROD: John C. Fogerty (same address)
PUB: Jondora BMI (same address)
WRITER: J. C. Fogerty FLIP: Hey Tonight

#4
DOESN'T SOMEBODY WANT TO BE WANTED
(2:43) Partridge Family-Bell 963
1776 Bway, NYC.
PROD: Wes Farrell for Coral Rock
3 E 54 St, NYC.
PUB: Screen Gems/Columbia BMI
711 5th Ave, NYC.
WRITERS: M. Appel-J. Cretecos W. Farrell
ARR: W. Farrell FLIP: You Are Always On My Mind

#5
SHE'S A LADY (2:52) Tom Jones-Parrot 40058
539 W 25 St, NYC.
PROD: Gordon Mills 24-25 New Bond St, London, W1 En.
PUB: Spanka BMI 200 W 57 St, NYC.
WRITER: Anka ARR: Johnnie Spence FLIP: My Way

#6
ME AND BOBBY McGEE (4:09) Janis Joplin-Columbia 45314
51 W 52 St, NYC.
PROD: Paul Rothchild c/o Columbia
PUB: Combine BMI 530 W Main St, Hendersonville, Tenn.
WRITERS: Kristofferson-Foster
FLIP: Half Moon

#7
JUST MY IMAGINATION (3:39)
Temptations-Gordy 7105
2457 Woodward Ave, Detroit, Mich.
PROD: Norman Whiffled (same address)
PUB: Jobete BMI (same address)
WRITERS: N. Whiffled-Barrett Strong
FLIP: You Make Your Own Heaven And Hell Right Here On Earth.

#8
AMOS MOSES (2:19) Jerry Reid-RCA 9904
1133 Ave of the Americas, NYC.
PROD: Chet Atkins 806 16th Ave S, Nashville, Tenn.
PUB: Vector BMI c/o Chet Atkins
WRITER: Jerry Hubbard FLIP: The Preacher And The Bear

#9
IF YOU COULD READ MY MIND (3:48)
Gordon Lightfoot-Reprise 0974
4000 Warner Blvd, Burbank, Calif.
PROD: Lenny Waronker-Joe Wissert c/o Reprise
PUB: Early Morning ASCAP
350 Davenport Rd, Tor, Ont, Can.
WRITER: Gordon Lightfoot
FLIP: Poor Little Allison

#10
DON'T LET THE GREEN GRASS FOOL YOU (2:46)
Wilson Pickett-Atlantic 2781
1841 Bway, NYC.
PROD: Staff for Gamble Huff
250 S Broad St, Phila, Pa.
PUB: Assorted BMI c/o Gamble Huff
WRITERS: Akines-Bellmon-Drayton-Turner
FLIP: Ain't No Doubt About It

#11
FOR ALL WE KNOW (2:28)
Carpenters-A&M 1243
1416 N La Brea, H'wood, Cal.
PROD: Jack Daugherty c/o A&M
PUB: Pamco BMI 8255 Bev. Blvd, L.A. Calif.
WRITERS: Fred Karlin-Robb Wilson-Arthur James
ARR: Richard Carpenter FLIP: Don't Be Afraid

#12
PROUD MARY (2:45) Ike & Tina Turner-Liberty 56216
6920 Sunset Blvd, H'wood, Cal.
PROD: Ike Turner c/o Liberty
PUB: Jondora BMI 10th & Parker, Berkeley, Cal.
WRITER: J. C. Fogerty
FLIP: Funkier Than A Mosquita's Tweeter

#13
ROSE GARDEN (2:52)
Lynn Anderson-Columbia 45252
51 W 52 St, NYC.
PROD: Glen Sutton c/o Columbia
PUB: Lowery BMI P.O. Bx 9687 Atlanta Ga.
WRITER: J. Santa ARR: Cam Mullins
FLIP: Nothing Between Us

#14
CRIED LIKE A BABY (3:20)
Bobby Sherman-Metromedia 206
1700 Bway, NYC.
PROD: Ward Sylvester 1870 Sunset Plaza, L.A. Calif.
PUB: Almo ASCAP c/o A&M
WRITERS: P. Williams-C. Doerge
FLIP: Is Anybody There

#15
WHAT IS LIFE (4:18)
George Harrison-Apple 1821
1700 Bway, NYC.
Prod: G. Harrison & P. Spector
1700 Bway, N.Y.C.
Pub: Harrison's-BMI
1700 Bway, N.Y.C.
Writers: G. Harrison
Flip: Apple Scruffs

#16
THEME FROM LOVE STORY (2:55)
Henry Mancini-RCA 9927
1133 Ave of the Americas, NYC.
PROD: Joe Reisman c/o RCA
PUB: Famous ASCAP I Gulf & Western Plaza, NYC
WRITER: Lai FLIP: Phone Call To The Past

#17
OYE COMO VA (2:59)
Santana-Columbia 4-45330
51 West 52nd St, N.Y.C.
Prod: Fred Catero-Santana
c/o S. Marcum, 1375 Sansome St., San Francisco
Pub: Planetary Music-ASCAP
17 West 60th St., N.Y.C.
Writers: T. Puente
Flip: Samba Pa Ti

#18
TEMPTATION EYES (2:35)
Grass Roots-Dunhill 4263
8255 Bev. Blvd, L.A. Calif.
PROD: Steve Barri c/o Dunhill
PUB: Trousdale BMI c/o Dunhill
WRITERS: H. Price-D. Walsh
FLIP: Keepin' Me Down

#19
WHAT'S GOING ON (3:40)
Marvin-Gaye-Tamla 54201
2457 Woodward, Detroit, Michigan
Prod: M. Gaye
2457 Woodward, Detroit, Michigan
Pub: Jobete-BMI
2457 Woodward, Detroit, Michigan
Writers: A. Cleveland, M. Gaye & R. Benson
Arr: D. Van De Pille
Flip: God Is Love

#20
MR. BOJANGLES (5:15)
Nitty Gritty Dirt Band-Liberty 56197
6920 Sunset Blvd, L.A. Calif.
PROD: Wm. E. McEuen c/o Liberty
PUB: Cofillion BMI Danel BMI 1841 Bway, NYC.
WRITER: Jerry Jeff Walker ARR: Nitty Gritty
Dirt Band FLIP: Uncle Charlie's Interview/
Spanish Fandango

#21
YOU'RE ALL I NEED TO GET BY (3:33)
Aretha Franklin-Atlantic 2787
1841 Bway, N.Y.C.
Prod: Jerry Weirle & Arif Mardin
1841 Bway, N.Y.C.
Pub: Jobete-BMI
2457 Woodward, Detroit, Michigan
Writers: Ashford & Simpson
Arr: Arif Mardin
Flip: Pullin'

#22
SWEET MARY (3:01) Wadsworth Mansion-Sussex 209
1650 Bway, NYC.
PROD: Jim Calvert-Norman Marzano c/o Sussex
PUB: Kama Sutra BMI 1650 Bway, NYC.
Big Hawk BMI 322 W 48 St, NYC.
WRITER: Steve Joblecki FLIP: What's On Tonight

#23
I HEAR YOU KNOCKING (2:48)
Dave Edmunds-Mam 3601
24-25 New Bond St, London W1 England.
PROD: Dave Edmunds c/o Mam
PUB: Travis BMI 729 7th Ave, NYC.
WRITERS: King Bartholomew FLIP: Black Bill

#24
LOVE'S LINES, ANGLES & RHYMES (3:14)
5th Dimension-Bell 965
1776 Bway, N.Y.C. 10019
Prod: Bones Howe
Mr. Bones Prod., 8833 Sunset Blvd., Los Angeles
Pub: April Music Inc.—ASCAP
1650 Bway, (Rm. 201) N.Y.C.
Writers: D. Joyce
Arr: Bob Alcivar & Bill Holman & B. Howe
Flip: The Singer

#25
HELP ME MAKE IT THROUGH THE NIGHT (2:32)
Sammi Smith-Mega 0015
1717 West End Ave, Nashville Tenn.
PROD: Jim Mallory c/o Mega
PUB: Combine BMI 812 17th Ave S,
Nashville, Tenn.
WRITER: K. Kristofferson ARR: Bill Walker
FLIP: When Michael Calls

#26
THEME FROM LOVE STORY (3:10)
Andy Williams-Columbia 45317
51 W 52 St, NYC.
PROD: Dick Glasser 6430 Sunset Blvd, L.A. Calif.
PUB: Famous ASCAP I Gulf Western Pl, NYC.
WRITERS: F. Lai-C. Sigman
ARR: Richard P. Hazard FLIP: Something

#27
COUNTRY ROAD (3:30)
James Taylor-Warner Bros. 7460
4000 Warner Blvd, Burbank, Cal.
PROD: Peter Asher for Maryleone c/o W.B.
PUB: Blackwood/Country Road BMI
1650 Bway, NYC.
WRITER: J. Taylor FLIP: Sunny Skies

#28
WATCHING SCOTTY GROW (2:28)
Bobby Goldsboro-U.A. 50727
6920 Sunset Blvd, L.A. Calif.
PROD: Bob Montgomery-B. Goldsboro c/o U.A.
PUB: BnB BMI P.O. Bx 7815 Detroit, Mich.
WRITER: Mac Davis ARR: Don Tweedy
FLIP: Water Color Days

#29
BURNING BRIDGES (2:44)
Mike Curb & Congrat-MGM 14151
7165 Sunset Blvd, H'wood, Cal.
PROD: Perry Botkin Jr. c/o MGM
PUB: Hastings BMI c/o MGM
WRITERS: Lalo Schifrin-M. Curb ARR: Don Peake
FLIP: Burning Bridges

#30
WILD WORLD (3:15)
Cat Stevens-A&M 1231
1416 N. La Brea H'wood, Calif.
Prod: Paul Samwell-Smith
c/o A&M
Pub: Irving Music BMI
c/o A&M
Writer: Cat Stevens
Flip: Miles From Nowhere

#31
FREE (2:17)
Chicago-Columbia 4-45331
51 West 52nd St, N.Y.C.
Prod: J. Guercio
7781 Sunset Blvd., c/o Poseidon Prod., Hollywood
Pub: Aurelia Music-ASCAP
Writers: R. Lamm
Flip: Free Country

#32
ONE TOKE OVER THE LINE (3:16)
Brewer & Shipley-Kama Sutra 516
1650 Bway, NYC.
PROD: Nick Gravewrites c/o Kama Sutra
PUB: Talking Beaver BMI
421B Main St. Kansas City, Mo.
WRITERS: N. Brewer-N. Shipley FLIP: Oh Mommy

#33
AMAZING GRACE (4:04)
Judy Collins-Elektra 45700
15 Col. Circle, NYC.
PROD: Mark Abramson (same address)
PUB: Rocky Mt. Nat'l Pk
ASCAP (same address)
WRITER: Traditional ARR: J. Collins
FLIP: Nighthale

#34
KNOCK THREE TIMES (2:56) Dawn-Bell 938
1776 Bway, NYC.
PROD: Tokens and Dave Appell 1697 Bway, NYC.
PUB: Pocket Full Of Tunes BMI c/o Tokens
WRITERS: Irwin Levine-L. Russell Brown
ARR: Norm Bergen FLIP: Home

#35
(DO THE) PUSH AND PULL (3:14)
Rufus Thomas-Stax 0079
98 N Avelon, Memphis, Tenn.
PROD: Al Bell-Tom Nixon c/o Stax
PUB: East Memphis BMI (same address)
WRITER: R. Thomas ARR: Carl Hampton
FLIP: (Do The) Push And Pull Pt. 2

#36
ANOTHER DAY (3:41)
Paul McCartney-Apple 1829
1700 Bway, NYC.
PROD: P. McCartney c/o Apple
PUB: McCartney BMI-Maclen BMI 1870 Bway, NYC
WRITERS: Mr. & Mrs. Paul McCartney
FLIP: Oh Woman, Oh Why

#37
THEME FROM LOVE STORY (3:05)
Francis Lai-Paramount 0064
1 Gulf & Western Plaza, NYC.
PUB: Famous ASCAP (same address)
WRITER: Francis Lai
FLIP: Skating In Central Park

#38
NO LOVE AT ALL (2:49)
B. J. Thomas-Scepter 12307
254 West 54th St., N.Y.C.
Prod: B. B. C. Prod. By B. Buie & S. Tyrell
322 West 48th St., N.Y.C.
Pub: Rose Bridge & Press Music-BMI
1121 S. Glenstone, Springfield, Mo.
Writers: Carson & Christopher
Arr: Glen Spreen
Flip: Have A Heart

#39
CHERISH WHAT IS DEAR TO YOU (2:40)
Freda Payne-Invictus 909
2601 Cadillac Tower, Det. Mich.
PROD: Holland-Dozier-Holland c/o Invictus
PUB: Goldforever BMI (same address)
WRITERS: Holland-Dozier-A. Bond
FLIP: They Don't Owe You A Thing

#40
CHAIRMAN OF THE BOARD (2:57)
Chairmen Of Board-Invictus
2051 Cadillac Tower
Prod: Holland, Dozier, Holland
c/o Invictus
Pub: Gold Forever Music BMI
c/o Invictus
Writers: Holland, Dozier
No Arr
Flip: When Will She Tell Me She Needs Me

#41
BLUE MONEY (3:40)
Van Morrison-Warner Bros. 7462
4000 Warner Blvd, Burbank, Calif.
PROD: Van Morrison c/o W.B.
PUB: Van Jan/W. B. ASCAP 488 Mad. Ave, NYC.
WRITER: Van Morrison FLIP: Sweet Thing

#42
SOUL POWER (PART I) (3:20)
James Brown-King 6368
3557 Dickerson Rd., Nashville 37207
Prod: James Brown
1540 Brewster St., Cincinnati
Pub: Cried-BMI
1540 Brewster St., Cincinnati
Writers: J. Brown
Flip: Part II & III

#43
JODY GOT YOUR GIRL AND GONE (3:05)
Johnnie Taylor-Stax 0085
926 E. McLemore, Memphis, Tenn.
PROD: Don Davis c/o Stax
PUB: Groovesville BMI (same address)
WRITERS: K. Barker-J. Wilson-D. Davis
FLIP: A Fool Like Me

#44
DOA (4:15) BLOOD ROCK-Capitol 3009
1750 N Vine, L.A. Calif.
PROD: Terry Knight c/o Capitol
PUB: Ledgefield BMI
228 W Granwyler, Irving Texas
WRITERS: Rutledge-Hill-GRUNDY-Taylor-Pickins-
Cobb FLIP: Children's Heritage

#45
PRECIOUS PRECIOUS (3:25)
Jackie Moore-Atlantic 2681
1841 Bway, NYC.
PROD: Dave Crawford c/o Atlantic
PUB: Cofillion BMI c/o Atlantic
WRITERS: D. Crawford-J. Moore
FLIP: Will Power

#46
HANG ON TO YOU LIFE (3:20) Guess Who-RCA 0414
1133 Ave of the Americas, NYC.
PROD: Jack Richardson for Nimbus 9
PUB: Dunbar BMI 1650 Bway, NYC. Cirrus BMI
Sunspot BMI 131 Hazelton Ave, Tor, Ont, Can.
Expressions BMI 822-294 Portat Ave, Winn. Man.
Can.
WRITERS: Cummings-Winter
FLIP: Do You Miss Me Darlin'

#47
DREAM BABY (How Long Must I Dream) (2:35)
Glen Campbell-Capitol 3062
1750 N Vine, L.A. Calif.
PROD: Al DeLory c/o Capitol
PUB: Combine BMI 812 17th Av S, Nashville,
Tenn. WRITER: Cindy Walker ARR: Al DeLory
FLIP: Here And Now

#48
HEAVY MAKES YOU HAPPY (2:58)
Staples Singers-Stax 0083
926 E. McLemore, Memphis, Tenn.
Prod: Al Bell
926 E. McLemore, Memphis, Tenn.
Pub: Unart-BMI
729-7th Ave., N.Y.C.
Writers: J. Barry & B. Blcom
Flip: Love Is Plentiful

#49
SIT YOURSELF DOWN (2:40)
Stephen Stills-Atlantic 2790
1841 Bway, NYC.
PROD: S. Stills-Bill Holverson c/o Atlantic
PUB: Goldhill BMI 9171 Wilshire Blvd,
Bev. Hills, Cal.
WRITER: S. Stills FLIP: We Are Not Helpless

#50
LONELY TEARDROPS (2:55)
Brian Hyland-Uni 55272
100 Universal City Pl. Univ. City, Cal.
PROD: Del Shannon c/o Uni
PUB: Merrimac BMI 1619 Bway, NYC.
WRITERS: B. Gordy Jr.-T. Carlo FLIP: Lorraine

#51
LONELY DAYS (3:47) Bee Gees-Atco 6795
1841 Bway, NYC.
PROD: B. R. & M. Gibb-R. Stiwood c/o Atco
PUB: Casserole CMI 221 W 57 St, NYC.
Warner Tamerlane BMI 488 Mad. Ave. NYC.
WRITERS: B. R. & M. Gibb
FLIP: Man For All Seasons

#52
TRIANGLE OF LOVE (2:59) Presidents-Sussex 212
c/o Buddha 1650 Bway, NYC.
PROD: Van McCoy (same address)
PUB: Interior/Van McCoy BMI (same address)
WRITERS: V. McCoy-J. Cobb
FLIP: Sweet Magic

#53
EIGHTEEN (3:00)
Alice Cooper-Warner Bros. 7449
4000 Warner Blvd., Burbank, Calif.
Prod: Bob Ezrin & Jack Richards
4000 Warner Blvd., Burbank, Calif.
Pub: Bizarre-BMI
6430 Sunset Blvd., Hollywood, Calif.
Writers: A. Cooper, M. Bruce, G. Buxton,
D. Dunaway, N. South
Flip: Body

#54
WHEN THERE'S NO YOU (2:57)
Engelbert Humperdinck-Parrot 40059
539 W 25 St, NYC.
PROD: Gordon Mills 24-20 New Bond St,
London W 1 England.
PUB: Drummer Boy ASCAP WRITERS: Reed-Roe
ARR: Les Reed
FLIP: Strangers Step Into My World

#55
OH WOMAN OH WHY (4:45)
Paul McCartney-Apple 1829
1700 Bway, NYC.
PROD: P. McCartney
PUB: Maclen BMI 1780 Bway, NYC.
WRITER: P. McCartney FLIP: Another Day

#56
WHERE DID THEY GO LORD (2:25)
Elvis Presley-RCA 9980
1133 Ave of Americas, NYC.
PUB: E. Presley BMI 241 W 72 St, NYC.
Blue Crest BMI P.O. Bx 162 Madison, Tenn.
WRITERS: Dallas Frazier-A. L. "Doodle" Owens
FLIP: Rags To Riches

