

September 4, 1971

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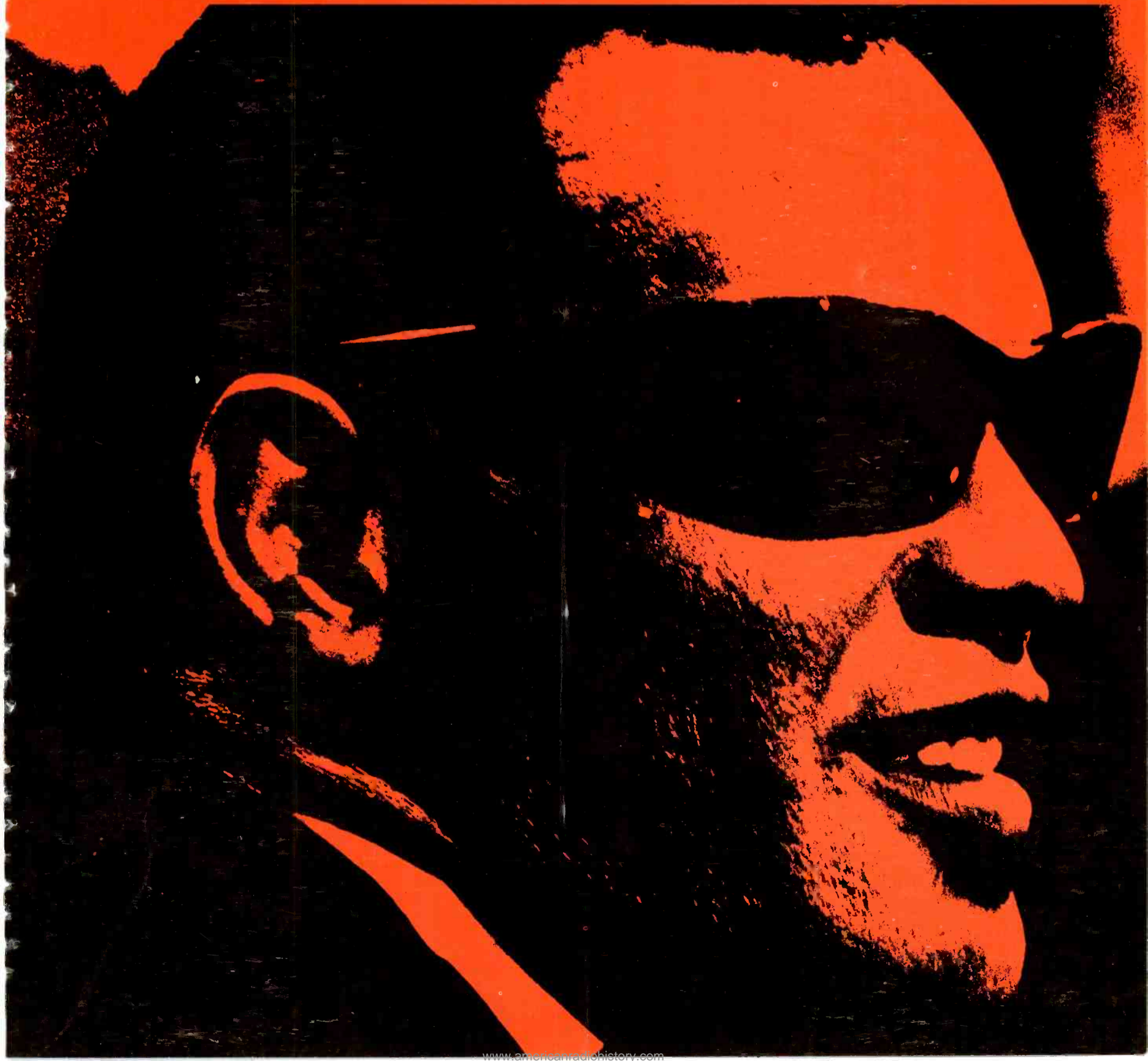
# Cash Box

PERIODICALS

SEP 13 1971

**Something To Believe In (Ed)...Presley 'Story' Syndication: Breaking New Ground For Radio?...Morgenstern, Military Team w/ Lansbury/Duncan On New Pub Complex...Fox Office Aids Stations In Battle Against 'Pirate' Ads...Bell Going Indie In UK**

*GENIUS + SOUL = RAY CHARLES (Special Section Starts Pg. 31)*





# CashBox TOP 100

Cash Box — September 4, 1971

<b>1</b>	<b>TAKE ME HOME, COUNTRY ROAD</b> John Denver-RCA 0445	2	3	<b>34</b>	<b>SWEET CITY WOMAN</b> Stampeders-Bell 120	43	52	<b>68</b>	<b>HOW CAN I UNLOVE YOU</b> Lynn Anderson-Columbia 45429	72	82
<b>2</b>	<b>SPANISH HARLEM</b> Aretha Franklin-Atlantic 2817	9	14	<b>35</b>	<b>WEDDING SONG (THERE IS LOVE)</b> Paul Stookey-Warner Bros. 7511	42	54	<b>69</b>	<b>KOKO-JOE</b> Jerry Reed-RCA 1011	81	—
<b>3</b>	<b>SMILING FACES SOMETIMES</b> Undisputed Truth-Gordy 7108	12	16	<b>36</b>	<b>CHIRPY CHIRPY CHEEP CHEEP</b> Mac & Katie Kissoon-ABC 11306	44	53	<b>70</b>	<b>LOVING HER WAS EASIER</b> Kris Kristofferson-Monument 8525	79	93
<b>4</b>	<b>HOW CAN YOU MEND A BROKEN HEART</b> Bee Gees-Atco 6824	1	1	<b>37</b>	<b>SUPERSTAR</b> Carpenters-A&M 1289	68	—	<b>71</b>	<b>GIMME SHELTER</b> Grand Funk Railroad-Capitol 3160	82	—
<b>5</b>	<b>MERCY, MERCY, ME (ECOLOGY)</b> Marvin Gaye-Tamla 54207	4	5	<b>38</b>	<b>MAGGIE MAY</b> Rod Stewart-Mercury 73224	66	84	<b>72</b>	<b>IT'S TOO LATE</b> Carole King-Ode (Dist: A&M)	37	29
<b>6</b>	<b>GO AWAY LITTLE GIRL</b> Donny Osmond-MGM 14285	15	23	<b>39</b>	<b>SO FAR AWAY</b> Carole King-Ode 66019	60	—	<b>73</b>	<b>MAC ARTHUR PARK (PART II)</b> Four Tops-Motown 1189	83	—
<b>7</b>	<b>SIGNS</b> Five Man Electric Band-Lionel 3213 (Dist: MGM)	8	12	<b>40</b>	<b>I AIN'T GOT TIME ANYMORE</b> Glass Bottle-Avco 4575	48	56	<b>74</b>	<b>MOTHER FREEDOM</b> Bread-Elektra 45740	45	46
<b>8</b>	<b>LIAR</b> 3 Dog Night-Dunhill 4282	10	13	<b>41</b>	<b>IF YOU REALLY LOVE ME—</b> Stevie Wonder-Tamla 54208 (Dist: Motown)	49	62	<b>75</b>	<b>GET IT WHILE YOU CAN</b> Janis Joplin-Columbia 45433	85	—
<b>9</b>	<b>UNCLE ALBERT/ADMIRAL HALSEY</b> Paul & Linda McCartney-Apple 1837	28	38	<b>42</b>	<b>DO YOU KNOW WHAT I MEAN</b> Lee Michaels-A&M 1262	51	66	<b>76</b>	<b>GHETTO WOMAN</b> B. B. King-ABC 11310	88	—
<b>10</b>	<b>AIN'T NO SUNSHINE</b> Bill Withers-Sussex 219 (Dist: Buddah)	14	19	<b>43</b>	<b>ALL DAY MUSIC—</b> War-U.A. 50815	53	64	<b>77</b>	<b>ALL MY TRIALS</b> Ray Stevens-Barnaby 2039	89	—
<b>11</b>	<b>SWEET HITCH-HIKER</b> Creedence Clearwater Revival-Fantasy 665	5	6	<b>44</b>	<b>SATURDAY MORNING CONFUSION</b> Bobby Russel-U.A. 50788	47	50	<b>78</b>	<b>MILITARY MADNESS</b> Graham Nash-Atlantic 2827	—	—
<b>12</b>	<b>RIDERS ON THE STORM</b> Doors-Elektra 45738	13	15	<b>45</b>	<b>TAKE ME GIRL, I'M READY</b> Jr. Walker & All Stars-Soul 35084 (Dist: Motown)	46	49	<b>79</b>	<b>COLOUR MY WORLD</b> Chicago-Columbia 45417	86	92
<b>13</b>	<b>WON'T GET FOOLED AGAIN</b> The Who-Decca 32846	16	18	<b>46</b>	<b>K-JEE</b> Nite Liters-RCA 0461	56	59	<b>80</b>	<b>REASON TO BELIEVE</b> Rod Stewart-Mercury 73224	84	86
<b>14</b>	<b>THE NIGHT THEY DROVE OLD DIXIE DOWN</b> Joan Baez-Vanguard 35138	30	44	<b>47</b>	<b>WAITING AT THE BUS STOP</b> Bobby Sherman-Metromedia 222	50	60	<b>81</b>	<b>DESDEMONA</b> Searchers-RCA 0484	87	88
<b>15</b>	<b>I JUST WANT TO CELEBRATE</b> Rare Earth (Rare Earth) 5031	18	21	<b>48</b>	<b>MAKE IT FUNKY</b> James Brown-Polydor 14088	59	73	<b>82</b>	<b>WEAR THE RING</b> Detroit Emeralds-Westbound 181	95	96
<b>16</b>	<b>DRAGGIN THE LINE</b> Tommy Jones-Roulette 7103	3	2	<b>49</b>	<b>CALL MY NAME, I'LL BE THERE</b> Wilson Pickett-Atlantic 2824	52	63	<b>83</b>	<b>CAN YOU GET TO THAT</b> Funkadelic-Westbound 185	—	—
<b>17</b>	<b>I WOKE UP IN LOVE THIS MORNING</b> Partridge Family-Bell 130	20	26	<b>50</b>	<b>CRAZY LOVE</b> Helen Reddy-Capitol 3138	58	68	<b>84</b>	<b>I LOVE THE WAY YOU LOVE</b> Betty Wright-Alston 4594 (Dist: Atlantic)	90	89
<b>18</b>	<b>MR. BIG STUFF</b> Jean Knight-Stax 0088	6	4	<b>51</b>	<b>I LIKES TO DO IT</b> People's Choice-Phil.-L.A. of Soul 349	55	69	<b>85</b>	<b>A NATURAL MAN</b> Lou Rawls-MGM 14262	93	—
<b>19</b>	<b>STICK UP</b> Honey Cone-Hot Wax 7106 (Dist: Buddah)	27	34	<b>52</b>	<b>STAGGER LEE</b> Tommy Roe-ABC 11307	61	71	<b>86</b>	<b>STOP, LOOK &amp; LISTEN</b> Stylistics-Avco 4572	94	95
<b>20</b>	<b>WHAT YOU SEE IS WHAT YOU GET</b> Dramatics-Volt 4058 (Dist: Stax)	22	25	<b>53</b>	<b>MARIANNE</b> Stephen Stills-Atlantic 2820	63	72	<b>87</b>	<b>WE ARE NEIGHBORS</b> Chi-Lites-Brunswick 55455	91	90
<b>21</b>	<b>BANGLA DESH</b> George Harrison-Apple 1836	25	32	<b>54</b>	<b>TRAPPED BY LOVE</b> Denise LaSalle-Westbound 182	78	91	<b>88</b>	<b>IS THAT THE WAY</b> Tin Tin-Atco 6821	—	—
<b>22</b>	<b>GO DOWN GAMBLIN'</b> Blood, Sweat & Tears-Columbia 45427	26	30	<b>55</b>	<b>SURRENDER</b> Diana Ross-Motown 1188	64	74	<b>89</b>	<b>EASY LOVING</b> Freddie Hart-Capitol 3115	98	—
<b>23</b>	<b>IF NOT FOR YOU</b> Olivia Newton John-Uni 55281	24	27	<b>56</b>	<b>THIN LINE BETWEEN LOVE AND HATE</b> Persuaders-ATCO 6822	67	77	<b>90</b>	<b>DON'T TRY TO LAY NO BOOGIE WOOGIE ON THE KING OF ROCK &amp; ROLL</b> John Baldry-W.B. 7506	99	—
<b>24</b>	<b>THE STORY IN YOUR EYES—</b> Moody Blues-Threshold 67006 (Dist: London)	29	35	<b>57</b>	<b>HOT PANTS</b> James Brown-People 2501	36	24	<b>91</b>	<b>A WOMAN'S LOVE RIGHTS</b> Laura Lee-Hot Wax 7105 (Dist: Buddah)	—	—
<b>25</b>	<b>WHAT THE WORLD NEEDS NOW ABRAHAM, MARTIN &amp; JOHN</b> Tom Clay-Mowest 5002	7	7	<b>58</b>	<b>WHERE YOU LEAD</b> Barbra Streisand-Columbia 45415	40	41	<b>92</b>	<b>BLACK SEEDS KEEP ON GROWING</b> Main Ingredient-RCA 0517	—	—
<b>26</b>	<b>TIRED OF BEING ALONE</b> Al Greene-Hi 2194 (Dist: Lodnon)	32	37	<b>59</b>	<b>ANOTHER TIME, ANOTHER PLACE</b> Engelbert Humperdinck-Parrot 40065	70	80	<b>93</b>	<b>HE'D RATHER HAVE THE RAIN</b> Heaven Bound with Tony Scotti-MGM 14284	97	100
<b>27</b>	<b>RAIN DANCE</b> Guess Who-RCA 0522	33	47	<b>60</b>	<b>MAGGIE</b> Redbone-Epic 10670	62	67	<b>94</b>	<b>I'VE FOUND SOMEONE OF MY OWN</b> Free Movement-Decca 32818	100	—
<b>28</b>	<b>BEGINNINGS</b> Chicago-Columbia 45417	11	11	<b>61</b>	<b>LOVE THE ONE YOU'RE WITH</b> Isley Bros.-T. Neck 930 (Dist: Buddah)	31	10	<b>95</b>	<b>A SONG FOR YOU</b> Andy Williams-Columbia 4-45434	96	—
<b>29</b>	<b>YOU'VE GOT A FRIEND</b> James Taylor-Warner Bros. 7498	19	8	<b>62</b>	<b>THE BREAKDOWN—</b> Rufus Thomas-Stax 0098	73	83	<b>96</b>	<b>A PART OF YOU</b> Brenda & Tabulations-Top & Bottom 409	—	—
<b>30</b>	<b>NEVER ENDING SONG OF LOVE</b> Delaney & Bonnie & Friends-Atco 6804	17	9	<b>63</b>	<b>WHERE EVIL GROWS</b> Poppy Family-London 148	65	70	<b>97</b>	<b>LUCKY ME</b> Moments-Stang 5031	—	—
<b>31</b>	<b>RINGS</b> Cymarron-Entrance (Dist: Epic)	21	17	<b>64</b>	<b>THE LOVE WE HAD</b> Dells-Cadet 5683	75	85	<b>98</b>	<b>ROLL ON</b> New Colony Six-Sunlight 1001	—	—
<b>32</b>	<b>MAYBE TOMORROW</b> Jackson 5-Motown 1186	23	20	<b>65</b>	<b>I'D RATHER BE SORRY</b> Ray Price-Columbia 45425	69	78	<b>99</b>	<b>LEAVE MY MAN ALONE</b> Raelettes-Tangerine 1017 (Dist: ABC)	—	—
<b>33</b>	<b>INDIAN RESERVATION</b> Raiders-Columbia 45332	34	22	<b>66</b>	<b>ANNABELLA</b> Hamilton, Joe Frank & Reynolds-Dunhill 4287	76	87	<b>100</b>	<b>THINK HIS NAME</b> Johnny Rivers-U.A. 50822	—	—

## ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Ain't No Sunshine (Interior—BMI)	10	Hot Pants (Critic—BMI)	57	Make It Funky (Dyanatone—BMI)	48	Surrender (Jobete Music—BMI)	55
All Day Music (Far Out Music—BMI)	43	How Can I (Lowery Music Co.—BMI)	68	Marianne (Gold Hill—BMI)	53	Sweet City Woman (Coral Music—BMI)	34
All My Trails (Ahab Music)	77	How Can You Mend A Broken Heart (Warner/Tamerlane—BMI)	4	Maybe Tomorrow (Jobete—BMI)	32	Sweet Hitch-Hiker (Greasy King—BMI)	11
Annabella (Dunbar—BMI)	66	If You Really Love Me (Jobete—BMI)	41	Mercy, Mercy, Me (Jobete)	5	Take Me Girl, I'm Ready (Jobete—BMI)	45
Another Time (MCA—ASCAP)	59	If Not For You (Big Sky—ASCAP)	23	Military Madness (Giving Room Music—BMI)	78	Take Me Home (Lane—ASCAP)	1
Bangla Desh (Harrisons—BMI)	21	I Ain't Got (Leeds—ASCAP)	40	Mother Freedom (Screen Gems/Col—BMI)	74	Think His Name (Music Pushers—ASCAP)	100
Black Seeds Keep (Ingredient Music—BMI)	92	I'd Rather Be (Buckhorn Music—BMI)	65	Mr. Big Stuff (Malaco—BMI)	18	Tired Of Being Alone (Jec—BMI)	26
Breakdown (East Memphis Music—BMI)	62	I Like To Do It (Dandelion—BMI)	51	Natural Man (Beresofsky—Herb—BMI)	85	Thin, Line Between Love & Hate (Cotillion Win Or Lose—BMI)	56
Can You Get To That (Bridgeport Music—BMI)	83	I Just Want To Celebrate (Jobete—BMI)	15	Never Ending Song Of Love (Metric—BMI)	30	Trapped By Love (Bridgeport/Ordona—BMI)	54
Chirpy Chirpy (Interson USA—ASCAP)	36	I Love The Way You Love (Sherlyn—BMI)	84	Night They Drove (Canaan Music—ASCAP)	14	Uncle Albert (Maclen—BMI)	—
Colour My World (Aurelius Music—BMI)	79	I Woke Up (Screen Gems/Col—BMI)	17	Part Of You (One Eye Soul—BMI)	96	Waiting At The Bus Stop (Wally—ASCAP)	4
Crazy Love (Van-Jan/W.B. Music—ASCAP)	50	Indian Reservation (Acuff-Rose—BMI)	33	Rain Dance (Circus/Sunspot/Dunbar—BMI)	27	Where Evil Grows (Gone Fishin'—BMI)	63
Desdemona (Belwyn-Mills—ASCAP)	81	Is That The Way (Casserol—BMI)	78	Reason To Believe (Koppleman & Rubin—BMI)	80	Where You Lead (Screen Gems/Col—BMI)	58
Do You Know (La Brea Music/Sattwa—ASCAP)	42	It's Too Late	82	Riders On The Storm	12	Wedding Song (P. D. Foundation—ASCAP)	35
Don't Try To Lay (Hastings—BMI)	90	I've Found Someone (Mango Music)	96	Rings (Unart—BMI)	31	Woman's Love Rights (Gold Forever Music—BMI)	91
Draggin The Line (Big 7—BMI)	16	K-Jee (Rutri—BMI)	44	Roll On (New Colony—BMI)	98	Wanted (Track—BMI)	13
Easy Loving (Blue Book—BMI)	89	Koko-Joe (Vector Music—BMI)	69	Saturday Morn (Pix, Russ—ASCAP)	44	The One For (Gaucho Music—BMI)	—
Feel So Bad (Arc/Playmate—BMI)	67	Leave My Man (Tiger Music—BMI)	99	Signs (4 Star—BMI)	7	You've Got (Screen Gems/Col—BMI)	29
Get It While (Hill & Range/Ragmar—BMI)	75	Liar (Mainstay—BMI)	8	Smiling Faces Sometimes (Jobete—BMI)	3		
'Ghetto Woman' (Pemco Music—BMI)	76	Love The One (Gold Hill—BMI)	61	So Far Away (Screen Gems/Col—BMI)	39		
Gimme Shelter (ABKCO Music—BMI)	71	Love We Had (Chappel/Butler—ASCAP)	64	Song For You (Sky Hill—BMI)	95		
Go Away Little Girl (Screen Gems/Col—BMI)	6	Loving Her Was (Combine Music—BMI)	70	Spanish Harlem (Progressive-Trio—BMI)	2		
Go Down Gamblin' (Blackwood/Minnesinger—BMI)	22	Lucky Me (Gambi Music—BMI)	97	Stagger Lee (Travis Music—BMI)	52		
He'd Rather (Colgems—ASCAP)	93	MacArthur Park (Canopy—ASCAP)	73	Stick Up (Gold Forever—BMI)	19		
		Maggie-May (MCR—BMI)	38	Stop, Look (Bellboy/Assorted—BMI)	86		
		Maggie (Novalene—BMI)	60	Story In Your Eyes (Tro-Cheshire—BMI)	24		
				Superstar (Sky Hill/Delbone)	37		



**SAVOY BROWN:  
A return to the basics.**

In the early days of British blues groups none could top the raw, dirty, Chicago blues style of Savoy Brown. That was well over five years ago.

The Savoy Brown of today is virtually a new band.

Of course there have been some problems, including 38 personnel changes since the beginning, but the quality of that special brand of sound that has become a trademark for Savoy Brown has not been marred.

Now there's a new LP... "STREET CORNER TALKING." On it, Kim Simmonds, who got it all together and has remained the one constant Savoy Brown member, receives able assistance from one of the most explosive rhythm sections around. As you will hear, bassist Andy Silvester, drummer Dave Bidwell, keyboard man Paul Raymond and vocalist Dave Walker together with Simmonds on guitar have laid down some pretty strong blues/rock tracks. These talented young musicians have similar musical backgrounds—rhythm and blues, the blues, and good ole 1955 rock'n'roll—so it is not difficult to understand how they can produce such a together sound. Pure basic blues.

While others fall by the trendy wayside, the veritable musical institution known as Savoy Brown continues onward, stronger than ever, raising a storm for the folks who know how to have a good time. You'll see what we mean when you get into "STREET CORNER TALKING."

As "STREET CORNER TALKING" is being released Savoy Brown begins its eighth American tour. If there's any way possible, see them in person:

- Sept. 2 MUNICIPAL AUDITORIUM, Atlanta
- Sept. 3-4 EAST TOWN THEATER, Detroit
- Sept. 5 OPEN AIR CONCERT, Slippery Rock, Pa.
- Sept. 6 THE PARK, North Baltimore, Ohio
- Sept. 8 UNIVERSITY OF BUFFALO, Buffalo, N.Y.
- Sept. 10 CAMPING GRAAL, Richmond, Quebec
- Sept. 11 BOROUGH OF YORK STADIUM, Toronto, Canada
- Sept. 14 CARNEGIE HALL, New York City
- Sept. 16 CASE HIGH SCHOOL, Racine, Wisc.
- Sept. 17 AUDITORIUM THEATER, Chicago
- Sept. 18 WAR MEMORIAL, Syracuse, N.Y.
- Sept. 24-25 SUNSHINE INN, Asbury Park, N.J.
- Sept. 28 CAPITOL THEATER, Madison, Wisc.
- Sept. 29 PERFORMING ARTS CENTER, Milwaukee, Wisc.
- Oct. 1-2 ROCK PILE, Island Park, L.I., N.Y.

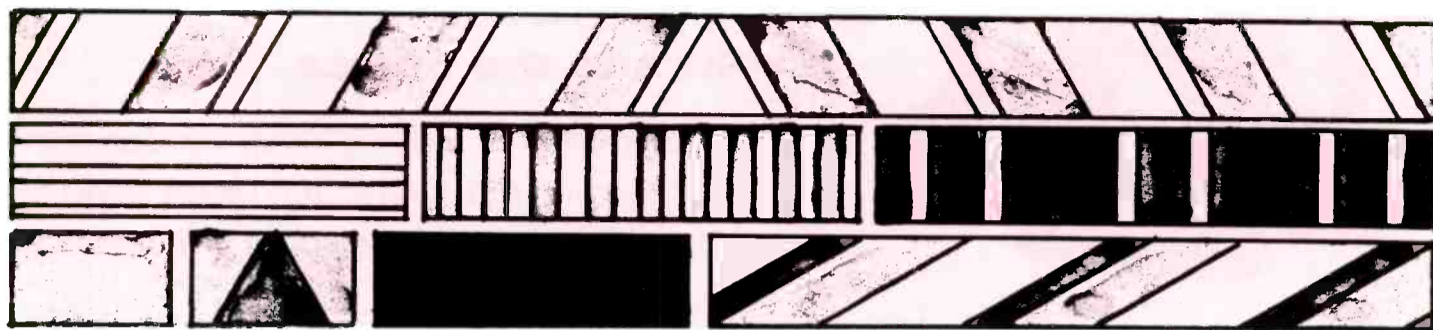


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**AMPEX**  
STEREO TAPES

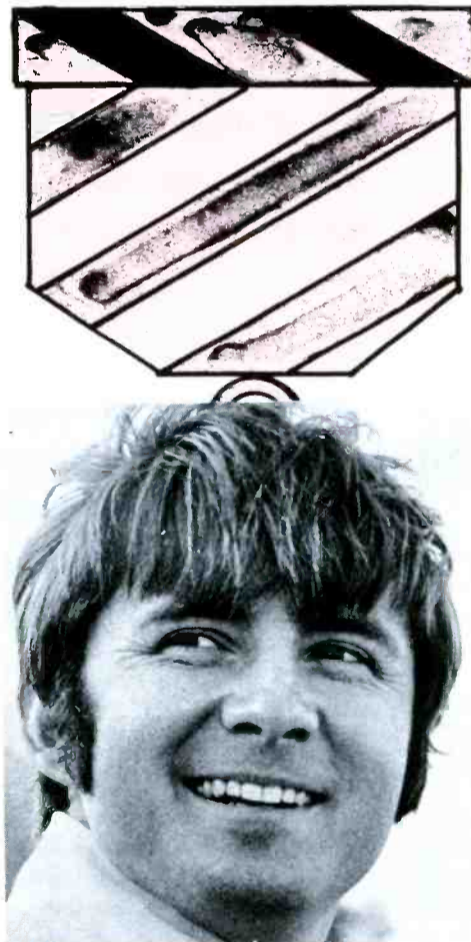
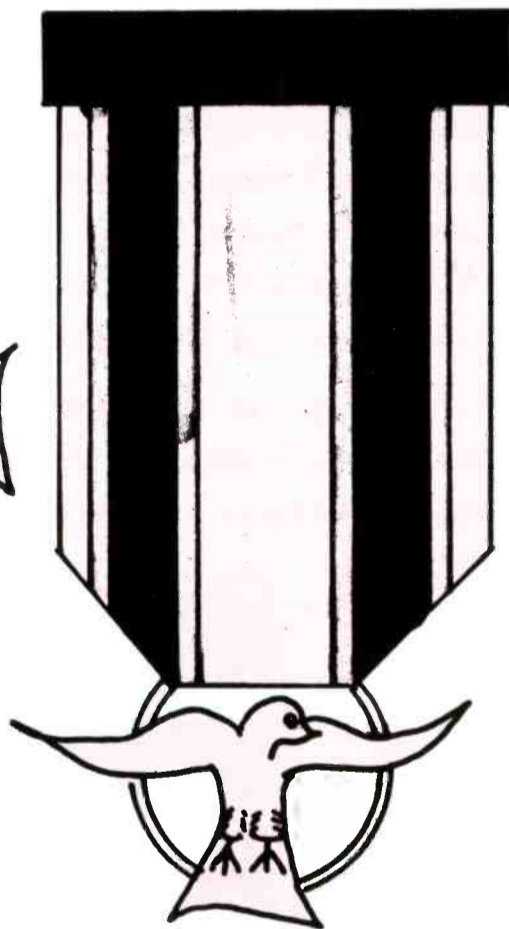
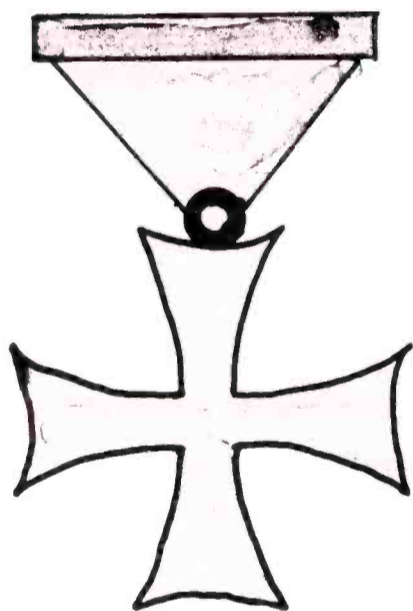
# To sell or not to sell. Is that the only question?



## Bill Gavin's Personal Picks

--- I especially like:

WELFARE HERO- Johnny Tillotson (Buddah) Chilling realism in this word picture of a be-ribboned war hero. "...welfare can't feed the monkeys on my back...God, I'd rather be with you than be a welfare hero." Not intended as a hit record, perhaps, but - like the "Sam Stone" record reviewed last week - a slice of life that should be heard.



A thought provoking record  
for thought provoking radio. Record # BDA-256

"A slice of life that should be heard."

BUDDAH  RECORDS.  
A SUBSIDIARY OF  Viewlex.

# Fox Office Aids Stations In Battle Against 'Pirate' Ads

NEW YORK — A recently issued warning to radio and TV stations that they are liable for advertising pirated recordings has led to an "unprecedented" number of calls to The Harry Fox Agency, Inc. by the broadcasters to seek clearance of specific record albums being offered for mail order sale over their facilities.

In the process, the agency says it has uncovered several "potentially dangerous" situations for the broadcasters and has "spared many of them from possible legal action."

According to Albert Berman, managing director of the Fox Agency, which represents music publishers in connection with the mechanical reproduction of their copyrighted compositions and the collection of their royalties, his office has been flooded with calls from broadcasters since the warning was issued by the National Association of Broadcasters in late June.

"Apparently radio and TV stations are being inundated with this type of advertising and the National Association of Broadcasters has done its membership a great service by alerting them to the potential dangers of copyright infringement," Berman said.

## Recent Case

The National Association of Broadcasters' warning cited a recent case in which two radio stations were involved in a liability suit for carrying advertising for bootleg recordings. It suggested that stations obtain an agreement from the advertiser in which he agrees to indemnify the station from any copyright damages. The NAB also recommended that stations clear specific recordings for advertising with the Fox Agency.

As noted in the warning, the criterion the courts use to determine the liability of a station will generally be

knowledge or reason to know that the recording was made without a copyright license.

The NAB memorandum listed four factors which should lead a station to become suspicious of possible bootlegged recordings:

1. A selling price which is much lower than the normal going rate for such an album or record.

2. The type of label—either no name or an unknown name.

3. A mixture of performing artists  
(Cont'd on p. 29)

# Scepter Sets Frisco Sales Meet In Sept.

NEW YORK — Scepter Records will host a national sales meeting Sept. 16-18 at the Mark Hopkins Hotel in San Francisco.

Ed Kushins, national sales manager, said he expects all 39 of the label's distributors to be on hand, including their families.

Besides the new product release, the confab's theme, "Working Together for a Bigger '72," will place emphasis on the "new significance of the independent distributor and the independent record manufacturer."

The fall release will highlight new artists, including Merrilee Rush, who will perform at a gala banquet on the evening of Sept. 16. The meet will be keynoted by Florence Greenberg, president of the label.

# Morgenstern, Military Team w/ Lansbury/Duncan On Pub Co.

NEW YORK — A new music publishing complex, Music Maximus Ltd., has been formed here by theatrical producers Edgar Lansbury & Stuart Duncan and music publishing vets Jay Morgenstern and Frank Military.

Morgenstern and Military, formerly vice presidents of Metromedia Music, will operate as co-presidents of the firm.

Music Maximus Ltd. is presently the umbrella company for two firms, New Cadenza Music (ASCAP) and Sandee Music (BMI). The former firm is a co-publisher on the score of the Off-Broadway hit, "Godspell," with Valando Music, a division of Metromedia Music. "Godspell" was produced by Lansbury/Duncan Productions.

While the Lansbury & Duncan association will tune the new company

# Presley 'Story' Syndication: Breaking New Ground For Radio?

HOLLYWOOD — "The Elvis Presley Story," produced here by Watermark, Inc., is off and running as of this last weekend. Beginning Friday (Aug. 27), KAYC in Beaumont, Texas, programmed the first of four three-hour segments of this radio documentary based on the forthcoming book "Elvis" by Jerry Hopkins. Simon & Schuster is publishing the "unauthorized biography" in October.

Although some 25 to 30 stations will be carrying the radio version of the "Story" in varying formats during the month of September, most outlets will wait until the World Series is over. WPIX in New York, for instance, is holding the program until Oct. 24. Los Angeles' KLAC has just bought it for early November, and will run it in two-hour segments Monday through Saturday from 4:00 to 6:00 p.m., known locally as "drive-time," and on Sunday will re-cap the whole 12-hour program for those who missed it on weekdays.

Stations buying the "Story" from Watermark can follow any format they choose and may opt for a one-time-only shot or unrestricted use through June, 1973. As the show's executive producer (and Watermark co-founder) Tom Rounds put it, "We have had to keep in mind that radio is unique in every separate market, and I think we've found the formula that will allow each station to program 'The Elvis Presley Story' in the most effective way for its particular market."