#57
SUPER STAR (4:10) Murray Head-Decca 732603
445 Park Ave, NYC.
PROD: Exec. Prod. (Mike Leander)
Tim Rice-Andrew Lloyd Webber c/o Decca
PUB: Leeds ASCAP M.C.A. Universal City, Cal.
WRITERS: T. Rice-A. L. Webber
FLIP: John Nineteen Forty-One

#58
I'M SO PROUD (3:33)
Main Ingredient-RCA 0401
1133 Ave of the Americas, NYC.
PROD: Sylvester-Simmons-McPherson c/o RCA
PUB: Curtom BMI 79 W. Monroe St. Shi, Ill.
WRITER: Mayfield ARR: Burt Dee Coteaux
FLIP: Brotherly Love

#59
I LOVE YOU FOR ALL SEASONS (2:55)
Fuzz-Calla 174 (Dist. Roulette)
17 W 60 St, NYC.
PROD: Karr-Cee 820 Monroe St, Annapolis, Md.
PUB: Fenciliff-Jams BMI c/o Roulette
WRITER: Sheila Young ARR: Joe Tate
FLIP: Instrument Version

#60
JOY TO THE WORLD (3:17)
3 Dog Night-Dunhill 4272
8255 Bev. Blvd, L.A. Calif.
PROD: Richard Podolar c/o Dunhill
PUB: Lady Jane BMI 6380 Wilshire Blvd, L.A. Calif.
WRITER: H. Axton FLIP: I Can Hear You Calling

#61
SNOW BLIND FRIEND (3:15)
Steppenwolf-Dunhill 4269
8255 Bev. Blvd, L.A. Calif.
PROD: Richard Podolar c/o Dunhill
PUB: Lady Jane BMI 6380 Wilshire Blvd, L.A. Calif.
WRITER: H. Axton FLIP: Hippo Stomp

#62
ASK ME NO QUESTIONS (3:08)
B. B. King-ABC 11290
8255 Beverly Blvd., Hollywood, Calif.
Prod: Bill Szymczyk
8255 Beverly Blvd., Hollywood, Calif.
Pub: Pamco/Sounds Of Lucile-BMI
8255 Beverly Blvd., Hollywood, Calif.
Writers: B. B. King
Flip: Nobody Love Me But My Mother

#63
ANGEL BABY (2:53) Dusk-Bell 961
1776 Bway, NYC.
PROD: The Tokens-Dave Appell
for Three Dimension Mfr. Corp.
c/o Pocketful Of Tunes
PUB: Pocketful Of Tunes BMI 39 W 55 St, NYC.
Saturday BMI 1841 Bway, NYC.
WRITERS: Irwin Levine-L. Russell Brown
ARR: Norman Bergen
FLIP: If We Just Leave Today

(con't on next page)

Vital Statistics

- #64**
WE CAN WORK IT OUT (2:53)
Stevie Wonder-Tamla 54202
2457 Woodward Ave. Det. Mich.
PROD: S. Wonder c/o Tamla
PUB: MacLen BMI 1780 Bway, NYC.
WRITERS: P. McCartney-J. Lennon
ARR: Wade Marcus
FLIP: Never Dreamed You'd Leave In Summer
- #65**
BABY LET ME KISS YOU (2:27)
King Floyd-Chimneyville 437 (c/o Cotillion)
1841 Bway, NYC.
PROD: E. Walker-Malaco
PUB: Malaco BMI P.O. Bx 1552 Jackson Miss.
Roffignac BMI 4516 Constance St.
New Orleans, La.
WRITER: K. Floyd ARR: Wardell-Quezerque
FLIP: Please Don't Leave Me Lonely
- #66**
TONGUE IN CHEEK (3:37)
Sugarloaf-Liberty 56218
6920 Sunset Blvd. L.A. Cal.
PROD: Frank Slay for Chickory
PUB: Unart BMI c/o Liberty
WRITER: Robert Yeazel
ARR: Sugarloaf-FLIP: Woman
- #67**
MORNING OF OUR LIVES (2:37)
Arkade-Dunhill 4268
8255 Bev. Blvd. L.A. Cal.
PROD: Steve Barri c/o Dunhill
PUB: Wingate ASCAP c/o Dunhill
WRITERS: H. Pierce-D. Walsh-S. Barri-G.
Gross FLIP: Rhythm Of The People
- #68**
AIN'T GO TIME (3:29) Impressions-Curtom 1957
1650 Bway, NYC. (distrb. Buddah)
PROD: Curtis Mayfield c/o Curtom
PUB: Curtom BMI 8541 Stoney Island Ave.
Chi. Ill.
WRITER: C. Mayfield ARR: Riley Hampton
FLIP: I'm So Proud
- #69**
JUST SEVEN NUMBERS (2:57)
Four Tops-Motown 1175
2457 Woodward Ave. Det. Mich.
PROD: Frank Wilson c/o Motown
PUB: Jobete BMI (same address)
WRITERS: P. Sawyer-L. Ware
ARR: David Van De Pitte
FLIP: I Wish I Were Your Mirror
- #70**
GROOVE ME (3:04)
King Floyd-Chimneyville 435
c/o Atlantic 1841 Bway NYC.
PROD: E. Walker for Malaco c/o Malaco
PUB: Malaco BMI P.O. Bx 1552 Jackson, Miss.
Roffignac BMI WRITER: King Floyd
ARR: Wardell Quezerque
FLIP: What Our Love Needs
- #71**
DON'T MAKE ME PAY FOR HIS MISTAKES
(2:54) Z Z Hill-Hill 222
2580 W Pico, L.A. Cal.
PROD: Matt Hill
PUB: Respect c/o Z Z Hill-BMI
WRITERS: Grayson-Lexing ARR: Miles Grayson
FLIP: Think People
- #72**
DO ME RIGHT (2:47) Detroit Emeralds-
Westbound 172
c/o Janus 1700 Bway, NYC.
PROD: A. Katauzion 14643 Joy Rd. Det. Mich.
PUB: Bridgeport BMI c/o A. Katauzion
WRITERS: A. Tillman-J. Mitchell
FLIP: Wear This Ring
- #73**
I DON'T BLAME YOU AT ALL (2:57)
Smokey Robinson & Miracles-Tamla 54205
2457 Woodward Ave. Det. Mich.
PROD: "Smokey"-Terry Johnson (c/o Tamla)
PUB: Jobete BMI (same address)
WRITER: Wm. Robinson-ARR: David Van DePitte
FLIP: That Girl
- #74**
RAGS TO RICHES (1:50)
Elvis Presley-RCA 9980
1133 Ave of Americas, NYC.
PUB: Saunders ASCAP 119 W 57 St. NYC.
WRITERS: Richard Adler-Jerry Ross
FLIP: Where Did They Go Lord
- #75**
DON'T CHANGE ON ME (3:22)
Ray Charles-Tangerine 11291
2107 W Washington, L.A. Cal.
PUB: Racer c/o Tangerine ASCAP
United Artists ASCAP 729 7th Ave, NYC.
WRITERS: J. Holliday-E. Reeves
FLIP: Sweet Memories
- #76**
I WON'T MENTION IT AGAIN (3:40)
Ray Price-Columbia 45329
51 W 52 St. NYC.
PROD: Don Law c/o Columbia
PUB: Seaview BMI 2016 Terrace Pl. Nashville, Tenn.
WRITER: C. Mullins ARR: Cam Mullins
FLIP: Kiss The World Goodbye
- #77**
I THINK OF YOU (3:30)
Perry Como-RCA 0444
1133 Ave of Americas, NYC.
PROD: Don Costa c/o RCA
PUB: Editions Shonson ASCAP 8721 Sunset
Blvd. L.A. Cal.
WRITERS: McKuen-Lai ARR: Don Costa
FLIP: El Condor Pasa
- #78**
Wild World (2:49)
Gentrys-Sun 1122
c/o SSSI 3106 Belmont Blvd.
Nashville, Tenn.
Prod: Knox Philips
3106 Belmont Blvd., Nashville, Tenn.
Pub: Irving Music (BMI)
1416 N. La Brea, H'wood, Calif.
Writer: Cat Stevens
Flip: Sunshine
- #79**
ONE MAN'S LEFTOVER
(Is Another Man's Feast)
100 Proof-Hot Wax 7009
1650 Bway, NYC. (distrb Buddah)
PROD: Gregg Perry c/o Hot Wax
2601 Cadillac Tower Det. Mich.
PUB: Goldforever BMI c/o Hot Wax
WRITERS: General Johnson-Angelo Bond.
Gregg Johnson
FLIP: If I Could See The Light In The Window
- #80**
I DON'T KNOW HOW TO LOVE HIM (3:16)
Helen Reddy-Capitol 3027
1750 N Vine, L.A. Cal.
PROD: Larry Marks c/o Capitol
PUB: Leeds ASCAP 619 W 54 St. NYC.
WRITERS: A. L. Weber-T. Rice
FLIP: I Believe In Music
- #81**
TOO MANY LOVERS (2:43) Shack-Volt
926 E McLemore, Memphis, Tenn.
PROD: Homer Banks-Raymond Jackson c/o Volt
PUB: East Memphis BMI (same address)
WRITERS: H. Banks-R. Jackson
FLIP: A Love Affair That Bears No Pain
- #82**
CHICK A BOOM (2:40)
Daddy Dewdrop-Sunflower/MGM 105
7165 Sunset Blvd. L.A. Cal.
PROD: Dick Monda-Don Sciarrotta
c/o Sunflower/MGM
PUB: Shermley ASCAP 18107
Sherman Way, Reseda, Cal.
WRITERS: Janice Lee Gwin-Linda Martin
FLIP: John Jacob Jingleheimer Smith
- #83**
STAY AWHILE (3:15) Bells-Polydor 15023
1700 Bway, NYC.
PROD: Cliff Edwards c/o Polydor
PUB: Coburt BMI 1777 N Vine, L.A. Cal.
WRITER: K. Tobias
FLIP: Sing A Song Of Freedom
- #84**
PUT YOUR HAND IN THE HAND (2:52)
Ocean-Kama Sutra 519
1650 Bway, NYC.
PROD: Greg Brown Assoc. with Bill Gilliland
c/o Arc Sound 20 Cranfield, Tor. Ont. Can.
PUB: Beechwood BMI 1750 N Vine, L.A. Cal.
WRITER: Gene MacLellan FLIP: Tear Down
The Fences
- #85**
HOT PANTS (3:25) Salvage-Odax 420
c/o Mercury 35 E Wacker Dr. Chi. Ill.
PROD: Paul Vance-Lee Pockriss 150 W 55 St. NYC.
PUB: Vanlee ASCAP 101 W 57 St. Emily ASCAP
160 W 73 St. NYC.
WRITERS: P. Vance-L. Pockriss
ARR: L. Pockriss
FLIP: Foundation Of Love
- #86**
MELTING POT (3:50)
Booker T & MG's-Stax 0082
926 E McLemore, Memphis, Tenn.
PROD: Booker T & MG's c/o Stax
PUB: E. Memphis BMI c/o Stax
Memphis Group BMI 5000 Poplar Av.
Memphis, Tenn.
WRITERS: B. T. Jones-S. Cropper-D. Dunn-
A. Jackson FLIP: Kinda Easy Like
- #87**
TIMOTHY (2:45) Buoys-Scepter 12275
254 W 54 St. NYC.
PROD: Michael Wright c/o Scepter
PUB: Plus 2 ASCAP 1116 E 81 St. Bklyn, NY.
WRITER: Rupert Holmes FLIP: It Feels Good
- #88**
MAN IN BLACK (2:53)
Johnny Cash-Columbia 45339
51 W 52 St. NYC.
PROD: J. Cash c/o House Of Cash
PUB: House Of Cash BMI
P.O. Bx 508 Hendersonville, Tenn.
WRITER: J. Cash
FLIP: Little Bit Of Yesterday
- #89**
TULSA (3:36) Billy Joe Royal-
Columbia 45289
51 W 52 St. NYC.
PROD: Buddy Buie c/o Columbia
PUB: Earl Barton BMI
1121 S. Glenstone, Springfield, Mo.
WRITER: W. Thompson
ARR: B. Buie-Larry Goss
FLIP: Pick Up The Pieces
- #90**
PUSHBIKE SONG (2:27)
Mixtures-Sire 350 c/o Polydor
1700 Bway, NYC.
PROD: David Mackay c/o Polydor
PUB: Right Angle ASCAP 146 W 54 St. NYC.
WRITERS: I & E Jones FLIP: Who Loves Ya
- #91**
AFTER THE FIRE IS GONE (2:38)
Loretta Lynn & Conway Twitty-Decca 32776
455 Park Ave. NYC.
PUB: Twittybird BMI 913 17th Ave.
S. Nashville, Tenn.
WRITER: L. E. White
FLIP: The One I Can't Live Without
- #92**
TREAT HER LIKE A LADY (2:49)
Cornelius Bros. & Sister Rose-U.A. 50721
6920 Sunset Blvd. L.A. Cal.
PROD: Bob Archibald c/o U.A.
PUB: Unart/Stagedoor BMI c/o U.A.
WRITER: E. Corneliu FLIP: Over At My Place
- #93**
GO ON FOOL (4:06)
Marion Black-Avco Embassy 4559
16 West 61st St., N.Y.C.
Prod: A. Capsoul Production
1640 Franklin Ave., Columbus, Ohio
Pub: Danmo Pub. Co.-BMI
c/o Dan Moss Sr., 1292 E. 24th Ave.,
Columbus, Ohio
Writers: Marion Black
Flip: Who Knows
- #94**
WOODSTOCK (4:26)
Matthews-Southern Comfort-Decca 32774
445 Pk Ave, NYC.
PROD: Ian Matthews c/o Decca
PUB: Siquomb BMI 55 Liberty St. NYC.
WRITER: Joni Mitchell
FLIP: Ballad Of Obroy Ramsey
- #95**
ELECTRONIC MAGNETISM (2:59)
Solomon Burke-MGM 14221
7165 Sunset Blvd. L.A. Cal.
PROD: MBM c/o MGM
PUB: The Kidds BMI c/o Mary Williams
6223 Selma L.A. Cal.
WRITERS: M. Burke-S. Burke Jr.-B. Burke
ARR: Page-Burke-Page FLIP: Bridge Of Life

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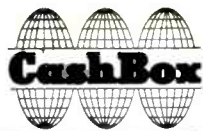
"Help Me Make It Through The Night"

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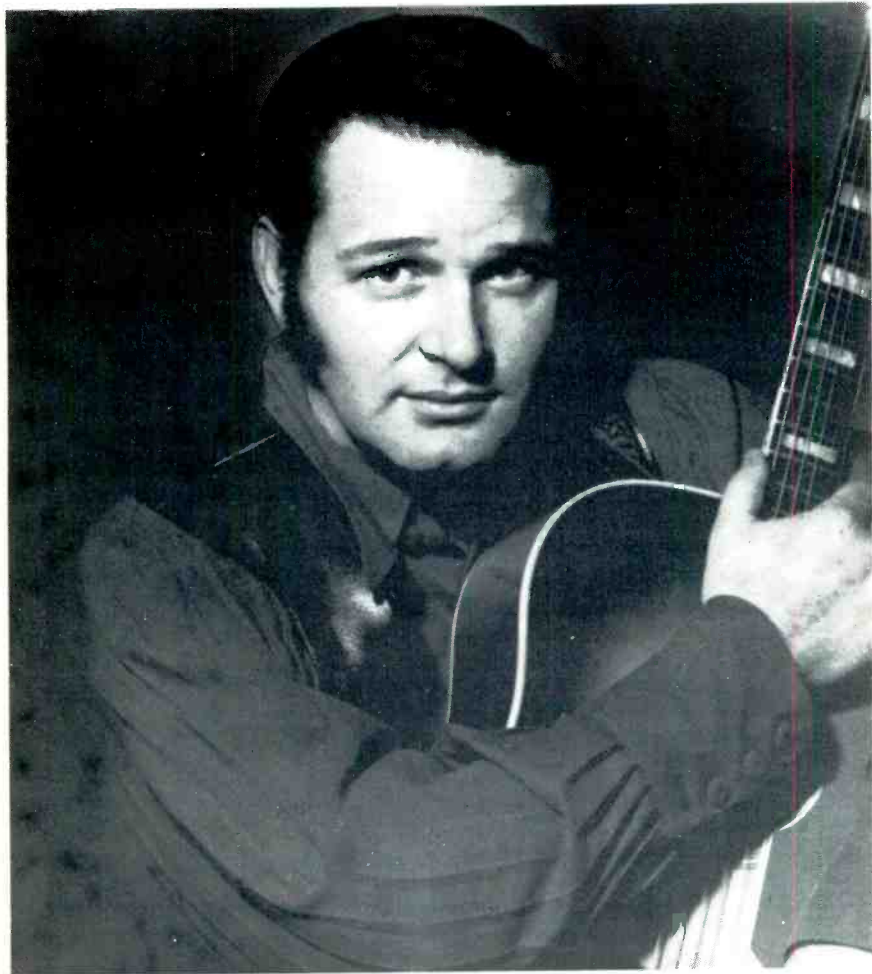


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Country Artist Of The Week: **DAVID HOUSTON**



EPIC'S CHART TOPPER—With a Godfather like Gene Austin, and naturally talented from birth, David Houston made his first major professional appearance at the age of twelve on the Louisiana Hayride out of Shreveport and soon after, as a teenager went on the road with two other young hopefuls, Johnny Cash and Elvis Presley. Today, the three of them can laughingly look back on the hard times of the past.

From his first hit, "Almost Persuaded"—now one of the all-time country classics, thru his current hit single, David has brought to each of his fifteen Number One hits a sound that makes them instantly recognizable to listeners as "the new David Houston Hit." From ballads such as "Loser's Cathedral", "With One Exception", "Already It's Heaven", "Where Love Used To Live", and "Wonders of the Wine" to such hard-driving upbeat numbers as "Baby Baby", "I'll Do My Swinging At Home", and hit duets with Tammy Wynette ("Elusive Dreams") and Barbara Mandrell ("After Closing Time") David has imprinted each song with his own special magic.

David is the proud possessor of two Grammys, presented to him by the Record Academy for "Almost Persuaded". His recent television appearances include Johnny Carson, Lawrence Welk, The Best on Record, Johnny Cash, a special tribute to the late Spade Cooley on the Huntley-Brinkley Show, Bill Anderson Syndicated Show, Del Reeves Show, Merv Griffin Show, and the Orange Bowl Parade (1971).

David's new single release on Epic is "A Woman Always Knows", produced by Billy Sherrill. Personal management is by Tillman Franks Enterprises, with booking by the Hubert Long Agency.

Haggard Sets Anaheim Date

HOLLYWOOD — Merle Haggard, will appear in concert at Anaheim Convention Center on Saturday evening, March 20, and will be backed by Bonnie Owens and The Strangers. He will be joined on the program by Sammi Smith and Tom T. Hall. Los Angeles country radio station KLAC is sponsoring the special concert at Orange County's 8,800-seat arena.

Haggard, who holds Gold Records signifying in excess of \$1-million in sales for his albums, "Okie From Muskogee" and "The Fightin' Side of Me," has been nominated for three Grammy Awards by the National Academy of Recording Arts and Sciences, for Best Country Song ("Fightin' Side of Me"), Best Male Country Vocal ("Okie from Muskogee") and Best Country Instrumental Performance ("Street Singer"), latter nomination shared with The Strangers.

CBC-TV Eyes Possible Kristofferson Film

NASHVILLE — A CBCTV news team, under the direction of producer Joan Snyder, has been in Music City shooting every day events in the life of Kris Kristofferson to be used for possible viewing on an upcoming Roger Mudd show.

The camera has been set to report to the viewing audience how the genius of Kristofferson manifests itself in recording sessions, songwriting and even jam sessions.

One of the hottest writers on today's music scene, Kristofferson penned tunes have set the stage of greatness for country and pop artists like Ray Price with "For The Good Times," Sammi Smith with "Help Me Make It Through The Night," Johnny Cash with "Sunday Morning Coming Down," Janis Joplin with "Me And Bobby McGee," Waylon Jennings with "The Taker" and Bobby Bare with "Come Sundown."

CMA Show Highlights NARM Convention

LOS ANGELES — With Bill Williams serving as Master of Ceremonies, the stage show and film presentation to the NARM Convention in Los Angeles last week was kicked off with a short introduction of the reason for the show, then turned over to the number one country music artist of the past year, Merle Haggard. Haggard did six numbers typical of the wide range of country music today to overwhelming applause. He was such a huge success the audience of 1200 brought him back for an encore.

Following the appearance of Haggard, the special film commissioned by the CMA was shown. The film, using a character named Albert, an accountant, went through an exciting array of country music talent along with figures and facts about the growth of country music. Each member of the audience was given a brochure specially prepared for them, highlighting the materials shown in the film.

Both film and brochure featured growth of country record sales and country artists. Working on a comparative basis, the figures related present music, records and artists in the country field to those in the pop field with whom the audience was familiar.

Conclusive facts were shown that country record sales are not regional in nature but are spread across the entire nation. Comparing geograph-

ical area sales figures uprooted the old fiction that only southern and western cities buy country music. It was obvious from the figures presented that there is as much, or more country music sold in the North, East and Northwest as in the South and West.

The film was well received and understood by the gathered NARM members and wives who were impressed by the figure of 16% of the national record sales attributed to country records. In the same vein, the research by the film producers showed that last year country record sales were in excess of \$20 million.

Artists who appeared in the film included the regulars on the television shows Hee-Haw, The Johnny Cash Show, The Glen Campbell Show, as well as the following: Roy Acuff, Eddy Arnold, Johnny Cash, Carter Family, Danny Davis, Barbara Fairchild, Jack Greene, Homer and Jethro, Sonny James, Grandpa Jones, Loretta Lynn, Barbara Mandrell, Bill Monroe, Carl Perkins, Jeannie Seely, Ronnie Shaw, Connie Smith, Statler Brothers, Nat Stuckey, and the Tennessee Three. Many others appeared in brief segments.

Wade Pepper, CMA president and Mrs. Jo Walker, executive director, said plans call for the film available at a later date for use of CMA members.

Bill Farr was co-chairman of the NARM film presentation.

ESCFI Convention Opens Registration

WEST VIRGINIA — Activities for the Eastern States Country Music, Inc. Convention in Wheeling, West Virginia for April 30th through May 2nd have been announced by ESCFI Convention chairman Mickey Barnett. Convention headquarters have been established at the Capitol Music Hall, home base for the thirty-eight year old Wheeling "Jamboree USA" show.

Registration opens at the 10:00 AM April 30th in the lobby of the Capitol complex with a 1:00 PM meeting of the ESCFI membership that will include nominations for officers and directors of the organization for the coming year. "Country Music Programming," the first of three informative seminars, will be held at 3 PM that day featuring a panel of nationally recognized programming specialists. ESCFI member entertainers will compete for award honors on the "Jamboree USA" stage at 8:00 PM that evening.

Additional registration for late arrivals is set for Saturday morning at 10:00 o'clock with the convention membership scheduled to vote for its new officers and directors at that time. Following a lunch break, seminars on "Staging a Country Music Show" and "Promotion" are slated for 1:00 PM and 3:00 PM. A gala evening begins with the annual ESCFI banquet and installation of officers in the Colonnade Room of the McLure Hotel at 6:00 PM. Convention registrants will all hold reserved seat tickets to the 10:00 PM WWVA "Jamboree USA" broadcast that will feature the presentation of the ESCFI Awards from the stage.

Registration fee for the convention is \$10.00. A very limited number of banquet tickets are still available at \$5.00. Any company or individual involved in or interested in the country music industry can register through ESCFI Convention Headquarters, Capitol Music Hall, 1015 Main Street, Wheeling, West Virginia 26003.

Decca Plans Special Lynn, Twitty Promo.

HOLLYWOOD — A special Loretta Lynn-Conway Twitty promotion is under way by MCA Records, timed to the release of the pair's new Decca album, "We Only Make Believe," according to an announcement made by Tony Martell, vice-president of marketing and creative services for MCA. The album, which contains the hit single, "After The Fire Is Gone," is currently on the charts.

Marvin Paris, director of sales for MCA Records, said that the special promotion is being backed up by a national radio time buy for "We Only Make Believe." In addition to this, salesmen have special order forms for the duet album. A campaign of local consumer press advertising and trade ads is in progress. The current issue of Music City News, the national Country music sheet in Nashville, contains a special fold out section of the new album and its stars. Shortly, Decca will be releasing new singles by both artists in conjunction with this special promotion.

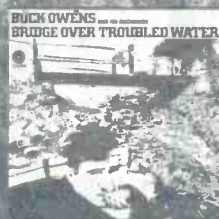
In February of 1970, Miss Lynn, who has recorded 21 albums for Decca, became the first female Country vocalist to receive a gold record award for her LP, "Don't Come Home A-Drinkin' (With Lovin' On Your Mind)." Miss Lynn's current album is "Coal Miner's Daughter" and contains the hit single of the same name, which was No. 1 on the country charts.

Twitty's latest release on Decca was "Fifteen Years Ago," a best selling LP which is also on the country and Pop charts. His "Hello Darlin'" was one of the best selling country albums and single of 1970. It also enjoyed high positions on the pop charts. Since joining the label Twitty has recorded ten albums.

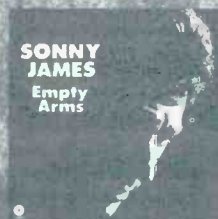
Country business



ST-733



ST-685

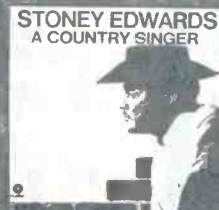


ST-734

See how it grows!



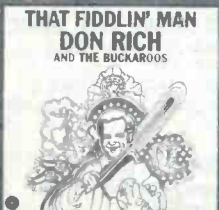
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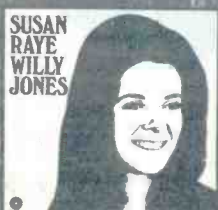
ST-687



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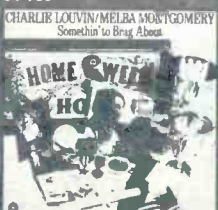
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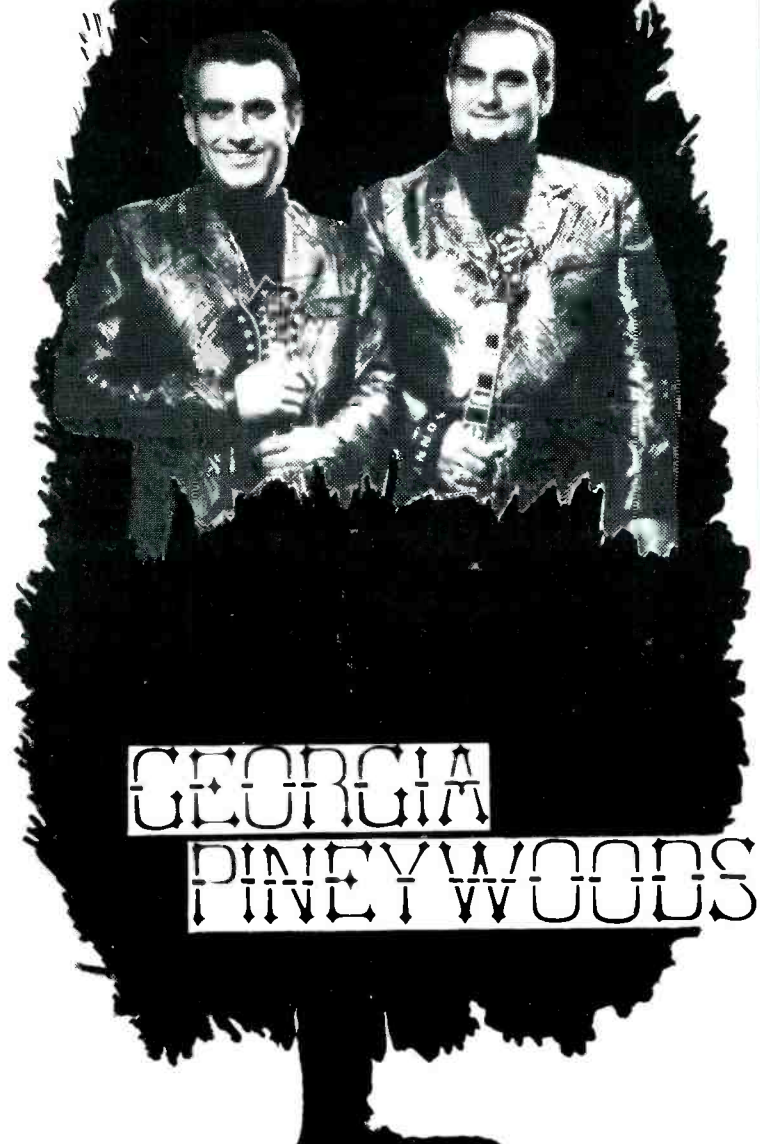
Capitol Country



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THE
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GEORGIA
PINEY WOODS

DECCA 32794

THEIR GREATEST SINGLE EVER!
WATCH FOR THEIR NEW ALBUM.



Country Top 65

- | | | | | |
|----|--|----|--|----|
| 1 | A WOMAN ALWAYS KNOWS
David Houston (Epic 10696)
(Algee—BMI) | 2 | 33 PORTRAIT OF MY WOMAN
Eddie Arnold (RCA 9935)
(House of Cash—BMI) | 28 |
| 2 | AFTER THE FIRE IS GONE
Loretta Lynn & Conway Twitty (Decca 32776)
(Twitty Bird—BMI) | 3 | 34 THE SHERIFF OF BOONE COUNTY
Kenny Price (RCA 9932)
(Hardtack—BMI) | 33 |
| 3 | HELP ME MAKE IT THROUGH THE NIGHT
Sammi Smith (Mega 0015)
(Combine—BMI) | 1 | 35 SHE WAKES ME WITH A KISS EVERY MORNING
Nat Stuckey (RCA 9929)
(Blue Crest, Hill & Range—BMI) | 30 |
| 4 | I'D RATHER LOVE YOU
Charley Pride (RCA 9952)
(Pi-Gem—BMI) | 9 | 36 DID YOU EVER
Charlie Louvin & Melba Montgomery (Capitol 3029)
(Tree—BMI) | 39 |
| 5 | THERE GOES MY EVERYTHING I REALLY DON'T WANT TO KNOW
Elvis Presley (RCA 9960)
(Blue Crest/Hill & Range—BMI) | 6 | 37 A STRANGER IN MY PLACE
Anne Murray (Capitol 3059)
(TRO, First Edition—BMI) | 42 |
| 6 | WATCHING SCOTTY GROW
Bobby Goldsboro (United Artists 5072)
(BnB—BMI) | 7 | 38 SOMETIMES YOU JUST CAN'T WIN
George Jones (Musicor 1432)
(Glad—BMI) | 44 |
| 7 | JOSHUA
Dolly Parton (RCA 9928)
(Owepar—BMI) | 4 | 39 GIVE HIM LOVE
Patti Page (Mercury 73162)
(Jack & Bill—ASCAP) | 31 |
| 8 | THE ARMS OF A FOOL
Mel Tillis (MGM 14211)
(Sawgrass—BMI) | 12 | 40 I'M A MEMORY
Willie Nelson (RCA 9951)
(Willie Nelson—BMI) | 43 |
| 9 | PROMISED LAND
Freddie Weller (Columbia 45276)
(Arc—BMI) | 5 | 41 GUESS WHO
Slim Whitman (United Artists 50731)
(Mitchell—BMI) | 35 |
| 10 | I'M GONNA KEEP ON LOVING YOU
Billy Walker (MGM 14210)
(Two Rivers—ASCAP) | 11 | 42 ALWAYS REMEMBER
Bill Anderson (Decca 32793)
(Forrest Hills—BMI) | 50 |
| 11 | SOLDIER'S LAST LETTER
Merle Haggard (Capitol 3024)
(Norma—BMI) | 15 | 43 ROSE GARDEN
Lynn Anderson (Columbia 45252)
(Lowery—BMI) | 38 |
| 12 | WHERE IS MY CASTLE
Connie Smith (RCA 9938)
(Blue Crest—BMI) | 10 | 44 WITH HIS HAND IN MINE
Jean Shepard (Capitol 3033)
(Twig—BMI) | 49 |
| 13 | THE LAST ONE TO TOUCH ME
Porter Wagoner (RCA 9939)
(Owepar—BMI) | 13 | 45 OH, LOVE OF MINE
Johnny & Jonie Mosby (Capitol 3039)
(Central—BMI) | 51 |
| 14 | COME SUNDOWN
Bobby Bare (Mercury 73148)
(Combine—BMI) | 8 | 46 SO THIS IS LOVE
Tommy Cash (Epic 10700)
(House of Cash—BMI) | 48 |
| 15 | BETTER MOVE IT ON HOME
Porter Wagoner & Dolly Parton (RCA 9958)
(Blue Echo—BMI) | 20 | 47 SHE'LL REMEMBER/AFTER YOU
Jerry Wallace (Decca 32777)
(4 Star—BMI) | 52 |
| 16 | WE SURE CAN LOVE EACH OTHER
Tammy Wynette (Epic 10705)
(Algee, Altam—BMI) | 22 | 48 BABY WITHOUT YOU
Jan Howard (Decca 32778)
(TRO, First Edition—BMI) | 53 |
| 17 | EMPTY ARMS
Sonny James (Capitol 3015)
(Desaird—BMI) | 21 | 49 TELL HIM THAT YOU LOVE HIM
Webb Pierce (Decca 32787)
(Tuesday—BMI) | 55 |
| 18 | BRIDGE OVER TROUBLED WATER
Buck Owens (Capitol 3023)
(Charing Cross—BMI) | 17 | 50 FREIGHT TRAIN
Jim & Jesse (Capitol 3026)
(Maurice—ASCAP) | 56 |
| 19 | ANYWAY
George Hamilton IV (RCA 9945)
(Acuff-Rose—BMI) | 24 | 51 I'VE GOT TO SING
Duane Dee (Cartwheel 192)
(Jangle—ASCAP) | 54 |
| 20 | RAININ' IN MY HEART
Hank Williams Jr. and Mike Curb Cong. (MGM 14194)
(Excellorec—BMI) | 14 | 52 PUT YOUR HAND IN THE HAND
Beth Moore (Capitol 3031)
(Beechwood—BMI) | 47 |
| 21 | FLESH AND BLOOD
Johnny Cash (Columbia 45269)
(House of Cash—BMI) | 16 | 53 I WON'T MENTION IT AGAIN
Ray Price (Columbia 45329)
(Seaview—BMI) | — |
| 22 | IT WASN'T GOD WHO MADE HONKY TONK ANGELS
Lynn Anderson (Chart 5113)
(Peer Int'l—BMI) | 23 | 54 SHE'S AS CLOSE AS I CAN GET TO LOVING YOU
Hank Locklin (RCA 9955)
(Blue Crest, Hill & Range—BMI) | 57 |
| 23 | DO RIGHT WOMAN—DO RIGHT MAN
Barbara Mandrell (Columbia 45307)
(Press—BMI) | 27 | 55 NEXT TIME I FALL IN LOVE
Hank Thompson (Dot 17365)
(Central—BMI) | — |
| 24 | IF YOU THINK I LOVE YOU NOW
Jody Miller (Epic 10699)
(Algee—BMI) | 18 | 56 CARELESS HANDS
Dottie West (RCA 9957)
(Melrose—ASCAP) | 59 |
| 25 | GUESS AWAY THE BLUES
Don Gibson (Hickory 1588)
(Acuff-Rose—BMI) | 26 | 57 HAROLD'S SUPER SERVICE
Bobby Wayne (Capitol 3025)
(Airefield—BMI) | 58 |
| 26 | KNOCK THREE TIMES
Billy "Crash" Craddock (Cartwheel 193)
(Pocketful of Tunes, Jilburn, Saturday—BMI) | 36 | 58 BUS FARE TO KENTUCKY
Skeeter Davis (RCA 9961)
(Crestmoor—BMI) | — |
| 27 | LOVENWORTH
Roy Rodgers (Capitol 3016)
(Champion—BMI) | 29 | 59 DON'T WORRY 'BOUT THE MULE
Carl Smith (Columbia 45293)
(Acuff-Rose—BMI) | 61 |
| 28 | ONE HUNDRED CHILDREN
Tom T. Hall (Mercury 73140)
(Newkeys—BMI) | 19 | 60 I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME
Roy Drusky (Mercury 73178)
(Music City—ASCAP) | — |
| 29 | DREAM BABY
Glen Campbell (Capitol 3062)
(Combine—BMI) | 37 | 61 THE CRAWDAD SONG
Lawanda Lindsey & Kenny Vernon (Chart 5114)
(Sue Miri—BMI) | 63 |
| 30 | FIRST LOVE
Penny DeHaven (United Artists 50742)
(Unart—BMI) | 32 | 62 GEORGIA PINEY WOODS
Osborne Brothers (Decca 32794)
(House of Bryan—BMI) | 64 |
| 31 | SLOWLY
Jimmy Dean & Dottie West (RCA 9947)
(Cedarwood—BMI) | 34 | 63 AT LEAST PART OF THE WAY
Stan Hitchcock (GRT 39)
(Jack & Bill—ASCAP) | 65 |
| 32 | TRUE LOVE IS GREATER THAN FRIENDSHIP
Arlene Harden (Columbia 45287)
(Ensign, Cedarwood—BMI) | 25 | 64 FROM WARM TO COOL TO COLD
Lois Johnson (MGM 14217)
(Lyn Lou, Shelby Singleton—BMI) | — |
| | | | 65 BIG ROCK CANDY MOUNTAIN
Bill Phillips (Decca 32782)
(Warner-Tamerlane—BMI) | — |

Chart's Hot!