Each hour, representing one of 12

"chapters," is broken down into four segments of 12½ minutes each, allowing 2½ minutes for commercial time. Each of these segments offers an average of 9 minutes of music, or three single tracks. The balance is given over to the continuity narrated by KMPC's Wink Martindale and interviews taped by Hopkins as he was doing research for the book.

## New Ground

"We're breaking new ground in present-day radio with this program," said Rounds. "We're asking the listening audience to participate, to really listen, as they are rarely called upon to do. This is not the usual radio-as-background, but radio that is 'meaningful' and still very listenable. It invites the listener to

(Cont'd on p. 29)

# AMF's Davis: Exempt Symph. From Wage Freeze

NEW YORK — Hal Davis, president of the 315,000 member American Federation of Musicians (AFL-CIO) in telegrams to President Nixon, Treasury Secretary John Connally and Labor Secretary James Hodgson has called for wage freeze exemptions for symphony musicians. "Most major symphony orchestras are working under contracts calling for periodic increases in wages," Davis writes: "These contracts were negotiated from 6 months to 3 years prior to this date. Musicians made concessions during negotiations to achieve the guaranteed increases in wages over the length of the contract. It does not seem fair for them to be deprived of what they have worked for, particularly in view of the universally recognized fact that they are so severely underpaid. I therefore respectfully request an exemption in this area. The granting of this request should not have an adverse effect on the economy because of the non-commercial nature of the enterprise, and the limited number of symphony players involved."

## FRONT COVER:



Ray Charles celebrating his 25th anniversary as an entertainer is the subject of special tribute in this issue. The salute featuring coverage by many who have had a close relationship with the star begins on page 31.

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# Rosenthal Firm Opens In Philly

PHILADELPHIA — Al Rosenthal has formed A. I. Rosenthal Associates, a firm specializing in the operation of leased record and tape departments in Philadelphia area stores. At the same time, he announced the selection of the new firm to operate the record department in the University of Pennsylvania Bookstore, one of the largest college bookstores in the country. Hugh Boyle has resigned his position as merchandising manager of Raymond Rosen Music Products to join the Rosenthal company.

Rosenthal most recently was vice president and general manager of Raymond Rosen Music Products in Philadelphia. Prior to this, he was president of Chips Distributing Corp. and Bandstand Record Service and has also held post as president of Cameo-Parkway Records and as producer of Dick Clark's "American Bandstand" television program.

in on the On and Off Broadway musical scene, there will be strong bids made for contemporary material, especially from writer-performers. Indie record production and management are future objectives of the company.

Morgenstern and Military are  
(Cont'd on p. 29)



Lansbury, Military, Morgenstern

# Cash Box To New Offices On West Coast

HOLLYWOOD — Cash Box moved its west coast offices last week into larger quarters in order to accommodate an expanding Hollywood staff.

Space has also been provided for George Albert, president and publisher, who will be dividing his time between Cash Box offices on the east and west coasts.

The new west coast address for Cash Box is 6565 Sunset Boulevard, Suite 525, in Hollywood. The new telephone number is: (213) Hollywood 9-2966.

# Playboy Starts Music Operation

NEW YORK — Playboy Enterprises, Inc. is entering the music business.

Hugh Hefner, president, reported that a wholly-owned subsidiary, Playboy Music, Inc., had been established. Plans call for operations to include a record company bearing the Playboy label; a Playboy record and tape club; music publishing and an artist management division.

Hefner announced the appointment of Bob Cullen to head the new operation. Cullen's title is exec. vice president. Dick Etlinger was named vice president of business affairs and administration. John Mahan is general manager.

Playboy Music, Inc. will be quartered in the Playboy Building, 8560 Sunset Boulevard in Hollywood.

Hefner states plans for the new venture were formulated after a two-year study of the entertainment market, and that the venture is compatible with Playboy's current activities.

Bell Going  
Indie In UK

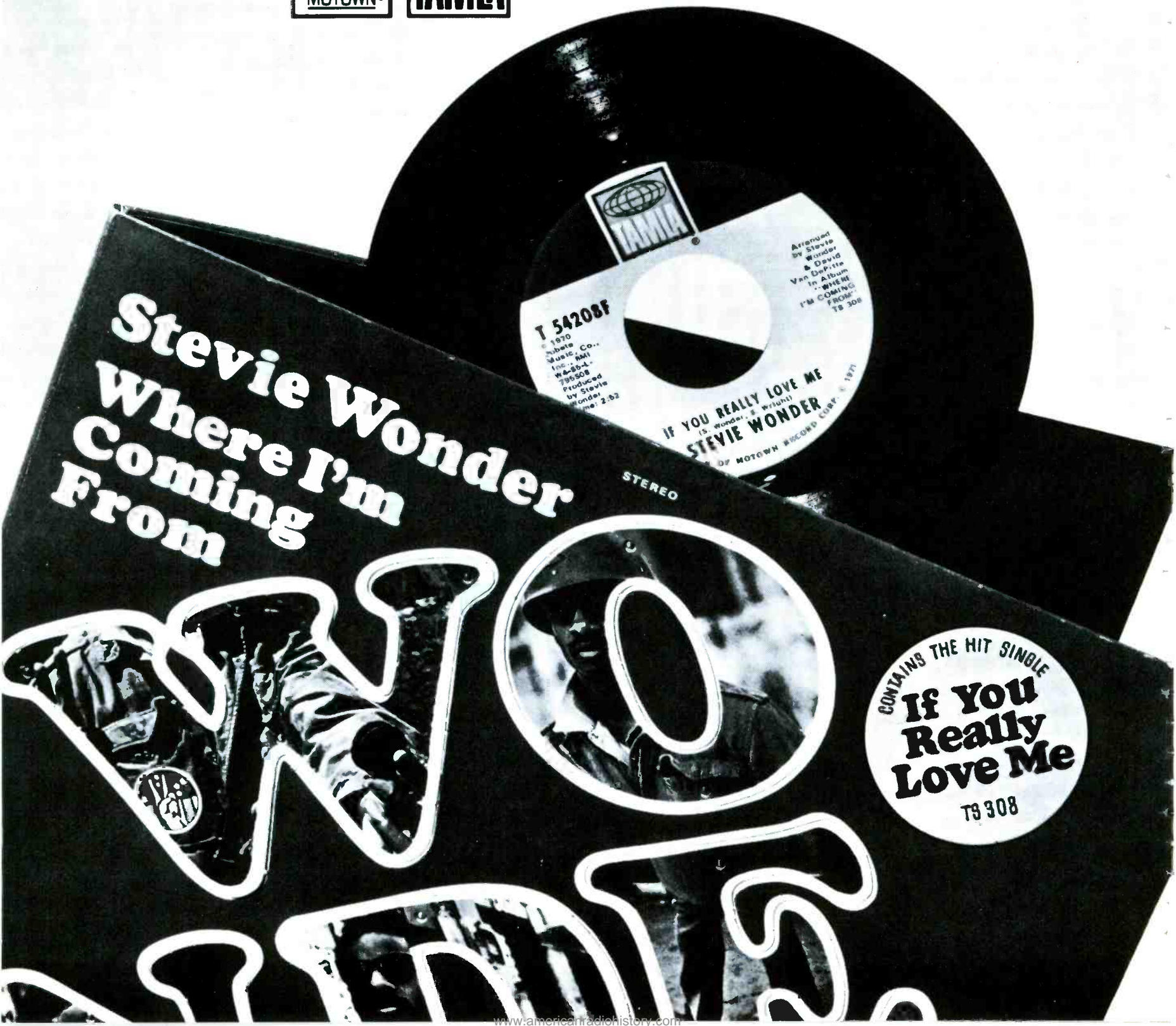
See  
Int'l News

# AND THERE ARE A LOT MORE HITS WHERE THIS CAME FROM.

*"If You Really Love Me,"* now a smash single  
(T-54208F)  
from Stevie Wonder's album full of hits "Where  
I'm Coming From." Discover them today.  
(T-S308)



**37** Billboard **HOT 100**  
**41** Cash Box **TOP 100**  
**39** THE SINGLES CHART



Stevie Wonder  
Where I'm  
Coming  
From

T 54208F  
© 1970  
Motown Music Co.  
Inc. - 8MI  
W-8-A-  
795-508  
Produced  
by Stevie  
Wonder  
Time 2:52

Arranged  
by Stevie  
Wonder  
& David  
& David  
Van Dyke  
In Album  
"WHERE  
I'M COMING  
FROM"  
TS 308

STEREO

CONTAINS THE HIT SINGLE  
**If You  
Really  
Love Me**  
TS 308

# Columbia Pics Pub Units In Varied Chappell Ties

NEW YORK — The music publishing and print publications divisions of Columbia Pictures Industries, Inc. have made a series of agreements with Chappell & Co., Inc. involving the printing of the music catalogs of the two companies.

Included in the agreements are the following:

(1) Screen Gems-Columbia Publications, Inc. has granted Chappell the exclusive rights to print and sell in the United States, in educational collections only, all of the songs licensed to the company. This includes the entire Screen Gems-Columbia Music, Inc. catalog as well as songs from other major catalogs.

(2) In Canada, Chappell & Co., Ltd. has been granted the exclusive rights to print and sell all printed editions of Screen Gems-Columbia Publications.

(3) Chappell has granted Screen Gems-Columbia Publications the right to print and sell in pop folios a number of selected standard copyrights in the United States.

(4) Screen Gems-Columbia Music, Ltd., the United Kingdom-based arm of Screen Gems-Columbia Music,

Inc., has granted to Chappell & Co., Ltd. the exclusive rights to print and sell in the United Kingdom its entire catalog in all formats. The Screen Gems-Columbia Music, Ltd. catalog includes all of the songs published by Screen Gems-Columbia Music, Inc., as well as songs originally published by them in the United Kingdom.

In making the announcement, Frank J. Hackinson, vice president of Screen Gems-Columbia Publications, and George Lee, international vice president of Chappell, said: "Our two companies are delighted to join forces in this series of arrangements in the United States, England and Canada. We know that the association will be mutually beneficial, as each company will be able to take full advantage of the proven strengths of the other."

Irwin Robinson, vice president and general manager of Screen Gems-Columbia Music, Inc., negotiated the agreements for the Columbia Pictures Industries, Inc. companies, with George Lee of Chappell.



Robinson, Lee

## Walter Chief Of SG-Col England

NEW YORK — Ray Walter has been named managing director of Screen Gems-Columbia Music, Ltd., reports Lester Sill, president of Screen Gems-Columbia Music Inc. Screen Gems-Columbia Music, Ltd. is the United Kingdom-based arm of Screen Gems-Columbia Music, Inc., the music publishing subsidiary of Columbia Pictures Industries, Inc.

Walter most recently served in the London office of Carlin Music as managing director of CMC Records, Carlin's new label, as well as general professional manager and a director of Carlin Music.

Prior to his affiliation with Carlin Music, Walter served from 1960-66 with the Aberbach Co. in both the London and Johannesburg, South African offices. In the latter city, he opened the company's South African office. In 1966, he was transferred to Sydney, Australia to run the firm's Australian office. Two years later, when Aberbach sold its Australian firm to EMI, Walter returned to South Africa as general manager of Laetrec Music, the music publishing arm of Teal Record Co. of Johannesburg. One of the records which he produced for the company was the hit recording of "Master Jack" by Four Jacks And A Jill.

While Walter was in South Africa, he handled the Screen Gems-Columbia Music catalog for Laetrec and print publications divisions of Music, the sub-publisher.

Walter, who is British, is a former professional singer and a veteran of two years in the R.A.F.



Walter

# Atlantic Family Sets 20 Sept. LP's

NEW YORK — Twenty albums are set for release right after the Labor Day holidays, including new recordings by most of the top artists on the Atlantic roster, according to Dave Glew, Atlantic album sales and merchandising chief.

New albums feature a collection of Aretha Franklin's greatest hits; Herbie Mann, featuring Duane Allman; Wilson Pickett, now starring in "Soul To Soul" and a new LP from Cactus. There will also be new releases by English groups on Atlantic: The Bee Gees, now touring the U.S.; Led Zeppelin, also currently on tour here; Tin Tin, who are appearing here with the Bee Gees and have a new hit single "Is That The Way"; a solo album from Rory Gallagher, formerly with Taste and a third album by Juicy Lucy.

### Sensuous Woman

Possibly the most talked about album in the release is Atlantic's "The Sensuous Woman," adaptation of the best selling book. Atlantic is also releasing the sound track from the movie "Soul To Soul" featuring such major soul artists as Wilson Pickett, Roberta Flack, Les McCann, Eddie Harris, The Voices of East Harlem, Ike and Tina Turner, and The Staple Singers; the second LP from the J. Geils Band; a new album by Dr. John spotlighting appearances by Eric Clapton, Mick Jagger, Bobby Keys and Bobby Whitlock; and albums by new artists John Prine and Green.

Capricorn Records also spotlights new artists on its September releases: Wet Willie, a rock and roll band and Jonathan Edwards, an urban folk singer. Asylum Records, Atlantic's newest label, will feature three new artists: Jackson Browne, David Blue and Judee Sill.

All of the new product will be

presented to Atlantic's distributors starting in the middle of September, at which time the majority of product will be released. Some items, like the Bee Gees and the "Sensuous Woman" albums were rush-released in August. The release will be backed with a substantial advertising program, dealer aids and window displays.

## 7 Gold Awards In 7 Days For Atl.

NEW YORK—The Atlantic family of labels received RIAA certification last week for seven gold records, two singles and five albums. The awards bring the firm's total number of gold records for this year to 19.

Receiving certification last week were Aretha Franklin's single "Spanish Harlem" and the Bee Gees' Atco single "How Can You Mend A Broken Heart". The five albums with sales over a million dollars were: Roberta Flack's Atlantic LP "Chapter Two"; "Stephen Stills 2" on Atlantic; Emerson, Lake & Palmer's "Tarkus" on Cotillion; Atco LP "Layla" by Derek & the Dominos; and Graham Nash's initial solo album on Atlantic "Songs For Beginners."

Prior to last week's seven certifications, Atlantic-Atco-Cotillion Records had amassed twelve gold records: King Floyd's Cotillion-distributed Chimneyville release "Groove Me"; Aretha Franklin's version of "Bridge Over Troubled Water" (Atlantic); Jackie Moore's "Precious Precious" (Atlantic); Wilson Pickett's "Don't Let The Green Grass Fool You" and "Don't Knock My Love" (Atlantic) and the Bee Gees' "Lonely Days" on Atco were all gold singles. Gold albums were: "Woodstock II" (Cotillion); "Aretha Live At Fillmore West" (Atlantic); Crosby, Stills, Nash & Young's "4 Way Street" (Atlantic); David Crosby's "If I Could Only Remember My Name" (Atlantic); Rolling Stones' "Sticky Fingers" (Rolling Stones Records, distributed in the U.S. by Atco) and "Emerson, Lake & Palmer" (Cotillion).

New group Beginning of the End's "Funky Nassau" on Atco distributed Alston label is close to the million mark and should be certified next week.

## NATRA Member Wives Form Association

WASHINGTON, D.C. — At the recent NATRA convention, the Association of Wives of Announcers and Radio Executives (including Television Communicators) was established.

The principle purpose of AWARE is to operate and establish and conduct an organization for the benefit, development and improvement of the radio and television media as it both affects the lives of the members' husbands and the communities they service. The association will be for benevolent, charitable, educational and non-profit purposes.

In order to establish our organization as a working entity and provide an office and staff to carry out the purposes outlined above, there will be a dinner dance sponsored by the organization in Nov. in Washington, D.C. In addition aiding the establishment of offices, proceeds will also go to the establishment of a professorial chair at Howard University for instruction in radio and television broadcasting and management. A portion of the proceeds will be used to assist established community organizations involved in instructional workshops in radio and television communication. A portion of the proceeds will also go to the Capitol Chapter of the Kidney Foundation.

For further information, contact AWARE's temporary national headquarters at 430 M Street S.W., Washington, D.C., Suite N 511.

## Capitol: 28 LP's Hath Sept.

HOLLYWOOD — A total of 28 releases on Capitol and its affiliated labels has been set for September: 13 in the pop market, 15 classical.

### Pop Release

To be shipped Sept. 7th are: Joy Of Cooking's second LP, "Closer To The Ground"; "Talk It Over In The Morning" from the Lettermen; "Easy Lovin'" by Freddy Hart; John Lennon's "Imagine" on Apple Records; a debut album from Nashville singer-guitarist Charlie Daniels; the resurrection of the Blues Project ("Lazarus"); David Rea's "By The Grace Of God," his second for the label; country releases from Jean Shepherd ("Just As Soon As I Get Over Losing You") and Stoney Edwards ("Down Home In The Country"); Jim Horn's instrumental "Through The Eyes Of A Horn" on Shelter Records and two LPs on the Island label, "An Electric Storm" by White Noise and Alan Bown's "Listen."

Not included in the initial Sept. release, but expected to ship by the end of the month are The Band's "Cahoots," Steve Miller's "Rock Love" and "Marblehead Messenger" from Seatrain as well as Christmas product from Tennessee Ernie Ford, Buck Owens and Susan Raye.

## Ampex' 1st Qtr Shows Losses

NEW YORK—Ampex Corp. reported a net loss of \$774,000, or seven cents per share, on a sales increase of 13% for the first quarter ended July 31, reports William E. Roberts, chairman.

Roberts said sales for the first quarter of fiscal 1971 were \$72,975,000—up 13% from \$64,528,000 in the first quarter a year ago. The net loss of \$774,000 on 10,874,614 average shares outstanding compares with \$3,000 loss, or 0 cents per share, on 10,874,264 shares for the same period a year earlier. Quarter earnings for fiscal 1971 are restated to reflect previously announced accounting changes.

### Classical Release

Robert Myers, general manager of Angel Records has announced that the label and its affiliates, Melodiya and Seraphim will be releasing 15 new albums in its classical catalog. Highlighting the announced release are: Dvorak's Romantic Concerto, the Chicago Symphony under the direction of Daniel Barenboim, featuring cellist Jacqueline Du Pre; two releases from Kiril Knodrashin and the Moscow Philharmonic (Tchaikovsky's Suite #3 in G, Shostakovich's Fourth Symphony); and Maestro Giulini's first complete opera recording in more than a decade, the composite five-act version of Verdi's Don Carlo featuring Placido Domingo, Shirley Verrett and Sherrill Milnes in their Angel debuts.



RECORD HOME RUN: John Denver holds a congratulatory cheesecake, and Rocco Laginestra, President of RCA Records, holds a replica of Little Nipper on the occasion of the RIAA certification as a Gold Record of Denver's latest single, "Take Me Home, Country Roads." The cake was presented to John by RCA's baseball team. The Little Nippers, T-shirt of which John wears; he sometimes plays on the team.

## 1st Phase 4 Operetta: 'Pinafore'

NEW YORK — London Records phase 4 stereo line is to release for the first time a complete operetta package. It's a two-album set of the complete "H.M.S. Pinafore," performed by the D'Oyly Carte Opera Company of London, with the Royal Philharmonic Orchestra, with its resident conductor, James Walker.

The deluxe album also offers a 32 page book with complete libretto, bio and background material on Gilbert and Sullivan, the composers of the operetta, and on the D'Oyly Carte troupe. Also included are drawings of each of the eight principal players in the programme.

The package, one of four new phase 4 fall releases, is one of a growing series of special projects for the phase 4 line, according to Herb Goldfarb, vice president for sales and marketing at London. Other recent entries include the colorful two-LP Benny Goodman package, and another dual-set titled, "Love Story," and featuring British pianist Ronnie Aldrich. Goldfarb noted that a major all-media push is in the works on the new "Pinafore" album, which is to continue right through to the annual Christmas holiday selling period. Also in the release is the music of a potpourri of composers under the title "The Impressionists," and featuring selections by Satie, Debussy, Ravel, Faure and Honegger, as performed by another famed maestro, Bernard Herrmann and the London Philharmonic Orchestra.

The release is rounded out by Werner Muller and his Orchestra in "Songs of Joy," and "Those Were the Days," a group of contemporary songs done in the style of The Ted Heath Orchestra.

A dealer demo album is also included for merchandising and promotion purposes. The sampler contains excerpt tracks from the four new albums, plus material taken from a group of successful recent releases.

## Binder/Porter Prod.

HOLLYWOOD—Steve Binder, head of Talent Associate Records, has resigned his position there to form Binder/Porter Productions with Robie Porter, singer-composer, recently returned from Australia. Binder/Porter will function as a "multi-creative" organization that will represent artists and undertake production activities in the film, television, music and commercial fields.

While in Australia Porter acquired two Australian companies for Binder/Porter, Sparmac Records (which released Daddy Cool's number-one seller "Eagle Rock") and Sparmac Productions.



LOOKING OVER one of the first copies of John Lennon's new Apple LP, "Imagine" are John and Yoko Lennon and Pete Bennett, promo rep for ABKCO Industries, which manages the Apple label.

## Col 'Wight', 'Atlanta' Fest Set

NEW YORK—Columbia Records has released a three-record set, "The First Great Rock Festivals of the Seventies—Isle of Wright and Atlanta Pop Festival." Many of the songs on these LPs were recorded for the first time.

## Douglas Readies Major LP Release

NEW YORK—After signing its distribution pact with Columbia Custom Labels at the beginning of the year, Douglas Records released one album, "This is Madness" by The Last Poets. Douglas has since scheduled nine albums for fall release. Released within the last few weeks were "By Any Means Necessary" by Malcolm X, and "My Goal's Beyond," by guitarist extraordinaire Mahavishnu John McLaughlin.

Coming in the next few weeks are: "Hooterol?" by San Francisco keyboard man Howard Wales with Jerry Garcia, lead guitarist for the Grateful Dead; "What I Was Arrested For," a Lenny Bruce package bearing the same cover art as the new edition of Douglas' Ballantine-distributed paperback, "The Essential Lenny Bruce" which has sold 400,000 copies; "Iron Man," an Epic Dolphy set released by Douglas several years ago and currently unavailable but in demand; "Lenny," the original cast album of the play recorded live at The Brooks Atkinson Theatre, and the soundtrack of Cannes Film Festival winner "El Topo," performed by San Francisco's Shades of Joy featuring Martin Fierro. National distribution will begin in the fall in conjunction with ABKCO Films. Also due this month is the first album from Douglas' "Production Series," to be released on Epic: the debut album of pop/r&b band, Steel.

### Multi-Media Effort

With its book and film companies now operating in full gear, special emphasis will be placed on reaping dividends from Douglas' multi-media production, as in the case of the Lenny Bruce package, the "Lenny" cast recording, and the "El Topo" soundtrack. Douglas propaganda minister Ken Shaffer explains that in each of these cases, it is the creative source rather than the medium which is the audience attraction, so that film or theatre-goers or book readers represent pre-sold record audiences.

## Lavinger To MCA

UNIVERSAL CITY—Allen LaVinger has been made director of creative services for MCA's three labels, Uni, Decca and Kapp. Announcing the move was Joe Sutton, vice president of artist acquisitions and development, who stressed that LaVinger would be directing all activities from company headquarters here to further the corporate emphasis on artist-oriented functions.

In his new post LaVinger will direct all advertising, merchandising, packaging and sales presentations for the three labels and will be working directly with their respective heads.

LaVinger is a 20-year veteran of the record business. He began his career as a retailer and subsequently went into distribution. For the past dozen years he was in charge of the creative services activities of Liberty/UA Records. He left that label with head Al Bennett last year to join the then-new Cream label in the same capacity.

## Ted Lewis Dies

NEW YORK—Ted Lewis, among the last of the great vaudevillians, died here last week at the age of 80. Best remembered for sporting a battered top hat and singing such hits he introduced as "Me and My Shadow" and "When My Baby Smiles At Me," Lewis was also an early jazz clarinetist.

Two records of this three-record set, which will retail for \$9.98, are devoted to the Isle of Wright Festival that was held on a 165 acre farm on West Wright. Produced by Teo Macero, performers captured on these records include Jimi Hendrix, Ten Years After, Sly & the Family Stone, Miles Davis, Kris Kristofferson, Procol Harum, Cactus and David Bromberg.

The remaining record of the three disk set is devoted to the Atlanta Pop Festival held in Byron, Georgia, and showcases Johnny Winter And, Poco, The Chambers Brothers, The Allman Brothers and Mountain, produced by Ray Colcord and Harry Zerber.

## Black Jazz Promo Goes Nationwide

HOLLYWOOD—Gene Russell, president of Black Jazz Records, will make a national promotional tour to introduce his newly formed label to distributors and disc jockeys throughout the country. Russell will be accompanied on the tour by his marketing consultant Ray Lawrence and the two will appear on radio and television and conduct newspaper interviews to discuss the concept of Black Jazz Records and promote the first four albums currently in release.

Russell, a jazz pianist will be musically represented in the release as well with his "New Direction" LP. Other albums in the release are: saxophonist Rudolf Johnson's "Spring Rain," "Infant Eyes" from pianist Doug Carn and "Coral Keys" by pianist Walter Bishop Jr. The label is affiliated with Ovation Records.

## Feuerstein To E. H. Marris

NEW YORK—In a move designed to broaden its activity in the contemporary area, Edwin H. Morris, Inc. reports that Sheryl Feuerstein has joined the company's professional staff and will combine the duties of writer acquisition, promotion and the exposure of catalog material to producers and artists. She will report to and work closely with Arnold Maxin, general manager of the Morris publishing firms.

Miss Feuerstein joins the company following three years with April/Blackwood where she was involved in all phases of music publishing and coordinating the efforts of their independent promotion staff.

She entered the music industry in the sales and promo department of Capitol following several years of musical training at the Julliard Conservatory's repertoire division. From there she moved to Kapp Records before becoming involved in publishing with the April/Blackwood organization.

Miss Feuerstein, who lives in Manhattan, will headquarter at the Morris offices here, but occasionally travel to the company's other facilities.

## Dick Stone Exits Famous

NEW YORK—Dick Stone has resigned as professional manager of Famous Music Publishing Companies. Stone worked on launching the careers of Burt Bacharach and Hal David, Vic Millrose and Alan Bernstein, Robert John and Michael Gateley, among others.

He was also instrumental in activating Parabut Music, an R&B company jointly owned by Famous Music and Jerry Butler. Stone was closely involved in promoting music from Paramount Pictures, including "Buttons & Bows," "Mona Lisa," "In The Cool Cool of the Evening," "Moon River," "Call Me Irresponsible," all Oscar winners, and such Oscar nominees as the theme from "Romeo & Juliet" and music from "Love Story."

## Orleans A&M Regional Mgr.

HOLLYWOOD—Arnold Orleans has been named regional sales manager for the midwest out of Chicago, reports Bob Fead, A&M Records vice president in charge of sales.

"The naming of Orleans to this position is "only the first in a series of A&M appointments to keep up with our current expansion," explained Fead.

Orleans was formerly vice-president in charge of marketing for Chess Records, headquartering in New York. Prior to this post, he was director of marketing and national sales manager for the same firm. Before joining Chess, Orleans was midwestern district manager for Mercury Records.



## Sivin Controller At London Family

NEW YORK—Charles Sivin has been named controller for London Records Inc. and its nine associated entertainment subsidiaries, which include record distribution branches and music publishing entities. The announcement was made by John Stricker, vice president, finance, for the firm.

Sivin commenced his work with London over four years ago as assistant to the controller, and later served as assistant to the treasurer, prior to assuming his new post. Before joining London, he served for seven years with George H. Schneiderman, an accounting firm.

## Mercer To Head Fantasy Promo

BERKELEY—Bob Mercer has joined Fantasy Records in Berkeley as national promo manager. Formerly manager for California and Hitsville distributors in LA, Mercer started in the record business with Transcon there as a salesman and a singles buyer.

## Ex-Velvet Cale To WB A&R Staff

NEW YORK—John Cale has been appointed staff producer in the Warner Bros. Records a&r department by Lenny Waronker, vp of a&r.

Cale has an extensive background as both a performing musician and a producer-arranger. A native of England, Cale was an original member of the Velvet Underground, playing bass, piano and electric viola for the New York rock band. After leaving the Velvets, Cale produced Nico's "Desert Shore" album on Reprise, the Stooges first album, an album he recorded with Terry Reilly and his own critically acclaimed solo album "Vintage Violence."

## Ragusa PM At Dick James

NEW YORK—Louis Ragusa has been appointed professional manager for Dick James Music, Inc. and it affiliated companies. Ragusa was formerly professional manager for Sunbury/Dunbar Music, E. B. Marks and Beechwood Music before his current post. Ragusa can be reached at Dick James Music, Inc., 1780 Broadway, New York, N. Y. 10019; Telephone: (212) 581-3420.





**ATCO IS HOT**

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**TIN TIN**

**“Is That The Way”**

*Produced by Maurice Gibb & Billy Lawrie  
for Moby Productions for the Robert Stigwood Organisation  
Atco 6821*



**THE PERSUADERS**

**“Thin Line Between  
Love & Hate”**

*Arranged by Richard Poindexter  
Strings arranged by Arif Mardin  
Produced by the Poindexter Bros.  
for Win Or Lose Productions  
Atco 6822*



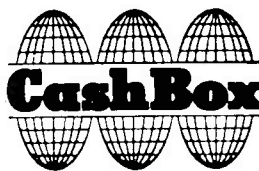
## Radio Active

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

TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1. Mac Arthur Park—4 Tops—Motown			44%	44%
2. Someone Of My Own—Free Movement—Decca			42%	79%
3. If You Really Love Me—Stevie Wonder—Tamla			39%	82%
4. Koko-Joe—Jerry Reed—RCA			35%	35%
5. Wedding Song—Paul Stookey—W.B.			32%	69%
6. Superstar—Carpenters—A&M			31%	95%
7. Call My Name—Wilson Pickett—Atlantic			29%	29%
8. One Fine Morning—Lighthouse—Evolution			28%	43%
9. I Likes To Do It—Peoples Choice—Phil. La. Of Soul			26%	35%
10. Like A YoYo—Osmond Bros.—MGM			23%	23%
11. Loving Her Was Easier—Kris Kristofferson—Monument			21%	77%
12. Tired Of Being Alone—Al Greene—Hi			20%	93%
13. Annabella—Hamilton, Joe Frank & Reynolds—Dunhill			18%	49%
14. California Kid & Reemo—Lobo—Big Tree			15%	32%
15. Is That The Way—Tin Tin—Atco			14%	14%
16. Gypsys, Tramps & Thieves—Cher—Kapp			13%	13%
17. Lord Have Mercy—Black Dak Arkansas—Atco			11%	11%
18. So Far Away—Carole King—Ode			11%	95%
19. Crazy Love—Helen Reddy—Capitol			10%	57%
20. Some Of Shelby's Blues—Nitty Gritty Dirt Band—U.A.			9%	9%
21. Birds Of A Feather—Raiders—Columbia			8%	8%
22. Think His Name—Johnny Rivers—U.A.			7%	7%
23. Roll On—New Colony 6—Sunlight			6%	6%

### ALBUMS

- Master Of Reality—Black Sabbath—W.B.
- Hot Pants—James Brown—Polydor
- Paul And—Paul Stookey—W.B.



## Radio-TV News Report

### Nixon Economics Seen Spurring Radio Ads

NEW YORK—President Nixon's new economic policy will stimulate advertising expenditures and particularly benefit radio, according to Miles David, president of the Radio Advertising Bureau.

"Advertisers who have been hesitating to release budgets will move faster now," predicted David, "in response to the rise in consumer confidence

which the President's new economic policy is stimulating. We believe advertisers will take to radio in particular because of the speed with which advertisers can get on the air."

David offered the services of RAB as a clearinghouse to expedite entry of advertisers who were seeking to get into the market place fast with a campaign that fits immediate opportunities.

"For example," he said, "we are wiring all of the automotives in Detroit with the suggestion that radio is the fastest way to spell out the advantages for consumers of buying a new car now and offering our help."

RAB has its headquarters at 555 Madison Avenue in NYC.

### Glen Campbell Show Taping For Fall

NEW YORK—Newly titled, "The Glen Campbell Show" has begun taping in Hollywood for the upcoming season on CBS-TV. The show will feature new talent along with familiar favorites.

Appearing weekly will be singing group The Mike Curb Congregation, Larry McNeely and veteran comedian Eddie Mayehoff who will serve as announcer. Anne Murray will also appear regularly throughout the season.

Among the guests who have already been set by producer Nick Sevano are Three Dog Night and Jerry Reed on the show which will air Sept. 14; Dionne Warwick on the Sept. 21 stanza and Bread and Anne Murray on the Sept. 28 segment.

### Offer Ron Britain To Campus Stations

NEW YORK—Programming db has scheduled The Ron Britain Radio Programme as the first show for college radio stations offered through the campus network it is developing in conjunction with Campus Media Inc., New York.

Britain, air personality at WIND, Chicago, will host a three-hour show that features music in the Top 40 and progressive categories.

Produced by Programming db, the show is being packaged for presentation twice weekly over the first 13 weeks of the fall, 1971, semester. The schedule may be expanded thereafter.

Target date for premiere of the Programme over college radio is September 27. Plans call for a youth commentary feature and jingles designed for campus radio to follow.

Campus Media is offering Britain initially to 51 of the college stations it presently represents and then will open availability to other stations, all on a revenue-sharing basis.