BEST SELLERS

HONKY TONK ANGELS

Lynn Anderson

CH 5113
Peer International

The Crawdad Song

Lawanda Lindsey & Kenny Vernon

CH 5114
Sue-Mirl

Move Two Mountains

Dave Peel

CH 5109
Jobete

Rose Colored Glasses

Johnny Dollar

CH 5116
Yonah

Are You From Dixie

Del Wood

CH 5115
Warner Bros.

Order now from your nearest Dist. or One Stop



Top Country Albums

1	ROSE GARDEN Lynn Anderson (Columbia C 30411)	1	IN LOVING MEMORIES Jerry Lee Lewis (Mercury SR 61318)	15
2	FROM ME TO YOU Charley Pride (RCA LSP 4468)	2	WHERE HAVE ALL OUR HEROS GONE Bill Anderson (Decca DL 75254)	17
3	COAL MINER'S DAUGHTER Loretta Lynn (Decca DL 75253)	4	JIM REEVES WRITES YOU A RECORD (RCA LSP 4475)	21
4	ELVIS COUNTRY Elvis Presley (RCA LSP 4460)	6	WITH LOVE George Jones (Musicor MS 3194)	23
5	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis (Mercury SR 61323)	3	THE BEST OF DOLLY PARTON (RCA LSP 4449)	22
6	BED OF ROSE'S Statler Bros. (Mercury SR 61317)	8	BRIDGE OVER TROUBLED WATER Buck Owens (Capitol ST 685)	24
7	TWO OF A KIND Porter Wagoner & Dolly Parton (RCA LSP 4490)	10	THE BEST OF GEORGE JONES (Musicor MS 3191)	16
8	WE ONLY MAKE BELIEVE Loretta Lynn & Conway Twitty (Decca DL 75251)	11	SHE WAKES ME WITH A KISS EVERY MORNING Nat Stuckey (RCA LSP 4477)	27
9	PORTRAIT OF MY WOMAN Eddy Arnold (RCA LSP 4471)	9	LYNN ANDERSON'S GREATEST HIT VOL. 1 (Chart CHS 1040)	20
10	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith (Mega M-31-1000)	14	THE FIRST LADY Tammy Wynette (Epic 30213)	18
11	A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD Merle Haggard (Capitol ST 638)	5	LISTEN BETTY, I'M SINGING YOUR SONG Dave Dudley (Mercury SR 61315)	25
12	FOR THE GOOD TIMES Ray Price (Columbia C 30106)	7	JOHNNY CASH SHOW (Columbia KC 30100)	26
13	MORNING Jim Ed Brown (RCA LSP 4461)	12	THE TAKER/TULSA Waylon Jennings (RCA LSP 4487)	—
14	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr. & Mike Curb Cong. (MGM SE 4750)	13	#1 Sonny James (Capitol ST 629)	28
15	THE GOLDEN STREETS OF GLORY Dolly Parton (RCA LSP 4398)	19	I AM NOT ALONE Jack Greene (Decca DL 75080)	—

New GRT Allsup Album Features Tammy's Best

NEW YORK — Two albums will be released on the GRT label in March, "Tommy Allsup and the Tennessee Saxes Play The Hits Of Tammy Wynette" and "The Jet Set Goes Country" by Stanley Paul, His Piano & Orchestra.

Allsup, who is executive producer in charge of Nashville operations for GRT, also has a current hit single, "Snowbird," an instrumental version of the popular song. "The Hits Of Tammy Wynette" LP features Allsup on guitar backed by a big-band saxophone sound arranged by Bill Justis.

Other New Releases

The Stanley Paul album features the well-known society pianist in a

selection of classic country tunes, including "Almost Persuaded," "Stand By Your Man," "Green, Green Grass Of Home" and many others. A child prodigy, Paul has become renowned for his appearances at the Pump Room in Chicago.

Another pianist making a strong showing on GRT Records is Ron Oates, who has recorded the only instrumental version of Kris Kristofferson's "Help me Make It Through The Night," a recent #1 country hit. Oates is currently recording his first album in Nashville with Tommy Allsup doing the producing.

Ray Price Gold

NEW YORK — Ray Price, for twenty years one of Columbia's major recording artists, has received a Gold Record award for his latest LP, "For The Good Times." This award signified sales in excess of one million dollars, as certified by the Recording Industry Association of America.

Price, long a success in both country and popular fields, has included on this album a mixed selection of old country standards, like "Heartaches by the Number" with songs that are destined to become new classics, such as Kris Kristofferson's "Help Me Make It Through The Night." Price also topped the charts with his single "For The Good Time/Grazin' in Greener Pastures."

Kesler Promoted

NASHVILLE — Chips Moman, president of American Recording Studios, has announced the appointment of Stan Kesler as administrator in charge of the American East Studio and Press Music Company of Memphis.

In turn, B. B. Cunningham, Jr. will be serving as assistant manager of the operations, under Kesler's immediate direction.

Among songs which Kesler has written are: "I Forgot To Remember To Forget," "Playing For Keeps," "You're Right, I'm Left, She's Gone," and "The Thrill Of Your Love," all recorded by Elvis Presley.

"There's Something About A Lady"

4-45319



JOHNNY DUNCAN

on columbia records 



CashBox C & W Singles Reviews

Picks of the Week

CONWAY TWITTY (Decca 32801)

How Much More Can She Stand (2:55) (Brothers Two, AS—Compton)

A dynamic vocal showing by Conway Twitty will rocket this new single release to the very top of the country charts in no time at all. When it comes right down to making hits, Twitty is as consistent as they come. Flip: "Just Like A Stranger" (2:38) (Twitty-Bird Music, BMI-Twitty)

JERRY LEE LEWIS (Mercury 73192)

Touching Home (2:34) (Hill & Range, Blue Crest—BMI—Frazier, Owens)

Jerry Lee Lewis will keep his string of hit records alive via this beautiful and well down ballad that does indeed touch home. Flip: "Woman, Woman (Get Out Of Our Way)" (3:15) (DeCapo Music, BMI-Harrelson, L. G. Lewis)

TOM T. HALL (Mercury 73189)

Ode To A Half Pound Of Ground Round (3:04) (Newkeys, BMI-Hall)

Tom delivers a snappy country tune pulled from his chart album, "One Hundred Children." As always, a well written, well structured number that will soar to the top of the charts. Flip: "Pinto The Wonder Horse Is Dead" (2:32) (Same Credits)

WAYLON JENNINGS (RCA 9967)

Mississippi Woman (2:46) (Tree, BMI-Red Lane)

Pulled as a single from his most recent LP, "The Taker/Tulsa," this powerful Red Lane tune could revitalize all of the excitement of past Jennings songs. Flip: "Life Goes On" (2:26) (Wilderness, BMI-T. Jennings, L. J. Dillon)

FARON YOUNG (Mercury 73191)

Step Aside (2:41) (Blue Echo Music, BMI—R. Griff)

This catchy medium tempo tune with plenty of country appeal assures Faron of his next hit record. Both sides pulled from the "Step Aside" album. Flip: "Seems Like I'm always Leaving" (2:07) (Court Of Kings, BMI—C. Jones)

WANDA JACKSON (Capitol 3070)

Glory Hallelujah (3:05) (public domain, W. Steffe, J. W. Howe)

Wanda Jackson and the Oak Ridge Boys perform the traditional Battle Hymn of the Republic, but with a twist of country added. Record is likely candidate to cross over and score heavily in pop areas. Flip: "People Gotta Be Loving" (2:00) (Party Time, BMI—DeVaney)

ANTHONY ARMSTRONG JONES (Chart 5118)

I Forgot To Live Today (2:58) (Gold Dust Music, BMI—Lee)

Soft ballad with interesting melodic lyric line highlights this latest offering from Jones, whose records have always been consistent sellers. This one should be no exception. Flip: "I'm Gonna Stop Loving You (or die trying)" (2:17) (Sue-Mirl Music, ASCAP—Hinson)

PEGGY LITTLE (Dot 17371)

I've Got To Have You (2:01) (Buckhorn Music, BMI—Kristofferson)

Peggy uses this beautiful Kristofferson tune as a vehicle for her magnificent vocal performance. One of her finest performances to date. Flip: "I've Got A Lot Of Love (left in me)" (2:10) (Tree, BMI—Hurley, Wilkins)

JIMMY DEAN (RCA 9966)

Everybody Knows (1:58) (Charles Rich Music, BMI—Rich)

Jimmy Dean, with vocal accompaniment from the famous Jordanaires, once again offers a fine song to his vast audience. Tune is exceptionally strong and could be seeing lots of chart action. Flip: "Ain't Life Sweet" (2:23) (Moss Rose, BMI—Vernon, Hughes)

ERNEST TUBB (Decca 32800)

One Sweet Hello (2:59) (Blue Book, BMI—Haggard)

A fine rendition of the Haggard tune done up in familiar Tubb fashion. One of the all time greats of country music, Ernest Tubb stands a fine chance of scoring with this one. Flip: "When Ole Goin' Gets A Goin'" (2:28) (Tree, BMI—Miller)

JUNE CARTER CASH (Columbia 45338)

A Good Man (3:15) (House Of Cash, BMI—J. Carter)

One half of the Johnny Cash family, namely, Mrs. Cash, delivers this country rocker with gusto. Record, and its message carry a universal appeal. Could become one of the most important singles of the new year. Flip: no information available.

RON OATES (GRT 47)

Help Me Make It Through The Night (2:20) (Combine, BMI—Kristofferson)

Every so often, a record comes along that completely wins you over. This instrumental version of the classic Kristofferson tune is such a record. Gracefully performed by Ron Oates at the piano, the single is a likely candidate to cross over into pop and MOR areas. Flip: "Hello Happiness" (2:24) (SCS Music, ASCAP—Ortoiani, Newell)

BOBBY HARDEN (Mega 615-001)

Mama's Song (2:57) (Low Sal Music, BMI—Buie, Cobb)

Complete with a string arrangement, Bobby's follow up to "Tulsa" is another fine ballad with plenty of hit potential. Flip: "I Wanted Love From You, Mary" (2:32) (Sawgrass Music, BMI—Wilson, Leigh)

RAY GRIFF (Royal American 30)

Don't Look At Me (in that tone of voice) (2:42) (Blue Echo, BMI—Griff)

Sparkling, brilliantly performed ballad should insure Ray even more success than his "Patches" track of September last year. Record is deserving of extra spins. Flip: (no information available)



Country Roundup

Hugh X. Lewis says, "Everything is looking up" . . . Another Dolly Parton Day in the singer's East Tennessee home town, Sevierville, has been scheduled for Sunday, April 25. The event will benefit the SCHS band and the non-profit Dolly Parton Scholarship Foundation. According to Lewis Owens, president of Dolly Parton Enterprises in Nashville, the Dolly Parton Day celebration will have an "All-day-with-dinner-on-the-ground" approach, featuring top country and country-gospel entertainment by Miss Parton, Porter Wagoner and his Wagonmasters, Wendy Bagwell and the Sunlighters, and Hee-Haw star, Stringbean . . . MGM's Billy Walker just back from his first appearance in Anchorage, Alaska, says it was so cold up there that the notes froze in his throat. Billy's current single is "I'm Gonna Keep On Loving You" . . .

Royal American artist Ray Griff and his newly-formed group, The Rays of Sunshine, have been set for an upcoming two-week appearance at Las Vegas' Golden Nuggett. Opening March 18th, the show will include a performance by The Rays of Sunshine of their new single, "Ray's Bar & Grill". Members of the group include Griff, vocalist and pianist, lead; Mike Foster, steel; Glenn Tice, bass; Russ Woolen, and drums; Okey Horton . . . Billy Edd Wheeler, who this month was awarded the Bronze Medallion from Morris Harvey College for his contribution to Appalachian literature and music, will unveil a newly formed show group at the annual National Entertainment Conference. Set for Philadelphia, the NEC has asked Billy Edd to appear before the nation's major college bookers

and promoters. Back-up musicians, all Nashville-based, are Beegie Crusier, John Darnell, Jack Williams, and Bill Harris. A single written by Billy Edd is due for release on RCA Records, entitled "Love" . . .

Nashville music leader Jack Clement, who this summer and fall produced his first full-length motion picture, has announced that post-production work has progressed to the final phases. Top Hollywood arranger Bill Justis, with whom Clement worked at Sun Records in the early days of their careers, is in charge of the musical score. The film, titled "Dear, Dead Delilah", is, in Clement's words, "quality suspense-horror". It stars Agnes Moorehead, Michael Ansara, Will Geer, and Dennis Patrick. It was shot in its entirety in and around Nashville, and the setting is declared as such in the film. . . "Super-Dresser" Vic McAlpine, who has been telling it like it is for 26 years has a new record label — Moonlite Records. First release is "Who's Gonna Stand By You" and "Down, Down, Down, Down You Go". Some of Vic's best known works are "Plastic Saddle", "What Locks The Door" and "Jackson Ain't A Very Big Town" . . .

Barnaby has introduced their first country artist in the talented singer and writer Steve Norman. Steve's musical career began early when he and his brother had a weekly radio show of their own for five years on WFUN. He was still in his teens. After several years as a Detective Sergeant of Homicide in Huntsville, Alabama, Steve was persuaded by such friends as Earl and Louise Scruggs to give up police work and make music his career. His first song,

"Long Road To Houston", is included in Flatt & Scruggs' album, "Nashville Skyline". His first single is a true story from Steve's police days, titled "Everyday With You" . . .

Kelso Herston was the producer for Target Records recently on sessions starring thirteen year old Mark Howard. Teamed with Mark were Jack Reno and Alice Creech to produce a new single. Bob Wilson from North Carolina represented Target. . . The Delamont Singers from Tulsa, Oklahoma have just signed an exclusive contract with Calvary Records and Songs of Calvary Publishing Company of Fresno, California. Their latest album release, "You Can Still Believe" on the Calvary label features three of Del Delamont's new songs, "You Can Still Believe", "Jesus of Calvary", and "What Color Is A Soul" . . .

Buck Owens Enterprises of Bakersfield, California, has taken delivery of a Beechcraft Duke from Beechcraft Aviation Company, Oakland. The aircraft will be used by Owens in his business operations on the West Coast . . . Clarence Selman, general manager of Jim Reeves Enterprises, one of Nashville's giant music industry complexes with publishing companies, Tuckahoe Music, Inc. (BMI), Acclaim Music, Inc. (BMI), Open Road Music, Inc. (BMI), and Ma-Ree Music, Inc. (ASCAP), radio stations, the Blue Boys, the still booming recording career of the late Jim Reeves, and more, has announced a realignment of the firm's staff and work procedures. The main office will remain in Madison but the downtown office will be fully staffed and open daily also. All functions of the many diverse companies making up the

Jim Reeves Enterprises group are under the direction of Mary Reeves Davis, president of Jim Reeves Enterprises, and widow of the late RCA Records recording artist. . .

Billy Troy has been signed to the Barnaby Records label. A single release will be forthcoming in early March with a heavy promotion campaign being planned by Epic promotion chief, Chuck Graham and Barnaby's national promotion director, Buddy Wilkins . . . Faron Young, Sammi Smith, Diana Trask, Don Gibson, Lefty Frizzell and The Geisenslaw Brothers recently taped appearances on Hugh X. Lewis' Syndicated TV'er, The Hugh X. Lewis Country Club. Hugh's show is now carried in over 50 markets nationwide, and is targeted for over 100 markets. . .

When the Houston Professional Fire Fighters Association stages its 12th Annual "Parade of Stars" fund raising extravaganza at the Sam Houston Coliseum March 19 and 20, a star-studded galaxy of the biggest name acts in the country music industry will be on hand. Profits from the show, as in the past, will aid the Association's Burial and Scholarship Funds. Headlining this year's Fire Fighters Association package show will be Porter Wagoner and the Wagonmasters, Dolly Parton, Speck Rhodes, Bill Anderson, and the Po' Boys, Jan Howard, Jimmy Gately, The Stonemans and Bob Luman and The Nashville Sound. Traditional master of ceremonies will be well-known area radio personality Bill Bailey of Houston's KIKK radio station. . .

STILL BIG!

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—Lee Shannon WIRE Indianapolis, Ind.

"One of the fastest take-offs for a record in this market in a year."
—Alan Boyd WDAK Columbus, Ga.

"This has got to be the heaviest clean humor record on the market today."
—Buddy Ray WSLR Akron, Ohio

"We spin the snakes three times a night and, friend, it's been a long time since we played anything 3 times a night!"
—Ralph Emery WSM Nashville, Tenn.

"Twenty calls after the very first play on the air! By the second and third play our phone would not stop ringing."
—Bob Lee WVMI Biloxi, Miss.

"It's a country smash here! We started out airing it twice a day, but we had to go to 3 times a day. It keeps getting higher on our chart."
—Rhoda Schwartz WCLU Cincinnati, Ohio

Wendy Bagwell

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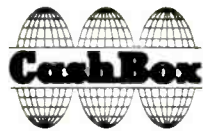
"I spin the 'snakes' every night. It's great!"
—Gus Thomas WWVA Wheeling, W. Va.

THIS, THAT AND THE OTHER
Comedy-Hit of the Year featuring the
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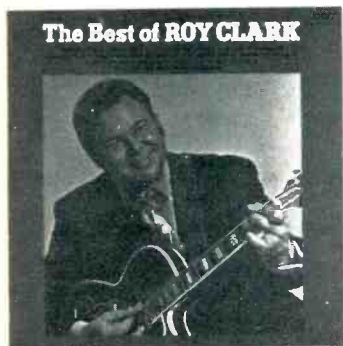


Country LP Reviews



THE ARMS OF A FOOL/COMMERCIAL AFFECTION—Mel Tillis—MGM—SE 4757

Apart from being one of the most talented vocalists in country music, Mel Tillis is also a brilliant songwriter responsible for writing or co-writing "Ruby, Don't Take Your Love To Town," "Detroit City," "Commercial Affection," and countless others. Included in his newest album release are his latest hit singles and "Wine Me Up," "Water The Family Tree," "All I Ever Wanted To Do," and "Let Forgiveness In," which seem to highlight the set.



THE BEST OF ROY CLARK—Dot—DOS 25986

The tracks on this new Roy Clark album were pulled from his 5 previous LP efforts, but considering his talents, the task of choosing the material must have been a difficult one. Album contains 10 cuts including his big hits "I Never Picked Cotton," "Yesterday, When I Was Young," "Thank God And Greyhound," and a beautiful version of "Malaguena" lasting for some five minutes. Album will have no difficulty in becoming one of his best selling products.



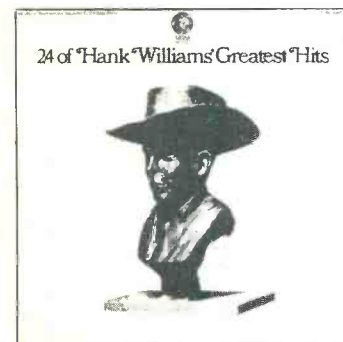
I'M GONNA KEEP ON LOVIN' YOU/SHE GOES WALKING THROUGH MY MIND—Billy Walker—MGM—SE 4756

Currently on the country top 10 charts with his latest single, "I'm Gonna Keep On Lovin' You," and having had great success with "She Goes Walking Through My Mind," Billy Walker delivers a brand new package of 10 country tunes destined to become one of his fastest selling albums to date. Apart from the two giant singles, LP also includes "Fifteen Years Ago," "For The Good Times," "Hearts Were Made For Beating," and "It's A Long Way Down From Riches To Rags."



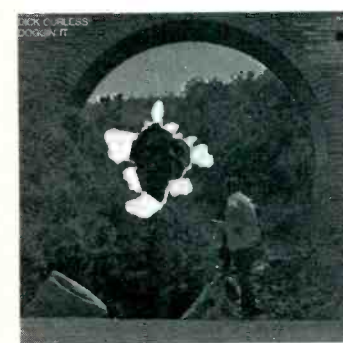
BABY, IT'S YOURS—Wynn Stewart—Capitol—ST 687

Featured amongst the 10 tunes in this LP are Kristofferson's "For The Good Times," and Tom T. Hall's "Do It To Someone You Love," but the entire set is a compilation of sincerity and beautiful music performed as only Wynn Stewart can. Also included in the album are "(She Was Made) After Man," "You're No Secret Of Mine," "I Was The First One To Know," "I Can See Sunshine," "Cheating Is In Style," and a host of others to please all country music lovers.



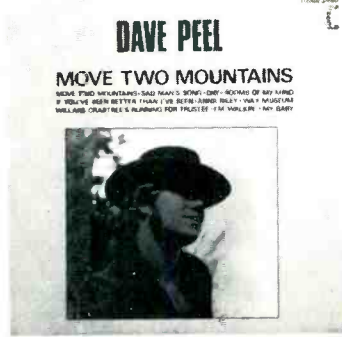
24 OF HANK WILLIAMS' GREATEST HITS—MGM—SE 4755-2

Those who are in any way familiar with country music have heard the name Hank Williams. Hank Williams was country music. As a tribute to his great talents, MGM Records has released this special two record set containing 24 of his most popular songs. Songs that have all become classics. "Your Cheatin' Heart," "Move It On Over," "I'm So Lonesome I Could Cry," "Cold Cold Heart," "Hey, Good Lookin'," "Half As Much," "Jambalaya (on the bayou)," "Take These Chains From My Heart," and others spanning from 1948 through Sept. 1952. Indeed a collectors item!



DOGGIN' IT—Dick Curless—Capitol—ST 689

The name of Dick Curless and the term "truckin' music are synonymous. For many years, Curless has been depicting the lives of travellers, truck drivers, factory workers, and workers in general, in his songs. He has sung songs that reach out to everyone. Songs of living, and of hard times, Songs of reality. With the release of this album, the legend of Dick Curless continues with "Juke Box Man," "Coastline Charlie," "Watermelon Man," and "Waiting For A Train."



MOVE TWO MOUNTAINS—Dave Peel—Chart—CHS 1039

Titled after his most successful chart single, Dave Peel has put much effort and thought into the selections on this album. The LP is filled with warmth, imagination, humor, and down right good songs. "If You've Been Better Than I've Been," "I'm Walkin'," the Fats Domino classic, "Willard Crabtree's Running For Trustee," "Rooms Of My Mind," and "Sad Man's Song," are all brilliantly performed and should please his many followers.



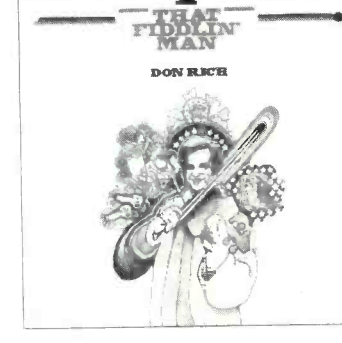
WILLIE NELSON AND FAMILY—Willie Nelson—RCA—LSP 4489

Willie Nelson has put together a fine new album containing country songs, old and new. "Sunday Mornin Comin Down," "I'm A Memory," and "Today I Started Loving You Again," are just a few examples of the fine material chosen for the LP. Set also includes James Taylor's "Fire And Rain," and a beautiful original composition by Willie Nelson entitled "Kneel At The Feet Of Jesus."



TOMMY ALLSUP AND THE TENNESSEE SAXES PLAY THE HITS OF TAMMY WYNETTE—GRT—20004

Tommy Allsup is by no means a newcomer to the music business. Those who know their music will remember that Tommy played lead guitar with Buddy Holly and that he was also responsible for the Zager & Evans hit single, "In The Year 2525." Together with the Tennessee Saxes, Tommy performs some of the all time hits of country great Tammy Wynette. Saxes add a totally new and fresh dimension to a set of already great songs. This album could set a new trend in country music. A vibrant, energetic, totally pleasing package!



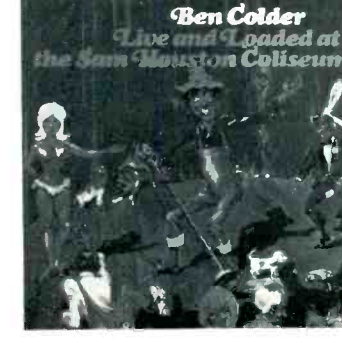
THAT FIDDLIN' MAN—Don Rich & The Buckaroos—Capitol—ST 643

This LP is the follow up the groups "Boot Hill" album of last year, and, like that album, this too is great. The new LP is all about Don Rich and his fiddle. Lots of Don Rich, and lots of fiddle. Don and the Buckaroos take off on "Orange Blossom Special," and then get into some fine original material with "Cajun Fiddle," and "Catfish Capers." Album is a true vehicle for the multi talented Rich and Buckaroos. Each track is worthy of attention, and is performed in fine, country style.



LLOYD GREEN AND HIS STEEL GUITAR—Price—PRS 498-01

Lloyd Green is one of the finest steel guitarists in country music. So great are his talents on the instrument, that he has often been called into sessions with Henry Mancini, Peter, Paul and Mary, and dozens of other recording stars. On this new album, Lloyd Green, along with his musician friends, Hargus Robbins, Buddy Spicher, Bobby Thompson, Pete Wade, Billy Sanford, Buddy Harmon, and Harold Bradley, get into some soft, relaxing country music. Green is featured on steel guitar, dobro, fuzz guitar and sitar. Album is one of the finest instrumental products released.



LIVE AND LOADED AT SAM HOUSTON COLISEUM—Ben Colder—MGM—SE 4758

As the liner notes suggest, "this album is simply #2 set to music." Combining humor with gentle satire, Ben Colder soars through these 11 selections with great enthusiasm. Included in this comedy set are "Almost Persuaded #2," "Detroit City," "Little Green Apples #2," "Sunday Morning Falling Down," "Ruby, Please Bring Your Love To Town," and the classic "Fifteen Beers Ago."

Scott, Gillen Buy Reflection Label

NEW YORK — Bobby Scott and attorney Phil Gillin, who recently formed Scott-Gillin, Ltd., a company to function as a production house and publishing set-up, have just acquired the British record label, Reflection Records.

Pair has just returned from London, where Scott supervised some album sessions with a new British composer/performer, Catherine Howe. She has been signed to Reflection. During their visit, Gillin was able to negotiate a distribution deal with Pye Records of London to handle the label in the U.K. Other principal in the company is Ian Brown, who will be in charge of the English operation.

According to Gillin there are several albums ready for release and a number of artists signed to the label. Just completed is a new album by Andwella entitled "People's People". (The group's last album is out on Dunhill in the U.S. and RCA in Canada.) Aside from the Catherine Howe album, there is an album by playwright David Baxter. Other Reflection artists are Dogfeet, Steam Hammer (group big in Germany) and Stuart Donnon (featured in the series "The Champions" in Great Britain). An album is ready for distribution by Sue and Sunny.

At the present time Scott and Gillin are in the process of setting up a worldwide distribution deal for Reflection. Gillin also explains that the company will be acquiring masters in the U.S. for budget line releases in the U.K. and Europe.

Further Activity

Scott-Gillin, Ltd., produced the recently released Bobby Scott album on Warner Bros. "Robert William Scott" and Wayne Newton's recent album, on Capitol, "How I Got This Way", the latter being a total concept album. Their ASCAP publishing firms, Church Lane Music, Ltd., and Berkeley Square Music, Ltd., contain 50 active copyrights. Berkeley Square Music, Ltd. publishes the Scott composition, "He Ain't Heavy, He's My Brother," and will also contain all songs composed by Catherine Howe.

Address and phone number for Scott-Gillin, Ltd., and Reflection Records is: 1777 North Vine Street, Hollywood, California 90028; (213) 466-5321. All inquiries should be directed to Phil Gillin.

Trudeau Comment Is Basis Of Hot Singles Novelty

TORONTO — No sooner had Prime Minister Trudeau told a member of the opposition party to "fuddle duddle off" than the national press and recording industry got into the act. First the press, which was followed up by Tuesday release of "Fuddle Duddle" by the Antique Fair. Written by Greg Hambleton, who also produced the set, radio stations immediately jumped on the disk and the Tuesday "Fuddle Duddle" fever hit nationally. Hambleton flew into Vancouver himself to get his single off the ground.

GRT of Canada, however, launched an even more aggressive plan, which was so successful that its first shipment, 100,000, was the basis for applying for Canadian Gold. The label's national marketing manager, Ed. La-Buick, along with the producer of the deck, Terry Brown, launched a personal promo that covered the nation. Tee shirts emblazoned with the characterization of Trudeau along with

'Heart Is A Gypsy' Wins San Remo; RCA Performers Lead Top 3 Songs

SAN REMO — The 1971 San Remo Festival, with all its problems of label discontent, is over. The winning song, "The Heart is a Gypsy," by the composing team of Migliacci & Mattone, published by RCA, was sung by Nicola di Bari and Nada, both RCA Italiana record artists; the second song, "Che-Sera," by Migliacci, Fontana & Pes, also published by RCA, was sung by Jose Feliciano; the third song, "March 4, 1943," by Dalla & Pallochino, published by RCA/Amici Del Disco, was performed by Lucio Dalla of RCA Italiana and Equipe '84, Ricordi artists.

"The high position won by our internationally famed Jose Feliciano is particularly gratifying," said Rocco Laginestra, president of RCA Records. "Late in January, at the meeting in Madrid of all the heads of RCA's subsidiaries, we were urged by RCA Italy to interest Feliciano in becoming a participant in the festival. All the executives at the meeting sat in on a session where a dozen or so songs were played as possible material for Feliciano. To a man, we selected 'Che-Sera,' written by Jimmy Fontana, an RCA Italy singer-writer.

"Feliciano flew in to Los Angeles from a tour of Australia and New Zealand, went into a studio, and cut the song in English, Spanish and Italian. Within a week, he took off for Italy to present the song at the festival," Laginestra continued. "That he won so high a prize is indeed gratifying to all our international efforts. It is an instance when the internationalization of our operations clearly has its benefits," he said.

PSO Reps Webb's Company In S.A.

NEW YORK — Jimmy Webb's publishing firm, Canopy Music, is now represented throughout South and Central America, Spain and Portugal by the Peer-Southern Organization. The agreement was announced jointly by Mrs. Monique I. Peer, president of Peer-Southern and Webb. The Canopy catalog contains both past and current material. Among the best known works are "Wichita Lineman" and "McArthur Park."

Clanton 'Pants' To Canada London

NEW YORK — London Records of Canada has obtained "Hot Pants" by Jimmy Clanton, released in the U.S. on the Spiral label. The Clanton version of the oft-cut novelty idea was penned by Gladys Shelley.

Bassey To Sing 'Love Story' At London Pic Debut

NEW YORK — Shirley Bassey sings the title song from "Love Story" at the Royal Command Performance of the film in London this week (8). Song is in her upcoming United Artists' album, as yet untitled.

the title of their version "Do the Fuddle Duddle" were sent out in quantity and certainly influenced many buyers including the Handleman racker, who ordered 100,000 of the single. Brown is also in Vancouver drumming up business for the single.

Global Release

Feliciano's three versions of the song are being released this week in the U. S., where he'll compete with himself with the public deciding which of the three is the winner.

In Italy, the three San Remo winners were released by RCA Records on Monday (the Feliciano Italian version among them) and RCA Italy had sales in the first day of over 100,000 units on the three.

Laginestra said the three would become available throughout the world within the next 10 days, with particular early emphasis on Mexico and Latin America which already are proven markets for Italian product.

Feliciano stayed on in Europe for a couple of weeks of just such appearances.

"It is one world, we are operating more and more under that premise at RCA Records, and this is an instance which proves it pays off to have this operational outlook," Laginestra concluded.

Loch Visiting Kinney Labels

NEW YORK — Siegfried E. Loch, newly appointed managing director of the new company to be formed by Kinney Music Company GmbH of Hamburg, is in the United States on a business trip. He came to the U.S. to visit with the Kinney labels (Atlantic, Warner Bros., and Elektra) whose recordings he will be distributing in Germany.

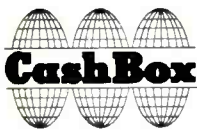
Loch spent several days in New York at Atlantic Records, where he met with Atlantic exec vice president Nesuhi Ertegun, who is also the director of international operations for the Kinney labels. At Atlantic, he met with department heads and familiarized himself with all aspects of the company's operations.

During the next two weeks, Loch will meet with Warner Bros./Reprise execs in Los Angeles, and will meet with Elektra officials upon his return to New York, before heading back to Germany.

International Artist Of The Week: McGUINNESS FLINT



McGuinness Flint—made up of Tom McGuinness, (ex-Manfred Mann guitarist) (ex-John Mayall drummer); Graham Lyle, Benny Gallagher and Dennis Coulson—have had phenomenal success via their first single, "When I'm Dead and Gone," and album, "McGuinness Flint", reaching Top Ten chart status not only in the U.K. but throughout the continent. They write all their own material and are in the process of compiling their second album. Their recording contract is with Capitol Records U.S.



Canada

Warner Bros Pictures has re-released their "My Fair Lady" flick with opening at Toronto's University Theatre skedded for March 15. Columbia's director of national advertising and publicity, Bill Eaton, has come up with surprising pressing figures for both the Original Caste album and the movie Soundtrack. The latter released in Oct. of 1964, has chalked up over 87,107 sales while the Original Cast set has now surpassed the quarter million mark since released date in April of 1956. John Davies, branch manager for Columbia in Calgary, has found exceptional flurry for the True North set by Syninx. Arnold Palmer, one of Western Canada's top one-stop operators, has also found good action with this release. Much of the attention to Syninx has come about through their laying down the theme for CTV's "Sounds Of The '70's"—a bold move by this network that uses very little Canadian musical originals.

Kenny Harris, president of KH Productions of Vancouver has acquired six album masters from Bermuda Records. These include "Hubert Smith Sings Songs of Bermuda"; "The Mellowtones"; "Warren Experience"; and two sets by Gene & Pinky Steede. The latter are the island's #1 supper club act. Product will be released on Van Records, distributed by Polydor.

James Last has done his thing to the tune of almost 80,000 record sales over the past five weeks. Polydor's director of advertising and promotion, Allan Katz, launched a strong all media, consumer promotion for both English and French featuring Last's budget sampler "James Last Does His Thing." The response has been exceptional and what must be a further embarrassment to Polydor's U. S. operation. Although this German giant has continually been regarded as Polydor Canada's top seller, since the label took over in Canada, the U. S. operation has failed to create a market for Last. Katz really moved in on this Last promotion with English and French radio and television commercials, dealer merchandising aids (browsers, window

streamers and co-op newspaper ads) plus a "Trip To Mexico" contest. Although some radio stations move the Bells' single "Stay Awhile" quickly up the charts, they did not allow this talented Montreal group the full advantage of record sales, which trailed the chart listings. The national picture however, has been most encouraging. The single is now in the Top 10, which seems to be the more realistic picture.

The Poppy Family's latest London deck, "I Was Wondering," which features Susan Jacks, has now broken nationally and is showing early indications of following their previous releases, up the charts.

MCA have laid down the red carpet for Tom Northcott and given this Vancouver artist a well deserved and posh reception at Toronto's Park Plaza Hotel. This reception precedes Northcott's one week engagement at Bernie Fiedler's Riverboat, and the first Upper Canada club appearance by this Uni star. Another Vancouver recording unit, the Crosstown Bus, who release on the MCA label, are to follow Northcott into Toronto and several weeks at the Coal Bin.

Ontario's Council For The Arts has found good public reaction to their "Pop Music Program," which is aimed at the young Canadian composers. The Council supplies a mobile unit and has organized a series of regional concerts to showcase the works of these young writers. They have three concerts set for March which are: Windsor (12); Thunder Bay (19) and Kingston (26). Cash Box representative Walter Grealis, has been asked to attend these concerts in the capacity of a judge.

Frank Davies' (Love Productions) pride and joy, Crowbar, are off and showing good regional gains with their latest Daffodil lid, "Oh What A Feeling." Both Davies and Crowbar have just completed a national promotion tour and according to radio play from the areas visited, the trip was well worthwhile. This single was taken from their "Bad Manors" album. Daffodil is distributed in Canada by Capitol and the group release on Paramount in the U. S.