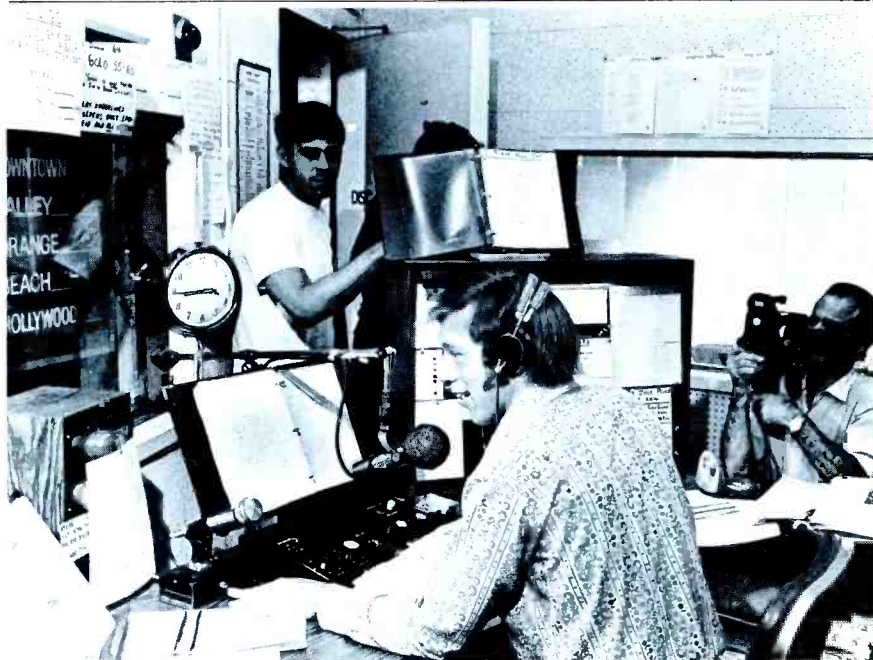
The Britain format provides 10 minutes for national and local announcements.

### STATION BREAKS:

Richard Harper elected v.p., television, for the Cannon Releasing Corporation marking the inception of Cannon's operations in tv . . . Michael Franklyn named production director of Concept Productions, Madison, Wis.; he'll move over from present post as drive-time air personality for WSPT-Stevens Point, Wis.

Arthur Porter appointed business manager of KPIX-San Francisco . . . Paul Cassidy is the new general sales mgr. for KHJ-AM in Hollywood . . . Peter Eben has joined sales dept. of KGBS-Los Angeles as an account exec . . . William Roversi appointed local sales mgr. for WLWD-Dayton, Ohio.

Bill Bauer, former promotion coordinator for KCOP-Los Angeles, is the new assistant promo mgr. of KLAC-Los Angeles . . . Jim Brooks promoted to post of chief engineer for KNBC-Los Angeles . . . Alphonzo McQueen to WKYC-TV, Cleveland, as staff artist.



TUNA—ITALIAN STYLE—KHJ-AM, Hollywood's morning man Charlie Tuna is being featured in an Italian tv documentary to be aired Oct. 7 on all of the stations of the R.A.I. national Italian tv network. The documentary team came to L.A. and filmed the disk jockey while he was working a recent morning shift.

Sometimes,  
it's a soft sound that makes people  
listen hardest.

Presenting Cymarron's New Single, "Valerie."  
ZS7 7502

People have been listening to Cymarron pretty hard. Not to mention very often.

Their first single, "Rings," turned a brand-new group into a Top 20 success. And now that they're established, their new single is likely to follow "Rings" right up the charts. It's got the same soft blending of rhythm and melody that's been making people listen.

Only now they've got something new to listen to. Both "Valerie" and "Rings" are from Cymarron's new album called, as you might have guessed, "Rings."

**CYMARRON**  
**RINGS**

INCLUDING:  
VALERIE / IN YOUR MIND / HELLO LOVE  
BREAK MY MIND / A GOOD PLACE TO BEGIN



On Entrance Records



# LOOKING AHEAD

- |  |  |
|--|--|
| <p><b>1 AMANDA</b><br/>(Screen Gems/Columbia—BMI)<br/>Dionne Warwick—Scepter 12326</p> <p><b>2 YOU'VE GOT TO CRAWL</b><br/>(Lowery—BMI)<br/>Joe Simon—Spring 118</p> <p><b>3 KEEP ME</b><br/>(Jobete—BMI)<br/>Originals—Soul 35085</p> <p><b>4 CALIFORNIA ON MY MIND</b><br/>(J. W. T.—ASCAP)<br/>Morning Mist—Event 206</p> <p><b>5 HANDBAGS AND GLADRAGS</b><br/>(Lovely Music—ASCAP)<br/>Chase—Epic 10775</p> <p><b>6 THAT'S THE WAY A WOMAN IS</b><br/>(Stein/Van Stock/Positive—ASCAP)<br/>Messengers—Rare Earth 1532</p> <p><b>7 THEM CHANGES</b><br/>(Miles Ahead/Three Bridges—ASCAP)<br/>Buddy Miles—Mercury 73228</p> <p><b>8 A SONG FOR YOU</b><br/>(Skyhill Music—BMI)<br/>J. P. Morgan—Beverly Hills 9367</p> <p><b>9 ONE TIN SOLDIER</b><br/>(Cents &amp; Pence—BMI)<br/>Coven—W.B. 7509</p> <p><b>10 GOT TO GET OVER THE HUMP</b><br/>(Cachand/Tecob—BMI)<br/>Simtek &amp; Wiley—Mr. Chand 8005</p> <p><b>11 YOU SEND ME</b><br/>Ponderosa Twins-Plus One—Horseshoe 102</p> | <p><b>12 ONE FINE MORNING</b><br/>(C.M.A. U.S.A.—BMI)<br/>Lighthouse-Evolution 1048</p> <p><b>13 LORD HAVE MERCY</b><br/>(Marlu-Far Fetched—ASCAP)<br/>Black Oak Arkansas—Atco 6829</p> <p><b>14 CALIFORNIA KID AND REEMO</b><br/>(Ensign Music—BMI)<br/>Lobo—Big Tree 119</p> <p><b>15 ZOO DE ZOO SONG</b><br/>(Maribus—BMI)<br/>Twiggy &amp; Friends—Bell 115</p> <p><b>16 TAKE YOU WHERE THE MUSIC'S PLAYING</b><br/>(Trio—BMI)<br/>Dallas—Marina 501</p> <p><b>17 IT TAKES ALL KINDS OF PEOPLE</b><br/>(Jobete—BMI)<br/>Messengers—Rare Earth 5033</p> <p><b>18 BREEZIN'</b><br/>(Tracebob/Unart—BMI)<br/>Szabo/Womack—Bluethumb 200</p> <p><b>19 I LIKE WHAT YOU GIVE</b><br/>(Lizard—ASCAP)<br/>Nolan—Lizard 1008</p> <p><b>20 THE SONG IS LOVE</b><br/>Pepamar—ASCAP<br/>Mary Travers—Warner Bros. 7517</p> <p><b>21 THE YEAR THAT CLAYTON DELANEY DIED</b><br/>(Newkeys—BMI)<br/>Tom T. Hall—Mercury 73221</p> |
|--|--|



**AMOS CELEBRATES ITS FIFTH—OR QUART?—**The Jimmy Bowen 5th Amos Invitational, sometimes referred to as the Amos Alcoholic-Orgy-Bacchanal-Golf Tournament, was held at the Los Robles Course last weekend. Some of the celebrated guests in attendance are pictured here. Top: Bowen with Motown's A&R chief Dave Pell; Guitarist Tommy Tedesco with Cream Records prexy Al Bennett; ABC artist Tommy Roe with ABC recording studio head Phil Kaye; producer Dick Glasser with Columbia Records' star Andy Williams. Bottom (l to r): newly appointed Warners coast sales manager Bob Murphy with Tangerine Records' manager Ronnie Granger; CB's account exec Harvey Geller with MCA Music v.p. Warren Brown; U.A. singing star Bobby Goldsboro with U.A. national sales manager Budd Dolinger; and Amaret Records' national promotion-sales manager Jerry Fine with Lowery Music's coast chief Bob Burrell.

Rules of the game—all participants must imbibe on every other hole or suffer a two stroke penalty for each shot they fail to engage.

The two day binge-boozathon did, surprisingly, produce some excellent scores. Categories and winners in the intoxicating affair:

Low Gross—Jesse Hodges 153; 2nd Low Gross—Don Carter 153; First Low Net Team—Bud Dain-Bob Glasser 117; 2nd Low Net—Jesse Hodges-Asher Dann 122; 3rd Low Net—Bobby Knight-Jerry Fine 123; 4th Low Net—(Tie) Ray Metz-Bob Doherty 126; Harvey Geller-Bob Burrell 126; First Low Net Individual—Ray Metz 134; 2nd Low Net Individual—Jerry Fine 134; 3rd Low Net Individual—Warren Brown 135; 4th Low Net Individual—Bobby Knight 137;

Long Drive: Bobby Knight; Putting Contest: Tony Taylor; Long Drive With Putter: Jerry Fine; Closest To The Pin: Bill Stevens; Club Throwing: Don Carter; Most Improved Golfer: Warren Brown; Drinking Award: Joe Johnson.

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# tape news report

## ITA To Seek Surcharge Exemption

**NEW YORK** — Over 40 key representative of factories providing hardware and software in the cassette and 8-track cartridge huddled at an ITA conference here in the Plaza Hotel's Century Room last Wed. to discuss the ramifications of President Nixon's recent 10% surcharge tacked onto imported products. Attorney Warren Troob, ITA counsel, advised that the meeting was called in view of the fact that virtually 100% of cassette players and a major portion of

8-track playing machines are imported into the states from Japan and Europe.

Troob advised at the meeting's conclusion that a formal appeal to Washington, seeking an exemption for this segment of the industry, would be prepared and presented. Troob also advised that the 10% surcharge on landed merchandise can legally be passed onto the consumer, provided that no additional increase is added along with it.

## Learn 2 Ampex Dupl's

**NEW YORK** — Product literature listing features and specifications of two new audio tape duplicators are available from Ampex. Brochure A-554 describes the CD-200 high speed cassette-to-cassette duplicator system for use by contract duplicators and in education, business and industry. Specification sheet A-555 describes the AD-15 professional duplicator system which copies all major 150-mil and quarter inch tape formats. It is designed for use in educational and recording studio applications. Write Tom Williams, Ampex Corporation, 401 Broadway, Redwood City, California, 94063.

## Dolby Going To 2 Euro Shows Aug Thru Sept

**LONDON** — An up-to-date report on the Dolby noise reduction system for recordings will be made in the coming weeks at two exhibitions.

One is the Internationale Funkausstellung in Berlin, Aug. 27-Sept. 5. At what is termed the world's largest audio and broadcasting exhibition, the Dolby people can be visited at the Hotel Hamburg, Landgrafenstrasse 4. Adrian Horne, licensing manager, and Ioan Allen, sales manager, and Dr. Ray Dolby will be on hand.

Ray Dolby and Adrian Horne will also appear at Firato, a hifi show in Amsterdam, Sept. 9-19. Also present there, at the Okura Hotel, 46 Jozef Israalkade, will be Robert Berkovitz, head of advertising and information.

## Film Heavy At VPA

**NEW YORK** — The September 13th meeting of the Videotape Production Assoc., to be held at the Ad Club, 23 Park Avenue at 6:15 P.M., will feature award-winning director Larry Goldwasser, who will discuss the topic of "A Film Experienced Director's First Experiences in Tape."

Goldwasser, who serves as Executive Vice President at TeleVideo, has won innumerable awards for his work, including the famous Best Series at the American Television Festival for the General Mills, Betty Crocker commercials shot in France, Italy, England, Spain and Mexico.

## BASF To Ship SM Chromium/Ox Line

**NEW YORK** — BASF has developed a new cassette design for the transport of tape in the cassette for its Chromdioxid C-60, C-90, and C-120 cassette line. T. J. Dempsey, Vice President, BASF SYSTEMS INC., said that the new special mechanics design would "revolutionize the cassette industry by virtually eliminating the major problem of cassette jamming." He said that the original tape transport system for cassettes was designed around C-60 1/2 mil base tape, but as thinner tapes were developed and used in cassette applications, a "considerable" increase in jamming problems occurred.

"The new BASF SM (special mechanics) system assures trouble-free operation and reduces wow and flutter due to variable tape tensions," Dempsey said. "The chromdioxid cassette tape line provides the user with trouble-free tape transport through the SM system and increased sound potential through the Chromdioxid tape medium. The outer cassette design has not been altered, and, there-



fore, all cassettes are compatible with present cassette hardware," he declared.

Chromdioxid tape coating provides cassettes with a sound potential that formerly could only be achieved at faster reel to reel tape speeds or with records, he advised. Other advantages he reported include: extended dynamic range at the high end of audible scale, lack of distortion, greater clarity, higher brilliances, increased output, minimal headwear, greater durability. Illustration shows the extended range of Chromdioxid compared to standard iron oxide cassettes.

"The tape's full potential will be realized with Chromdioxid recorders now being introduced to the market. Most of these must still be switched manually to Chromdioxid use. Newer versions will switch automatically upon insertion of the "SM" cassettes. To erase or record Chromdioxid cassettes on conventional players requires a higher energy output than for iron oxide tapes, but most recorders have an adequate power reserve. If not, fresh batteries or a switch to operation on current and cleaning of the recording head will help."

## FOR SALE

Complete Electro Sound Duplication System Series 4000.

1/2" masters with 10 slaves for 8-track & cassette.

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# Triple Plays



## "ONE TIN SOLDIER"

Albums beget singles. One thundering example is "One Tin Soldier." It is no small smash in the mid-West and South, such as WHB #1. Gavin notes this calling Coven's single his "record to watch." From the *Billy Jack* soundtrack album on Warners. The single: WB 7509. The album: WS 1926.

# COVEN

## "DON'T TRY TO LAY NO BOOGIE - WOOGIE ON THE KING OF ROCK AND ROLL"

A second example is our issued and then reissued single "Don't Try to Lay No Boogie-Woogie on the King of Rock and Roll" by the well-tempered John Baldry. Available with or without introductory narration. Currently a prized programming piece on such discriminating outlets as WTIK, WAYS, WKBW, KRIZ, WDOL, WFOM and WRAS-FM. On Warner Bros. The single: WB 7506. The album: WS 1921.

### JOHN BALDRY

#### JOHN BALDRY · IT AIN'T EASY

JOHN BALDRY · IT AIN'T EASY



JOHN BALDRY · IT AIN'T EASY

Produced by ELTON JOHN and ROD STEWART  
Including: FLYING, MORNING, MORNING  
and other songs by:  
ELTON JOHN / ROD STEWART / RANDY NEWMAN



## Paul Stookey

A third example comes from the middle man of Peter, \_\_\_\_\_ and Mary, none other than Paul Stookey, who is following Mary's solo success with his own well-discovered single rendition, yclept "The Wedding Song." It is from his own album, called *Paul and*, which is fine by us. Us is Warner Bros. Records. Too many stations to list on Paul's single, and we're not nervous about it at all. The single: WB 7511. The album: WS 1912.

## "The Wedding Song"

All these albums also come on Warner/Reprise tapes, distributed by Ampex.

# cashbox/singles reviews

## Picks of the Week

### THE 5TH DIMENSION (Bell 45-134)

Never My Love (3:45) (Warner/Tamerlane, BMI—Addrisi)

Classic selection revived from vintage Association days is beautifully redone, brought up to date, and set on a course marked for top 10 chart honors. Single was culled from group's forthcoming live album. Flip: no info. available.

### THE OSMONDS (MGM 14295)

Yo-Yo (2:50) (Lowrey Music, BMI—J. South)

Attracted by material pulled from the Joe South catalog, the Osmonds tear into their latest top tenner adding a bit more r&b flavoring for good measure. Rapid sales recognition is in store for this new release. Flip: "Keep On My Side" (2:49) (Osbro, BMI—A, W&M Osmond)

### SOUNDS OF SUNSHINE (Ranwood 912)

I Do All My Crying In The Rain (2:44) (Bon Ton Music, ASCAP—Wilder)

Soft, MOR ballad following their chart success with "Love Means," assures the Sounds of Sunshine a permanent place in the hearts of all easy listening fans. Record sparkles with sweet sounds destined to soar to top 40 attention. Flip: "It's Hard To Say Goodbye Forever" (3:09) (Same Credits)

### THE BYRDS (Columbia 45440)

Glory, Glory (3:27) (Yolk/Alexis Music, ASCAP—A. Reynolds)

First single in a long time features the immediately recognizable Byrds vocal sound performing a selection from their latest LP. Track displays expert musicianship of group on song with religious overtones that should find favor with all AM/underground audiences. Flip: "Citizen Kane" (no credit info.)

### PG&E (Columbia 45444)

One More River To Cross (2:42) (Trousdale/Nebadon Music, BMI—Moore)

Rock fans will remember this as a Delaney and Bonnie classic now redone and pulled as a single from PG&E's latest LP. Frantic rocker will be getting instant airplay that should serve to boost sales in teen markets. Flip: "Rock & Rollers Lament" (3:15) (Modern Music, BMI—Allen)

### SAMMI SMITH (Mega 0039)

Saunders' Ferry Lane (3:07) (Two Rivers, ASCAP—Tooley, Whitehead)

With two fine sides to choose from, Saunders' Ferry seems to have the commercial edge. Artists follow up to "Then You Walk In" should do well in chart competition and serve to further develop her AM appeal. Flip: "For The Kids" (3:00) (Evil Eye Music, BMI—Silverstein)

### VIKKI CARR (Columbia 45454)

I Can't Give Back The Love I Feel For You (3:07) (Jobete, BMI—Simpson, Ashford, B. Holland)

Diana Ross favorite is given a stupendous performance by Vikki who is certain to have her first chart topping single in a long time. Stunning vocals and electrifying production makes the hit potential of this outing a certainty. Flip: "I've Never Been A Woman Before" (3:00) (Stein & Van Stock, ASCAP—Miller, Baird)

### CHUCK MANGIONE (Mercury 73238)

The Feel Of A Vision (3:10) (Rohaba Music, BMI—Mangione)

From Mangione's best selling album, "Friends And Love," comes this second single featuring much syncopation and interplay between the band. Record is certain to further establish Mangione as an important chart contender and will pick up where "Hill Where The Lord Hides" left off. Flip: "And In The Beginning" (3:30) (same credits)

## Newcomer Picks

### GAYLE McCORMICK (Dunhill 4283)

It's A Cryin' Shame (2:52) (Trousdale/Soldier Music, BMI—Lambert, Potter)

Former lead vocalist with Smith, who have had their share of hit records, stands now in the solo spotlight and delivers her first outing on her own. Powerful vocal display and commercial accompaniment should send this release to national chart attention. Flip: no info. available.

### RASPUTIN'S STASH (Cotillion 44132)

Your Love Is Certified (2:14) (Cotillion/Nap/Sylheart, BMI—Willis)

Interesting R&B sound with a progressive musical accompaniment should draw much deserved attention to latest Atlantic find. Culled from group's debut album, record is already breaking locally. Flip: no info. available.

### JIM DAWSON (Kama Sutra 530)

Man In Question (2:43) (Kama Ripa/Sweet Cactus, ASCAP—Dawson)

Debut single culled from Dawson's "Songman" album packs a mighty contemporary punch certain to please most underground programmers. Track also carries with it enough commercial appeal to break in teen markets. Flip: "It's Because" (2:59) (same credits)

## Choice Programming

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

### ARCADE (Dunhill 4286)

Fool's Way Of Lovin' (2:39) (Trousdale, BMI—Walsh, Price) Polished vocals coupled with excellent arrangements and production makes for a fine follow up to groups prior success. Single should encounter no difficulty in riding to top 40 position. Flip: no info. available.

### HOWLIN' WOLF (Chess 2118)

Do The Do (2:20) (Arc Music, BMI—Dixon) From the "London Sessions" album comes this fine blues outing as performed by the legendary Howlin' Wolf. The Willie Dixon tune is given an expert treatment by Wolf and the many name musicians who performed on the LP. Flip: "The Red Rooster" (3:47) (same credits)

### BROOK BENTON (Cotillion 44130)

Please Send Me Someone To Love (3:36) (Venice, BMI—P. Mayfield) Soft, dramatic blues recital appears to mark a change in musical styles for Brook, but by no means does it detract from the outstanding performance rendered on this outing. Will immediately soar to top of r&b listings. Flip: no info. available.

### ETHEL ENNIS (Spiral 1234)

Who Is It This Time? (2:26) (spiral, ASCAP—G. Shelley) Compassionate ballad outing also features an incredible production framework and fine use of the string section. Perfect for AM or MOR listening formats. Flip: "Call Me Young" (1:51) (Spiral, ASCAP—Shelley, Breuder)

### PEACHES (Mercury 73234)

In My Heart (3:15) (Butler Music, ASCAP—C. Jackson) Impressive first outing from newcomer group is likely to spark much sales action in r&b markets and could power itself into becoming an across the boards hit. Flip: "You Couldn't Have Been Thinking 'Bout Me" (2:40) (Butler Music, ASCAP—Callier, Wade)

### THE BROOD (Dot 17394)

Ride The Bus (2:39) (Kentree Music, BMI—Hill—Kent) The Brood adds a commercial touch to a delicate social problem hoping in that way to bring it to national attention. Excellent programming material for both AM and underground stations. Flip: "Hey Lover" (2:19) (Kentree, BMI—Hill)

### JOE WILSON (Dynamo 149)

Your Love Is Sweet (to the very last drop) (2:40) (Malaco & Alotta Music, BMI—Savoy—Adams—Wilson) With the accent on funky rhythms, Wilson debuts with a powerhouse dance outing certain to attract lots of commercial sales and extended airplay. Flip: "Let A Broken Heart Come In" (2:44) (Malaco & Alotta, BMI—Quezergue, Savoy)

### JAMES ELLIS (Cotillion 44121)

Ain't Gonna Cry No More (3:30) (Cotillion/Carmona, BMI—McGraw—James) Aggressive rhythm and blues outing with narrative intro makes for a powerful sales contender. Strong chorus adds to records depth. Flip: no info. available.

### MELTING POT (Ampex 11029)

Kool And The Gang (3:06) (Stephanye Music, BMI—Kool & Gang) Scorching instrumental from Melting Pot will be carried well into the top 10 on the r&b charts with enough left over power to cross into the pop markets as well. Flip: no info. available.

### THE MILLS BROTHERS (Paramount 0117)

Strollin' (2:23) (Country Sound, ASCAP—Horton, Haynes) According to the Mills Brothers, Strollin' is back in fashion, and based on the receptions this disk is getting, they could be right. Typical Mills Brothers vocal sound is apparent in their comeback record. Flip: "L-o-v-e" (2:33) (Roosevelt Music, BMI—Kaempfert—Gabler)

### LODI (Mowest 5003)

Happiness (2:36) (Jobete, BMI—Cecchino) Commercial outing from Lodi should guarantee much top 40 exposure in teen markets. Fine sounding selection should spark much sales activity. Flip: no info. available.

### FAITH, HOPE & CHARITY (Sussex 224)

No Trespassing (2:14) (Interior/Van McCoy Music, BMI—McCoy—Cobb) Neither faith nor hope are necessary to bring this record home. Fine r&b flavored effort should be in store for monster receptions. Flip: no info. available.

### DAMNATION (United Artists 50819)

Fingers On A Windmill (3:07) (All Points/UA Music, ASCAP—Constable) Intricate lyrical message and fine production showcase makes for a fine commercial outing from group that has been somewhat successful with album sales. Single should bring group to AM attention. Flip: no info. available.

### TONY DARROW (Roulette 7107)

Happy Days (2:30) (Koppelman & Rubin, BMI—Bonner—Margolis) Bouncy tune smacking with AM appeal should set many a turn table spinning with delight. Much airplay could start this record off on the right road. Flip: no info. available.

### GARY PUCKETT (Columbia 45438)

Gentle Woman (3:26) (Blackwood/Gee Pee Music, BMI—Puckett—Rhodes) Stunning ballad with new commercial magnetism should revive interest in former Union Gap leader gone solo. 'Gentle Woman' is certain to arouse further AM/MOR attention for this dynamic vocalist. Flip: no info. available.

### IRON BRIGADE QUICKSTEP (Decca 32854)

Girl I Got News For You (2:56) (Sherlyn, BMI—Puccetti, Shapiro) Bright, British teen venture with the chipper spirit to make a bound into the top forty running. Flip: "The Thought of Losing You" (3:08) (Ricky, BMI—Stephens)

### OX (Polydor 14076)

Saw Mill River (2:59) (Aesop's Fables, ASCAP—Savino) Tasty production touches liven a somewhat traditional rock-folk-blues side and give it the extra impact to brighten its top forty prospect. Flip: "Come Along" (4:45) (Same pub, ASCAP—Marsceill, Suchy, Savino, Percoco)

### THE NOTATIONS (Twilight 152)

I've Been Tryin' (2:53) (Curtom, BMI—Mayfield) Vintage material from Curtis Mayfield is turned into a whole new powerhouse in this blues market venture. Flip: "Just You & Me" (2:50) (Midday, BMI—Curry, Bobo)

### MAC DAVIS (Columbia 4-45456)

I Believe In Music (3:22) (Song Painter, BMI—Davis) Exceptionally performed medium tempo ballad professing belief and joy of music should spiral Mac to national chart attention. Always known for his writing, this selection will confirm that Davis is every bit a singer as well. Flip: "Hollywood Humpty Dumpty" (3:30) (same credits)

Always giving honor to God, with  
my sincerest and deepest appreciation  
I give special thanks to members  
of **NATRA** for voting me  
**SINGER OF THE YEAR/1971**

---

A special thanks to  
**JERRY WEXLER**  
**TOMMY DOWD &**  
**ARIFF MARDINE**  
of Atlantic Records

*Thank you all with promises of my very best for the future*

*I remain yours in spirit, heart and soul*

**ARETHA**

# 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**  
K.Jee—Niteliters—RCA  
Sweet Hitch-hiker—Creedence Clearwater—Fantasy  
Uncle Albert—Paul McCartney—Apple  
Rain Dance—Guess Who—RCA  
Call My Name—Wilson Pickett—Atlantic  
Wedding Song—Paul Stookey—W.B.

**WLS—CHICAGO**  
Solo—Billy Sands—Invictus  
It's A Crying Shame—Gayle—McCormick—Dunhill  
So Far Away—Carole King—Ode  
Superstar—Carpenters—A&M  
Too Many People—Paul McCartney—Apple  
Reason To Believe—Rod Stewart—Mercury  
She Don't Make Me Cry—David Rodgers—Epic

**WKLO—LOUISVILLE**  
The Story—Moody Blues—Threshold  
Tired Of Being Alone—Al Grenne—Hi  
Maggie May—Rod Stewart—Mercury  
If You Really—Stevie Wonder—Tamla  
Wedding Song—Paul Stookey—W.B.  
All Day Music—War—U.A.

**WOKY—MILWAUKEE**  
All Day Music—War—U.A.  
Do You Know—Lee Michael—A&M  
Superstar—Carpenters—A&M  
Mountain Of The Moon—Moonlight TK&S—Sunlight

**WFIL—PHILADELPHIA**  
Superstar—Carpenters—A&M  
If You Really—Stevie Wonder—Tamla  
I Woke Up In Love—Partridge Family—Bell  
The Story—Moody Blues—Threshold

**WMEX—BOSTON**  
Go Away Little Girl—Donny Osmond—MGM  
Imagine—John Lennon—Apple  
Happiness—Lodi—Mowest  
Your Move—Yes—Atlantic

**WMPS—MEMPHIS**  
Koko-Joe—Jerry Reed—RCA  
If You Really—Stevie Wonder—Tamla  
Superstar—Carpenters—A&M  
Stagger Lee—Tommy Roe—ABC  
I Likes To Do It—Peoples Choice—Phil. La. Of Soul  
So Far Away—Carole King—Ode  
Another Time—Engelbert Humperdinck—Parrot

**WKBW—BUFFALO**  
Rain Dance—Guess Who—RCA  
The Story—Moody Blues—Threshold  
Stick Up—Honey Cone—Hot Wax  
Maggie May—Rod Stewart—Mercury

**WQAM—MIAMI**  
Stick Up—Honey Cone—Hot Wax

**WDGY—MINN.**  
The Story—Moody Blues—Threshold  
California Kid—Lobo—Big Tree  
Another Time—Engelbert Humperdinck—Parrot  
Sweet City Woman—Stampedeers  
Is That The Way—Tin Tin—Atco  
A Natural Man—Lou Rawls—MGM  
So Far Away—Carole King—Ode

**WEAM—WASH. D.C.**  
Stick Up—Honey Cone—Hot Wax  
So Far Away—Carole King—Ode  
Superstar—Carpenters—A&M  
I Likes To Do It—Peoples Choice—Phil. La. Of Soul

**WIXY—CLEVELAND**  
All Day Music—War—U.A.  
A Natural Man—Lou Rawls—MGM  
The Love We Had—Dells—Cadet  
How Can I Unlove—Lynn Anderson—Columbia

**KILT—HOUSTON**  
Sweet City Woman—Stampedeers—Bell  
I've Found Someone—Free Movement  
MacArthur Park—4 Tops—Motown  
I Ain't Got Time—Glass Bottle—Avco

**WSAI—CINCINNATI**  
The Story—Moody Blues—Threshold  
Breakdown—Rufus Thomas—Stax  
So Far Away—Carole King—Ode  
Superstar—Carpenters—A&M

**WCAO—BALTIMORE**  
Birds Of A Feather—Raiders—Columbia  
Sweet City Woman—Stampedeers—Bell  
Gypsy's, Thieves & Tramps—Cher-Kapp  
Roll On—New Colony 6—Sunlight  
Imagine—John Lennon—Apple  
Like A Yo Yo—Osmond Bros.—MGM

**KQV—PITTSBURGH**  
It's A Crying Shame—Gayle McCormick  
If You Really—Stevie Wonder—Tamla  
Stick Up—Honey Cone—Hot Wax  
Birds Of A Feather—Raiders—Columbia

**WAYS—CHARLOTTE**  
I've Found Someone—Free Movement—Decca  
If You Really—Stevie Wonder—Tamla  
Orlena—Don Nix—Elektra

**KLIF—DALLAS**  
One Tin Soldier—Coven  
Roll On—New Colony 6—Sunlight  
The Story—Moody Blues—Threshold  
It's A Crying Shame—Gayle McCormick—Dunhill  
Natural Man—Lou Rawls—MGM  
One Fine Morning—Lighthouse—Evolution  
A Song For You—J. P. Morgan—Beverly Hills

**KNDE—SACRAMENTO**  
MacArthur Park—4 Tops—Motown  
Superstar—Carpenters—A&M  
Crazy Love—Helen Reddy—Capitol  
Hey Willie—Hollies—Epic  
I've Found Someone—Free Movement—Decca  
One Fine—Lighthouse—Evolution

**KFRC—SAN FRANCISCO**  
Superstar—Carpenters—A&M

**KYA—SAN FRANCISCO**  
Hot Pants—James Brown—People  
Maggie May—Rod Stewart—Mercury  
K.Jee—Niteliters—RCA

**KEYN—WICHITA**  
Smiling Faces—Undisputed Truth—Sussex  
A Song For You—J. P. Morgan—Beverly Hills  
Maggie May—Rod Stewart—Mercury  
So Far Away—Carole King—Ode  
Spanish Harlem—Aretha Franklin—Atlantic  
Some Of Shelby's Blues—Nitty Gritty—U.A.  
One Tin Soldier—Coven—W.B.  
It's For You—Springwell  
LP—Strawberry Letter 23—Chuggy Ogis—Epic

**KHJ—HOLLYWOOD**  
Sweet City Woman—Stampedeers—Bell  
Saturday Morning—Bobby Russell—U.A.

**KRLA—PASADENA**  
Long Way From L.A.—Canned Heat—U.A.  
Superstar—Carpenters—A&M  
Ghetto Woman—B. B. King—ABC

**KGB—SAN DIEGO**  
The Night—Joan Baez—Vanguard  
Won't Get Fooled—Who—Decca  
The Story—Moody Blues—Threshold  
Rain Dance—Guess Who—RCA

**KYNO—FRESNO**  
Stick Up—Honey Cone—Hot Wax  
If You Really—Stevie Wonder—Tamla  
Saturday Morning—Bobby Russell—U.A.  
One Fine—Lighthouse—Evolution  
I'd Love To Change—10 Year After—Columbia

## THE BIG THREE

1. MacArthur Park—4 Tops—Motown
2. Someone Of My Own—Free Movement—Decca
3. If You Really Love Me—Stevie Wonder—Tamla

**CKLW—DETROIT**  
MacArthur Park—4 Tops—Motown  
So Far Away—Carole King—Ode  
Stick Up—Honey Cone—Hot Wax  
Like A Yo Yo—Osmond Bros.—MGM

**KXOK—ST. LOUIS**  
If You Really—Stevie Wonder—Tamla  
Annabella—Hamilton, Joe Frank & Reynolds—ABC  
Sweet City Woman—Stampedeers—Bell  
Wedding Song—Paul Stookey—W.B.  
Chirpy Chirpy—Mac & Katie Kissoon—ABC

**WNAK—NASHVILLE**  
All Day Music—War—U.A.  
Surrender—Diana Ross—Motown  
Superstar—Carpenters—A&M  
Like A Yo Yo—Osmond Bros.—MGM

**WTIX—NEW ORLEANS**  
I Know I'm Love—Chee Chee & Peppy—Buddah  
Sweet City Woman—Stampedeers—Bell  
Saturday Morning—Bobby Russell—U.A.  
He's Moving On—Dionne Warwick—Scepter

**WRKO—BOSTON**  
Go Away Little Girl—Donny Osmond—MGM  
If You Really—Stevie Wonder—Tamla  
Superstar—Carpenters—A&M  
Do You Know—Lee Michaels—A&M

**WHB—KANSAS CITY**  
If You Really—Stevie Wonder—Tamla  
Maggie May—Rod Stewart—Mercury  
So Far Away—Carole King—Ode  
Koko-Joe—Jerry Reed—RCA  
Birds Of A Feather—Raiders—Columbia

**WAPE—JACKSONVILLE**  
Bird Of A Feather—Raiders—Columbia  
Maggie May—Rod Stewart—Mercury  
Gypsy's, Tramps & Thieves—Cher-Kapp  
Like A Yo-Yo—Osmond Bros.—MGM  
Imagine—John Lennon—Apple  
Roll On—New Colony 6—Sunlight  
Sweet City Woman—Stampedeers—Bell

**WIBG—PHILADELPHIA**  
Never My Love—5th Dimension—Bell  
If You Really—Stevie Wonder—Tamla  
Won't Get Fooled—Who—Decca  
Rain Dance—Guess Who—RCA  
Call My Name—Wilson Pickett—Atlantic  
Wedding Song—Paul Stookey—W.B.