Holland

Topping the Dutch LP-charts is Duach popgroup Ekseption with the "Ekseption 3" Album (Phonogram). The group is on tour in Scandinavia. The Cats' latest single "Don't Waste Your Time" (Bovema) will be a big hit for sure. Great expectations also for the int'l market. The Cats are touring Indonesia at the moment, accompanied by a Dutch TV-crew to film all their concert appearances. In April The Cats will be doing a promotional trip of Germany.

Jan van Schalkwijk, managing director of Ariola-Eurodisc-Benelux N.V., announced the acquisition of the President-label for Holland. First release was The Equals' "Black Skin Blue Eyed Boys". From now on Amarat Records will be distributed and represented in Holland by Negram. First release will be "Watching Can Waste Up The Time" by the act Crow.

Harry Belafonte was on TV with Julie Andrews and that helped the sales of Harry but also "Sound of Music" again. Superstar Elton John ("Your Song"), French singing star from Belgium Andree Simons, Leon Russell, Tom Paxton, Lynn Anderson ("Rose Garden"), Ray Stevens ("Bridget The Midget"), The Tremeloes ("Right Wheel Left Hammer Sham"), Danyel Gerard ("Butterfly") were in Holland for radio and tv-appearances.

Ariola is negotiating to have the two hours movie "Mad Dogs & Englishmen" (Joe Cocker!) circulated in Benelux. In co-operation with the filmcompany, Negram started a huge promotion campaign for the original soundtrack of "Love Story" by Francis Lai.

Neil Young's "After The Goldrush" Album turned out to be a real goldrush. It has sold already over 20,000 copies over here. The sales

dept. of Negram will hold a big campaign for the Musidisc-label in April. Bovema announces forthcoming releases from their Dutch top groups such as Continental Uptight Band, Brainbox, September and Honest Men. CBS-Artone started a heavy promo campaign for local artist Bojoura who waxed a magnificent hit-single "Everything's Allright", a track from the Rock Opera "Jesus Christ Superstar"; this single will be released in France too.

The Strawbs made a very successful tour through Holland with concerts in Delft, Haarlem, Amsterdam and Rotterdam. They also did a tv-performance in VARA's "Midweek" show. Last week the Ike & Tina Turner Revue appeared in an outstanding show in Holland which was organized by Bovema and TV-company VPRO. The show lasted 2½ hours and received fantastic reviews. Their single "Proud Mary" is shooting high on the national Top 40. British group The Hollies did a TV-special last week and will make a concert-appearance at Amsterdam's Concertgebouw on March 28.

Dutch singer Lenny Kuhr represented France on the International Songfestival of Vina del Mar, Chile, and won the first prize. On this Festival as well as on the Festival in Malaga (Spain), Holland was represented by Sandra & Andres.

Promoter Lou van Rees booked Tom Jones for two concerts in Amsterdam on March 13. The next ray, promoter Paul Acket will present James Brown and his show on two shows at the Amsterdam Concertgebouw. Last week the Glenn Miller Orchestra made concerts in Amsterdam and Rotterdam. On May 14, The Byrds will be back again for the third time in one year!

Holland's Best Sellers

This Week	Last Week	Title
1	1	Nothing Rhymed (Gilbert O'Sullivan/MAM) (April Music/Haarlem)
2	4	Du (Peter Maffay/Telefunken) (Benelux Music/Weert)
3	2	Rose Garden (Lynn Anderson/CBS) (I.M.C./Amsterdam)
4	3	Bridget The Midget (Ray Stevens/CBS)
5	10	Hup Daar Is Willen (Ed en Willem Bever/Philips)
6	6	Have You Ever Seen The Rain (Creedence Clearwater Revival/Liberty) (Intersong Basart/Amsterdam)
7	5	Holy Holy Life (Golden Earring/Polydor) (Dayglow/Hilversum)
8	—	Butterfly (Danyel Gerard/CBS) (April Music/Haarlem)
9	8	Mother (John Lennon/Plastic Ono Band/Apple) (Basart Apple Corps/Amsterdam)
10	—	Silver Moon (Michael Nesmith & The First Nat. Band/RCA) (Screen Gems/Amsterdam)

Australia's Best Sellers

This Week	Last Week	Title
1	2	*Pushbike Song. Mixtures. July. Fable.
2	1	My Sweet Lord. George Harrison. Essex. Apple.
3	3	Knock Three Times. Dawn. Essex. Bell.
4	4	I Hear You Knocking. Dave Edmunds. Albert. MGM.
5	5	*Eleanor Rigby. Zoot. Northern. Columbia.
6	6	Band Of Gold. Freda Payne. Festival. Invictus.
7	9	*My Baby's Gone. Axiom. Leeds. WB.
8	7	I Think I Love You. Partridge Family. Screen Gems. Bell.
9	—	*Lonely Days. Bee Gees. Penjane. Spin.
10	—	Gypsy Woman. Brian Hyland. Albert. M.C.A.

*denotes Australian group.



Australia

Well worth mentioning are the results of the awards made each year by the Major Broadcasting Network in this country. The winning records and artists mentioned are a clear indication of the success which local independent labels achieved during the record dispute last year. Best Male Vocal Record: "Boom Sha-La-La-Lo" by Hans Poulsen, Fable. Best Female Vocal Record: "Knock Knock Who's There" by Liv Maessen, Fable. Best Group Record: "Eleanor Rigby" by the Zoot, EMI. Best Aussie Composition: "Pushbike Song" by Evan Jones, Fable. Best Male Vocal LP: "Peace On Earth" by Kamahl, Phonogram. Best Female Vocal LP: "Cameo" by Marian Henderson, MCA. Best "Other" LP: "Prepared In Peace" by the Flying Circus, EMI. Best Country Music Record: "Through The Eyes Of Love" by Bobbie and Laurie, Fable. Best New Artist: John Williamson, Fable. No award for best instrumental record was made.

With the runaway success of the Mixtures "Pushbike Song" on an international scale it seems more and more Aussie disk attractions are showing up for mentions overseas. One instance is New Zealand's John Rowles whose "Cheryl Moana Marie" made the Cashbox Top 100; another is "Because I Love You" by the Masters Apprentices which is receiving favorable reaction in England. Major Network winners the Flying Circus are well underway with a two month

personal appearance tour of Canadian college and campus circuits. Another local team doing well is the Axiom who signed recently with Warner Brothers in England; their single "My Baby's Gone" is a strong chart contender there.

EMI (Australia) have announced the appointment of former promotion man David Douglas to the position of sales manager for the state of Victoria. The EMI promotion team will now be headed up by Jeff Reynolds.

Music Publishers J. Albert & Son are enjoying the fruits of their labor via a whole stack of sheet music releases. The batch includes "I Hear You Knocking" — Dave Edmunds, Gypsy Woman—Brian Hyland, San Bernardino—Christie, Falling In Love Again—Ted Mulry, and El Condor Pasa—Simon & Garfunkel. Albert's professional manager Henry Adler also reports the issue of music from the current movie "Ryan's Daughter".

Back in September last year it made its first appearance, and up until this week it was represented for some eighteen weeks on the local best selling list (Top Ten). The record in question "Song Of Joy" by Miguel Rios was originally issued here during the record dispute and despite the crippling situation as it was then, the disk made the charts and refused to move out. The A&M single, although failing to achieve position number one, must certainly qualify for some sort of record.



Germany

The sex-parody musical "Oh, Calcutta!" will premier on the 9th of March in Hamburg . . . Pink Floyd, English experiment-pop-group, gave a concert in the Hamburg music hall on the 25th of February. The four musicians were accompanied by their own orchestra, a choir of 18 voices and a conductor. This performance cost the organizer about 50,000 DM (approx. 12,300 Dollars).

The Rattles, also in the USA in the charts with their hit "The Witch," will get soon a golden disk by their record firm Phonogram Ton, Hamburg, for a million sold copies of this title in the whole world . . . Edition Montana in Munich engaged as new promotion chief Michael Andries. Furthermore Montana will open a new office in Hamburg. The management will be taken over by Gisela Kremin, until now press chief of Metronome.

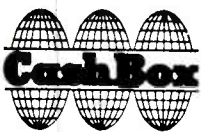
The starring tour of Peter Alexander, which will take place from the 2nd of March till the 24th of April, has broken all sales-records in Germany. A few hours after the advance sale was started, nearly all 29 concerned German cities were sold out. This tournee will be presented by the magazine combine Burda, Radio Luxemburg and Ariola . . . Hans Richard Stracke, until now classic chief of CBS, Germany, will take over from the 1st of July on whole leading of the classic department of Ariola-Eurodisc.

Lionel Hampton and his All Stars will give six concerts in March in Germany . . . Katja Ebstein and Peter Maffay will represent the Federal Republic at this year's song festival in Rio de Janeiro . . . Phonogram Ton

has taken over the distribution of the label ECM records in Germany. ECM is a new German label with exclusive actuell and progressive music . . . Johnny Tame was taken under contract by Liberty/UA . . . The firms United Artists Musik GmbH and Metric Musikverlag GmbH got a new address: 8 Muenchen 22, Herzog-Rudolf-Str. 3, Telephone 0811/22 51 75.

Eduard Melkus, leader of the Wiener Ensembles Capella Academica, signed a exclusive contract with the Deutsche Grammophon Gesellschaft . . . The English pop-group The Kinks will give four concerts in Germany in March . . . Peer-Southern, New York, and Curtwel Music Inc. announced that they have signed a contract which to the effect that the Peer-Southern-group will represent in future Curtwel-Musik in the whole world. Owner of Curtwel Music is Raquel Welch, her Husband and her partner Stephen Jahn.

The American musical "Sweet Charity" will be performed, after being successful in the Federal Republic, also in East Germany in the cities Dresden, Halle and Magdeburg . . . The Brazilian guitar player Baden Powell will come after his sensationell concert success again to Germany in the End of 1971 . . . James Last just produced a new LP titled "Winter-Party" . . . Melanie will come back in March from the USA to Germany . . . The Swedish shipping-firm Stena Line plans to arrange a music festival on the route from Kiel to Goeteborg assisted by Bibi Johns who just got a come-back in German TV through her participation in the English Rolf-Harris-Show



France

Larry Page manager of The Penny Farthing catalogue was in Paris on March 1st to see Francois Minchin (manager of Pathe Marconi) . . . Dick Leahy manager of Bell in England was in Paris also to meet Francois Minchin and J. J. Timmel (manager of the international catalogues) . . .

Barclay is launching a new label Barclay international managed by Jean Fernandez and Philippe Rault, this label will be dedicated to French productions aimed at the international market and were precisely the American and British ones. First productions include: Memphis Slim, Julio Finn Band, Chicago Blues Band, Joel Dayde, Max Foster and Don and Merily, Roosevelt Sykes, Mac Houston, Baker, Baden Powell. This move by Barclay, the first of its kind, shows the interest in France for trying to break into the anglo-american market. Judging the first Barclay international productions it seems Fernandez and Rault have everything going for them.

Jose Feliciano playing in Paris on March 1st. Sergio Mendes one night stand cancelled at the last minute due to the fact that their instruments were stopped at the customs . . . Tom Paxton had the same troubles a week later . . . Adamo at the Olympia . . . Jean Renard and Pierre Delano have lost their case against the heir of the composer of "les Feuilles Mortes" (The Autumn Leaves) "La Maritza" by Renard and Delano is a copy of "Les Feuilles Mortes" . . . Mongo Santamaria has recorded the latest Michel Fugain's

hit: "Soleil" . . .

Elton John — the sensation of MIDEM—will be coming to Paris for a TV Show on March 22nd. His second LP has just been released by CBS in Paris. . .

Cigliola Cinquetti will be coming to Paris starting March 15 to appear in 4 different TV Shows. She will sing the French songs of his new single, out of them being written for her by Joe Dassin.

A new composer-interpreter under CBS label Benoit Preau. Formerly a copper engraver he is releasing his first single, produced by Essex.

Michel Fugain's "Soleil" is about to be recorded in America by Mongo Santa Maria; and his former hit "Ballade en Bugatti" will be recorded in England by Georgie Fame.

Johnny Mathis will be stopping in Paris on his way from Madrid to appear in the "Michele Arnaud's Show" "La Une sur la 2".

Linda Thornton has recorded her first single for CBS, in English; she is now preparing a second one in French, to be released in a few months.

Pilar Tomas who will be representing France in Bogota's Song Festival—starting 1st till March 14th—will be singing in Israel (Haiffa) for one month in April.

Charles Trenet who has not appeared on a French stage for several years will be at the Olympia starting May 7th. He will be releasing soon a single with 2 new songs: "Mamzelle la Plante" and "Renaud, Renaud". Meanwhile he will have sung in Rumania in March.



Mexico

"El Condor Pasa" with Los Incas including the hit "Los Huaraches Se Acaban" and "El Triste" with Paul Mauriat on Philips are the two Lps released by Dusa this week. "El Triste" also includes "Yellow River," "In the Summertime," "Darla Dir-ladada," "Et mourir de plaisir" and "Comme J'ai toujours envie d'aimer" Paul Mauriat is still in the favor of the Mexican public since his 1966 "Love Is Blue." Discos Musart launched "The Black-Man's Burdon" a luxurious two disk Album with Eric Burdon & War.

RCA released "I'll Never Fall In Love Again"—"Easy To Be Hard" with Jack Jones as part of the promotion, started last week with the LP "Jack Jones In Person," for his forthcoming personal appearance. "One Bad Apple" on MGM was released by Dusa. On Liberty, Discos Musart launched "Wooly Bully" with Canned Heat; "Proud Mary" with Ike & Tina Turner and "Traces" with Dennis

Yost & Classic IV. On Music Hall "Las Cosas Que Me Alejan De Ti" by Pagliaro, first place in the IV Buenos Aires Festival, with Hector Cabrera Soon from RCA Jack Jones "Peaces Of Dreams," produced by Alejandro Vargas the label's international A&R.

The Radio Promotion Department of Discos Universales, S. A. is doing a massive promotion of "Chirpy, Chirpy, Chip, Chip" with Lally Scott.

Guillermo Arriaga, Discos Musart publicity manager is taking chanter/composer, Napoleon on a coast to coast promotional campaign. Napoleon whose work has been widely promoted by PHAM Editorial, is known as The Song's Poet.

For the first time in Mexico the San Remo Festival will be seen directly from Italy via satellite and a local Tv Station, thanks to the facilities of Radio and Television Italiana.

Mexico's Best Sellers

This Week	Last Week	
1	1	My Sweet Lord—George Harrison—Apple
2	2	Yellow River—Christie—Epic
3	4	Reflections Of My Life—Marmelade—London
4	3	The Lion Sleeps Tonight—Tokens—Buddah
5	5	Baby, I Got News For You—Mardi Gras—Gamma
6	7	*Nasty Sex—La Revolucion de Emiliand Zapata—Polydor
7	9	*Volveras—Estela Nunez—RCA
8	8	Knock Three Times—Dawn—Capitol
9	6	Green Eyed Lady—Sugarloaf—Liberty
10	—	*Cuando Los Huaraches Se Acaban—Los Babys—Peerless
		*Local

Germany's Best Sellers

This Week	Last Week	
1	1	My Sweet Lord—George Harrison—Apple (Electrola)—Essex /Gerig
2	5	*Fuer Dich Allein (Du Kannst Nicht Alles Haben)—Roy Black—Polydor—Lililton/Aberbach
3	3	*Ich Bin Verliebt In Die Liebe—Chris Roberts—Polydor—Lililton/Aberbach
4	4	I Hear You Knocking—Dave Edmunds—MAM (Teldec)—Francis, Day & Hunter
5	2	Hier Ist Ein Mensch—Peter Alexander—Ariola—Arbos/Gerig
6	7	Knock Three Times—Dawn—Bell (CBS)—Aberbach
7	10	When I'm Dead And Gone—McGuinness Flint—Capitol (Electrola)—Francis, Day & Hunter
8	6	*A Song Of Joy—Miguel Rios—Polydor—Melodie der Welt
9	8	Ruby Tuesday—Melanie—Polydor—Essex/Gerig
10	—	Immigrant Song—Led Zeppelin—Atlantic (Metronome)—Intro
		*local copyright

Belgium's Best Sellers

This Week	Last Week	
1	2	Chirpy Chirpy Cheep Cheep (Middle of the Road—RCA—RKM Music).
2	5	Bridget The Midget (Ray Stevens—CBS—Barnaby).
3	1	Rose Garden (Lynn Anderson—CBS—Parade).
4	3	She's A Lady (Tom Jones—Decca—MAM).
5	10	Butterfly (Danyel Gerard—CBS).
6	4	Nothing Rhymed (Gilbert O'Sullivan—MAM—April).
7	9	Du (Peter Maffay—Telefunken).
8	7	Silver Moon (Michael Nesmith—RCA—Screen Gems Columbia).
9	6	Hey Tonight/Have You Ever Seen The Rain (Creedence Clearwater Revival—Liberty—Burlington).
10	8	Knock Three Times (Dawn—Stateside—Primavera).

CashBox Spain

Twenty songs representing eleven countries participated in the Malaga-Costa del Sol International Festival, held at the magnificent new Festival Palace, Torremolinos. The contest was organized by "Hero" (Quique Herreros-Alfredo Fraile), the well-known artist agents and public relations. The jury, presided by Dale Wasserman, had as members Jean Louis-Huberti (Radio Europe no. 1), Rafael Revert (Radio Madrid), Francisco Madariaga (TVE), Jesus Picatoste ("Madrid" paper) and Carlos Tena (Radio Peninsular). Alfonso Carlos Santisteban acted as secretary. The following songs were classified for the finals: "Canta", sang by a group called Realidad who represented Spain; "Al llegar la primavera", by Dino Salerno, Italy; "Jesus has holy feet", by Paul Muggleton, Bermudas; "Tu Caminar" by Los Mustangs, Spain; "If You Hold My Hand", by Donna Hightower; "Juntos", by Sandra and Andress, Holland; "Live Gar Sin Gag", by Ulvaeus-Anderson, Sweden; "Cerrando Los Ojos" by Ingrid Garbo, Spain; "Javier y Paloma" by Jairo, Argentina; and "What Will Be With Us" performed by Luiska Dimitrovska, Yugoslavia. The first prize was awarded on the following night to Donna Hightower, representing U.S. who had signed for Columbia pre-

cisely that evening; the second one was for Los Mustangs (Odeon); and the third one for Jairo (Movieplay). The "special prize Costa del Sol" was for Paul Muggleton (Columbia), and the Critics Award went also to Jairo. The public protested rightly on the first gala the elimination of the Irish entry, "Love, what a beautiful sound" . . . which was a beautiful tune beautifully sung by Patricia Cahill. Paul Muggleton's song deserved also a better fate, though the arrangements were rather feeble and in this connection Donna Hightower was better endowed to win. And she won. The first gala was closed by Mari Trini and Sergio Mendes, and the second one by Daniel Tomey, Julio Iglesias and Elena Burke. Following the tradition of this kind of festivals, there were too many poor songs, and the Spanish ones were, in general, horrid.