## Dells, Howlin' Wolf Re-inked To Chess

NEW YORK—Marv Schlachter, president of Chess/Janus Records, announced the re-signing of two major artists to the Chess label: Howlin' Wolf and the Dells. "The London Howlin' Wolf Session" and "Freedom Means" by the Dells, two new albums which were recently released, are both charted as Top 100 LPs.

The Dells have remained popular for 18 years with such hits as "Oh What A Night," "Stay In My Corner" and "Love Is Blue." Howlin' Wolf, a legendary blues figure, recorded his current album in London with Eric Clapton, Steve Winwood, members of the Rolling Stones and other British artists. Both LPs are receiving extensive print and radio advertising, in-store promotion and publicity in national publications.

"The Chess Records artist roster includes many important artists who have contributed enormously to the history of contemporary music. The blues of Howlin' Wolf and the vocal harmonies of the Dells have influenced countless other artists. We are equally enthusiastic about their future prospects, for both artists have just released milestone albums. We are giving them the promotional backing such high calibre talent deserves," said Schlachter.



SINGER TONY DARROW (right) has joined the Roulette Records talent roster. His first release, part of an LP and singles arrangement, is a single called "Happy Days." The songster is set for engagements at the Holiday House in Pittsburgh, Mr. Kelley's in Chicago, the Copacabana in New York. He'll also do a stint on the "Tonight Show." Darrow is shown with Roulette president Morris Levy.

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my dear friend and conductor*

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*His wonderful smile and friendship will always be treasured  
among my most precious memories*

**ARETHA**

# Foreground Music



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Reprise



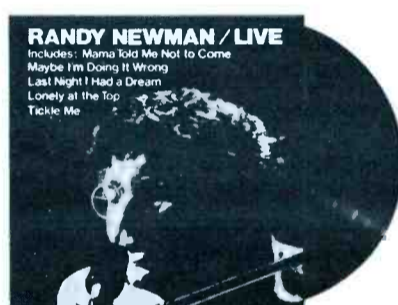
Bizarre/Reprise



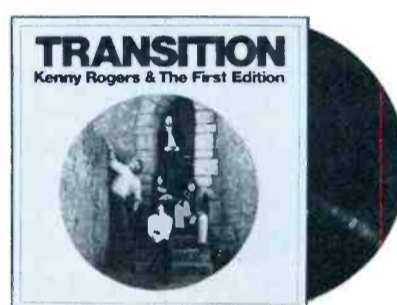
Warner Bros.



Reprise



Reprise



Reprise



Warner Bros.



Warner Bros.



Warner Bros.



Warner Bros.

The Beach Boys. Includes the legendary Brian Wilson title song and more new music from a group which stretches from yesterday to tomorrow.

Deep Purple. Kingpins of British rock scene, Deep Purple are doing it over here now, with a thundering album to match their triumphal tour.

Paul Parrish. The composer turns singer in this radiant display of new artistry.

John D. Loudermilk. The author of "Tobacco Road," "Abilene" and countless other modern standards is his own best interpreter.

Moby Grape. Newness from a group which survived its death—the original members are back together and better than ever.

Esso Trinidad Steel Band. An oil drum orchestra finds new vistas in contemporary repertoire. Overwhelming fun.

Thirty Days Out. Four strong from Massachusetts, Thirty Days Out is that city's latest contribution to rock.

Randy Newman. Larger than life performances of "I Think It's Going to Rain Today," "Mama Told Me Not to Come," "Davy the Fat Boy," "Lonely at the Top" and more.

Black Sabbath. The third and strongest album from this potent British quartet.

The Mothers of Invention. A satirical libidinous musical by Frank Zappa and Company, offered as a going-away present to the Fillmore East audience.

Kenny Rogers and the First Edition. The newest album from this solid gold group.

Labelle. They were Patti LaBelle and the Bluebells, but the 70s bring a new sound and a new name for this powerhouse vocal group.

**From Warner/Reprise Records (and Ampex - distributed tapes).**



# TOP 100 Albums

BOTTOM NO. INDICATES 8 TRACK AND CASSETTE

Cash Box — September 4, 1971

- |   |  |  |
|---|--|--|
| <p><b>1 TAPESTRY</b><br/>CAROLE KING (Ode 77009) 1</p> <p><b>2 RAM</b><br/>PAUL &amp; LINDA McCARTNEY (Apple SMAS 3375) (8XT 3375) (4XT 3375) 3</p> <p><b>3 MUD SLIDE SLIM</b><br/>JAMES TAYLOR (Warner Bros. WS 2561) (8 2561) (5 2561) 2</p> <p><b>4 CARPENTERS</b><br/>(A&amp;M SP 3502) (8T 3502) (CS 3502) 6</p> <p><b>5 WHO'S NEXT</b><br/>THE WHO (Decca DL 79182) (6 79182) (73 79182) 11</p> <p><b>6 EVERY PICTURE TELLS A STORY</b><br/>ROD STEWART (Mercury SRM 1-609) (MCR 1-609) (MCR4 1-609) 12</p> <p><b>EVERY GOOD BOY DESERVES FAVOR</b><br/>MOODY BLUES (Threshold THS 5) (24805) (24604) 18</p> <p><b>8 STICKY FINGERS</b><br/>ROLLING STONES (Rolling Stone COC 59100) (TP 5910) (CS 5910) 4</p> <p><b>9 B, S &amp; T; 4</b><br/>BLOOD SWEAT &amp; TEARS (Columbia KC 30590) (CA 30590) (CT 30590) 7</p> <p><b>10 JESUS CHRIST SUPERSTAR</b><br/>(Decca DXSA 7206) (6-6000) (73-6000) 5</p> <p><b>11 WHAT'S GOING ON</b><br/>MARVIN GAYE (Tamla TS 310) (T8 1310) (M75 310) 15</p> <p><b>12 AQUALUNG</b><br/>JETHRO TULL (Reprise MS 2035) (8 2035) (5 2035) 8</p> <p><b>13 STEPHEN STILLS 2</b><br/>(Atlantic SD 7206) (TP 7206) (CS 7206) 10</p> <p><b>14 THE ALLMAN BROTHERS BAND AT FILLMORE EAST</b><br/>(Capricorn SD 2-802) 14</p> <p><b>15 THE SILVER TONGUED DEVIL AND I</b><br/>KRIS KRISTOFFERSON (Mounment A 30679) 16</p> <p><b>16 TARKUS</b><br/>EMERSON, LAKE &amp; PALMER (Cotillion SD 9900) (TP 9900) (CS 9900) 9</p> <p><b>17 L.A. WOMAN</b><br/>DOORS (Elektra EKS 75011) (8T 5011) (55011) 17</p> <p><b>18 SHAFT</b><br/>ORIGINAL SOUNDTRACK (Enterprise EN 2 5002) (EN 25002) (ENC 25002) 30</p> <p><b>19 4 WAY STREET</b><br/>CROSBY, STILLS, NASH &amp; YOUNG (Atlantic SD 2-902) (T 8902) (S 2-8902) 13</p> <p><b>20 SOUND MAGAZINE</b><br/>PARTRIDGE FAMILY (Bell 6064) (8 6064) (5 6064) 53</p> <p><b>21 TEA FOR THE TILLERMAN</b><br/>CAT STEVENS (A&amp;M SP 4280) (8T 4280) (CT 4280) 20</p> <p><b>22 ARETHA LIVE AT FILLMORE WEST</b><br/>ARETHA FRANKLIN (Atlantic SD 7205) (TP 7205) (CS 7205) 23</p> <p><b>23 POEMS, PRAYERS AND PROMISES</b><br/>JOHN DENVER (RCA LSP 4499) (P8S 1711) (PK 1711) 19</p> <p><b>24 ONE WORLD</b><br/>RARE EARTH (Rare Earth RS 520) (R8 1520) (R75 520) 21</p> <p><b>25 BLUE</b><br/>JONI MITCHELL (Reprise MS 2038) (8 2038) (5 2037) 22</p> <p><b>26 INDIAN RESERVATION</b><br/>RAIDERS (Columbia C 30768) (CA 30768) (CT 30768) 28</p> <p><b>27 WHAT YOU HEAR IS WHAT YOU GET</b><br/>IKE &amp; TINA TURNER (United Artists UAS 9953) 32</p> <p><b>28 SONGS FOR BEGINNERS</b><br/>GRAHAM NASH (Atlantic SD 7204) (TP 7204) (CS 7204) 24</p> <p><b>29 UP TO DATE</b><br/>PARTRIDGE FAMILY (Bell 6059) (8 6059) (5 6059) 27</p> <p><b>30 CARLY SIMON</b><br/>(Elektra EKS 74082) (T8 4082) (54082) 31</p> <p><b>31 THE BEST OF GUESS WHO</b><br/>(RCA LSPX 1004) (P8S 1710) (PK 1710) 38</p> <p><b>32 SURVIVAL</b><br/>GRAND FUNK (Capitol SW 764) (8XT 764) (4XT 764) 26</p> | <p><b>33 LEON RUSSELL &amp; THE SHELTER PEOPLE</b><br/>(Shelter SW 8903) (8XT 8903) (4XT 8903) 25</p> <p><b>34 CHASE</b><br/>(Epic E 30472) (CA 30472) (CT 30472) 29</p> <p><b>35 HOMEMADE</b><br/>THE OSMONDS (MGM SE 4770) (8130-4770) (5130-4770) 36</p> <p><b>36 GOLDEN BISQUITS</b><br/>3 DOG NIGHT (Dunhill DS 50098) (8 50098) (5 50098) 37</p> <p><b>37 THE DONNY OSMOND ALBUM</b><br/>(MGM SE 4782) (8130-4782) (5130-4782) 49</p> <p><b>38 OSIBISA</b><br/>(Decca DL 75285) (6-75285) (73-75285) 39</p> <p><b>39 JUST AS I AM</b><br/>BILL WITHERS (Sussex SXBS 7006) 48</p> <p><b>40 LEE MICHAELS V</b><br/>(A&amp;M SP 4302) (8T 4302) (CS 4302) 46</p> <p><b>41 SKY'S THE LIMIT</b><br/>TEMPTATIONS (Gordy GS 957) (G8 1957) (G75 957) 43</p> <p><b>42 SURRENDER</b><br/>DIANA ROSS (Motown MS 723) (M8 1723) (M75 723) 47</p> <p><b>43 BRYDMANIX</b><br/>BYRDS (Columbia KC 30640) (CA 30640) (CT 30640) 41</p> <p><b>44 BURT BACHARACH</b><br/>(A&amp;M SP 3501) (8T 3501) (CS 3501) 33</p> <p><b>45 NATURALLY</b><br/>THREE DOG NIGHT (Dunhill DSX 50088) 34</p> <p><b>46 HAMILTON, JOE FRANK &amp; REYNOLDS</b><br/>DUNHILL (DS 50103) 40</p> <p><b>47 A SPACE IN TIME</b><br/>TEN YEARS AFTER (Columbia KC 30801) (CA 30801) (CT 30801) 58</p> <p><b>48 I'M JUST ME</b><br/>CHARLEY PRIDE (RCA LSP 4560) (P8S 1730) (PK 1730) 50</p> <p><b>49 MAYBE TOMORROW</b><br/>JACKSON 5 (Motown MS 735) (M8 1735) (M75 735) 42</p> <p><b>50 SO LONG BANNATYNE</b><br/>GUESS WHO (RCA LSP 4574) (P8S 1) (PK) 68</p> <p><b>51 PARANOID</b><br/>BLACK SABBATH (Warner Bros. WS 1887) (M8 1887) (M5 1887) 44</p> <p><b>52 MASTER OF REALITY</b><br/>BLACK SABBATH (Warner Bros. WS 2562) (8 2562) (5 2562) —</p> <p><b>53 11-17-70</b><br/>ELTON JOHN (Uni 93105) (8 93105) (2 93105) 35</p> <p><b>54 CHICAGO III</b><br/>(Columbia CT 30110) (CA 30110) (CT 30110) 45</p> <p><b>55 THIRDS</b><br/>JAMES GANG (ABC ABCX 721) 55</p> <p><b>56 YOU'VE GOT A FRIEND</b><br/>ANDY WILLIAMS (Columbia KC 30797) (CA 30797) (CT 30797) 74</p> <p><b>57 IF I WERE YOUR WOMAN</b><br/>GLADYS KNIGHT &amp; THE PIPS (Soul SS 731) (S8 1731) (S75 731) 56</p> <p><b>58 THE UNDISPUTED TRUTH</b><br/>(Gordy G 955) (G8 1955) (G75 955) 72</p> <p><b>59 MR. BIG STUFF</b><br/>JEAN KNIGHT (Stax STS 2045) (ST 8-2045) (STC 2045) 65</p> <p><b>60 WHAT THE WORLD NEEDS NOW IS LOVE</b><br/>TOM CLAY (Mowest 103-L) (MW 103-T) (MW 103-C) 70</p> <p><b>61 VOLCANIC ACTION OF MY SOUL</b><br/>RAY CHARLES (ABC 726) 52</p> <p><b>62 CURTIS/LIVE</b><br/>CURTIS MAYFIELD (Curton CRS 8008) 54</p> <p><b>63 ABRAXAS</b><br/>SANTANA (Columbia KC 30130) (CA 30130) (CT 30130) 59</p> <p><b>64 EMERSON, LAKE &amp; PALMER</b><br/>(Cotillion SD 9040) 51</p> <p><b>65 HOT TUNA ELECTRIC RECORDED LIVE</b><br/>(RCA LSP 4550) (P&amp;S 1762) (PK 1762) 57</p> <p><b>66 SWEET BABY JAMES</b><br/>JAMES TAYLOR (Warner Bros./7 Arts) (WS 1843) (8 WM 1843) (CWX 1843) 66</p> | <p><b>67 FIREBALL</b><br/>DEEP PURPLE (Warner Bros. BS 2564) (8 2564) (5-2564) 79</p> <p><b>68 CHAPTER 2</b><br/>ROBERTA FLACK (Atlantic 1569) (TP 1569) (CS 1569) 69</p> <p><b>69 SLY &amp; THE FAMILY STONE GREATEST HITS</b><br/>(EPIC KE 30325) (CA 30325) (CT 30325) 71</p> <p><b>70 CLOSE TO YOU</b><br/>CARPENTERS (A&amp;M 4271) (8T 4271) (CS 4271) 62</p> <p><b>71 HOT PANTS</b><br/>JAMES BROWN (Polydor PD 4054) (8F 4054) (CF 4054) —</p> <p><b>72 SUMMERTIME</b><br/>HERB ALPERT &amp; The Tijuana Brass (A&amp;M SP 4314) (8T 4314) (CS 4314) 61</p> <p><b>73 LOVE IT TO DEATH</b><br/>ALICE COOPER (Warner Bros. WS 1883) (8 1883) (5 1883) 63</p> <p><b>74 RELICS</b><br/>PINK FLOYD (Capitol SW 759) (8XT 759) (4XT 759) 73</p> <p><b>75 DEATH WALKS BEHIND YOU</b><br/>ATOMIC ROOSTER (Elektra EKS 74094) (8T 4094) (54094) 80</p> <p><b>76 STEPPENWOLF GOLD</b><br/>(Dunhill DS 50099) (8 50099) (5 50099) 82</p> <p><b>77 I DON'T KNOW HOW TO LOVE HIM</b><br/>HELEN REDDY (Capitol ST 752) (8XT 762) (4XT 762) 84</p> <p><b>78 CHICAGO TRANSIT AUTHORITY</b><br/>(Columbia GP8) 86</p> <p><b>79 FRIENDS &amp; LOVE</b><br/>CHUCK MANGIONE (Mercury SRM 2-800) 75</p> <p><b>80 RAY STEVENS' GREATEST HITS</b><br/>(Barnaby Z 30770) (CA 30770) (CT 30770) —</p> <p><b>81 GODSPELL</b><br/>ORIGINAL CAST (Bell 1102) 89</p> <p><b>82 LOVE LETTERS FROM ELVIS</b><br/>ELVIS PRESLEY (RCA 4530) (P8S 1748) (PK 1748) 64</p> <p><b>83 PEARL</b><br/>JANIS JOPLIN (Columbia KC 30322) (CA 30322) (CT 30322) 78</p> <p><b>84 FREEDOM MEANS</b><br/>DELLS (Cadet CA 50004) —</p> <p><b>85 VIKKI CARR'S LOVE STORY</b><br/>(Columbia C 30662) (CA 30662) (CT 30662) 91</p> <p><b>86 RAINBOW FUNK</b><br/>JR. WALKER &amp; ALL STARS (Soul S 732) (S8 1732) (S 75 732) 93</p> <p><b>87 PAUL AND</b><br/>PAUL STOOKEY (Warner Bros. WS 1912) (8 1912) (5 1912) 98</p> <p><b>88 SHE'S A LADY</b><br/>TOM JONES (Parrot XPAS 71046) (M 79846) (M 79846) 67</p> <p><b>89 I WON'T MENTION IT AGAIN</b><br/>RAY PRICE (Columbia C 30510) (CA 30510) (CT 30510) 90</p> <p><b>90 C'MON EVERYBODY</b><br/>ELVIS PRESLEY (RCA Camden 2518) 97</p> <p><b>91 SOMETHING ELSE</b><br/>SHIRLEY BASSEY (United Artists 6797) 96</p> <p><b>92 FILLMORE EAST, JUNE 1971</b><br/>MOTHERS (Bizarre MS 2042) (M8 2042) (M5 2042) 112</p> <p><b>93 THE PARTRIDGE FAMILY ALBUM</b><br/>ORIGINAL TV CAST (Bell 6050) (8 6050) (5 6050) 85</p> <p><b>94 THE LAST TIME I SAW HER</b><br/>GLEN CAMPBELL (Capitol SW 733) (8XT 733) (4XT 733) 87</p> <p><b>95 YOU'RE MY MAN</b><br/>LYNN ANDERSON (Columbia C 30793) (CA 30793) (CT 30793) 92</p> <p><b>96 WRITER</b><br/>CAROLE KING (Ode 77006) 76</p> <p><b>97 ROCK ON</b><br/>HUMBLE PIE (A&amp;M SP 4301) (8T 4301) (CS 4301) 83</p> <p><b>98 THE LONDON HOWLIN' WOLF SESSIONS</b><br/>(CHESS 60008) 105</p> <p><b>99 SINFONIAS</b><br/>ALDO DE LOS RIOS (United Artists UAS 6802) 77</p> <p><b>100 GRAND FUNK LIVE</b><br/>(Capitol SWBB 633) 96</p> |
|---|--|--|



# TOP 100 Albums

101 TO 150

101	<b>KING CURTIS LIVE AT FILLMORE WEST</b> (Atco SD 33-359)	116	118	<b>MESSAGE TO THE PEOPLE</b> BUDDY MILES (Mercury SR 1-608) (MC8 1-608) (MCR4 1-608)	119	135	<b>LOVE STORY</b> ANDY WILLIAMS (Columbia KC 30497) (CA 30497) (CT 30497)	122
102	<b>ONE FINE MORNING</b> LIGHTHOUSE (Evolution 3007)	104	119	<b>TUMBLEWEED CONNECTION</b> ELTON JOHN (Uni 73096)	118	136	<b>ELTON JOHN</b> (UNI 73090) (8 73090) (2 73090)	126
103	<b>MANCINI CONCERT</b> HENRY MANCINI (RCA LSP 4542) (P8S 1754) (PK 1754)	106	120	<b>TOMMY</b> THE WHO (Decca DXSW 7205) (6-2500) (73-2500)	130	137	<b>SECOND MOVEMENT</b> EDDIE HARRIS & LES McCANN (Atlantic SD 1583) (TP 1583) (CS 7205)	129
104	<b>P G &amp; E</b> (Columbia C 30362) (CA 30362) (CT 30362)	108	121	<b>IN THE GARDEN</b> GYPSY (Metromedia KMD 1044)	141	138	<b>SWEET SWEETBACK'S BAADASSSSS SONG</b> ORIGINAL SOUNDTRACK (Stax STS 30001)	133
105	<b>BOOKER T &amp; PRISCILLA</b> (A&M SP 3504) (8T 3504) (CS 3504)	148	122	<b>IF 3</b> (Capitol SMAS 820) (8XT 820) (4XT 820)	150	139	<b>WHERE I'M COMING FROM</b> STEVIE WONDER (Tamla TS 308) (T8 1308) (T75 308)	139
106	<b>SUMMER SIDE OF LIFE</b> GORDON LIGHTFOOT (Reprise MS 2037) (8 2037) (5 2037)	81	123	<b>YES ALBUM</b> (Atlantic SD 8283) (TP 8283) (CS 8283)	149	140	<b>COSMO'S FACTORY</b> CREEDENCE CLEARWATER REVIVAL (Fantasy 842)	137
107	<b>POTLATCH</b> REDBONE (Epic E 30109)	101	124	<b>BROKEN BARRICADES</b> PROCOL CARUM (A&M SP 4294) (8T 4294) (CS 4294)	88	141	<b>HELP ME MAKE IT THROUGH THE NIGHT</b> JIM NABORS (Columbia C 30810) (CA 30810) (CT 30810)	134
108	<b>CONTACT</b> FREDA PAYNE (Invictus SMAS 7307) (8XT 7307) (4XT 7307)	60	125	<b>8TH DAY</b> (Invictus ST 7306) (8XT 7306) (4XT 7306)	123	142	<b>MARY</b> MARY TRAVERS (Warner Bros. WS 1907) (8 1907) (5 1907)	138
109	<b>MARK ALMOND</b> (Blue Thumb)	103	126	<b>LINK WRAY</b> (Polydor 244064) (8F 244064) (CF 244064)	142	143	<b>LAYLA</b> DEREK AND THE DOMINOS (Atco SD 2-704) (TP 704) (CS 704)	135
110	<b>AFTER THE GOLD RUSH</b> NEIL YOUNG (Reprise RS 6383) (8RM 6383) (CH 6383)	109	127	<b>DEJA VU</b> CROSBY, STILLS, NASH & YOUNG (Atlantic SD 7200) (TP 7200) (CS 7200)	143	144	<b>WOODSTOCK</b> ORIGINAL SOUNDTRACK (Cotillion SD3-500) (TP 33-500) (CS 33-500)	140
111	<b>HOW HARD IT IS</b> BIG BROTHER (Columbia C 30738) (CA 30738) (CT 30738)	120	128	<b>THIS IS A RECORDING</b> LILY TOMLIN (Polydor 25-4055)	107	145	<b>TRUTH IS ON ITS WAY</b> NIKKI GIOVANNI (Right On 05001)	—
112	<b>WHEN YOU'RE HOT, YOU'RE HOT</b> JERRY REED (RCA LSP 4506) (P8S 1712) (PK 1712)	102	129	<b>MANDRILL</b> (Polydor 24-4050)	110	146	<b>HERE COMES THAT RAINY DAY FEELING AGAIN</b> FORTUNES (Capitol ST 809) (8XT 809) (4XT 809)	100
113	<b>WAR WAR WAR</b> COUNTRY JOE MCDONALD (Vanguard VSD 79315)	114	130	<b>HANGING IN THERE</b> HUDSON & LANDRY (Dore 324)	94	147	<b>BRIDGE OVER TROUBLED WATER</b> SIMON & GARFUNKEL (Columbia KCS 99-14) (18 10 0750) (14 10 0750) (16 10 0750)	132
114	<b>SHA NA NA</b> (Kama Sutra 2034)	124	131	<b>MANNA</b> BREAD (Elektra EKS 74086) (8T 4086) (TC 54086)	121	148	<b>STONEY END</b> BARBRA STREISAND (Columbia KC 30378) (CA 30378) (CT 30378)	147
115	<b>GIVE MORE POWER TO THE PEOPLE</b> CHI-LITES (Brunswick BL 754170)	127	132	<b>LOVE STORY</b> ORIGINAL SOUNDTRACK (Paramount PAS 6002)	95	149	<b>TAP ROOT MANUSCRIPT</b> NEIL DIAMOND (UNI 73092)	145
116	<b>MAGGOT BRAIN</b> FUNKADELIC (Westbound WB 2007)	125	133	<b>THE REAL THING</b> TAJ MAHAL (Columbia G 30619) (CA 30619) (CT 30619)	115	150	<b>PENDULUM</b> CREEDENCE CLEARWATER (Fantasy 8410) (8 8410) (5 8410)	144
117	<b>CHRISTIAN OF THE WORLD</b> TOMMY JAMES (Roulette SR 3001)	—	134	<b>MORNING NOON &amp; NITE-LITERS</b> NITE-LITERS (RCA LSP 4493) (P8S 1798) (PK 1712)	113			



## R & B TOP 60

1	<b>SPANISH HARLEM</b> Aretha Franklin (Atlantic 2817)	2	16	<b>LOVE THE ONE YOU'RE WITH</b> Isley Bros. (T-Neck 930)	12	31	<b>I LOVE THE WAY YOU LOVE</b> Betty Wright (Alston 4594)	33	46	<b>HIJACKING LOVE</b> Johnnie Taylor (Stax—ST 0096)	51
2	<b>AIN'T NO SUNSHINE</b> Bill Withers (Sussex 219)	4	17	<b>MR. BIG STUFF</b> Jean Knight (Stax 0088)	14	32	<b>LUCKY ME</b> Moments (Stang 5031)	37	47	<b>A NATURAL MAN</b> Lou Rawls (MGM 14262)	—
3	<b>SMILING FACES SOMETIMES</b> Undisputed Truth (Gordy 7180)	1	18	<b>TRAPPED BY LOVE</b> Denise LaSalle (Westbound W182)	20	33	<b>MAKE IT WITH YOU</b> Raifi Pagan (Wand 11236)	35	48	<b>YOU SEND ME</b> Ponderosa Twins Plus 1 (Horescope 102)	50
4	<b>MAYBE TOMORROW</b> Jackson 5 (Motown 1186)	5	19	<b>TAKE ME GIRL</b> Junior Walker (Soul 35084)	23	34	<b>A PART OF YOU</b> Brenda & The Tabulations (Top & Bottom 408)	42	49	<b>BLACK SEEDS KEEP ON GROWING</b> Main Ingredient (RCA 740517)	—
5	<b>STICK UP</b> Honey Cone (Hotwax 7106)	7	20	<b>GOT TO GET OVER THE HUMP</b> Simtek & Wiley (MR. CHAND 8005)	22	35	<b>BRING THE BOYS HOME</b> Freda Payne (Invictus 9092)	30	50	<b>MISS JACKSON'S DAUGHTER</b> Randolph Walker (Law/Ton 1552)	54
6	<b>TIRED OF BEING ALONE</b> Al Green (Hi 2194)	8	21	<b>IT'S THE REAL THING</b> Electric Express (Cotillion-Linko 1001)	15	36	<b>FEEL SO BAD</b> Ray Charles (ABC 11308)	40	51	<b>ALL DAY MUSIC</b> War (U.A. 50815)	53
7	<b>I LIKES TO DO IT</b> Peoples Choice (Phil La of Soul 349)	3	22	<b>HOT PANTS</b> James Brown (People 2501)	9	37	<b>FUNKY L.A.</b> Paul Humphrey (Lizard 1009)	39	52	<b>CALL MY NAME, I'LL BE THERE</b> Wilson Pickett (Atlantic 2824)	—
8	<b>WHAT YOU SEE IS WHAT YOU GET</b> Dramatics (Volt 3058)	10	23	<b>A THIN LINE BETWEEN LOVE AND HATE</b> Persuaders (Atco 6822)	25	38	<b>1-2-3-4</b> Lucky Peterson (Today 1503)	41	53	<b>I WASN'T THERE</b> Roy C. (Alga—AL 1007-A)	—
9	<b>THE LOVE WE HAD</b> Dells (Cadet 5683)	13	24	<b>YOU'VE GOT TO EARN IT</b> Staple Singers (Stax 0093)	17	39	<b>LOVE ME</b> Impressions (Curtom 1959)	36	54	<b>DADDY LOVE</b> Gi-Gi (Sweet S-001-S)	59
10	<b>UNTIL THEN I'LL SUFFER</b> Barbara Lynn (Atlantic 2812)	11	25	<b>SLIPPED TRIPPED AND FELL IN LOVE</b> Clarence Carter (Atlantic 2818)	28	40	<b>CHICKEN HEADS</b> Bobby Rush (Galaxy 778)	38	55	<b>TOO TUFF MR. BIG STUFF</b> Vicki Anderson (Brownstone 4202)	55
11	<b>IF YOU REALLY LOVE ME</b> Steve Wonder (Tamla 54208)	27	26	<b>MAKE IT FUNKY</b> James Brown (Polydor 14088)	34	41	<b>SHE'S ALL I'VE GOT</b> Freddie North (Mankind 12004)	48	56	<b>DO IT (THE FUNNY DANCE)</b> Dave "Baby" Cortez (Sound-Pak SPM 1002)	—
12	<b>K-JEE</b> Nite Liters (RCA 0461)	16	27	<b>YOU'RE THE ONE FOR ME</b> Joe Simon (Spring 115)	19	42	<b>JUST MY WAY OF LOVING YOU</b> Garland Green (Cotillion 44126)	43	57	<b>BREEZIN'</b> Gabor Szabo (Bluethumb 200)	60
13	<b>MERCY MERCY ME</b> Marvin Gaye (Tamla 54207)	6	28	<b>YOU'VE GOT A FRIEND</b> Roberta Flack, Donny Hathaway (Atlantic 2808)	21	43	<b>FRIENDS BY DAY</b> What Nauts (Stang 5030)	45	58	<b>COMMUNICATION</b> Bobby Womack (U.A. 50816)	58
14	<b>WEAR THIS RING</b> Detroit Emeralds (Westbound 181)	18	29	<b>WOMEN'S LOVE RIGHTS</b> Laura Lee (Hotwax 7105)	32	44	<b>GHETTO WOMAN</b> B. B. King (ABC 11310)	—	59	<b>MY LUCKY DAY</b> Frankie Newsome (GWP 515)	57
15	<b>BREAKDOWN</b> Rufus Thomas (Stax 98)	24	30	<b>WE ARE NEIGHBORS</b> Chi-Lites (Brunswick 55455)	26	45	<b>HOW'S YOUR LOVE LIFE BABY</b> Ted Taylor (Ronn 52)	46	60	<b>LEAVE MY MAN ALONE</b> Raelettes (Tangerine 1017)	56

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## Joe's new single "Give The Baby Anything The Baby Wants" is deluging these stations:

D-1008

WDAS—Philadelphia  
WHAT—Philadelphia  
WKND—New Haven  
WWRL—New York  
WLIB—New York  
WILD—Boston  
KWK—St. Louis  
WCHB—Detroit  
WGPR—Detroit  
WDAO—Dayton

WVON—Chicago  
WGRT—Chicago  
WMPP—Chicago  
WABQ—Cleveland  
WNOV—Milwaukee  
WRIZ—Miami  
WMBM—Miami  
WAOK—Atlanta  
WGO—Atlanta  
WAPX—Montgomery

WVOL—Nashville  
KNOK—Dallas  
KKDA—Dallas  
KCOH—Houston  
KYOK—Houston  
WGIV—Charlotte  
WRPL—Charlotte  
KDIA—San Francisco  
KALO—Little Rock  
KOKY—Little Rock



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# 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**  
Hey Willie—Hollies—Epic  
Ain't No Sunshine—Bill Withers—Sussex  
Superstar—Carpenters—A&M  
Koko-Joe—Jerry Reed—RCA  
Tired Of Being—Al Grenne—HI  
LP Every Good Boy Deserves Favour—Moody Blues—Threshold

**WJET—ERIE**  
Tired Of Being Alone—Al Grenne—HI  
So Far Away—Carole King—Ode  
I Found Someone—Free Movement—Decca  
Some Of Shelby's Blue—Nitty Gritty Dirt Band—U.A.

**WDRS—HARTFORD**  
If You Really Love—Stevie Wonder—Tamla  
Do You Know—Lee Michael—A&M  
Won't Get Fooled Again—Who—Decca LP—

**WLOF—ORLANDO**  
It's For You—Springwell—Parrot  
Mammy Blue—Pops Tops—ABC  
California Kid—Lobo—Big Tree  
Solo—Billy Sans—Invictus  
MacArthur Park—Four Tops—Motown  
Think His Name—Johnny Rivers—U.A.  
A Song For You—J. P. Morgan—Beverly Hills  
Love Song—Rasmussen—Reprise

**WIFE—INDIANAPOLIS**  
I Woke Up In Love—Partridge Family—Bell  
I Ain't Got Time—Glass Bottle—Avco  
So Far Away—Carole King—Ode  
Superstar—Carpenters—A&M  
Loving Her Was Easier—Kris Kristofferson—Monument

**WBAM—MONTGOMERY**  
Superstar—Carpenters—A&M  
Sweet City Woman—Stampeders—Bell  
Loving Her Was Easier—Kris Kristofferson—Monument  
Handbags & Gladraggs—Chase—Epic

**WLAV—GRAND RAPIDS**  
Annabella Hamilton, Joe Frank & Reynolds—ABC  
Stagger Lee—Tommy Roe—ABC  
Desdemona—Searchers—RCA

**WIRL—PEORIA**  
Child Of Mine—Marilee Rush—Scepter  
Stagger Lee—Tommy Roe—ABC  
Gypsies, Tramps, Thieves—Cher—Kapp  
So Far Away—Carole King—Ode  
Think His Name—Johnny Rivers—U.A.

**WGFI—BABYLON**  
Gypsy, Tramps & Thieves—Cher—Kapp  
Koko-Joe—Jerry Reed—RCA  
Call My Name—Wilson Pickett—Atlantic  
Morning Glory—Pendleton Brown—Col.  
So Far Away—Carole King—Ode  
Maggie May—Rod Stewart—Mercury  
Surfs Up—Beach Boys—W.B.

**WHLO—AKRON**  
Stagger Lee—Tommy Roe—ABC  
Crazy Love—Helen Reddy—Capitol  
Superstar—Carpenters—A&M  
It's For You—Springwell—Parrot  
Talk It Over—Anne Murray—Capitol

**WPRO—PROVIDENCE**  
Ain't No Sunshine—Bill Withers—Sussex  
Crazy Love—Helen Reddy—Capitol  
I Ain't Got Time—Glass Bottle—Avco  
Do You Know—Lee Michaels—A&M  
Birds Of A Feather—Raiders—Columbia

**KLEO—WICHITA**  
Uncle Albert—Paul McCartney—Apple  
Spanish Harlem—Aretha Franklin—Atlantic  
What You See—Dramatic—Volt  
Colour My World—Chicago—Columbia  
That's The Way—Messengers  
K-Jee—Niteliters—RCA  
Where Evil Grows—Poppy Family—London

**KIDA—DES MOINES**  
Smiling Faces—Undisputed Truth—Gordy  
Roll On—New Colony 6—Sunlight  
Superstar—Carpenters—A&M  
Do You Know—Lee Michaels—A&M

**WING—DAYTON**  
K-Jee—Niteliters—RCA  
Stagger Lee—Tommy Roe—ABC  
The Story—Moody Blues—Threshold  
Loving Her—Kris Kristofferson—Monument  
That's The Way—Messengers—Rare Earth  
How Can I—Lynn Anderson—Columbia

**WWSN—BIRMINGHAM**  
I've Found Someone—Free Movement—Decca  
Chirpy Cheep—Mac & Katie Kissoon—ABC  
Stick Up—Honey Cones—Hot Wax  
All Day Music—War U.A.

**WCOL—COLUMBUS**  
Birds Of A Feather—Raiders—Columbia  
Calif. Kid—Chase—Epic  
Yo Yo—Osmond Bros.—MGM  
One Fine Morn.—Lighthouse—Evolution  
It's For You—Springfield—Parrot  
Finger On A Windmill—Damnation—U.A.

**WCRV—WASHINGTON, N.J.**  
Breakdown—Rufus Thomas—Stax  
Some Of Shelby's Blues—Nitty Gritty—U.A.  
MacArthur Park—4 Tops—Tamla  
I Found Someone—Free Movement—Decca  
Taking My Time—Kit Kats—Paramount  
Take You Where—Dallas—Marina  
Birds Of A Feather—Raiders—Columbia

**WPOP—HARTFORD**  
If You Really—Stevie Wonder—Tamla  
I Likes—Peoples Choice—Phil. La. Of Soul  
MacArthur Park—4 Tops—Motown

**WLEE—RICHMOND**  
Superstar—Carpenters—A&M  
So Far Away—Carole King—A&M  
I Likes—People's Choice—Phil. La. Of Soul  
I've Found—Free Movement—Decca

**WBBO—AUGUSTA**  
Rain Dance—Guess Who—RCA  
Roll On—New Colony 6—Sunlight  
It's For You—Springwell—Parrot  
Won't Get Fooled—Who—Decca  
Trapped By A Thing—Denise Wasalle—Westbound  
Where Evil Grows—Poppy Family—London  
The Story—Moody Blues—Threshold

**WFEC—HARRISBURG**  
Superstar—Carpenters  
Talk It Over—Anne Murray  
Handbags and Gladraggs—Chase  
One Fine Morning—Lighthouse  
Like A Yo-Yo—Osmond Bros.  
I'll Be Home—Kenny Chandler



**SILVER TONGUE, SILVER PEN**—Kris Kristofferson has renewed his affiliation with BMI. Formal signing of the new contract took place in the performing rights organization's Nashville offices last week. BMI's Frances Preston, vp, and Harry Warner, director of writer relations in Music City, looked on, together with Bob Beckham of Combine Music Corp. and Bert Block, Kristofferson's manager.

## World Talent Search Set For Music City

**NASHVILLE**—For two days and nights, Oct. 2-3, professional and amateur performers will congregate at Nashville's 15,000-seat Vanderbilt Fieldhouse for the World Talent Search, competing for three top prizes and the chance to be discovered by talent co-ordinators, bookers, publishers, songwriters, record producers, agents and the biggest names in the recording industry. The first prize is \$1000.00 (\$700.00 cash and a \$300.00 recording session). Second prize is \$500.00 (\$200.00 cash plus a recording session). Third prize is \$300.00 (recording session). The sessions will be at RCA, Columbia and Quadraphonic studios.

According to Walter F. Sill, Jr., co-ordinator of the World Talent Search, the two-dash bash will offer performers a "fantastic opportunity" to appear before people who could ignite their careers in the entertainment business. "Each group will perform before the judges for a full 20 minutes," Sill commented. "They will be judged on music talent and ability, appearance, originality, presentation and quality of sound. We're dividing our stage into three sections. While

one group is performing, another will be setting up and another tearing down."

"Something for everyone," is the key drawing card to the World Talent Search, as entrants will be classified in one of three categories: country, rock and pop, with the pop division including everything from jazz to classical.

Among the judges and advisors to the World Talent Search will be Chet Atkins, Johnny Cash, Bobby Goldsboro, Sonny James, Kris Kristofferson, Loretta Lynn, Dolly Parton, Boots Randolph, Jerry Reed and Ray Stevens, as well as representatives from Capitol Records, Columbia Records, Decca Records, Hickory Records, House of Cash, MGM Records, Mercury Records, RCA Records and other major recording and publishing companies, talent agencies and music industry publications.

Sill said that an entry fee of \$100 is being charged to offset the cost of assembling and organizing the people, equipment and facilities for the event. Performers wishing to enter may write to World Talent Search, P.O. Box 1618, Nashville, Tennessee 37202.

## Vital Statistics

#78\*  
Military Madness (2:50)  
Graham Nash—Atlantic 2827  
1841 B'way, NYC  
PROD: Graham Nash c/o Atlantic  
PUB: Giving Room Music BMI  
WRITER: Graham Nash  
FLIP: Sleep Song

#83\*  
Can You Get To That (2:45)  
Funkadelic—Westbound 185  
1301 Ave. of Amer., NYC  
PROD: George Clinton  
c/o Westbound  
PUB: Bridgeport Music BMI  
c/o Westbound  
WRITERS: G. Clinton, E. Harris  
FLIP: Back In Our Minds

#88  
Is That The Way (2:35)  
Tin Tin—ATCO 6821  
1841 B'way, NYC  
PROD: Maurice Gibb, Bill Lawrie  
for Moby Pdtns. c/o Stigwood Org.  
1700 B'way, NYC  
PUB: Casserol BMI  
221 W. 57th St., NYC  
WRITERS: Groves, Kipner, Lawrie  
FLIP: Swans On the Canal

#91  
A Woman's Love Rights (2:58)  
Laura Lee—Hot Wax 7105  
Dist. Buddah, 810 7th Ave. NYC  
PROD: Wm. Whetherspoon  
c/o Buddah  
PUB: Gold Forever Music BMI  
c/o Buddah  
WRITERS: Whetherspoon & Bond  
FLIP: Her Picture Matches Mine

#92  
Black Seeds Keep On Growing (3:30)  
Main Ingredient—RCA 0517  
1133 Ave. of Amer., NYC  
PROD: Sylvester, Simmons, McPherson  
1133 Ave. of Amer., NYC c/o RCA  
PUB: Ingredient Music Ltd. BMI  
1133 Ave. of Amer., NYC  
WRITER: McPherson  
ARR: Bert DeCoteaux  
FLIP: Baby Change Your Mind

#96  
A Part of You (3:26)  
Brenda & Tabulations—Top & Bottom 409  
919 N. Broad St., Philadelphia  
PROD: Woods & McCoy  
c/o McCoy, 380 Mountain Rd. Union City, NJ  
PUB: One Eye Soul & Van McCoy Music BMI  
c/o McCoy, Union City  
WRITERS: McCoy & Joe Cobb  
FLIP: Where There's A Will There's A Way

#97  
Lucky Me (2:40)  
Moments—Stang 5031  
106 W. Palisade Ave. Englewood, NJ  
PROD: G. Kerr & Sylvia  
c/o Stang  
PUB: Gambi Music BMI  
c/o Stang  
WRITERS: G. Kerr & Sylvia Robinson  
FLIP: I Lost One Bird In The Hand

#98  
Roll On (2:25)  
New Colony Six—Sunlight 1001  
166 E. Superior St. Chicago  
PROD: Sanctuary Pdtns.  
c/o Sunlight  
PUB: New Colony Pub. BMI  
WRITERS: Herman & Van Kollenburg  
ARR: J. Zervic  
FLIP: If You Could See

#99  
Leave My Man Alone (3:29)  
Raelites—Tangerine 1017  
2107 W. Washington Blvd. L.A.  
PUB: Tiger Music Inc. BMI  
241 W. 72nd St. NYC  
WRITER: Ray Charles  
FLIP: Here I Go Again

#100  
Think His Name—(3:30)  
Johnny Rivers—UA 50822  
6920 Sunset Blvd., Hollywood, Cal.  
PROD: Johnny Rivers c/o UA  
PUB: Music Pushers ASCAP  
6000 Sunset Blvd., Hollywood  
WRITERS: Mimcy, Mimcy, Shanklin, Shanklin, Coe  
FLIP: Permanent Change

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## Boorstyn Forms Royalty Control

**SAN FRANCISCO**—Neil Boorstyn has formed Royalty Control Corp., a new company to administer copyrights, issue licenses and collect royalties for publishers and artists.

Boorstyn formerly practiced copyright law in New York and was associated with Copyright Service Bureau, Ltd., a New York firm which acts as a licensing and collection agent. Royalty Control Corp. is located at 680 Beach Street.

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**B/W "THE CURE" # 50817**

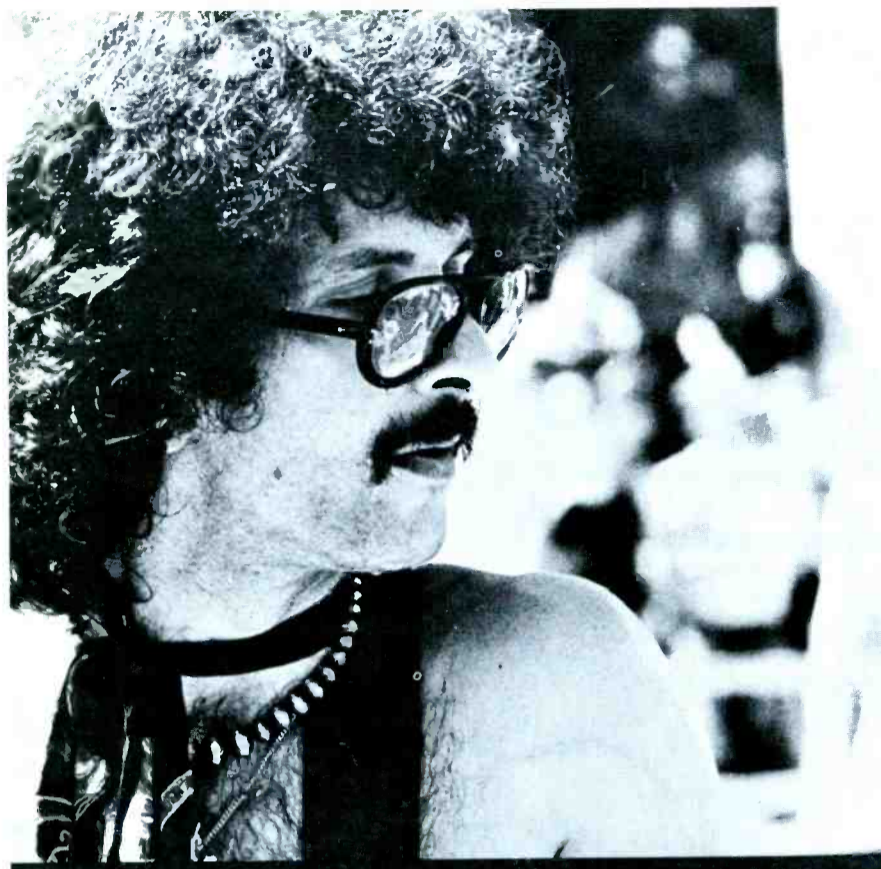
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UNITED ARTISTS RECORDS



# insight&sound



## NEW YORK—THE FINEST 'LIVE' CUT IN THE HISTORY OF RECORDED ROCK

Columbia's been holding on since the Spring, rocking and rolling under the torment of seemingly interminable contractual hassles. So most of the tracks had been mixed and ready since last Spring, and only now are they seeing the light of day.

As far as my sources of information went (nobody could be very helpful since there was a veritable mire of problems) it was to be a double album of the historic Atlanta Pop Festival (not the least of the interesting phenomena that occurred during the course of the concert—speaking purely objectively, you understand—was the supernova launching of **Grand Funk**. Here, the groundwork was laid for the group to become America's most commercial and figure-dominated self-contained group. But I digress; there was also a tremendous amount of good music put over).

The set now turns out to contain three albums under the heading: "The First Great Rock Festivals Of The Seventies—Isle Of Wight/Atlanta Pop Festival." Ah, you say. The Isle Of Wight! Dylan! The Band! Sounds good! Instead there's two Sly cuts, two Cactus cuts designed as the most amazing instant remedy for insomnia, a track by everyone's (at one time or another) sideman **David Bromberg**, a mammoth **Alvin Lee** borathon, "Salty Dog," with my dear **Procol** sounding so bad I was nearly driven to tears, **Leonard Cohen** sounding as if he had just gargled with lye, three **Jimi Hendrix** numbers from the **Gypsy** period that just can't compare to the Experience days, two or three **Kristofferson** numbers (it's hard to tell which), and finally a long **Miles Davis** track that, try as I may, still eludes my interest.

Well, from there one can only go up. For the most part, the one record comprising the Atlanta Pop, contains the best live tracks that anyone has yet captured, and that includes the, up until now, finest: **Stones**, **Doors**, **Cream**, **Airplane**. It begins with "Mean Mistreater" by **Johnny Winter** And. While they're not among my favorites, they come off rather well. It's a nice, high energy opener. "Kind Woman," and "Grand Junction," by **Poco** are next and they're just beautiful. I'm continually amazed at the rapid development of a band who, I consider quite mediocre when they started out. **Poco** is first-rate now, certainly one of America's top five bands.

Strangely enough, the following **Chambers Brothers'** "Love, Peace And Happiness" doesn't spoil the happiness that **Poco** have been generating, and it's only when one gets to the **Allman** cuts (the last on side one, the first on side two) that the balloon bursts. They aren't quite as bad as others of their ilk who've plowed the white blues field before them, but my goodness, they really know how to restate the same musical lines endlessly.

Yet one can forgive this record its faults, even forgive the set its inadequacies because side two holds nineteen minutes and thirty-two seconds of **Live Mountain**. "Stormy Monday" began, in the **Mountain** repertoire, as the ending coda to **Leslie's** free-form guitar solo, and later, metamorphosed into a long almost totally improvisational number. And, if one cares at all for terms, this is real jazz-rock. This foolishness that if a rock group includes horns, it's playing "jazz-rock," really ought to stop. The basic tenant of jazz is improvisation, not charted horn riffs.

"Stormy Monday" represents the most superb improvisation that any rock band—any band, period—has had recorded. That **Mountain** has the confidence, courage and skill to try this sort of thing every gig, should be a sobering thought to everyone interested in the future of Rock as creative medium.

I urge you to listen to "Stormy Monday," to hear just how good **Mountain's** music is. Because with this cut, live rock'n'roll has grown up. We can now call it Music.

eric van lustbader

## NEW YORK—POCO: AN OBSERVATION FROM THE INSIDE LOOKING OUT

If one was asked to compile a list containing the top 10 album releases of the year, there would be no doubt that "Tea For The Tillerman", "Deliverin" and "From The Inside" would be included. They are, in every respect, masterpieces. Musical landmarks. Refreshing, original works of art.

When **Poco's** "Deliverin" album was released, I was sure they would never be able to do better. All of the energy, the fury and the excitement of a **Poco** performance was contained within the album tracks. I thought they had reached their peak. I thought they had recorded their ultimate album. "Deliverin" was **Poco** in every respect. But, like so many who so sure, I was wrong. It's not that I didn't have faith in **Poco**—I did. It's just that "Deliverin" was so perfect, so precise, so musical and so fiery—that I found it hard to imagine the group out-doing themselves. Well, they have!

"From The Inside" is a collection of **Poco** pretties. Songs and feelings. An album filled with some of the finest songs ever recorded anywhere. It stands as a monumental release next to each and every album released thus far. It too is perfect and contains the kind of honesty that only **Poco** can project. And only **Poco** does!

As for the selections themselves, they are basically more complex but still ring with the **Poco** sound. **Paul Cotton**, newest addition to the group was responsible for writing three of the tunes: "Bad Weather," "O! Forgive," and "Railroad" (Cont'd on page 30)

## HOLLYWOOD—"JUST LIKE MIKE TODD"

Michael Gruber left town last week for New York. That's not news in itself, but just about everything else Michael Gruber does is newsworthy. And he's been doing a lot recently—like forming his own record production-management firm, "Just Us" Productions, along with two music publishing firms, as well as embarking on a determined artist discovery and exploitation program that has put his name on executive desk calendars at virtually every record company for miles around.

In New York Mike is lining up a label for **Chi Coltrane**, who played here over the Memorial Day weekend at the Bitter End West, who is slated for **Rio's** international song festival next month, who has signed on for the **Dean Martin** and (Cont'd on page 30)

Mountain's: Felix Pappalardi  
Leslie West

Poco



# cashbox/album reviews

## Pop Picks

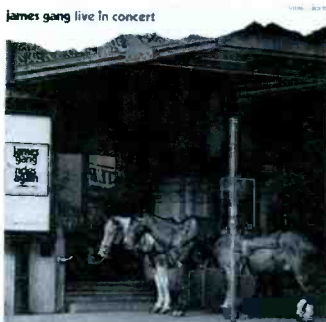
### IMAGINE—John Lennon—Apple—7207

The cruel genius that is Lennon's alone is once again present on his second solo album. More musically complex than the first, Lennon chose to diversify the tracks which range from the highly personal "Oh Yoko" to the more socially oriented "Imagine" and "I Don't Want To Be A Soldier." Also present is the continuing feud between John and Paul as is evidenced by "How Do You Sleep," and Lennons crusade against hypocrisy in "Give Me Some Truth." Lennon leaves nothing to the imagination as the songs are, as usual, precise and hard hitting.



### JAMES GANG LIVE IN CONCERT—ABC 733

Now that the James Gang has just about eclipsed the original James Gang (you remember Frank and Jesse) in terms of popular acclaim, it's just about time for a live album. This one was recorded at Carnegie Hall when the trio tore things up there earlier this year. Along with the group's stalwart favorite "Walk Away," there are half a dozen selections and all are designed for high volume listening. Should be the Gang's biggest charter to date.



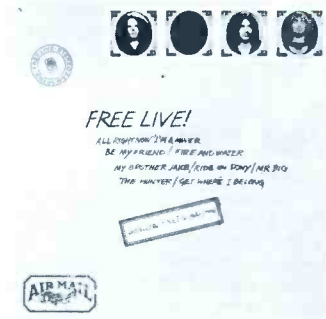
### KO-KO JOE—Jerry Reed—RCA LSP 4596

Jerry is one of the most successful of the country artists who have crossed into the pop market. And his legions should continue to increase, as long as he continues turning out records as listenable as this one. Artist excels on rockabilly humor tracks such as the title tune and is equally at home in a ballad setting such as the one provided by "Not As A Sweetheart." He even talks well ("Another Puff"). Another likeable set from Mr. Reed.



### FREE LIVE—A&M SP 4306

This will probably be the last Free album, since the volatile British group is no more. All but two tracks, "Get Where I Belong" and "My Brother Jake," were recorded during concerts. Several of the group's most popular songs—items such as "Fire And Water" and "All Right Now"—are done up one more time. The package alone, beautifully designed in the form of an air mail envelope, would probably attract buyers even if the record inside weren't as good an example of Free at its rocking live best as it is.



### BARK—Jefferson Airplane—Grunt FTR-1001 (dist. by RCA)

The Grunt label makes a splashy debut with an Airplane album of wonderful variety and style. Each of the five members (Marty Balin has departed) contributes new songs and, for the most part, they are excellent. "When The Earth Moves Again" and "Lawman" are hard and impressive; "Third Week In Chelsea" is a moving introspective piece by Jorma; "Rock And Roll Island" is just what it sounds like and, for bi-lingual fans of the Plane, there's the high comedy of Grace's "Never Argue With A German If You're Tired," which is like an excerpt from the second act of a Wagnerian opera. As if that weren't enough, there are five other tracks and one of the super packages of the year, which includes a large brown bag to play with. Welcome, Grunt, you have a smash here.



### THE FOUR OF US—John Sebastian—Reprise MS 2041

Riding the "Redeye Express" to the end of the line, John Sebastian has made a hard hard rock album. Well, half of one anyway. Sounding a bit like Jody Reynolds of "Endless Sleep" fame, the ex-Spoonful leader rumbles through seven drum dominated songs including Clifton Chenier's "Black Snake Blues." That's one side. The flip is a seventeen minute long potpourri of everything from soft acoustic strumming to the thumping of a steel band. It all makes for interesting listening, but those who prefer their Sebastian mellow may be disappointed. Still it should be a high chart item.



### 20 GRANITE CREEK—Moby Grape—Reprise 6460

One of the most important groups in the history of rock music is Moby Grape. The old Moby Grape that is. The new, reassembled band, is made up of the old people but they sound rather like that—like old and tired people. Alas and alack, there is not one "Omaha" on their debut disk for Reprise. And as for the steel drums which have been added to their sound—all we can say is "oh, c'mon." Perhaps we have come to expect too much from the Grape, but we have only the excellence of their early albums to blame for that. Nonetheless, this will probably be a big selling LP.



### CHER—Kapp KS 3649

Cher fans, born one summer night in 1965, are fans forever. They flocked to her "Chastity" flick, forgave her excesses and waited patiently for the album. Here 'tis. Cher is absolutely smashing on ten tracks including her current single, "Gypsies, Tramps & Thieves." Everything about the album—the cover photographs by Richard Avedon, the powerful arrangements by Al Capps, and most of all the singing of Cher—is first class. Added impact of the Sonny & Cher tv show can only increase the sales potential of what is already this artist's best and most commercial disk.



## Newcomer Picks

### HOOKFOOT—A&M SP—4316

A very strong initial release from Britain's Hookfoot. The quartet have quite successfully made the transition from studio musicians to a touring rock band, and that's often a difficult task. Leader Caleb Quayle, has pulled an Arthur Lee by playing lead guitar, keyboards, singing (with Ian Duck) lead vocals, writing or co-writing six cuts and producing the set. Standouts are "Mystic Lady" and "Movies," which both set up very intense moods and there's some especially beautiful guitar work from Caleb on the latter track. The group's current tour here with Elton John should give this LP strong sales impetus.



### UPSIDE DOWNSIDE — Tom Northcott — Uni 73108

Northcott makes his long-awaited U.S. album debut, already having established himself as a Canadian giant of a talent. Two tunes which helped him up north are here: "Suzanne" and "I Think It's Going To Rain Today" are original enough so that one forgets they are standards in the repertoire of Judy Collins. Interpretations of compelling power abound: Carole King's "Spaceship Races," Randy Newman's "Old Kentucky Home" (complete with minstrel harmonies) and The Move's "Blackberry Way." But to pass up his own composition like "Crazy Jane" and "Iron Pines" would be like skipping dessert. Once again, Canada conquers the U.S.



## Pop Best Bets

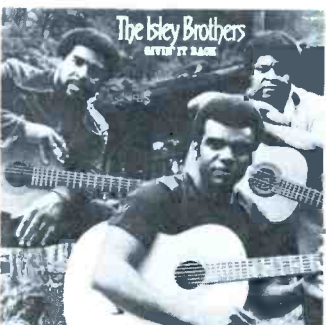
### HOME GROWN—Johnny Rivers—United Artists UAS-5532

Since he first burst upon the scene, playing and singing at the Whisky, Johnny Rivers has built and maintained a loyal following and deservedly so. Here he is again serving up a nicely rocking collection of eleven tunes. His treatment of "People Get Ready" is really fine, but he also does well with Carole King's "So Far Away" and the much recorded James Taylor song, "Fire And Rain." Bound to please Rivers fans.



### GIVIN' IT BACK—The Isley Brothers—T-Neck TNS 3008

This is an unusual outing from one of the most solid of R&B acts, in that the trio abandons their usual practice of doing their own material, opting for some choice picks from the catalogs of such writers as Stephen Stills, Bob Dylan and Neil Young. "Ohio" gets an impassioned treatment complete with Biblical beatitudes and "Spill The Wine" is just plain fun. The Brothers current single, "Love The One You're With" is also featured. Should attract many members of the pop audience.



# cash box / talent on stage

## Led Zeppelin

THE FORUM, INGLEWOOD, CAL. — They're at it again. I feel weightless after the music's over, escaping from the crowd, riding through the quiet; time and I are strangers, atlas shrugging in the city, remembering how much I enjoy the feeling. And these are only things.

I like Led Zeppelin. Not as much as the Beach Boys. Or the Byrds. Or the Dead. Or Procol. Or Van Morrison. Or the Velvets. Or Lennon. But I like them enough. They can torture me, but I still like the Zep. Heaviness and all. Superblues. String-pulling. Repetition. Shlock-showmanship. British pop-posturing. Instant-theatre. All. Led Zeppelin. 1. 2. 3. 4.

I like the fierce power of "Whole Lot of Love" Jimmy Page is wringing out one of those memorable guitar runs. Then the firecrackers go off in the crowd. Everybody dances, the red balloons piercing the blue spotlight, love turning everyone on. The distances between sound and SOUND. All those notes. The acoustic stuff, too.

I like the Elvis-surpassing "That's All Right, Mama." Fleshy Robert Plant does those archetypical acrobatics with his voice and body, looking like Rod-Joe-Mick, the rock satyrs. The trinity of roll.

And I like Jimmy Page. The man has greatness in him, being guitarist-as-sex-symbol-as SuperSTAR, Swallowing his fame, blasting the day-glo yellow-and-orange Forum for nearly 200 minutes.

I like it that Zep doesn't need any supporting acts, justifies the complete sell-out, catches the crowd with the first tune and holds them tight. Zep. Never too tired to brighten the lives of those who feel a little purposeless. They call it Rock AND Roll, a fragment of the truth.

m.r.r.

## Songwriters' Night #2

CENTRAL PARK, NYC—Comedian Robert Klein provided a welcomed respite from the usual FM-deadpan host and his own set brought a set of genuine bellylaughs to the evening's entertainment.

Atlantic's Jonathan Edwards opened the show with a voice which captures live all the depth of the most elaborate recording studio. His strong compositions ("Sunshine Go Away," "Train Of Glory") hit the audience strongly on target.

Warner's Bonnie Raitt has a lemon chiffon voice, most adaptable to a folk-rocker ("Bluebird"), an original blues ("Let Me Be Your Blender Baby") or even a pop standard ("Since I Fell For You"). It's got a Baez purity without any contrived veneer. Her slide guitar is equally impressive. And then Dion won two encores, leading him down the oldies path with "Teenager In Love" and "Runaround Sue," a road he does not readily take these days. But everyone, including the Warners' PR and promo staff sang harmonies and the proverbial doo-wop time was had by all. Meanwhile his new blues feeling also communicated well, and many more fans should be awaiting his next release.

RCA's John Denver topped the bill and "Take Me Home Country Roads," now a million seller, couldn't have happened to a more deserving or cherubic lad. No better '71 translation of midsixties easy-folk exists today; years of hard work have been rewarded. If there is such a concept as a quietly-superstar, John is it.

r.a.

## Neil Diamond/Odetta

GREEK THEATRE, L.A. — Some people can't stand Grand Funk, escargot, Jane Fonda, hot pants, the federal government, or rainy days in June. But nearly everyone likes Neil Diamond. Right?

And that affection was reciprocated at the Greek where Neil, in perfect form, justified his enormous mass popularity with a flawless and dazzling opening-night performance.

Reviewing him is definitely nebulous—like making the universal concrete or explaining the reasons for love. Neil has a rich voice, a pleasing image, a sincerity that doesn't jab you like a punch in the ribs. He also has style, that quality so perilous to define, so evanescent in its aroma, and so impossible to mistake.

He started at a high peak of warmth and energy, and built from there, smoothly moving for the next hour or so from UNI hit to hit, "Solitary Man" to "Sweet Caroline," "Kentucky Woman" to "Brother Love," "Chelsea Morning," "He Ain't Heavy, He's My Brother," "Brooklyn Roads," and "Modern Day Version of Love." With a little "Cherry, Cherry." More Neil Diamond. When we wanted to escape, to smile, to fall in love, to forget IT.

Every song was actually telling us about a person of talent, strength and determination, a man of real substance and starry aura. Neil Diamond. Diamond.

The Diamond-dominated show opened with an unusually-cold set by Odetta. The Polydor artist, who came to prominence through her magnificently-obsessed folk performances, has put down her guitar and — in search of a new direction—picked up mass-cult hits by Elton John, Leonard Cohen, James Taylor and Paul McCartney.

Her "Fire & Rain" was as disappointing as her "Johnny Comes Marching Home" was brilliant. But the de-folking of Odetta has not touched her mighty voice. Let's do it right, okay?

m.r.r.

## Donny Hathaway/Ian Matthews

TROUBADOUR, L.A. — The local debut of Atco's Donny Hathaway and Vertigo's Ian Matthews proved to be an historic occasion on two counts. First, both Hathaway and Matthews are obviously performers of great ability. And second, the opening-night audience was the most boorish in recent memory.

Matthews, accompanied by guitarists Andy Roberts and Richard Thompson and bassist Bob Ronga, is a quiet and subtle performer. His repertoire consisted of tunes from his album (on which both Roberts and Thompson played), including the title song "If You Saw Through My Eyes," and Richard Farina's "Reno, Nevada." Two other highlights of the first set were an a cappella version of the traditional number once recorded by Peter, Paul and Mary as "A Soakin'" and a quasi-country tune, "Won't You Please Be My Friend?"

Throughout the set, members of the audience (largely on record company tabs, compounding the felony and casting dark aspersions on the manners of the industry as a whole) talked, greeted one another, and made enough noise generally that Matthews twice asked the house to please quiet down. His request was to no avail: things got so bad during the second set, that, after 2½ numbers, the group left the stage entirely. The audience was terrible (Providing strong argument against press parties) even through Matthews and his group performed quite nicely. Thompson's guitar work was a special pleasure; his style is highly distinctive and truly tasteful.

Donny Hathaway was the man

## David Steinberg Carly Simon Quinames Band

CENTRAL PARK, NYC — A mother's love can be an inspiration or a plague on your own apartment. You can almost hear Mrs. Steinberg calling: "Davela—look, I know you're funny. Each time you open your mouth, I kvell from it. But Davey boy, don'tcha got any new material? Even a little piece new material, maybe?"

He's been doing the same act now for almost a year, chiefly selections from his Elektra LP. But the faithful come consistently and laugh accordingly. Uproariously too. His humor is music to the ears of his dedicated band. Time after time after time. To wit, unending; but David, momma's still calling.

Carly Simon's mother wishes she'd sing happier tunes, but her following couldn't be more merry or loving. The Elektra artist is open, warm, feminine and excitingly acoustic. With a band composed of ex-Critter Jim Ryan, Andy Newmark and Paul Glanz all interchanging instruments and making sweet harmonies, studio tricks become live, honest realities. Most widely accepted new material included Kristofferson's "I've Got To Have You" and inspiration from Cat Stevens, her own way, "Anticipation." Yes, "The Love's Still Growing," mom. For the music and for the crowd. And it reverberates.