Micky, formerly with Novola as spearhead of the group Micky y los Tonies and then as solo singer, has signed for RCA and released his first single with said firm. Creedence Clearwater Revival has renewed its contract in Spain with Marfer, which has also signed Michel and Betty Missiego. Zafiro has launched a new single by Juan Pardo, the famous composer-producer-singer.

Italy's Best Sellers

This Week	Last Week	Song	Artist
1	1	Vent'anni	Massimo Ranieri—Arion
2	5	My Sweet Lord	George Harrison—Aromando
3	2	Un Fiume Amaro	Iva Zanicchi—Curci
4	4	Tutt'al Piu'	Patty Pravo—Add
5	3	Capriccio	Gianni Morandi—Mimo
6	6	Io E Te Da Soli	Mina—Acqua Azzurra
7	8	Anonimo Veneziano	Stelvio Cipriani—Campi
8	11	Io Ritorno Solo	Formula Tre—Acqua Azzurra
9	7	Ma Che Musica Maestro	Raffaella Carrà—Add
10	13	Malattia D'Amore	Donatello—Ricordi
11	9	Una Ferita In Fondo Al Cuore	Mino Reitano—Fiumara
12	10	Ah, L'Amore Che Cos'e	Orietta Berti—Esedra
13	12	Anna	Lucio Battisti—Acqua Azzurra
14	14	Paranoid	Black Sabbath—Aromando
15	18	Padre Brown	Renato Rascel—Add
16	15	Girl, I've Got News For You	Mardi Gras—Ricordi
17	17	L'Appuntamento	Ornella Vanoni—Ariston
18	24	Ed Io Fra Di Voi	Charles Aznavour—RCA
19	23	Are You Ready	Pacific Gas And Electric—RCA
20	21	Black Night	Deep Purple—Harvest



FOR ME?—During their recent concert tour of Australian capital cities—Australian Record Company Ltd. hosted the Group to a cocktail-reception party in Sydney. Highlight of the evening was the presentation of three Gold Records to the Group for the sales of their LP "Blood, Sweat & Tears". Photographed: David Clayton-Thomas (BS&T) accepting one of the Gold Disks from Ray Bull—national sales manager—Australian Record Company Limited. Looking on are other members of BS&T (L-R) David Bargeron, Bobby Colomby and Steve Katz.

CashBox Japan

B. B. King's press conference was held as Mugen (Akasaka, Tokyo) at 12:30 p.m. on Feb. 24. He arrived here in Japan to give concerts in large cities such as Tokyo, Kyoto and Osaka, the first of which was held on Feb. 25 at Sankei Hall, Tokyo, under the title of "Rock Carnival No. 3".

The party of ten, including 8 backing members and the manager, will stay in Japan until March 14 when they will return home, earlier than originally planned, because of B. B. King's nomination for the Grammy Prize.

At the conference, he said: "To come to Japan has been my long-cherished desire. I had several opportunities in the past, but to my disappointment, each of them fell through. So I'm very happy to be here at last, and I plan to give of my best. I have been doing blues for 25 years, but only in the last two or three years has the world come to listen to my music. One of the reasons, I guess, is that music has undergone a great change since the appearance of the Beatles, and people have come to find pleasure in the poetic side of music. We owe a great deal to British groups like them for playing an important publicity role. Some people say that I don't speak out against racial discrimination, but I believe there are many ways of resistance. For my part, I make my quiet appeal through music, and I'm willing to do this as many times as necessary. I believe music is a won-

derful instrument to talk directly to the heart, beyond the language barriers. I'm an American citizen and I'm proud of America. I aim to use all my efforts toward the development of blues".

Nippon Victor's Audio Research Center (in Kanagawa Prefecture) on which construction started last April with a total investment of 600 million yen, was recently completed. On Feb. 23, the company invited audio journalists to the site for inspection and also conducted experiments. Practically every corner of the world's first Audio Research Center was exhibited.

The center is a three-storied ferro-concrete building with a floor area of 3834 sq. m. It is the first attempt in the world to create a research center dealing with basic and applied research in all fields ranging from records to audio appliances. One of the characteristics of this center lies in the company's emphasis on sound quality; for example, a "studio experiment room" and "Visitor's listening room" are provided, where music can be enjoyed and discussed with users. In the planning of the center, great importance has given to the opinions of music critics, performers, record directors and users. The fact that it is an integrated laboratory covering soft wear and hard wear, rather than an academic research center, has gained it great attention.

CashBox Argentina

The Summer season in Argentina usually offers two possibilities to the record market: one of them is the appearance of a very strong hit, which sets in motion all the Holiday spots and brings excitement; or a slump due to the diversion of expenses to other fields of commerce, related to tourism. In this case, it seems that the second is happening, and has started discussions regarding the whole 1970 and what seems to be coming for the rest of '71.

Although most of the companies have reached their budgets, there is a growing concern regarding the shape of sales: there is a lack of "naturally born" hits, and, as a result, a decrease in the interest of the customers on records as an entity. By "naturally-born" we mean those waxings whose success is not due to special promotion gimmicks, like including the tune in a TV jingle, or a tie-in with an enterprise in another field.

The reasons for this trend have been widely discussed through all the past year, and it may be concluded that there is in fact, a combination of several of them. Another important variation in the shape of the market is the increase in sales of foreign-produced recordings, although the chart show, in some times, near a 50% share for local copyrights.

From our point of view, one of the main reasons for this situation may be a subtle change in the promotion and A & R methods applied by the disceries during the past two years: from promotion oriented towards the artists, there has been a turn to the promotion of the tune. The motives for such a turn are understandable, considering the promoting means that are available to the labels, and the appearance of the tune-jingle,

consisting in 10 seconds of the song, presented as commercial. A lack of good artist managers and talent seekers has also contributed to this; the results are that, except for names like Sandro, Palito Ortega, Los Iracundos, and a few others, each new waxing must be pushed on the tune basis, and not in the prestige of the artists recording it. Of course, we are mentioning extreme cases, but in most of them the relevance of the recording name is not very big.

The solution? We think that the best way, although not the easiest, is to return to the promotion of the artists more than the tune and to try to build more consistent names that could guarantee strong advance sales even before the songs are released. A cooperation of the publishing trade would be also desirable, since there is also a loss of stature for composers in general, due to the same reasons.

It is interesting to note that there are no regular personal shows on TV, and only a handful of artists (precisely those mentioned above, Palito Ortega, Sandro, and also Leonardo Favio) have scheduled, once a month or every two months, personal appearances on TV. The TV channels appreciate strongly the old films starred by these artists, as an additional promotional mean.

We strongly believe that a change in this direction (which could be necessary not only in Argentina but also in other markets that may have the same problem) could bring a healthy improvement in the market and a strong, long term increase of activity for the whole industry. The only condition required is to apply the available young talent, otherwise, the entertainment industry will have a gloomy future.

EDITORIAL:

About Used Machines

There's really nothing like "new" . . . new equipment, new cars, new anything. New means fresh, different in design, and super efficient from a technical standpoint. New jukeboxes and games are an important merchandising factor in the operating industry. Operators employ the new machines in a variety of ways: to boost earnings at certain spots, to keep location people happy and, admittedly, to move in on a competitor.

But let's say some words about used equipment this week. A good used (but not abused) music, amusement or cigarette machine in many cases can serve all of the above mentioned purposes, though not with the punch delivered by a new machine. Dressed up second-hand machines, in many instances, are the only economically feasible way to service marginal spots. For the new or the small operator, reconditioned machines are the chief tools of his trade. Used machines are especially advisable for the adventurous operator who's financed up to his — and will never get out from under his notes unless he lays off his madcap buying of new machines. (Along this line, any distributor or jobber who services a big buying, but under-financed operator, should have his head examined).

Today's used equipment market is flourishing. Prices for second-hand, reconditioned merchandise are real good. In the case of certain machines, the buying price is great because operators are holding back rather than selling them off.

The machines our factories manufacture are in most cases superb, and treated properly, there is absolutely no reason why they can't enjoy a life span of 10 to 15 years or even more. Indeed, many of our distributors, who are traditionally considered big movers of new machines are doing land office business with used machines, both domestically and overseas. The dealer who maintains a good crew of mechanics and cabinet men, and who enjoys a reputation for producing quality reconditioned goods, is earning a good buck today, despite the soft market.

Today's smart operator is taking a second and a third look at the machines on his route and seriously considering their market value if and when he decides to trade in or sell off to a jobber or in some cases a home owner. Machines are an investment, true, but they also represent a good degree of equity. There are too many people in the industry who traditionally regard used machines as so much excess baggage, fit for nothing better than the junkyard. This isn't very complimentary for the engineers who design those machines, nor for the people who sold them and four years later look at them coming back in trade as if they'd never laid eyes on them. Point is, every operator should keep his equipment in tip top shape at all times, not only for the obvious reasons but also in lieu of the resale value of a well preserved piece.

Every distributor should pay homage to his customer by maintaining a well stocked parts department, carrying old as well as current replacement parts for all the machine lines he sells. Those that don't should be hounded by operators to do so.

A good machine on the showroom floor should be kept that way on the route.

THE WEEK'S TOP RELEASES FOR COIN-OP PHONOGRAPHS

POP

DAWN

I PLAY & SING (2:21)
b/w Get Out From Where We Are (2:06) Bell 970

BREAD

IF (2:33)
b/w Take Comfort (3:32) Elektra 45720

DIONNE WARWICK

WHO GETS THE GUY (3:17)
No Flip Info. Scepter 12309

KENNY ROGERS & THE FIRST EDITION

SOMEONE WHO CARES (2:34)
No Flip Info. Reprise 0999

ELTON JOHN

FRIENDS (2:22)
b/w Honey Roll (2:57) Uni 55277

THE POPPY FAMILY

I WAS WONDERING (2:41)
b/w Where Evil Grows (2:49) London 148

NEW SEEKERS

NICKEL SONG (3:15)
b/w Cincinnati (3:26) Elektra 45719

SHOCKING BLUE

BOLL WEEVIL (2:40)
No Flip Info. Colossus 141

C&W

JERRY LEE LEWIS

TOUCHING HOME (2:34)
b/w Woman, Woman (Get Out Of Our Way) (3:15) Mercury 73192

CONWAY TWITTY

HOW MUCH MORE CAN SHE STAND (2:55)
b/w Just Like A Stranger (2:38) Decca 32801

R&B

EDDIE HOLMAN

WHERE DO I BEGIN—LOVE STORY THEME (3:08)
No Flip Info. ABC 11292

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Used Coin Machine Markets

MUSIC MACHINES

1493 Princess 100 sel. '62
1496 Empress 120 sel. '62
1497 Empress 200 sel. '62
404 Capri I 120 sel. '63
408 Rhapsody I 160 sel. '63
414 Capri II 100 sel. '64
418-SA Rhapsody II 160 sel.
'64
424 Princess Royal 100 sel.
'64
425 Grand Prix 160 sel. '64
429 Starlet 100 sel. '65
426 Grand Prix II 160 sel. '65
431 Coronado 100 sel. '66
432 GP/160 160n sel. '66
433 GP/Imperial 160 sel. '66
435 Princess Deluxe 100 sel.
'67
436 Centura 100 sel. '67
437 Ultra 160 sel. '67
440 160 sel. '68
441 100 sel. '68
442 160-200 sel. '69-70
443 100 sel. '70

ROWE-AMI

Continental 200 sel. '60
Continental II 100 sel. '61
Continental 200 sel. '61
L-200 100-160 sel. '63
M-200 Tropicana 200 sel. '64
N-200 Diplomat 200 sel. '65
O-200 Bandstand 200 sel. '66
MM-1 100, 160, 200 sel. '67
Cadette 100 100 sel. '67
MM2 200 sel. '68
MM3 200 sel. '69

SEEBURG

AY-100 100 sel. '61
AY-160 160 sel. '62
DS-100 100 sel. '62
DS-160 160 sel. '62
LPC-1 160 sel. '63
LPC-480 160 sel. '64
Electra 160 sel. '65
Mustang 100 sel. '65
Sterno Showcase 160 sel. '66
Phono Jet 100 sel. '67
Spectra 200 sel. '68
Gem 160 sel. '69
Apollo 160-200 sel. '69
Golden Jet 100 sel. '70

WURLITZER

2500 200 sel. '61
2504 104 sel. '61
2510 100 sel. '61
2600 200 sel. '62
2610 100 sel. '62
2700 200 sel. '63
2710 100 sel. '63
2800 200 sel. '64
2810 100 sel. '64
2900 200 sel. '65
3000 200 sel. '66
3100 200 sel. '67
3200 200 sel. '68
3300 200-160-100 sel. '69
3400 Stateman 200-160 sel.
'70

PINGAMES

BALLY

Monte Carlo 1P (2/64)
Ship Mates 4P (2/64)
Bongo 2P (3/64)
Sky Diver 1P (4/64)
Mad World 2P (5/64)
Grand Tour 1P (7/64)
Happy Tour 1P (7/64)
2-in-Line 2P (8/64)
Harvest 1P (10/64)
Hay Ride 1P (10/64)
Bus Stop 2P (1/65)
Bullfight 1P (1/65)
Sheba 2P (3/65)
Six Sticks 6P (3/65)
Band Wagon 4P (5/65)
Magic Circle 1P (6/65)
50/50 2P (8/65)
Aces High 4P (9/65)
Big Chief 4P (10/65)

Discotek 2P (10/65)
Trio 1P (11/65)
Blue Ribbon 4P (1/66)
Fun Cruise 1P (2/66)
Wild Wheels 2P (3/66)
Campus Queen 4P (8/66)
Capersville 4P (2/67)
Rocket III 1P (6/67)
Wiggler 4P (9/67)
Surfers 1P (1/68)
Dogies 4P (3/68)
Dixieland 1P (5/68)
Safari 2P (7/68)
Rock Makers 4P (10/68)
MiniZag 1P (11/68)
Cosmos 4P (2/69)
Op-Pop-Pop 1P (4/69)
Gator 4P (6/69)
On Beam 1P (8/69)
Joust 2P (9/69)
Ballyhoo 4P (11/69)
King Tut 1P (1/70)
King Rex 1P (1/70)
Galahad 2P (2/70)
Camelot 4P (3/70)
Bowl-O 1P (4/70)
Big Valley 4P (7/70)

CHICAGO COIN

Bronco 2P (5/64)
Royal Flush 2P (8/64)
Big League Baseball 2P (4/65)
Par Golf (9/65)
Hula-Hula 2P (5/66)
Kicker 1P (8/66)
Festival 4P (1/67)
Beatniks 2P (2/67)
Twinky 2P (9/67)
Gun Smoke 2P (6/68)
Playtime 2P (9/68)
Stage Coach 4P (8/68)
Pirate Gold 1P (1/69)
Astronaut 2P (8/69)
Moon Shot 4P (8/69)
Action 1P (9/69)

GOTTLIEB

Big Top 1P (1/64)
World Fair 1P (5/64)
Bonanza 2P (6/64)
Bowling Queen 1P (8/64)
Majorettes 1P (8/64)
Sea Shore 2P (9/64)
North Star 1P (10/64)
Happy Clown 4P (11/64)
Sky Line 1P (1/65)
Thoro Bred 2P (2/65)
Kings & Queens 1P (3/65)
Hi Dolly 2P (5/65)
Cow-Poke 1P (5/65)
Buckaroo 1P (6/65)
Dodge City 4P (7/65)
Bank-A-Ball 1P (9/65)
Paradise 2P (11/65)
Flipper Pool 1P (11/65)
Ice Review 1P (12/65)
King Of Diamonds 1P (1/66)
Masquerade 4P (2/66)
Central Park 1P (4/66)
Mayfair 2P (6/66)
Dancing Lady 4P (11/66)
Super Score 2P (3/67)
Sing-A-Long 1P (9/67)
Surf Side 2P (12/67)
Royal Guard 1P (1/68)
Spin Wheel 4P (3/68)
Funland 1P (5/68)
Paul Bunyan 2P (8/68)
Domino 1P (10/68)
Four Seasons 4P (12/68)
Spin-A-Card 1P (1/69)
Airport 2P (4/69)
College Queens 4P (5/69)
Target Pool 1P (6/69)
Wild Wild West 2P (8/69)
Mihs 1P (9/69)
Skipper 4P (11/69)
Road Race 1P (11/69)
Min-cycle 2P (1/70)
Crescendo 2P (2/70)
Flip-A-Card 1P (3/70)
Scuba 2P (9/70)
Aquarius 1P (10/70)
Snow Derby 2P (12/70)

WILLIAMS

Oh Boy 2P (2/64)
Soccer 1P (3/64)
San Francisco 2P (5/64)
Palooka 1P (5/64)
Heat Wave 1P (7/64)

Riverboat 1P (9/64)
Whoopee 4P (10/64)
Zig-Zag 1P (12/64)
Wing Ding 1P (12/64)
Alpine Club 1P (3/65)
Eager Beaver 2P (5/65)
Moulin Rouge 1P (6/65)
Lucky Strike 1P (8/65)
Big Chief 4P (10/65)
Teachers Pet 1P (12/65)
Bowl-A-Strike 1P (12/65)
Full House 1P (3/66)
A-Go-Go 4P (5/66)
Top Hand 1P (5/66)
Magic City (1/67)
Magic Town 1P (2/67)
Jolly Roger 4P (12/67)
Ding Dong 1P (2/68)
Lady Luck 2P (4/68)
Student Prince 4P (7/68)
Doozie 1P (9/68)
Pit Stop 2P (11/68)
Cabaret 4P (1/69)
Miss-O 1P (3/69)
Suspense 2P (5/69)
Smart Set (7/69)
Paddock 1P (9/69)
Expo 2P (10/69)
Seven-Up 1P (12/69)
Gay 90's 4P (1/70)
Hit and Run 2P (3/70)
Jive Time 1P (5/70)
4 Aces 2P (4/70)
Aces and Kings 4P (8/70)
Strike Zone 2P (9/70)