The Quinames Band, house quartet for this whole city lately have enriched their live performance to more closely reflect the general excellence of their debut LP, but so far I'd only give them a 75. Mothers are never satisfied with anything less than 100, and this group shouldn't be either. With the tunes down pat, audience rapport should be next on their list.

r.a.

## Buzzy Linhart

CASTAWAYS, NYC — Eleuthra's Buzzy Linhart puts on a show that must be seen from start to finish. Otherwise, it's like walking into the middle of a Hitchcock flick: the suspense is lost and the thrill is gone, or at best, misconstrued. A guy who closes a show with a thirty-minute plus romp through Fred Neil's "The Bag I'm In," "Feelin' Alright" and "Season Of The Witch" walks a very fine line between self-indulgence and genius. But that Buzzy, he's real smart.

Even during the pre folk-rock days, his name was legend with everyone from Baez to Tom Rush freaks. His music has always been a little louder than most of the other things his fans are into: Carly Simon who has recorded his "And The Love's Still Growing" never has to reach half his volume level to get there. But Linhart is convinced he knows what he's doing and the strong followers believe.

Buzzy plays the vibes and herein lies much of his future potential. (Quick, how many rock vibes players can you name?) But he manages to fill many different kinds of voids musically, even through a sound system that did its damndest to make his voice come out like the Yellow Submarine chorus. Yep, that Buzzy's really smart.

r.a.

## The Persuasions Leo Kottke

BITTER END, NYC—To put it as basically as possible, The Persuasions put the show back in show business. Whereas good-time flashiness (smiling faces and such) have gone by the way-side of late, this group has a whole lot to show off and that's just what they do. It's a 'cause that refreshes.

The r&r revival movement aside, this Capitol a capella quintet has neither equipment nor audience problems. From the moment they hit the stage (singing "Swanee"??), it's theirs and no one else's.

Capitol's Leo Kottke had guitarist John Fahey for a mentor. One can thus admire both his patience and his artistry. But whereas Fahey seemed to discourage the vocal arts, Leo has taken to singing things like "Eight Miles High" in a voice that sits nicely between Jim Morrison and something he once described as "geese farts on a muggy day." A performer of super-intensity, Leo will no doubt be remembered as a honky's honky who somehow made borrowed blues, classics and esoteria work for him as a folk hero.

r.a.

## "Candide"

MUSIC CENTER, L.A. — The West Coast (heading for Washington and New York) revival of "Candide" opened here last week at the Pavillion in a new version revised, "conceived" and directed by Sheldon Patinkin. And without belaboring the point, it shouldn't go much further. Washington, in the heady whirl of the Kennedy Center's initial weeks, might accept this production, but New York audiences—certainly any who remember with fondness the original of 1956, with Barbara Cook and Robert Rounseville—will almost surely turn thumbs down. Which is sad to say, because with names like Frank Portetta, Mary Costa and Douglas Campbell given star billing this time around, one might have hoped for more. These three do, in fact, acquit themselves admirably, but Patinkin's staging is the bummer. He has even seen fit to drop whatever contributions the late Dorothy Parker might have made to lighten the affair, and his ideas of blocking seem born of careful drama school training in the '50s. But then, so does the Leonard Bernstein score, while a pleasure to hear in full and somewhat (newly) extended, seem to be very much a product of that decade and no longer seem to be.

c.b.

## Polydor Taps Smalls, Greenberg & White

NEW YORK—Polydor Inc. recently made three new appointments public in the promo and publicity departments.

Polydor's national promo director Mike Bece named Tommy Smalls to the post of national promo manager for r&b product and Bruce Greenberg to the spot of east coast regional promotion manager. Smalls who will concentrate on Polydor's newly acquired James Brown catalog and his Brownstone and People Records will also deal with Spring Records. He is a former vp of Jubilee Records and dj for New York's WWRL and WLIE as well as LA's KDAY. Greenberg was moved up from his post as Philadelphia promo manager and was previously employed by Mainstream as national promo director as well as by Atlantic City's WMID as dj and program director.

Director of press, public and artist relations, Lloyd Gelassen appointed Dale Ann White as pop publicity assistant for Polydor and its affiliate labels: Spring, Event, Sire and Blue Horizon. She had been employed in the label's marketing and promotion department for seven years and previously was associated with Marce Johnson Management in Beverly Hills.

## Fox Aids Stations

(Cont'd from p. 7)

known to be under contract to different recording companies.

4. Non-professional type packaging.

"We continue to invite inquiries from broadcasters and it is our policy to expedite handling of every request for clearance," Berman said.

## New Pub. Co.

(Cont'd from p. 7)

strongly oriented toward the belief that the "song-is-the-thing" and that a close personal relationship between the publisher and the writer is as much required today as in years past.

Music Maximus Ltd. is located at 1650 Broadway. Telephone is: (212)-765-5910.

## Presley 'Story'

(Cont'd from p. 7)

stick to it, from segment to segment."

In mid-July Watermark offered "The Elvis Presley Story" on a first-refusal basis to the 120-odd stations presently carrying its highly successful "American Top 40" programs and, according to Rounds, picked up 100 orders. Not all of these were in number-one markets, either, since cities like Chicago, San Francisco and Philadelphia do not have an "American Top 40" outlet. There will be stations in these markets carrying the Presley story, however—WCFL in Chicago, KNEW in San Francisco and WCAU-FM in Philadelphia. Fewer FM stations, in general, picked up the documentary.

Nor were all of the country's top-40 stations the only ones buying Presley: KLAC here is in every way a country station. And MOR stations elsewhere were also buying—WLW in Cincinnati, KCRA in Sacramento and WBAL in Baltimore, among them.

"The thing now," said Rounds, "is what do we do to follow Presley." Watermark has plans, actually, but they're not telling yet. For now they just want it known that syndication, in radio, has really come into its own as an industry, that programs created by people who have "paid their dues in radio" can only help radio.

## NATRA Awards Artists, Execs.

CHICAGO—Marvin Gaye walked off with three awards at the 1971 awards presentation of the National Association of Television and Radio Announcers here, honoring figures in the music, recording and entertainment industry.

The Tamla artist received the awards for best male vocalist, record of the year and album of the year for "What's Going On." Other winners were: Aretha Franklin, female vocalist; Honey Cones, female vocal group; Gladys Knight & The Pips, mixed group; Jean Knight, most promising female vocalist; Bill Withers, most promising male vocalist; Undisputed Truth, most promising

vocal group; B. B. King, blues singer; Booker T. & The MG's, for best instrumental group and instrumental album, "Melting Pot" (Stax); Flip Wilson, comedy artist; Last Poets, spoken word artists and Motown, label of the year.

Man of the year award (outside the industry) was presented to Arthur Fletcher, Asst. U.S. Sec'y Of Labor and a NATRA speaker. Awards also cited: Henry Allen, record exec of the year; Angela Davis, woman of the year; Cecil Holmes, promo man of the year; George Woods, major market air personality; Tall Paul White, secondary market air personality; Dick Gregory, human relations award; Eddie Holland, the Dave Dixon distinguished service award; Charles Evers, the Martin Luther King award; and Jesse Jackson, international humanitarian award.

## Russell Print To Warners Music

NEW YORK—Warner Bros. Music Publishing has made an agreement whereby Warner Bros. will print and distribute sheet music and song folios for Leon Russell compositions. Deal was negotiated by Silvers with Denny Cordell representing Skyhill Music and Cordell-Russell Music.

Plans are being made for immediate production of a Leon Russell Songbook which will contain all the compositions included on Russell's first two Shelter albums. The book will also contain two Russell compositions currently on the single charts, "Superstar" as recorded by The Carpenters, and "A Song For You," recorded by Andy Williams. The folio is being designed and edited by Gary Burden, an art director on exclusive retainer to WB who also designed the recently released and most successful Crosby, Stills, Nash & Young folio.

Leon Russell has written a string of hit records for himself and many major artists including Delaney & Bonnie & Friends and Joe Cocker and Mad Dogs and Englishmen.

## Sid Melvin Heads Rec Sales Of Memp.

HOLLYWOOD—Sid Melvin has been appointed to head Record Sales of Memphis, an independent distribution division of Musical Isle of America, Inc., announced Russ Bach, vp of the organization.

Melvin is a veteran music industry executive who has been associated with Record Sales of the past year and had previously served in key capacities with Southern Distributing in Nashville and Record Vending in Memphis. His appointment is effective immediately.

## Nashboro Re-Aligns Distribution Net

NASHVILLE—Bud Howell, president of the Nashboro Group (Creed, Nashboro, Abet, Mankind, Excello, Nasco and Kenwood Records) announced the appointment of various distributors to handle its entire line: LA's Sam and Dave Record Distributors; Boston's Music Merchants of New England; Hartford, Connecticut's Hartford Music Merchants; and for the Nasco label only, Summit Distributors in the Chicago area. Summit currently handles the Nashboro Group's entire label distribution in the Cincinnati market.

## Southwind Searching

NEW YORK—Southwind, presently on Blue Thumb, have been negotiating with several major labels in search of a new home. Their current album is "What A Place To Land."



Cecil Holmes, vice president and director of R & B promo for Buddah Records, receives the "Promo Man of the Year" award at the recent NATRA convention in Chicago. With Holmes is E. Rodney Jones, past president of NATRA and PD of station WVON.

## Two Worlds Thru London

NEW YORK—Two Worlds Records, a division of Two Worlds Leisure Time Corp. of America, will be handled by London Records in New York, New Jersey, Connecticut, Massachusetts, New Hampshire, Maine, Los Angeles and San Francisco.

Al Caiola, the guitarist who also heads A&R at the company, is featured on the first package from the label, "Superstar." The company also issues Al Caiola Method Books.

According to Ervin Litkei, president of Two Worlds, contemporary talent will be signed to the label.

Sales at the label is directed by vet music exec Andy Miele.



FARRELL-ING ALONG—Russ Regan (l.), VP and general manager of MCA Records' Uni label, has signed and welcomes Wes Farrell of Wes Farrell Productions to the label. First artist to be released under the new arrangement is Saratoga Trunk, produced by Lynn Barkley.

## New Injunction On 'Superstar'

NEW YORK—A preliminary injunction has been granted against the Original American Touring Company and its manager, Betty Sperber.

Judge Lawrence W. Pierce, U.S. District Court, Southern District, New York, last week (26) enjoined Mrs. Sperber and the Original American Touring Company from advertising and/or presenting in its entirety the rock opera "Jesus Christ—Superstar," the rights to which are solely owned by Robert Stigwood, Group, Ltd.

The injunction supported the original ruling by Judge Tom Clark of the U.S. Circuit Court of Appeals, Second Circuit, prohibiting any other company from performing the complete opera, "Jesus Christ—Superstar," or in any way advertising or representing any presentation as being from "Jesus Christ—Superstar."

John Eastman of Eastman and Eastman & Robert Osterberg of Abeles and Clark argued the case for Robert Stigwood, Ltd.

## MCA Sets Up Mfg. Admn. Post

UNIVERSAL CITY—Rolf Kahn has been appointed to the newly created post of director of manufacturing administration of MCA Records, heading a new department that will centralize all order services and plant production control functions for the label.

Making the appointment, MCA Records president Mike Maitland said, "Kahn's immediate attention will be to update our methods of manufacturing, shipping, and quality control and to see that we are functioning effectively in these areas."

"Over the past year we have placed heavy emphasis on artist acquisition and artist relations. With the appointment of Kahn we are assured of modern management in both the creative production and distribution areas of our operation."

Kahn will headquarter at MCA offices in New York, which are closer to the company's pressing plants in Pinckneyville, Ill., and Groversville, N. Y.

Until recently Kahn was vice president of manufacturing and distribution for Associated Products, Inc., a large New York City conglomerate.

## Reprise Inks John Fahey

NEW YORK—Guitarist John Fahey, has signed with Reprise Records, according to president Mo Ostin.

Fahey's earlier albums were on Vanguard and Takoma, the latter Fahey's own label formed in Berkeley, California. Born in Takoma Park, Maryland, he now resides in Los Angeles, where he will record his first Reprise album this fall after an extensive month-long tour that will take him to Washington, D.C., New York City, Philadelphia and Boulder, Colorado.

Fahey hopes to include, orchestral arrangements on his album, a project he's been planning for two years. Album production will be supervised by Denny Bruce and Warner/Reprise staff producer Andy Wickham.

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NEW YORK (Cont'd from page 26)

**Days**," which I suspect will be their next single. If you had any doubt as to why **Cotton** joined **Poco**, you need only listen to those three songs. The rest is obvious. Of the three, "**Railroad Days**" marks somewhat of a departure for the group. It's a feverous rock 'n roll number with shades of the Creedence style—but **Poco** nonetheless. A remarkable song certain to rocket the group to new chart heights.

Well I'm goin to a hoedown  
kick up my heels  
go all night and never slow down,  
I love how it feels

Side one of "**From The Inside**" opens with a **Richie Furay-Rusty Young** composition, "**Hoedown**," which is unmistakably country. "**Hoedown**" is just one of those get up and stomp your foot numbers, but because of its brevity, it also serves as a teaser for things to come—which brings us to the first of three **Paul Cotton** selections, "**Bad Weather**."

And every day that passes us bye  
And I can't help the feelin that you and I  
we won't get to see another day together  
looks like bad weather

"**Bad Weather**" is just one of the few songs that instantly becomes a part of you. It is melodically beautiful with an accompaniment of equal strength. Soft, mellow acoustic guitars set the pace for **Paul's** compassionate vocals while **Rusty's** electrifying steel guitar solo adds to the perfection. "**Bad Weather**" was the tune that stood out in **Paul's** Illinois Speed Press days, but with **Poco**, it takes on new meaning and renewed sincerity.

The visions in the keyhole leaves me blind  
oh I should have seen a warning sign  
what am I gonna do?  
now it's one or the other  
but how can I choose, when there's a chance that I might lose  
the one that I refuse  
all the love of two, won't leave me free  
and losing you for her, leaves less of me  
what am I gonna do?

Of the five selections written solely by **Furay**, "**What Am I Gonna Do**" is the most impressive—both lyrically and musically. The dilemma of having to choose between two women is one which nobody has been able to solve, and rather than dabble with possible solutions, **Furay** chooses not to solve the problem at all. **Furay** must have given the tune special attention, for more than any other on the LP, it seems to stand out as a tightly knit song whose lyrics and music were built by the same craftsman. Despite the dilemma, "**What Am I Gonna Do**" is a love song in the purest sense, and must be listened to as one.

shameless, tameless ways about you  
and changing them now would seem unreal  
nameless, aimless, who shouldn't doubt you  
though I wonder if you really know what you feel!

In typical **Poco** fashion, reminiscent of their earlier albums, we greet "**You Are The One**," "**What If I Should Say I Love You**," and "**Just For Me And You**," all written by **Furay**—but amidst the **Furay** compositions lie two more by **Cotton** and the title track done by **Timmy Schmit**.

"**Railroad Days**" is the most aggressive song that **Poco** has ever recorded. It drives from beginning to end and is filled with punchy rhythms similar to those of **Creedence Clearwater Revival**. Again, as in "**Bad Weather**" and "**Ol' Forgiver**," vocal honors are given to author **Paul Cotton**.

I'm talkin it over from the inside  
something new and oh so sacred  
grows within the depths of you  
but still I just can't keep from wonderin  
for I'm but a child, too.

Much of the progress made by **Poco** in their writing abilities is evidenced in "**From The Inside**." Again, lyrics are of major importance and the music is used to supplement them. "**Do You Feel It Too**" is the only selection on the album that was obviously influenced by producer **Steve Cropper**. It's the soulful, funky side of **Poco**—a side never before uncovered on record—a new depth added to an always expanding group. "**Ol' Forgiver**" is the only song remaining that hasn't been discussed—and it won't be. It must be treasured along with the nine other songs on the album. Songs that were precisely prepared, expertly chosen, and brilliantly performed by a group whose talents know no limits. They are songs from the inside—and that just about says it all.

kenny kerner

**OUT IN THE STREET**—For those few still a bit incredulous at my rave **Ruth Copeland** review in **Talent On Stage** last week: Yes, she's that good. And to make sure, I went back to the **Bitter End**, on my own time, last Saturday, Sunday and Monday. Even I am capable of overreaction: for example, the first time I saw **Chicago**, they knocked me out, primarily because they reproduced their album material so well and, I felt, the horn section was the tightest I'd heard up 'till then. Only problem was (for me, not for them) when I saw them again, their set was almost note for note the same. I know it happens in the majority of cases, but I still can't understand how a musician can play the identical lines night after night and still call himself a musician. What is live music, except spontaneity? You lose that, and you might as well be home listening to the album. When you're on stage, you've got to take your chances and wing it, because that's the only road to greatness. You must let your physical power burn, because if you don't make it that night, well, you've honestly tried, and no one in their right mind has a right to ask more of you. You've got to ride your own musical ability—thinking: I am here now and this night is different from all others—because if you do, and it works, both you and your audience will get off. And, for a musician, there's no bigger or more important satisfaction.

So, once, okay—but I won't get fooled again, and that's a fact. I knew what I'd done when I wrote the **Ruth Copeland** rave: I knew what I'd seen the night before, a true phenomenon that is rock's—and life's—rarest species. But I wasn't going to be satisfied until she'd proven it to me all over again. So I returned to the **Bitter End** night after night. And the most impressive fact that emerged was that, while, for the most part, the songs in the sets remained constant, they were never performed the same way twice. Drummer **Donelle Hig-**

HOLLYWOOD (Cont'd from page 26)

Glen Campbell Shows this fall.

Now a member of the over-thirty generation, **Michael Gruber** wryly remembers a time when he was 19, a millionaire, and known as the "The Sandbox King of America." He also remembers that a year and a half later he was bankrupt. "The bottom fell out of kids' sandboxes—literally," **Mike** recalls. "Fantastic design defect. You'd fill the box with sand and—whammo—total collapse. I had a block-long warehouse full of returned, caved-in sandboxes. My musical history, though, goes back to record promotion in New York. I was plugging **Santo** and **Johnny**. Remember **Santo** and **Johnny**? From that I went to the **William Morris Agency**, sort of in charge of the rock and roll roster. Then they gave me an assignment to work an unknown visiting group called **The Rolling Stones**. I worked. Eventually I left **Morris** to work directly for the **Stones**—booking their tours." Out of that association comes another of **Mike's** acts—the **British band Tucky Buzzard**, backed and financed by the **Stones**, produced by the **Stones' Bill Wyman**, and signed here to **Capitol**. (They begin a U.S. tour with a date at the **Whisky** late in September, and later will play the **Forum** here with **Grand Funk**.)

"What next? Then I formed my own managerial firm. I had **Moby Grape**, **Taj Mahal**, **Love**, **Group Therapy**. Eventually I gave that up, worked for **National General** for a while, and decided to make the once-and-for-all big plunge into the music business." So **Mike** formed his own production firm based in a kind of **Techbuilt** villa at the end of a cul-de-sac in **Beverly Hills**. Asked who's involved, came the answer "Just Us," which includes **Mike's** second in command, **Mark Hopkins** (yes, related to the **San Francisco** hotel clan), production head **Val Garay** and **Lyn Stonehill** for publicity, and **Teri Pierce**, who "takes care of what's left."

"We start from scratch," explains **Mike**. "We groom the act, supervise the product, oversee performance and recording, give the buyer total effort. And everyone who signs with **Just Us** becomes a stockholder. I'm building an empire, and I'm taking everyone along." So far, in addition to **Chi Coltrane** and **Tucky Buzzard**, those going along include **Help**, an act with **MCA** that opened last week (Aug. 25) for a weekend gig at the **Whisky**; **English Gypsy**, also placed with **MCA**; and **Ken Lauber**, with a **Decca** album due before **Labor Day**, whom **Dylan** has called "one of the best writers of our time." The **Michael Gruber** empire, for the moment, otherwise physically extends to the **Bay Area**, where the company maintains a 16-track recording studio. Negotiations are under way for a similar operation in **Los Angeles**, but it won't stop there. Says **Mike**, "I want to put it all together with color and class, just like **Mike Todd** used to do." And he's well on his way.

**SOUND TRACKS**—**John Klemmer**, who has just signed with **ABC/Dunhill**, sends the following: "John Klemmer and his group recently performed an afternoon concert at **Blair High School**, **Pasadena**. **John Klemmer** and his group recently performed a one-nighter at the **Funky Quarters** in **San Diego** at a packed house. **John Klemmer** and his group will be opening at the **Lighthouse** in **Hermosa Beach** for two weeks." End of release . . . **Mike White**, formerly with **Capitol's Fourth Way**, has also signed with **ABC/Dunhill** . . . **Epic's Chase** going into sessions in **San Francisco** . . . **Boz Scaggs**, now under **Schiffman-Larson**, **Hollywood**, management, is cutting a second album for **Columbia** in **London** . . . The **Moody Blues** will be coming over this fall for a tour of the **West** and **Southwest**, kicking off in **Seattle**. They'll cover the **East** sometime this spring . . . Side men with **Quincy Jones** debuting at the **Greek Theatre** this week (Aug. 30) include **Grady Tate**, drums; the fabulous **Toots Thielmans** on guitar and harmonica, and trombonist **J. J. Johnson** . . . **Rick Nelson** has signed for a benefit concert to aid **Casa de La Raza**, new community center in **Santa Barbara**, on the **Labor Day** weekend. On the same bill—the **Mike Curb** Congregation . . . **Shelton Kilby III**, former accompanist with the **Friends of Distinction**, has signed with **BeeGee Records** . . . **Jose Feliciano** has left **Chartwell** after a three-year association and signed with **Heller-Fischel** . . . Signed in the **West Los Angeles Village Recorder** last week were **B. B. King** and **Stevie Wonder** . . . **Leon Russell** has denied he's producing a **Bob Dylan** album in **Nashville** and **Florida** as reported in the underground press. Whatever else he's up to, he is heavily into a tour of one-nighters.

christie barter

gan and, especially, guitarist **Ron Bykowski** were continually innovative. Much of **Ruth's** act is based completely on improvisation. A blues number is composed nightly on stage by her, and the mid-portion of her very personal version of the **Jagger-Richard "Play With Fire"** metamorphoses as do her moods each evening.

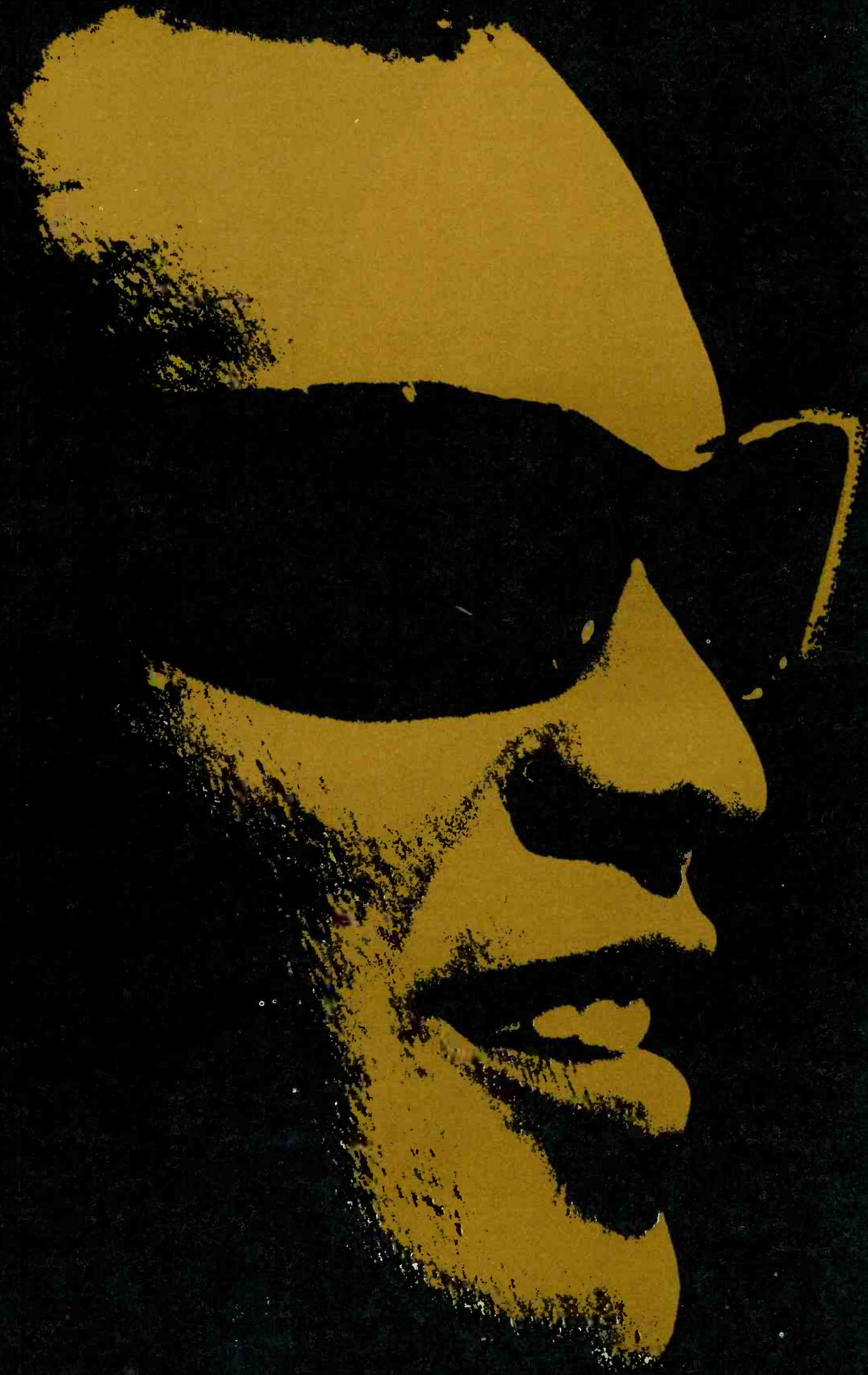
But you needn't take my word for it, no, I'll not have it. She'll be with **Sly** at the **Garden** Sept. 8, 9, 10. Go and see for yourself. As all **Hell** breaks loose.

**STRAIGHT FROM B. ZEEBEE DEPT.:** The new **Elton John** album is completed and will, once and for all, silence the childish kvetching from some areas of rock's peanut gallery. Titled "**Madman Across The Water**," the LP contains some already known songs (if you've seen **Reg's** stage act recently) such as "**Indian Sunset**," "**Rotten Peaches**," "**Goodbye**," and the incredible "**Tiny Dancer**." Of the rest, most are very new compositions from the pen of **Monsieur Taupin** and the keyboard of **Dwight**, the **Mighty Marvel**: "**Holiday Inn**," and "**Levon**" (yes, that **Levon**). The title track was written some time ago and was, in fact, used very early on (not in the **States' tours**) as the finale, before the writing of "**Burn Down The Mission**." It is, without question, one of the finest from the **Dynamic Duo**, being simultaneously complex, cerebral, epic, and accessible.

**JUST PLAIN NICE DEPT.:** **Grunt's "Bark"** package, that is outrageous. Can you dig the teeth on the forty-pound bass, gracing (no pun intended) the LP cover? And yes, there really is a new **Airplane** record inside all the wrappers. **Mighty**, mighty fine, it is, too. And much more satisfying than a trip to the **A&P**. Also **WB's** promo package of the **Beach Boys' "Surf's Up"** LP. Comprehensive history of the group shows a great deal of thought.

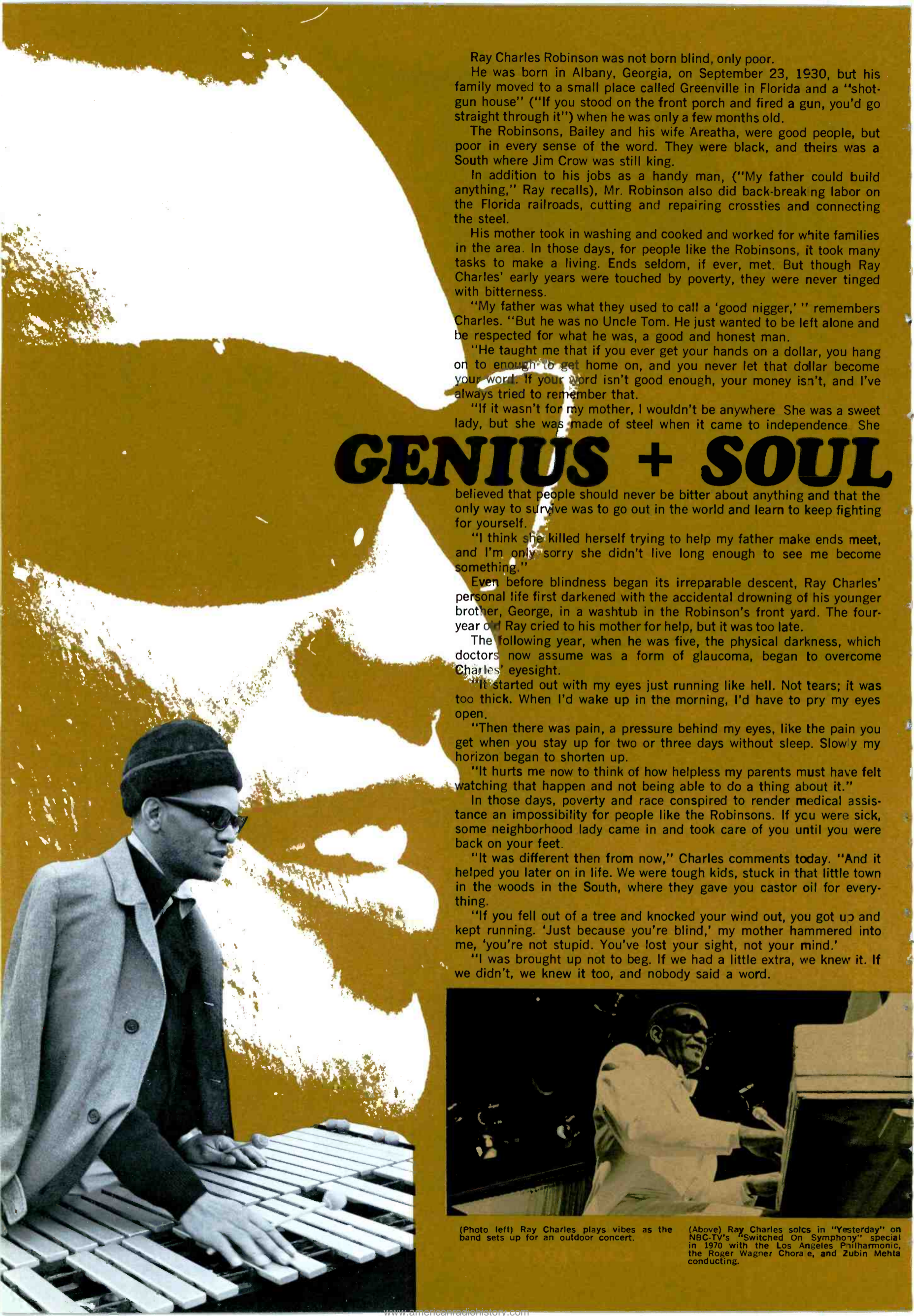
**Robb Royer** has left **Bread** and has been replaced by vet session musician, **Larry Knechtel** who plays keyboards, bass, guitar and harmonica.

. . . **David Crosby** and **Graham Nash** begin an extensive 25 date tour of the **States** and **Canada** commencing Sept. 10 in **Vancouver**. They'll perform without any back-up band and will, wherever possible, play smaller houses "to keep an intimate mood to their performance," says the press release. Now there's a switch. Sept. 30 will see them at **Carnegie**. Good luck, sports fans! . . . **Shirley Bassey** has cut the title tune to **Sean Connery's** return as the magnificent filmic version of **Ian Fleming's James Bond**, in "**Diamonds Are Forever**," just completed shooting. Now, the only question is will the movie concept of the deadly **Spangled Mob** live up to the **Fleming** original . . . the **Flying Burrito Brothers** are set to play the **Bitter End** Sept. 1-5 . . . **Carpenters** begin a **European** tour on Sept. 13 in **London** and it will include a date Sept. 20 at **Royal Albert Hall** for the **Royal Family** . . . **The Who** set a record at the **Mississippi River Festival** when attendance climbed to 33,000.



**A Special Cash Box Section**

**Celebrating Ray Charles' 25th Anniversary in Show Business**



Ray Charles Robinson was not born blind, only poor.

He was born in Albany, Georgia, on September 23, 1930, but his family moved to a small place called Greenville in Florida and a "shot-gun house" ("If you stood on the front porch and fired a gun, you'd go straight through it") when he was only a few months old.

The Robinsons, Bailey and his wife Areatha, were good people, but poor in every sense of the word. They were black, and theirs was a South where Jim Crow was still king.

In addition to his jobs as a handy man, ("My father could build anything," Ray recalls), Mr. Robinson also did back-breaking labor on the Florida railroads, cutting and repairing cross-ties and connecting the steel.

His mother took in washing and cooked and worked for white families in the area. In those days, for people like the Robinsons, it took many tasks to make a living. Ends seldom, if ever, met. But though Ray Charles' early years were touched by poverty, they were never tinged with bitterness.

"My father was what they used to call a 'good nigger,'" remembers Charles. "But he was no Uncle Tom. He just wanted to be left alone and be respected for what he was, a good and honest man.

"He taught me that if you ever get your hands on a dollar, you hang on to enough to get home on, and you never let that dollar become your word. If your word isn't good enough, your money isn't, and I've always tried to remember that.

"If it wasn't for my mother, I wouldn't be anywhere. She was a sweet lady, but she was made of steel when it came to independence. She

# GENIUS + SOUL

believed that people should never be bitter about anything and that the only way to survive was to go out in the world and learn to keep fighting for yourself.

"I think she killed herself trying to help my father make ends meet, and I'm only sorry she didn't live long enough to see me become something."

Even before blindness began its irreparable descent, Ray Charles' personal life first darkened with the accidental drowning of his younger brother, George, in a washtub in the Robinsons' front yard. The four-year-old Ray cried to his mother for help, but it was too late.

The following year, when he was five, the physical darkness, which doctors now assume was a form of glaucoma, began to overcome Charles' eyesight.

"It started out with my eyes just running like hell. Not tears; it was too thick. When I'd wake up in the morning, I'd have to pry my eyes open.

"Then there was pain, a pressure behind my eyes, like the pain you get when you stay up for two or three days without sleep. Slowly my horizon began to shorten up.

"It hurts me now to think of how helpless my parents must have felt watching that happen and not being able to do a thing about it."

In those days, poverty and race conspired to render medical assistance an impossibility for people like the Robinsons. If you were sick, some neighborhood lady came in and took care of you until you were back on your feet.

"It was different then from now," Charles comments today. "And it helped you later on in life. We were tough kids, stuck in that little town in the woods in the South, where they gave you castor oil for everything.

"If you fell out of a tree and knocked your wind out, you got up and kept running. 'Just because you're blind,' my mother hammered into me, 'you're not stupid. You've lost your sight, not your mind.'

"I was brought up not to beg. If we had a little extra, we knew it. If we didn't, we knew it too, and nobody said a word.



(Photo left) Ray Charles plays vibes as the band sets up for an outdoor concert.

(Above) Ray Charles solos in "Yesterday" on NBC-TV's "Switched On Symphony" special in 1970 with the Los Angeles Philharmonic, the Roger Wagner Chorus, and Zubin Mehta conducting.

"'One of these days I'm gonna die and you're going to have to take care of yourself,' my mother would tell me. And she was right. And I did."

So Ray Charles learned to wash and scrub and cook, to rake the yard and make his own bed.

He even chopped wood.

"That got to causing a situation at the church," he remembers, smilingly. "They got to saying that my mother was making that poor blind boy cut wood when a piece of wood might hit me in the eye. She soon put them right. 'When a seeing man chops wood, sometimes a piece flies up and hits him in the face. He can see it, but that doesn't mean he can move fast enough.' That shut them up."

But even before his blindness fully developed, Ray Charles and his music had formed an acquaintance.

"There was an old gentleman named Mr. Wiley Pittman, who had a cafe next door with an old beat up piano. He was of the boogie-woogie school—Meade Lux Lewis and Albert Ammons and the like. I'd go over and stand by the piano and listen, and pretty soon he'd move over and make room for me, and I'd sit down and bang away up on the high keys.

"I wasn't playin' nuthin. He knew it; but he'd smile and he'd say, 'Thass good, thass so good, sonny. But you gotta practice.'

"I'll always love that man for that.

"One day when I was about six and going blind, there were some other people in the cafe, and he called over to me and said, 'R.C., I want you to play like you did yesterday.' And if I didn't have the nerve to go and get shy when I couldn't play a damn thing anyway! But I sat

## = RAY CHARLES

there moving my left hand back and forth and banging with my right. And the people clapped just to make me feel good.

"From that point on I loved to play music."

By the time he was seven, Charles had taught himself to play tunes, first picking out melodies with one finger, then graduating to two. And he'd listen to Mr. Pittman's jukebox playing blues by Big Joe Turner, Tampa Red, Big Boy Cruddup and Sonny Boy, and he'd hum along.

About that time Ray Charles began to attend his first school, the St. Augustine School for Deaf and Blind Children in Orlando, Florida. "Before that, my mother, who wasn't the most educated person in the world, taught me. She taught me that ABC's and a little arithmetic and how to print. To this day I can still print. I can't write, but I remember how to print."

At St. Augustine's the fierce independence and lack of self pity which Charles had learned from his mother took on broader dimensions. There he learned many things between the ages of seven and fifteen: how to read and write braille, to type, to make mops and brooms, to play a limited classical repertoire on the piano—and the fact that he was a Negro.

"I was treated very fair at that school," Charles recalls, "and I was normal there, and very happy. It was a state school, and in September the state bought your train ticket to get you there. In June they bought you another to get you home. But at Christmas your parents had to buy the tickets. Somehow my mother always got hold of the money."

At St. Augustine's Charles began to study classical music. An excellent music student, he studied the works of Chopin, Mozart, Bach, Beethoven.

"Beethoven had a lot of feeling, but Bach was nervous. All those lines running against each other," is Charles' summation. But he listened to Goodman, Basie, Ellington, Erskine Hawkins, Andy Kirk, Lunceford, Tiny Bradshaw, and Artie Shaw. Shaw interested him in the clarinet, so he took it up, adding alto sax and trumpet. And whenever he thought his teacher wasn't listening, he played jazz.

"Classical music is a great foundation for playing jazz," he com-

ments. "You learn to play correctly, to use the right fingering. But in classical music you have to play exactly what the man wrote. With jazz, when you get rid of the melody, you put yourself in."

The curriculum at St. Augustine's came to a close with the tenth grade, and it was while he was in that grade that Charles received news that his mother had died.

"She'd eaten a sweet potato pie or sweet potato bread, and she blew up like a balloon overnight and died the next day. I came right home. I couldn't cry then, and I didn't eat for three weeks. I almost died for it.

"After that, my father was never the same, and not long after—they say from diabetes—he died too. My mother was 33; my father was 40."

And Ray Charles was 15, blind, and orphaned. His mother had brainwashed him to the point where he knew he must maintain his independence and his dignity. He refused to accept a future life of dog, cane, and cup. He refused to be a burden to his relatives.

He did, however, turn to some friends of his mother's in Jacksonville, Lena Mae and Freddy Thompson. "I agreed to live with them because I could pay them something. I'd go out and play piano at tea parties and such and make five dollars and give them half."

And so armed with his pride, his love of music, and his determination not to allow his handicap to limit him as a human being, Ray Charles began literally to follow his mother's advice to "go out in the world and learn to fight" for himself. He remained with the Thompsons for about six months, working a bit in Jacksonville with Henry Washington's band. "But he didn't need me, so I went to Orlando and got a job

with Joe Anderson, who had a 16-piece band."

Charles sang and wrote arrangements. He obtained his union card by lying about his age. He didn't work too often. He existed on beans, water, and crackers. And as he refused to beg, he almost starved. "It came to be a heavy proposition, a malnutrition thing," Charles remembers.

Then he recalled a guy who worked in a music store in Tampa, and headed there in search of work. "One night he took me to this little club, and I sat in on piano with a hillbilly group, the Florida Playboys. Their piano player was sick, and I got the job."

He must have cut a picture, a young, blind, black kid dressed as a cowboy, the only black in a white group. But he didn't care. He cared only about his music and getting his hands on a few dollars.

"They treated me good, and I've always loved hillbilly music. I never missed 'Grand Ole Opry.' Hillbilly music is totally honest. They don't sing 'I sat there and dreamed of you.' They say 'I missed you, and I went out and got drunk.'"

After his sojourn with the Florida Playboys, Charles joined a small combo led by Manzie Harris, but he knew he wanted to get out on his own—to "a nice-sized city the furthest from where I was." So he bided his time, saved his money, and after six or seven months asked a friend to find him the farthest point from Florida, and the South, on a map of the United States. He was afraid of tackling New York or Chicago alone.

Seattle, Washington, fit the bill. It was approximately eight inches from Tampa. Charles had six hundred dollars when he got off the bus in Seattle, "where I didn't know anyone and no one had asked me to come." He argued his way into an after-hours dive, the Rocking Chair, which he had heard was sponsoring a talent contest. He didn't win, but he did get a job offer, which led to a better one with the Seattle Elks Club. The Rocking Chair then hired him back, doubling their initial offer.

"I put together a trio, the Macson Trio, with Gossie D. McGee on guitar and Milt Garritt on bass. It was one of those strange coinci-

(continued on page R14)



Aretha Franklin and Ray Charles discuss some points about a Coca-Cola commercial they are in the process of recording at Charles' Tangerine Studios in Los Angeles. At left is McCann-Erickson account executive, Billy Davis.



Ray Charles teams with Andy Williams on Andy's "Kaleidoscope" television special in 1967. This picture was lensed by Claudine Longet.

First Officer Charlie Wilson looks on as Ray Charles settles into the cockpit of his Cessna, one of the two planes his Ray Charles Enterprises maintains.

## **RAY CHARLES: Leader & Trend Setter/By Jay Lasker**

We are extremely proud at ABC/Dunhill to be associated with Ray Charles, a man who has been one of the greatest influences in contemporary music. During my travels around the world, I have had the opportunity to meet with many young musicians who have learned from the genius of Ray Charles and who look to him as the greatest American musician. Ray's style has been incorporated into many of the new rock groups' music.

Ray has always been a leader and a great innovator of contemporary music. In his 25 years, Ray has led the way for generations of other musician as with his imaginative exploration of gospel, blues and jazz. Ray was the first contemporary musician to explore country music and

he pioneered the meeting of Country and Soul that set a direction for a whole generation of later singers.

Ray is an individualist, a leader and a trend setter. He is the most imitated singer and writer in America and has earned over and over again his title, "The Genius." In his lifetime, Ray has always been ahead of his time, leading the way for others to follow. His strength as a man as well as a performer, have made Ray Charles a legend in his own time and a man I am very proud to know and have in the ABC/Dunhill family. I congratulate him on his great first 25 years in show business. Our association has been a long and happy one, and I look forward to many more years of Ray's exciting music.

Jay Lasker, President, ABC/Dunhill Records, Inc,



### **RAY CHARLES: Making Music Make A Profit**

**By Ron Granger**

It's only a matter of just over two years since I arrived here at Tangerine Record Corporation to lend a hand in keeping things moving for Ray Charles and Company.

The reason it seems longer is that, to be honest, I feel I've been with Ray Charles most of my life. I know Ray Charles has been with me.

Since time out of mind I've been a Ray Charles fan. He was The Man. And it's a pleasure to report that things haven't changed.

Most of us aren't that lucky. Idols have a tendency to fall from their pedestals or develop deep cracks when seen up close on a continuing basis. You discover that your idol is only human. It can be devastating.

For me, things turned out much differently at Tangerine. I got to know the man. And he was human. But in keeping with all the things you imagine about a person whom you truly admire, Ray Charles proved himself often to be super-human.

I'm sure that there were many doors at bigger companies open to me when I left my last post at Capitol Records.

So how did I end up at an admittedly small company. The answer, of course, is Ray Charles.

It was a challenge. It was a gamble. But it was The Man, Ray Charles, who was making the offer.

Maybe I entertained passing thoughts about a common opinion in the record industry: that Ray Charles is only a name on the door at TRC, a name, nevertheless, that keeps that door open.

It didn't take me long to discover the truth. The reason the name Ray Charles Robinson follows the word "engineer" on so much of Tangerine's label copy is because he's right in there doing, making sure, twisting knobs and turning dials, having first and last say on talent and his talent's finished product.

It wasn't a "you go your way, I'll go mine" situation from the start. When he told me we were in this thing together, he meant together. And, in another sense of the same word, when he said he wanted to get Tangerine together, he meant that too.

For many of my generation, Ray Charles is the man who brought black music out into the open, showing the world just how beautiful black can be.

But the man is not just a point in the history of popular music. He's a continuing influence and a continuing inspiration.

One of the things I've learned to respect about Ray Charles is his keen, sharply honed business sense.

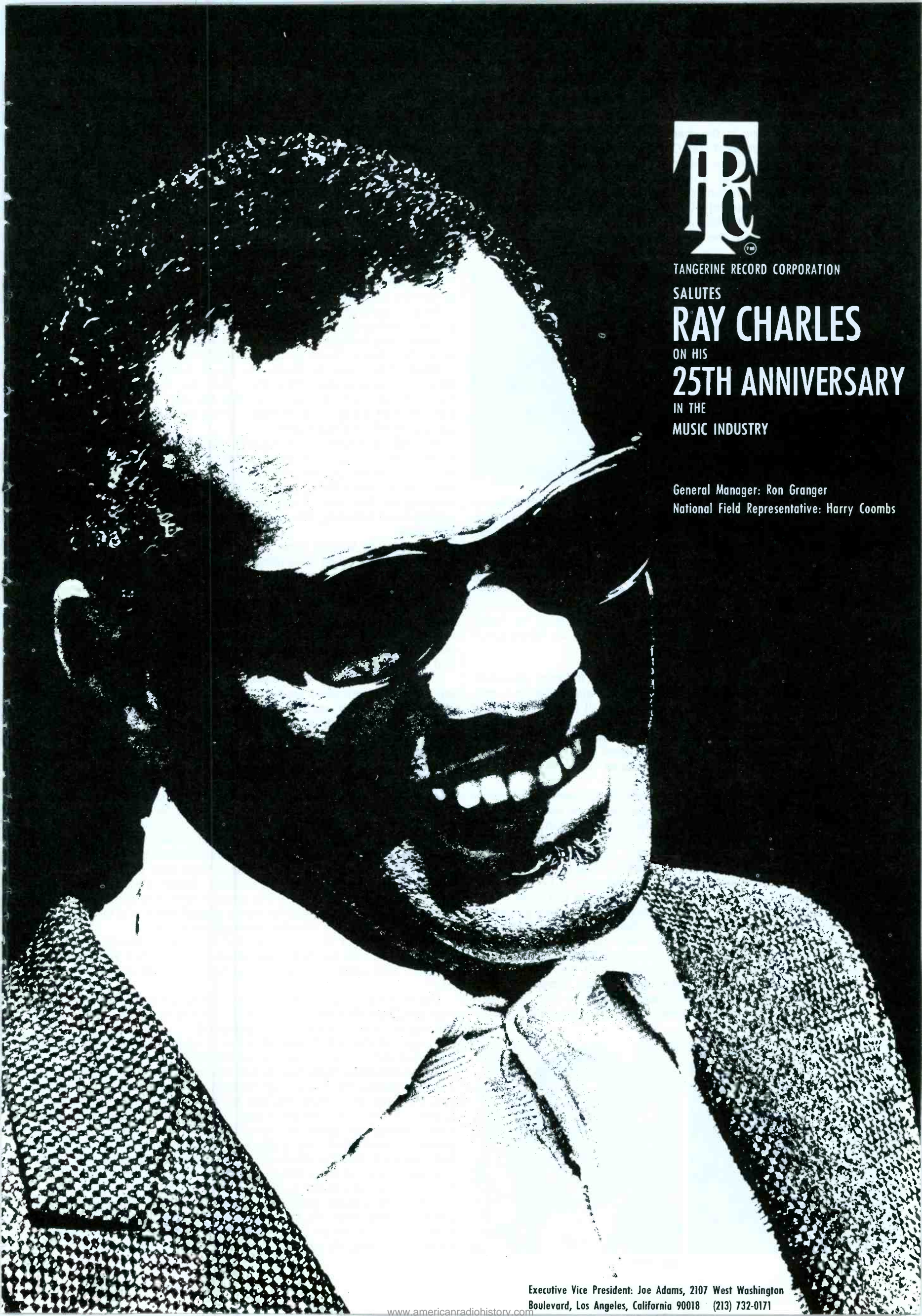
If he does things his own way, it isn't a matter of personal whim. Tangerine isn't a rich man's personal toy, it's a company. And companies are supposed to be money-making propositions.

As owner and number one on its roster of artists, Ray's position at Tangerine may be an honored one, but it is not honorary.

Whenever I'm asked what makes Tangerine run, I don't need to look far for the answer: Ray Charles, a consummate artist and astute man of business.

With Ray Charles at the console, Ron Granger listens to a playback on one of Tangerine Record Corporation's artists. Charles engineers all of his own albums at his Tangerine Recording Studios.





TANGERINE RECORD CORPORATION

SALUTES

**RAY CHARLES**

ON HIS

**25TH ANNIVERSARY**

IN THE

MUSIC INDUSTRY

General Manager: Ron Granger

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Executive Vice President: Joe Adams, 2107 West Washington  
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## Seeing The Potential Fulfilled

By Sam Clark & Larry Newton

Reaching new horizons in the marketplace was a prime motivating factor in the deal that brought Ray Charles to the ABC label in 1959.

"He had proven prior to our signing," says Sam Clark, president of the label then and now group vp of non-broadcast operations of the American Broadcasting Companies, "that he had great potential which at that time had not moved into the pop field. We felt he had a very bright future, profitable for him and profitable for us, if he moved from the idiom he was in at the time to what we saw as a potential for him."



Larry Newton, sales manager in 1959, who moved into Clark's spot in 1965 and last year became vp of global sales at the parent company, puts it this way: "The average white person did not know Ray Charles" the jazz-blues artist, "but the Ray Charles Singers on the 'Perry Como Show'." Newton admits, however, that the first Ray Charles single released on AmPar Records, as the label was called, was "an out-and-out R&B record that didn't sell any records." His second single started the Charles explosion in pop. It was "Georgia On My Mind," recorded in New York by Sid Feller, A&R head, with orchestration by Ralph Burns. It sold well in excess of 1½ million copies, and the follow-up LP sold 750,000.

### The 'Country' Album

In 1963, one of the great success stories of the industry was born. "Ray felt that country music was born with R&B, and while on a one-niter tour of the south, he heard a song on radio, 'I Can't Stop Loving You.'" Out of this came a 4 million seller, world-wide, of a single of the song, and an album, considered truly novel at the time, called "Modern Sounds of Country & Western Music." Global sales of the LP have now reached 3 million. The LP also produced another big Charles single, "Born To Lose."

Clark and Newton have maintained a "very close" personal relationship with Charles. In occasional disagreements, Clark notes, "usually Ray prevails, but sometimes we are able to convince him that the road we should move along is the right road. He's a warm human being, a most understanding human being." And he's a bright business man, Newton adds. In discussions, Newton explains, he would note something that occurred five years ago and refer to it in his contract."

Clark and Newton also note that Charles has been the vocal model for many of today's pop singers, influencing the very heart of today's contemporary sounds. "If there's a Hall of Fame in the music business—and there must be—Ray has to fit very, very high because how many acts sustain themselves for 25 years," Clark comments. "And in every facet—as a singer, musician and songwriter," adds Newton.

Since 1963, Charles has been recording for his Tangerine label, which is distributed by ABC/Dunhill Records. The current deal runs well into the 1970's, and, as Clark views it, he'd like the association to last "til the end of time."



Sam Clark



Larry Newton

## Genius + Soul = Ray Charles

(con't. from page R3)

dences that I'd known McGee in Florida. It never occurred to me to call the group the Ray Charles Trio.

"When we got our first money, \$300, I divided it up evenly, even though I was the leader. I didn't know **Anything!**" And people told him he sounded like Nat "King" Cole.

"I wanted to make money," Charles later explained, "so I tried to copy them (Cole and Charles Brown). But that wasn't the real me. I was just pretending."

Finally realizing that his musical imitateness was robbing him of a personal identity as a professional musician, Charles said to himself, "Well, from now on, win, lose, or draw, they're going to have to accept me for the way I sound myself."

He was approached by a Los Angeles record company and cut a side called "Confession Blues." But there was a musicians' strike on, and Charles found himself fined \$600. "I only made one mistake," he was to recall much later. "I was so stupid I didn't know I was supposed to lie."

Most of his time in Seattle he spent performing at the Rocking Chair, but he also played the Black and Tan, the 908, and the Washington Social Club. As leader of the Macson Trio, he achieved the distinction of being the first Negro act to have a sponsored television show in the Pacific Northwest.

In 1950 he moved to Los Angeles, having finished cutting his first records the previous year for a small label called Swingtime, run by Jack Louderdale. On the advice of Louderdale, he joined Lowell Fulsom's blues band for a year and a half on the road, gradually developing his own distinctive style and at the same time developing an underground following among black people with his mixture of gospel and blues.

"We went to Arizona, New Mexico, and Texas, and tried our best to stay out there. I found it exciting. It had gloss." For Charles, it was his first long-term experience "on the road."

In Texas, Howard Lewis, at that time a big promoter in that part of the country, approached Fulsom and told him he ought to have an agent. Subsequently, he called Billy Shaw in New York and arranged for the Shaw Agency to represent him. Not long afterwards, while playing the Apollo, the Shaw Agency came in to catch the Fulsom Show and signed Charles as well.

"When I first started with Lowell, he sat me down and said, 'When the day comes that we don't produce for you, you don't need us. And when the day comes that you don't produce, we don't need you,'" Charles remembers. "I thought that was kind of cold. I was young and inexperienced."

"Later on, when I began to understand the business better, I caught on to what he meant. So when Lowell began to have problems of various kinds. I decided I wanted to suffer through my own problems instead of his. I'm not putting him down. Lowell was as essential to me as were Wiley Pittman, Howard Lewis, Jack Louderdale, Billy Shaw, and the fine gentlemen at Atlantic Records, where I had my first big hit in 1954."

On his own, Charles played the Apollo in Harlem. He formed a group to accompany singer Ruth Brown. He was booked by the Shaw Agency as a single attraction in little towns, where he'd play and sing with whatever musicians happened to be there. Always a musical perfectionist, he soon began to weary of the eccentricities of house bands. "Man, I love music, and I sure hate to hear it played wrong. I'd find two horns one night, six the next. And they were always lousy."

"In early 1954 I was in a club in Philly and the band was so bad I just went back to my hotel and cried. They couldn't read, and they couldn't hear either. It was the first time I literally refused to play a job."

The next day someone from the Shaw Agency came down to Philadelphia from New York to help Charles find some musicians to make up a band so he could finish out his engagement.

"I needed that job. I needed money. I couldn't afford to work with that band, but I couldn't afford to work without it."

He pestered the Shaw people into loaning him enough money to buy a station wagon. He had enough himself to make a downpayment on a car. I headed for Dallas and put a band together out of people I'd heard one place or another—Leroy Cooper (who, incidentally, is still with Charles) on baritone, David Newman on tenor, a couple of trumpets—John Hunt and a guy named Bridgewater—Jimmy Bell on bass, and Bill Peoples on drums." He'd met his present wife, Della, and after the band was formed, Charles and she were married and they moved into an apartment in Dallas.

"That was a damn good band," Charles recalls. "And we had both good and bad times on the road 300 or 315 days out of the year. Sometimes we'd travel 700 miles one day and a thousand the next through hot July, or we'd head out on the 240 between Dallas and

(con't. on page R-12)

**THE**



**FAMILY SALUTES**

**RAY CHARLES**

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## RAY CHARLES By Leonard Feather

I suppose there are three vantage points from which to assess the contribution of Ray Charles to the music of the twentieth century. One is that of his fellow-musicians, among whom his work has gained an enduring reputation because it combines, in the best possible way, virtues that are at once musical, technical and emotional.

The second and by far the largest group is made up of the masses of fans, whose admiration is perhaps more subjective. They number in the hundreds of millions, I suspect, and unless Zero Population Growth is quickly established, they will continue to proliferate for decades to come. From their view, Charles is a master of entertainment whose songs aim straight at the soul and are invariably on target.

The third standpoint, one that concerns **Cash Box** readers directly, is that of the music business man. Charles began recording for ABC in 1960 and it was a very short time before he came up with his first smash hit single, "Georgia." That was around the time when there seemed to be a calculated change of direction in his choice of material, though never in his style of delivery. During the decade that followed, Ray was to establish himself as one of the most extraordinary commercial phenomena in the history of the industry.

Before writing these comments, I looked through my Ray Charles collection, which now numbers well over 30 albums, and spent an hour or two listening to a few reminders of the paths he has taken. It was heartwarming to realize again that all the way from the simple folk-derived beginnings, the early period playing and singing under the strong Nat King Cole influence, on through the blues-and-gospel-oriented years that were paralleled by his first great popular successes, and then clear into the era of pop, country-and-western, of soul concerts and jazz festivals and Las Vegas and the Coconut Grove—all through these stages of his evolution, Ray never sold out. He only souled out. He might sing tunes that took on, through his interpretation, a luster that was inherent in neither the words nor the music; yet the end invariably justified the means, for today he can transfix a crowd with some lachrymose ballad, then turn right around and gas the hipper listeners with "What'd I Say" or some other holdover from the chitlin' circuit years.

Ideally, every admirer of the Genius should own every record in his collection, since in subtle ways each represents a different (and almost invariably successful) attempt to reach the heart of at least one segment of his audience. The fact that he has not chosen to pigeonhole himself, in the final analysis, has been the main source of his

strength. For those who liked his bop-influenced piano, his funky keyboard work on piano or organ, his "I've Got a Woman" vocal sexuality, or his incredible facility in dealing with songs totally unrelated to the black experience, the albums provide something for everyone. That there is not enough of this or that—very little of his saxophone playing, for example, is available on records—can be blamed on the inescapable fact that Ray Charles has more talents than the law, or LP playing time, will allow.

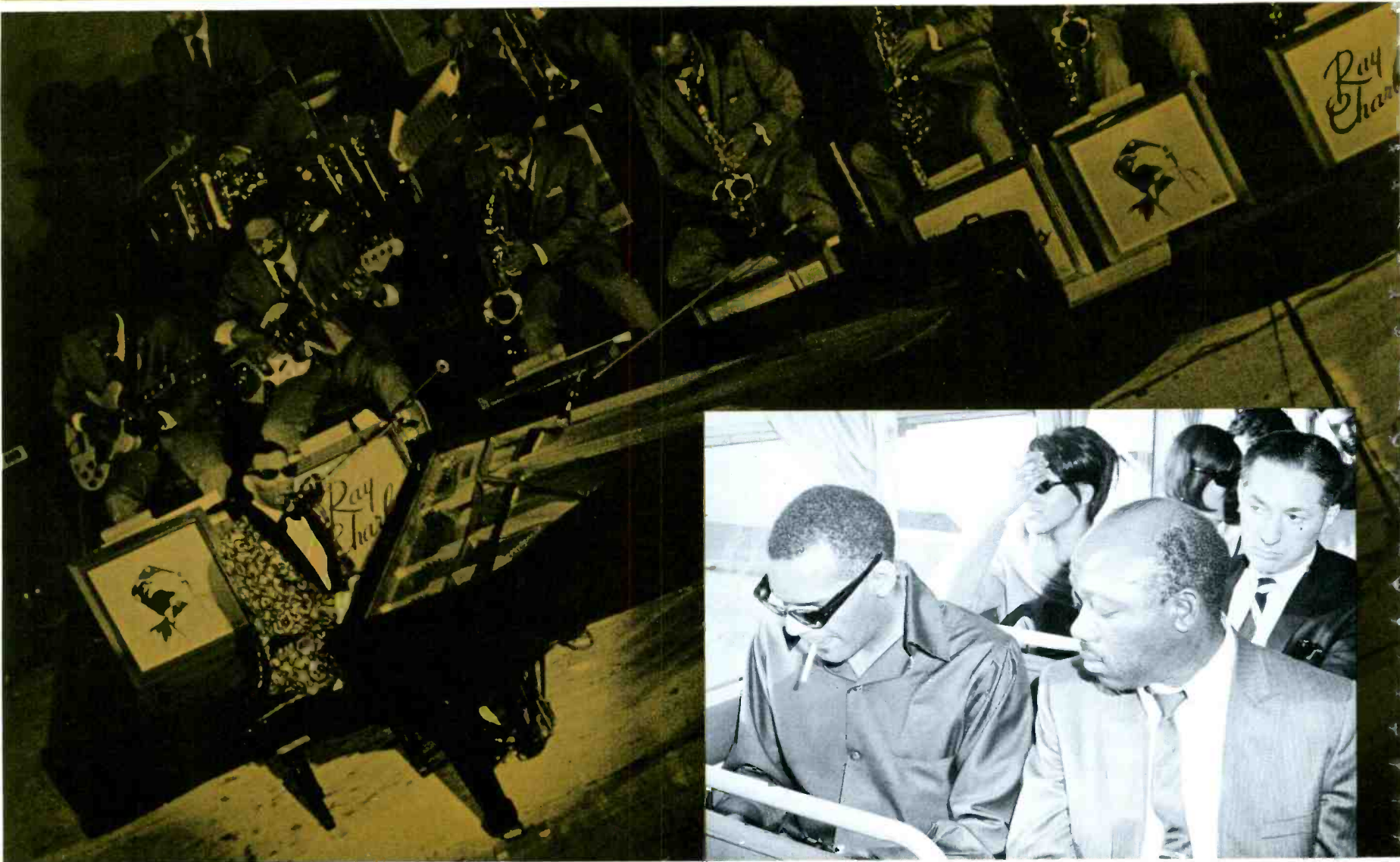
On the personal level, two facts have impressed me over the years. Ray is a total perfectionist. He knows what he wants and needs, whether from a sideman or an airplane pilot; and by God, he gets it. A confirmed pragmatist, he uses his talent, and the talents of those around him, to draw the strongest possible reaction from every group of admirers. I have seen him work for a virtually all-black crowd, for a predominantly white audience, for squares, and for the jazz hip, and every time he has triumphed. He is perhaps the greatest leveler in music, a common denominator in whom we all can share a lasting measure of joy.

The other aspect of his character that has earned the respect of everyone who knows him has been his will power. Working against seemingly insuperable obstacles, born black, soon blind and orphaned, a self-admitted addict at 16, he overcame each handicap on a scale few would have thought feasible. I remember interviewing him as we sat alone in his office in Los Angeles one day in 1966. Quietly he told me, with utter candor, of his feelings about everything from narcotics to racism, about his apparent changes in musical direction and the reasons for them, and of his plans for the future.

Since the, the long years of suffering seem to have ended for Ray Charles Robinson. The man who came to us with every conceivable strike against him has made it all the way to the top, without any sacrifice of integrity, without losing the admirers who were his from the start.

Once, in an article about Ray, I quoted from a poem, written a century ago by Alice Cary, that seemed appropriate to his story. I shall repeat it here, because no four lines could sum up more fittingly the spirit, the beauty, the magnificent courage that is Ray Charles:

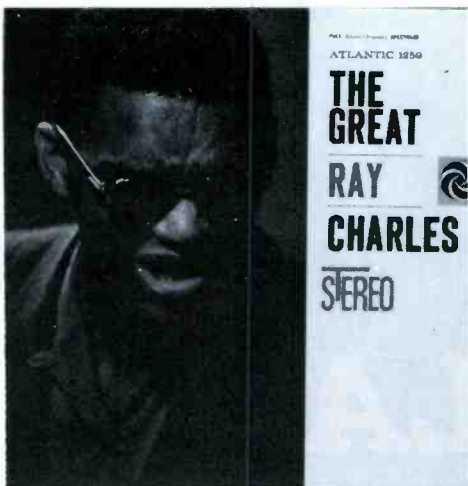
**My soul is full of whispered song  
My blindness is my sight  
The shadows that I feared so long  
Are full of life and light.**



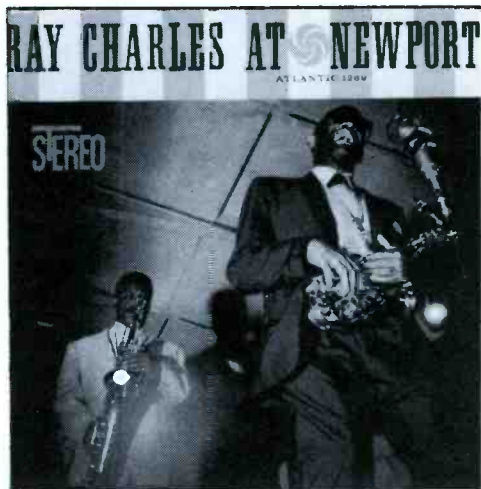
After arriving on Charles' plane, members of the show travel to the location of the concert date via bus. Aboard the bus Charles plays a game of chess with trombonist Fred Murrell.