SHUFFLES

BALLY

All The Way (10/65)

CHICAGO COIN

DeVillie (8/64)
Triumph (1/65)
Top Brass Shuffle (4/65)
Gold Star Shuffle (7/65)
Belair Puck Bowler
Medalist (4/66)
Imperial (9/66)
Riviera (6/67)
Sky Line (1/68)
Melody Lane (4/68)
Americana (10/68)
Galaxy (2/69)
Varsity (8/69)
Esquire (7/70)
Gayety (11/70)

WILLIAMS-UNITED

Topper (2/64)
Tempest (2/64)
Pacer (4/64)
Tiger (7/64)
Orbit (8/64)
Mombo (12/64)
Cheetah (3/65)
Pyramid (6/65)
Corral (10/65)
Tango (2/66)
Blazer (6/66)
Encore (9/66)
Altair (3/67)
Orion (11/67)
Alpha (3/68)
Pegasus (8/68)
Delta (12/68)
Gamma (4/69)
Beta (8/69)
Laguna (5/70)

BOWLERS

BALLY

Deluxe Bally Bowler (1/64)
1965 Bally Bowler (65)
1966 Bally Bowler (4/66)

CHICAGO COIN

Gold Crown (3/62)
Royal Crown (8/62)
Grand Prize (3/63)
Official Spare Lite (9/63)
Cadillac (1/64)
Majestic (8/64)

Tournament (12/64)
Super Sonic (3/65)
Preview (9/65)
Corvette (2/66)
Flair (9/66)
Vegas (3/67)
Fleetwood (9/67)
Starfire (10/68)
Champagne (3/69)
Top Hat (9/69)

WILLIAMS-UNITED

Tornado (3/64)
Thunder (6/64)
Polaris (8/64)
Galleon (3/65)
Bowl-A-Rama (7/65)
Amazon (3/66)
Aztec (9/66)
Coronado (6/67)
Century (9/68)
El Grande (3/70)

BASEBALL

United Bonus Baseball (3/62)
CC Big Hit (10/62)
CC All Star Baseball (1/63)
Midway Slugger (3/63)
Williams Major League (3/63)
Williams Grand Slam (2/64)
Midway Top Hit (3/64)
Williams Double Play (4/65)
Midway Little League (66)
CC All Stars Baseball (2/68)
Williams Ball Park (2/68)
Kaye Batting Practice (7/68)
CC Yankee Baseball (4/69)
Williams Fast Ball (4/69)

GUNS

CC Champion Rifle Range
(1/64)
Midway Trophy Gun (6/64)
Midway Captain Kid Rifle
(9/66)
Williams Arctic Gun (67)
Midway Monster Gun (67)
Williams Aqua Gun (3/68)
CC Ace Machine Gun (1/68)
CC Carnival (5/68)
CC Apollo (1/69)
Sega Duck Hunt (1/69)
Williams Spooks (3/69)
Midway White Lightning (4/69)
CC Safari (6/69)
Williams Phantom (9/69)
CC Super Circus (12/69)
Midway Flying Carpet (12/69)
Williams Bonanza (7/70)

ARCADE

Midway Flying Turns (9/64)
Williams Mini-Golf (10/64)
CC Pop-Up (10/64)
Williams Hollywood Driving
Range (4/65)
Midway Mystery Score (8/65)
Bally World Cup (1/68)
CC All American Basketball
(1/68)
Williams Hay Burner II (9/68)
CC Hockey Champ (11/68)
Cointronics Ball Walk (2/69)
CC Drive Master (4/69)
Midway Golden Arm (6/69)
Midway Sea Raider (7/69)
NA SportsWorld (7/69)
ACA Indi 500 (8/69)
Sega Grand Prix (8/69)
Prophetron Zoltan (8/69)
NA Astro Computer (9/69)
Williams Gridiron (9/69)
Mark D-8 Panoram (9/69)
Allied Leisure I. Selecto-
Unscramble (12/69)
Midway S.A.M.L. (4/70)
Midway Sea Devil (9/70)
Sega P1 Combat (4/70)
Coin Tronics Lunar Lander
(3/70)
Allied Leisure Wild Cycle
(7/70)
Sega Jet Rocket (8/70)
CC Motorcycle (10/70)

EASTERN FLASHES

AROUND TOWN—A hint of Spring has many of the local operators thinking of the green and we don't mean the grass. **Bernard Antonoff** of Ivco. Vending Corp located in Queens said its about time for things to start breaking out of the winter slump. A trip to the local pub is a lot easier without the heavy coats, boots, etc. Good weather brings more people onto the street and more business into the taverns and bars. "Ivco has concentrated on the staples, cigarettes, shuffles and jukes; but we have been testing some of the newer guns for possible tavern appeal," said Bernard . . . **Orestes** at Orestes Coin told us the used table market has been good. "Since renovations have been completed on the premises our shop is busy repairing and rebuilding tables and jukes" . . . **Abraham Weisberg** said his service company keeps him going like a pinwheel. One contributing factor to the high number of service calls due to break-ins is often because of improper security measures at the locations. Abraham also pointed out that security has been a much hammered subject without any concrete solutions. The search for security goes on . . . Looking at the other side of the coin reminded us to give **Howard Herman** a call. Howard, discussing security, feels the operator has to become more security minded. His County Amuse Co. in Mt. Vernon has been rolling along; but a common complaint throughout the vending industry is the poor quality of service. Howard said, "there is a definite need for responsible service attitudes."

UPSTATE NEW YORK—Up on the Hudson in Peekskill is Westchester Novelty & Music Co. Spoke to **Bill Feller** who says the operator is in the unique position of being able to lead a big parade. When the novelty games caught the public's fancy the Feller brothers were already on the bandwagon. Bill also pointed out that the novelty pieces opened up countless locations. Serving as an entree, because of the attractive designs and little square footage required for operation, owners are more willing to go with these games. Some new games are also of an educational nature. Above all, the games really serve a twofold purpose. As a reconditioned unit it can again be used as an appetizer for a location, making it much easier to bring the owner into a multiple setup, juke, shuffle, etc. According to Bill the benefits have been tremendous, but the bread is still made with the staple pieces. They have been busily making the necessary conversions on the cigarette machines pricing units, in preparation of any increase in the price per pack of cigarettes.

NEW JERSEY JOTTINGS—We actually got across the river and paid a call on **Barry Feinblatt** at United Billiards. Got a first-hand report from Barry regarding the new division United Amusement Int'l Inc. Barry is a man with method. He uses systematic planning and procedure in deciding what to buy and where to sell, and vice versa. **Art Daddis** heads up both divisions and has provided the initial impetus and is considering future developments to be announced in the near future. Barry also felt the manufacturers have reached the limit as far as pricing structure is concerned. Barry looks for a break before too long. He stated that the used equipment field is a great challenge and United is doing its uppermost to meet the challenge.

MILWAUKEE MENTIONS

Nate Victor of S. L. London Music has scheduled deliveries this week of the new Seeburg Marquee III coffee machine which, he tells us, is being very well received throughout the territory. London is also enjoying exceptional success with the Musical Bandshell phonograph. They've hosted several service schools on the new model and plan to resume sessions just as soon as the Spring weather sets in . . . **Clint** and **Marie Pierce** of Brodhead will be unable to attend the MOA mid-year meet in Washington this year because of Clint's heavily committed schedule at home. This will be the first one they've missed in many many years . . . Music and vending are without a doubt the busiest departments at Pioneer Sales & Services. The Rowe MM4 Presidential series of phonographs and its current vending equipment lineup are going great guns, according to **Joel Kleiman** . . . **Paul Jacobs** of Wurlitzer Dist. Corp. here in Milwaukee reports that the current running promotion contest on the "Zodiac" has gone over so well that the time limit has been extended to March 31. Lots of fine prizes are being awarded on a points system. A certain number of points are earned with each purchase of a "Zodiac" and can be applied towards the selection of various prizes. Incidentally, the supplementary contest, offering a trip to Jamaica, Nassau or Acapulco, expired last month. The drawing is being held this week and **Paul** will shortly announce the lucky winner's name . . . **Sam Hastings** of Hastings Dist. Co. postcards from Sunny Fort Pierce, Florida—where he's enjoying a month's vacation—that the weather's ideal and the fishing is great! Lucky fella!

CALIFORNIA CLIPPINGS

Jimmy Wilkins of Portale Automatic Sales says that there are those at Portale that think that Friday, Feb. 26th should be made a special holiday due to the fact that it was the biggest day in their history. Jimmy says more machines went out of the store that day, than have ever gone out since he's been there. Seems like a pretty good reason to declare a holiday these days. A new arrival is Chicago Coin's 16 foot ball bowler "Mardi Gras". C.C.'s "Night Bomber" is still going great "guns" and ditto for their extra long flipper game, called of all things, "Big Flipper," Rock-Ola's 446 console is playing lots of sweet music to the tune of mucho coins. Jimmy says that they are expecting great things from the Rock-Ola 6 column extra large capacity can vendor. The first shipment of P.R.W.'s "Attack" arcade game has already gone out and they are awaiting another shipment. "Flying Circus" continues to move well. Gottleib is holding its own with "2001" and "Snow Derby" doing very well in the territory. Jimmy reports that at present they are awaiting the arrival of "Extra Inning" and "Playball" pinball games. The most interesting thing about them is the fact they have no plunger, you push a flipper type button instead. Samples are already out and they should be getting their first shipment in about two months. We hear that **Tom Portale**, who is presently stationed up at Fort Ord in Northern California, should be discharged in about two months and they expect him back in the accounting department. **Papa Bob Portale** is in that windy city (?), Chicago this week, visiting with manufacturers and suppliers.

CHICAGO CHATTER

The mammoth task of moving a complete factory from a location it has occupied for more than 30 years begins this morning (8) at D. Gottleib. The firm's newly constructed complex in Northlake is completed. "We'll be making the move systematically," said **Alvin Gottleib**, "the engineering department will be set up first, then the plant, and finally the offices." In as much as the Northlake factory has been in operation all along, production will not be interrupted in any way during the period of the move. The Gottleibs are quite proud of the office set-up they'll have in Northlake. In addition to the very latest in equipment, an elaborate Telex system for domestic and foreign use has been installed. "We hope to be operating in the new premises by March 15," Alvin added, "and completely settled by the end of the month." The new phone number out there is 562-7400 . . . At press time MOA's **Fred Granger** was getting ready to depart for Washington, D. C. where the very important mid-year board meeting will take place March 7-8-9. Headquarters hotel is the Washington Hilton. A very good turnout is expected judging from the number of board members who responded these past weeks. Many expressed concern over current legislative matters pertinent to the industry and are looking forward to discussing same with their senators . . . 'Solids 'n Stripes,' one of the newest entries from Williams, is quite a game we understand. It's been in consistent demand since its recent release, according to **Bill De Selm**, and there's no let-up in sight. Also very much on the current Williams delivery schedule 'Flotilla' and 'Cimarron' . . . Congrats to World Wide Dist. salesman **Chuck Furjanic** who proudly announced the arrival Feb. 25 of his 6 pound 14 ounce baby son **Andrew Joseph**. The Furjanics also have a three-year-old daughter . . . Excellent reports on the new model 446 phonograph have been pouring into the local Rock-Ola manufacturing corp. plant. Production is at full speed to meet demands . . . Last week's auto show one of the biggest convention events here in Chicago attracted close to a million people . . . The big four at Chicago Dynamics this week are 'Night Bomber,' 'Gayety,' 'Big Flipper' and 'Cowboy' . . . Omaha, Nebraska had a taste of some pretty good weather last Wed. When we talked to **Hymie Zorinsky** of H. Z. Vending and Sales, the temperature was up to 30 degrees and the sun was shining brightly. Not exactly springlike you understand but a welcome change from the kind of weather they've been experiencing this winter. Hymie told us one of his hottest selling items is the Rock-Ola 446 phonograph which he's having a difficult time keeping in stock. In the game department, the Gottleib "2001" is by far one of his biggest.

UPPER MID-WEST

Mr. & Mrs. Clem Kaul, Owatonna, in the cities for the day on a shopping spree . . . **Ike Sundem** making his monthly appearance in the Twin Cities, buying supplies and records for the route . . . **Mr. & Mrs. Forrest Dahl**, Fergus Falls, in town over the week end visiting their children. Forrest looks very good, and his recovery has been a miracle . . . **Bob Leonard** back from his Florida vacation and looking just great. Did nothing for three weeks but lounge around and play lazy . . . Glad to hear that **Mrs. Robert Keese**, Forest Lake, is out of the hospital and home again . . . **Lyle Kesting** in the cities for the day with his brother Gene from Colorado Springs visiting him for a few days . . . **Mr. & Mrs. Lawrence Sieg** spent a few days in Las Vegas and came home last week with some winnings. How about that . . . **Don Hazelwood Jr.** in town picking up his brother **Tommy** at the Vet's Hospital. Tommy had some minor surgery two weeks ago and is feeling o. k. . . **Mr. & Mrs. David Lieberman** and **Mr. & Mrs. Harold Okinow** left Thursday morning for the N. A. R. M. meeting in Los Angeles. After the meet they will spend a few days at La Costa . . . **Mr. & Mrs. Vern Ness**, St. Cloud, leave next week for a few days in Las Vegas and then to visit relatives in Pheonix. They will be gone about 8 days . . . **Johnny Galep** in the cities for day buying records and parts, as was **Bob Lucking** from Benson . . . **Nels Nelson** in the cities buying equipment, also **Al Eggermont Sr.** from Marshall . . . **Mr. & Mrs. Saul Pascal**, Winnipeg, Canada in the cities for a few days on a little vacation and buying trip.

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

WANTED: BALLY BINGOS, 6 CARD GAMES, SLOTS, uprights, flippers for export. Also late models AMI, Rock-Ola, Seeburg, Wurlitzer. All late flipper games. Write or call BOB JONES for best prices. ROBERT JONES INTERNATIONAL, 19 Brook Road, P.O. Box 181, Needham Hts., Mass. 02194. (617) 449-3330.

WILL PAY HIGHEST CASH PRICES FOR WILLIAMS, Gottlieb and Bally Pins, late model phonographs, bingos, uprights, slots. Call or write Bob Jones, ROBERT JONES INTERNATIONAL, 19 Brook Road, P.O. Box 181, Needham Heights, Mass. 02194 (617) 449-3330.

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

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

COIN MACHINES FOR SALE

SLOT MACHINES FOR EXPORT/SALE—Bally, Mills, Pace, Jennings, Uprights, Consoles, Bally Bingo Pinballs, Automatic Horse Race, Automatic Poker, Keno, Bingos. Si Redd's Bally Distributing Company, 390 E. 6th St., P.O. Box 7457, Reno, Nevada 89502 (702 323-6157). Las Vegas Office, 2409 Industrial Way, Las Vegas, Nevada 89102 (702 931-4145).

FOR SALE: Model 14 Auto Photo. EXCELLENT condition. Call or write. New in original cartons. Hollywood Driving Range, 15 ball golf game. Closeout \$295 ea. CLEVELAND COIN INTERNATIONAL, 2025 Prospect Avenue, Cleveland, Ohio. Phone (216) 861-6715.

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

SHOPPED AND READY FOR LOCATION: Midway Trophy Gun \$125.00, Monster Gun \$150.00, Flying Carpet \$515.00, CC/Hockey Champ \$225.00, CC/Stagecoach \$425.00, B/World Cup \$325.00, B/Space Flight \$525.00; BIRD MUSIC DISTRIBUTORS, INC., P.O. BOX B, MANHATTAN, KANSAS 66502; Phone: 913-778-5229.

FOR EXPORT: Shopped with new score glasses—2 Laguna Beach, 2 Circus Queen, 2 Lido, 2 Can Can, 1 Bounty, Lowell Associates, PO Box 386, Glen Burnie, Md. 21061. (301) 768-3400.

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New Orleans Novelty Company, 1055 Dryades Street, New Orleans, Louisiana 70113. Tel. (504) 529-7321. CABLE: NONOVCO.

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

FOR SALE: Cigarette Machines good and clean off location, can be used as is. Corsair 20, \$45.00; Rowe 20-700, \$60.00. Corsair 30 column, new front \$75.00. Send 1/2 deposit to Guerrini's, 1211 W. 4th St., Lewisistown, Pa. 17044.

FOR SALE: SEGA BASKETBALL \$250. MIDWAY Basketball \$250, Williams Derby Day \$275. Student Prince \$425, Casanova \$265. Jolly Roger \$395, Hayburner-II \$350, Beat Time \$495, Shanghai \$325, Spook Gun \$495. Operators Sales, Inc., 4122 Washington Avenue, New Orleans, Louisiana. 70125. (504) 822-2370.

BINGOS AND SIX-CARD GAMES AVAILABLE. ALSO Keeney Red Arrows and Big 3's. These games are completely shopped. Call WASSICK NOVELTY, (304) 292-3791, Morgantown, W. Va.

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FOR EXPORT: BRAND NEW MADE IN JAPAN JUKE Box, Kiddie Rides, Arcade, Gun, SUB-ROC SUPER-ROAD-7, CLAY GUN, now obtainable DISTRIBUTORSHIP, contact to KAY A. CHIBA, Port P.O. Box 111, Yokohama, Japan.

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STEREO PICK-UPS: "SMC" FOR SEEBURGS "B" through "201" \$20; "WMC" for Wurlitzer Cobra, \$10. SOUND & SIGNAL SERVICE, Box 10052, Albuquerque, N. Mex. 87114.

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

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FOR SALE: United Palos Verde \$895; ChiCoin Hockey Champ \$295; Model "105" I.Q. Computer \$350; add-a-balls Mini-Pool \$295 and Post Time \$295. MOHAWK SKILL GAMES CO., 67 Swaggettown Road, Scotia, N.Y. 12302.

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It goes where no other coin-operated
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After all, the Patrician walnut-veneer cabinet is stain-resistant and aristocratically styled to fit perfectly into any elegant corner.

But don't let its beauty fool you. The 446 plays for keeps, with all the features that have made Rock-Ola famous. Features like our Compute-A-Flash Record-Now-Playing Indicator that makes choosing records just a little more . . . grand. Plays for keeps, with all the other accessories, hard-working snap-out components and security measures that keep Rock-Ola sounding great, performing without a stop.

Let the 446 Rock-Ola Console Deluxe open some new doors for

you. To all the elegant places that weren't ready for a phono before. Use it to broaden your line. To give yourself more sales, more profits, more prestige.

Go out with the 446 and mingle a little. With all the elegant people. Ain't nobody can say you don't have enough class now.



*The 446 Rock-Ola
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"Que Sera"

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