A chess enthusiast, Charles uses a specially constructed board in which the pieces are held firm by pegs and the squares are outlined by ridges. Noted jazz critic Leonard Feather looks on over Murrell's shoulder. (dated March 27, 1967)

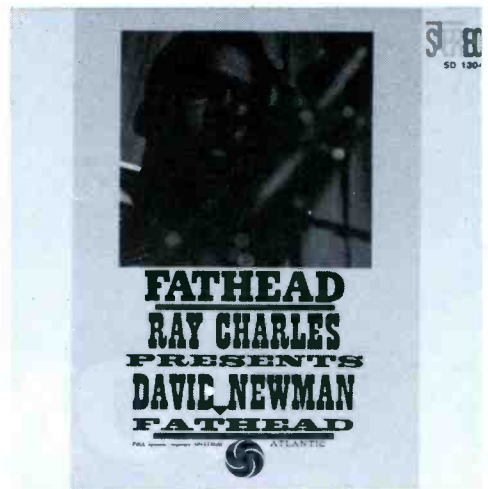
# the great ray charles



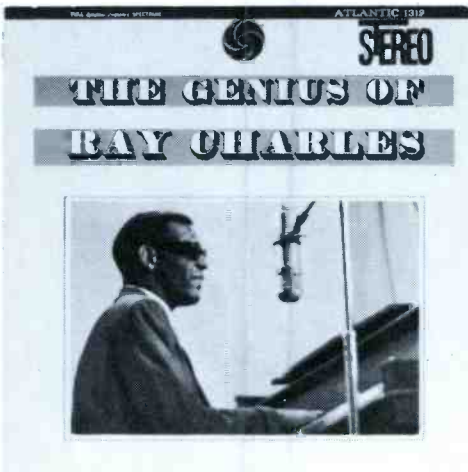
The Great Ray Charles  
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Ray Charles at Newport  
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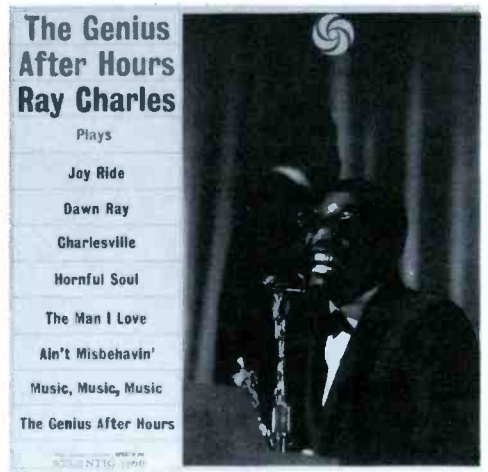
Ray Charles Presents  
David Newman/Fathead  
Atlantic SD 1304



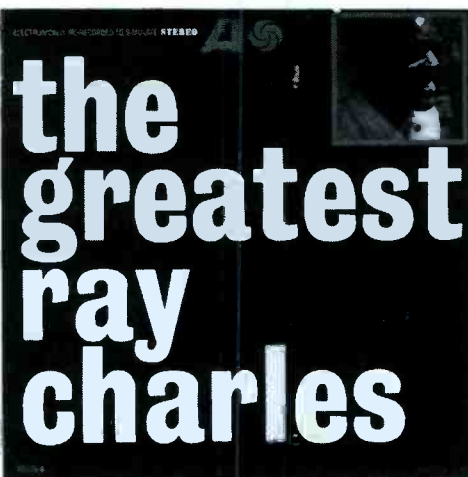
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Ray Charles & Milt Jackson  
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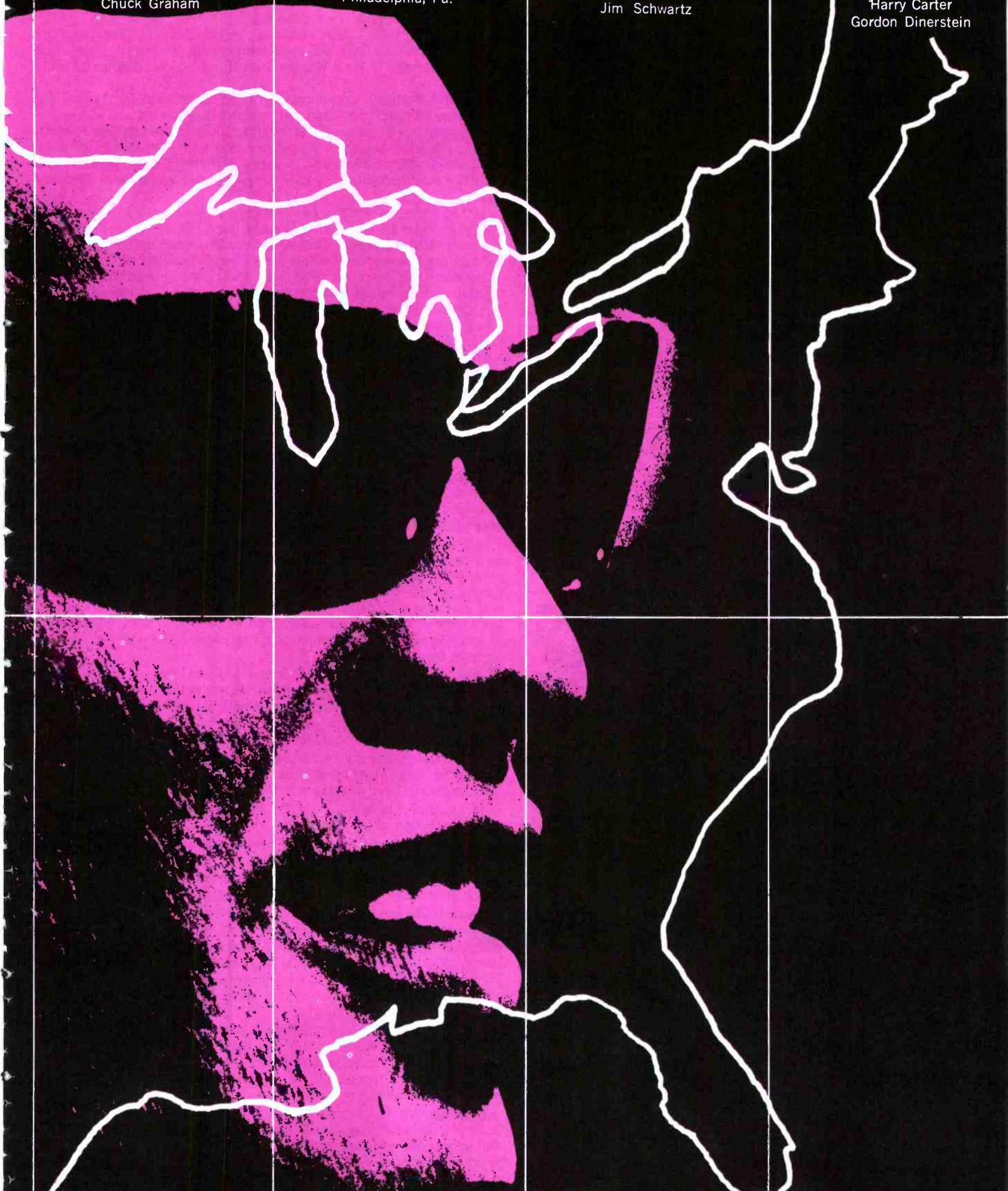
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(cont. from page R-6)

Houston on pure ice, at five miles an hour, get hit by a car, and still arrive only 45 minutes late for the gig."

Later that same year, Charles called Atlantic Records and announced that he and his band were ready to record. From that session emerged "I Got a Woman," which introduced Charles to white audiences.

"I Got a Woman" was followed in rapid succession by "A Fool For You," then "What'd I Say" and "Hallelujah I Love Her So.

"I dearly loved the people at Atlantic," comments Charles. "They'd submit material, but I was always my own boss. Sometimes I'd even send every single song back to them. But that's what gave me the incentive to start writing my own things like 'Hallelujah' and 'What'd I Say.'"

In 1957 Charles and his family moved to Los Angeles permanently. Two years later he changed his record label affiliation, signing a contract with ABC Paramount (now ABC/Dunhill), which still distributes all product for Charles' own record label, Tangerine Record Corporation.

Between the years of 1954 and 1971, the monument that Ray Charles and his music have conspired to erect was accomplished. Yet it is difficult to pinpoint exactly what has made Ray Charles, for some, a household word.

Just ask Flip Wilson to ask Geraldine.

"You mean RAY CHARLES !!"

And not so long ago Carol Burnett told Life magazine a story about her four-year-old Jody and—Ray Charles. "Jody goes everywhere trailing a string of invisible playmates," she said. "A few days ago Joe [Hamilton] heard her ask the plumber if he had seen her children.

"I'm married to Ray Charles," she said. "He's a wonderful man, but he's blind, you know, and I have to lead him everywhere."

With her four-year old legs she might have a difficult time of it, for Charles finds time every year to appear in Europe, Japan, South America, in addition to his numerous concert and night club appearances throughout the United States.

But that's how he keeps his customers satisfied. He keeps the fans who have followed him for a span of perhaps ten years or more in addition to claiming new loyalties—those of the children, and even the grandchildren, of those who remember him "when" and have loved him ever since. "I don't know where they come from," Dave Dushoff, the owner of the Latin Casino outside Philadelphia, once commented. "I just know I only see them once a year, when the name Ray Charles appears on our marquee."

The tributes Charles has received are not limited to the public honors—the medallion cast and presented to him on behalf of the people of France; the bronze bust enshrined in the Playboy Hall of Fame. Fittingly, they come from the hearts of the people whom he has entertained, body and soul, for the past 25 years.

Georgia legislator Julian Bon has written a poem titled "The Bishop of Atlanta: Ray Charles." Its final lines read: "The Right Reverend's back in town/Don't it make you feel all right?"

In separate statements Charles has himself tried to verbalize, to clarify his vision of his music:

"I try to bring out my soul so people can understand what I am. I want people to feel my soul.

"Soul is when you can take a song and make it part of you—a part that's so true, so real, people think it must have happened to you.

"Soul is like electricity, like a spirit, a drive, a power."

And for 25 years Ray Charles has been reaching out to, touching people—transcending barriers of language and culture—making rhythm & blues, rock, country & western all uniquely his element. As Thomas Thompson of Life once summarized it, "He has drawn from each of these musical streams and made a river which he alone can navigate."

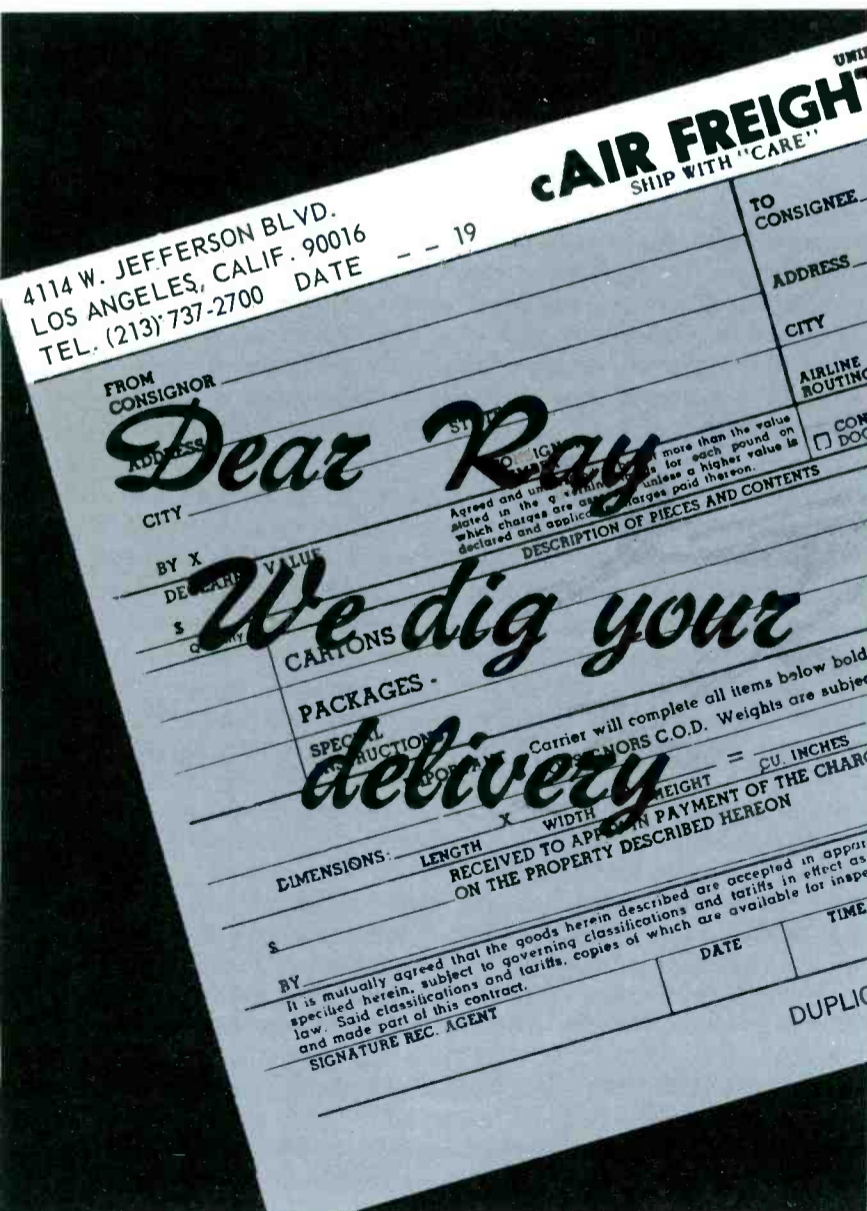
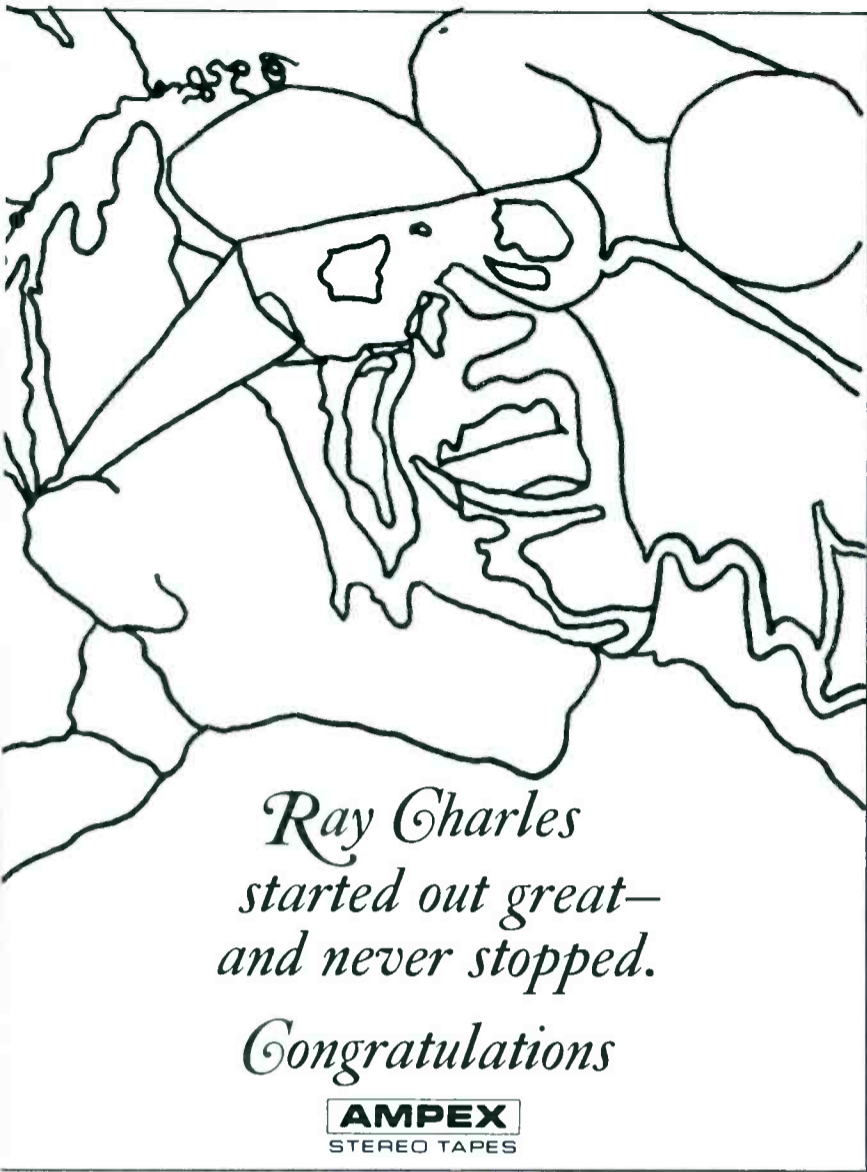
Ray Charles still sings "Georgia" because no one has ever been able to make the hearts of so many people ache over a girl they will never know. "I've tried to find songs I can get feeling out of," comments Charles "I must please myself first before I sing a song in public. The song must strike me some way in my heart.

"I'm not even sure I'm a singer. You certainly need some luck. I've been able to take a pop song, and it paid off; a country and western, and it paid off; and standards like 'Old Man River' and 'Georgia on My Mind,' and they paid off. The lyrics of a song are vital. You become the person the writer is talking about. It's like a dramatic actor.

"People have come up to me and said, 'That girl Georgia you sing about must have really meant something to you.' Hell, I never had a girl named Georgia. I never knew a girl named Georgia!"

But, unaccountably, few in his audiences are apt to believe him.

(cont. on page R-28)





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(ABC 707)  
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(ABC 707)

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BYE, BYE LOVE  
(ABC 410)

A BORN LOSER  
(Tangerine ABC LSP 3630)

MOVE IT ON OVER  
(ABC 495)

I'LL NEVER STAND IN YOUR WAY  
(ABC 435)

HEY, GOOD LOOKIN'  
(ABC 410)

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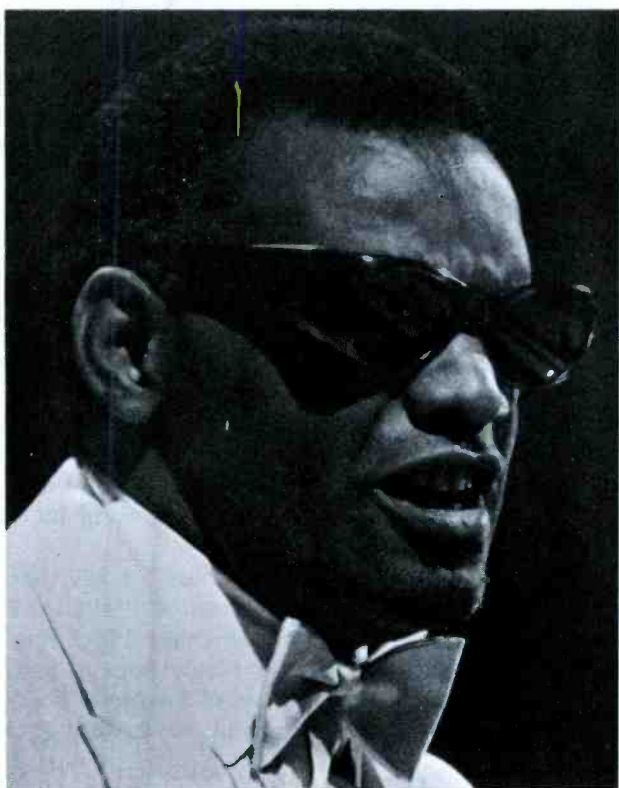


All of us at  
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wish you a happy 25

*To Ray  
With Love From Long Ago*

*Percy Jones*

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## RAY CHARLES: Reflections On The Genius / By Joe Adams

*(Before joining the Ray Charles organization, Joe Adams' career in broadcasting had earned him the respect of the industry. Prior to his years in the service, he progressed from early remotes from various jazz clubs with such artists as Count Basie and Gerald Wilson to spots on stations which now use the call letters KRLA and KGFJ, latter of which he served as newscaster before it adopted its present "Soul" format. Later Adams started in radio again with disc jockey Al Jarvis, going on to his own show on what is now KDAY. His ten years of shows on NBC featuring such musical greats as Basie, Ellington, and Kenton as guests gave him the distinction of being the first Negro in coast to coast radio.)*

Since 1960 when my association with Ray Charles began, I have never ceased to be amazed by what a remarkable man he is.

He didn't have much help, but he was a millionaire at thirty, and, if he wished, he needn't work another day in his life.

But that's not for Ray Charles.

The Ray Charles I have come to know probably as intimately as anyone, the same man I have come to admire unstintingly, has a capacity for hard work that borders on the incredible.

He is a total perfectionist and demands that those who work with him give as generously of themselves as he gives of himself.

For some, this can be a trying experience.

But it is always a rewarding one.

Before Ray asked me to join him as his master of ceremonies for the Ray Charles Revue, I had just finished an extensive career in radio broadcasting.

When I quit in 1957 I was on top, but I had begun to feel a lack of creativity in the work. So when Ray asked me to join him, I did.

He initially asked me to join him for a month-long period, the 31 concerts that marked his first big band tour.

One night during a show I noticed that no matter what Ray sang, whether it was an up-tune or a ballad, the lighting remained the same. I went up to the light booth and plotted out lighting for the show. Of course, it made a considerable difference in audience response. I imagine that people had been taking advantage of the fact that Ray Charles is blind. They figured he couldn't see, so why bother.

Ray noted the difference too, and asked me about the change. "Who told you to do that" he then inquired.

"No one," I answered.

"Why did you do it?"

"It needed to be done," I said.

"Damn!" he exclaimed. "You mean I finally found someone who doesn't say 'that ain't my job'?"

He then asked me to join him on a personal basis. For my first six weeks in his employ, I never heard a word from him, so I called to announce I was quitting. He asked me not to quit right then. Two weeks later he sent for me, and I've been with him ever since.

In addition to acting as Ray's personal manager, when we began to form his companies I became Executive Vice-President of them all.

Over the past 11 years I have worked hand in hand with Ray in each of his various enterprises.

One of the things I admire most about Ray is the fact that he will never compromise himself or his material.

Once we were sitting in a meeting and a record company executive asked Ray if he wanted to make a million dollars. "How?" Ray queried. "Do spirituals again," answered the executive.

Ray refused. He has strong beliefs concerning religious music, and as a jazz artist, he feels he doesn't want to record it. He doesn't condemn anyone else for doing so, but that is his principle, and he has stood by it.

Although many artists have recorded Christmas albums which are big sellers every holiday season, Ray has not yet done so because he has not found material he feels he would like to use. Over a period of five years he has considered about 100 Christmas songs without finding what to him is the right combination.

Whenever Ray records any type of album, he wants to be able to feel that he has done his best to make it right.

He is a remarkable man in many ways. I used to be astounded to find that people thought he wasn't an articulate man. He may be blind, but he can talk about anything.

If he wants to wear a gray tuxedo rather than a black one, he will ascertain which is which and appear in the gray one. (Incidentally, he runs through about 30 tux a year because he is constantly in motion, and even with the special piano bench we carry with us, he wears out the seat of his pants.)

He reads a great deal. He is a good cook, a fact he has proven on many occasions. He can type 70 words a minute, and, as I don't type at

all, there have been times he has sat in with me and typed up notes when my secretary was out sick.

He plays a challenging game of chess and is constantly searching for skilled opponents. When he's on the road, he's always looking for a good chess partner. It may turn out to be a stage hand or Dizzie Gillespie or a Swiss doctor. But if he's played someone several times and beaten him, he doesn't want to play that person again.

I am convinced he can do more than most people who can see.

He once told me, "Joe, I can do most anything you can do I just have to figure out another way to do it, and though it may take me a little longer, I'll get it done."

He has, unintentionally, proven this to me many times. In fact, I'd say the only thing I can do that he can't is fly a plane. But I'll restate that, too, because I'm not sure he couldn't do that. It's just that he can't get a license and I have one.

Once when he was scheduled to record a single called "I Believe" with The Raeletts, the girls were held up by bad weather and couldn't make the session. Ray didn't call off the date; he just figured out another way. He sang his part, then sang all four of The Raeletts' parts in falsetto. The single was a solid hit, and to this day it still carries the label copy "Ray Charles and The Raeletts."

Once during an emergency repair, there was an intricate connection to be made on one of the engines of our Martin 404. The mechanics worked on it for better than seven hours, but couldn't get the parts properly placed. Ray, waiting impatiently, kept asking, "Why don't you let me try?"

Finally, the mechanics all went to lunch, and to humor Ray said to him, "OK, go ahead. Shoot your best shot." Result? Five minutes later the job was completed.

Because of Ray's interest in planes and the fact that after I joined him I was always ordering and buying airplane parts, I took up flying myself. During World War II, I was with the 99th Fighter Squadron, the first all-Negro squadron, but I washed out. Now, I'm happy to say, with Ray's encouragement I am a fully licensed commercial instrument rated pilot, which places me in a position to act as back-up pilot for our Pilot, Capt. Robert Hundley, and our First Officer, Charlie Wilson.

This means that when Ray and myself are both on the plane we have four "pilots" aboard. Ray actually spends more time in the cockpit than I do, much of that time operating the radios and plotting the course.

He is fascinated by anything and everything mechanical.

As I was leaving the office late one night, Ray casually asked me as I was going out the door if I'd mind going out and getting him a Corvette.

Needless to say, I was a bit taken back. "I'm sorry, but what did you say?" I asked.

A Corvette. That's a Chevrolet car. I want it tonight and I want it in gold."

When I told him it was too late, he stopped me and mentioned the name of a dealer who remained open until 1:00 a.m. And three hours later I was back with a gold Corvette.

Before that he used to drive a scooter. I'd sit behind him and apply pressure to his shoulders to tell him what direction to steer in, and sometimes on an empty road we'd hit fifty-five.

There are two Cadillacs in his office parking lot, but I really feel he'd rather ride a scooter!

When we call Ray Charles "The Genius," I feel that there are many elements, his music being only one, to substantiate the title.

I am pleased to have been able to share 11 of Ray's first 25 years as a professional entertainer, and I only hope I have the ability and fortitude to share the responsibilities of his next 25.

For those of us who work with him, he is both a challenge and an example.

It is a richly rewarding future to which we are all able to look forward.

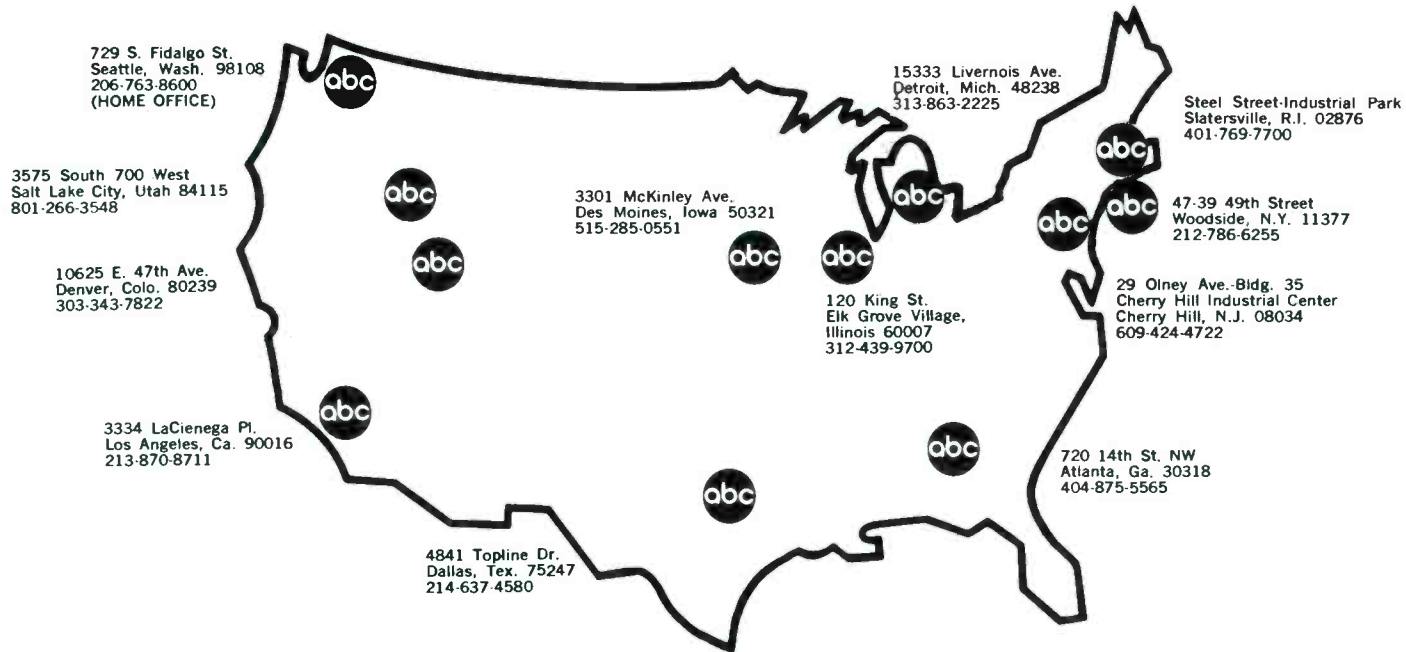
WE ARE PROUD AND HONORED  
TO HAVE PUBLISHED SO MANY  
OF THE FAMOUS COMPOSITIONS OF

# RAY CHARLES

ALL GOOD WISHES FOR THE FUTURE

**JULIAN & JEAN ABERBACH**

# ABC RECORD & TAPE SALES CONGRATULATES RAY CHARLES ON HIS 25th ANNIVERSARY



The ABC Record and Tape Sales offices shown above are full service Record Rack Merchandisers which supply all phonograph record, tape product and accessory needs to all size departments. We thoroughly cover the entire United States since we have over 200 salesmen and supervisors in the field.

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**A Salute to the Genius**

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***Thank you Ray Charles  
For the Best in Recordings***



# Clarion Record Mfg. Co.

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## The Ray Charles Discography—"Singles"

### ABC PARAMOUNT RECORDS—SINGLE 45 rpm RELEASES

RECORD NO.	TITLES		
1. 10081 ( 1/22/60)	MY BABY (I LOVE HER, YES I DO) WHO YOU GONNA' LOVE	25. 10663 ( 4/19/65)	WITHOUT A SONG (Parts 1 & 2)
2. 10118 ( 5/20/60)	STICKS AND STONES WORRIED LIFE BLUES	26. 10700 ( 6/28/65)	I'M A FOOL TO CARE LOVE'S GONNA' LIVE HERE
3. 10135 ( 8/19/60)	GEORGIA ON MY MIND CARRY ME BACK TO OLD VIRGINNY	27. 10720 ( 9/ 2/65)	THE CINCINNATI KID THAT'S ALL I AM TO YOU
4. 10141 ( NRD )	THEM THAT GOT I WONDER	28. 10739 (10/11/65)	CRYING TIME WHEN MY DREAMBOAT COMES HOME
5. 10164 (11/ 4/60)	RUBY HARD HEARTED HANNAH	29. 10785 ( 3/ 3/66)	TOGETHER AGAIN YOU BE JUST ABOUT TO LOSE YOUR CLOWN
6. 10244 ( 8/21/61)	HIT THE ROAD JACK THE DANGER ZONE	30. 10808 ( 5/ 6/66)	LET'S GO GET STONED THE TRAIN
7. 10266 ( NRD )	UNCHAIN MY HEART BUT ON THE OTHER HAND BABY	31. 10840 ( 8/ 8/66)	I CHOSE TO SING THE BLUES HOPELESSLY
8. 10298 ( 1/23/62)	BABY IT'S COLD OUTSIDE (with Betty Carter) WE'LL BE TOGETHER AGAIN (with Betty Carter)	32. 10865 (10/ 7/66)	PLEASE SAY YOU'RE FOOLING I DON'T NEED NO DOCTOR
9. 10314 ( 3/ 5/62)	AT THE CLUB HIDE NOR HAIR	33. 10901 ( 2/ 6/67)	I WANT TO TALK ABOUT YOU SOMETHING INSIDE ME
10. 10330 ( 4/23/62)	I CAN'T STOP LOVING YOU BORN TO LOSE	34. 10938 ( 4/24/67)	HERE WE GO AGAIN SOMEBODY OUGHT TO WRITE A BOOK ABOUT IT
11. 10345 ( 7/10/62)	YOU DON'T KNOW ME CARELESS LOVE	35. 10970 ( 8/23/67)	IN THE HEAT OF THE NIGHT SOMETHING'S GOT TO CHANGE
12. 10375 ( NRD )	YOU ARE MY SUNSHINE YOUR CHEATING HEART	36. 11009 (10/16/67)	NEVER HAD ENOUGH OF NOTHING YET YESTERDAY
13. 10405 ( 2/ 7/63)	DON'T SET ME FREE THE BRIGHTEST SMILE IN TOWN	37. 11045 ( 1/29/68)	GO ON HOME THAT'S A LIE
14. 10435 ( 3/27/63)	TAKE THESE CHAINS FROM MY HEART NO LETTER TODAY	38. 11090 ( 5/ 6/68)	UNDERSTANDING ELEANOR RIGBY
15. 10453 ( 5/29/63)	NO ONE WITHOUT LOVE (THERE IS NOTHING)	39. 11133 ( 8/19/68)	SWEET YOUNG THING LIKE YOU LISTEN THEY'RE PLAYING MY SONG
16. 10481 ( 8/23/63)	BUSTED MAKING BELIEVE	40. 11170 (11/22/68)	IF IT WASN'T FOR BAD LUCK WHEN I STOP DREAMING
17. 10509 (11/20/63)	THAT LUCKY OLD SUN OL' MAN TIME	41. 11193 ( 2/ 3/69)	I'LL BE YOUR SERVANT I DIDN'T KNOW WHAT TIME IT WAS
18. 10530 ( NRD )	BABY, DON'T YOU CRY MY HEART CRIES FOR YOU	42. 11213 ( 4/17/69)	LET ME LOVE YOU I'M SATISFIED
19. 10557 ( 5/14/64)	MY BABY DON'T DIG ME SOMETHING'S WRONG	43. 11239 ( 8/11/69)	WE CAN MAKE IT I CAN'T STOP LOVING YOU BABY
20. 10571 ( 6/30/64)	NO ONE TO CRY TO A TEAR FELL	44. 11251 (11/ 7/69)	CLAUDIE MAE SOMEONE TO WATCH OVER ME
21. 10588 ( 9/11/64)	SMACK DAB IN THE MIDDLE I WAKE UP CRYING	45. 11259 ( 1/16/70)	LAUGHIN AN CLOWIN THAT THING CALLED LOVE
22. 10609 (11/16/64)	MAKIN' WHOOPEE (vocal) MAKIN' WHOOPEE (piano solo)	46. 11271 ( 8/31/70)	IF YOU WERE MINE TILL I CAN'T TAKE IT ANY MORE
23. 10615 ( 1/19/65)	CRY TEARDROPS FROM MY EYES	47. 11291 ( 2/10/71)	DON'T CHANGE ON ME SWEET MEMORIES
24. 10649 ( 3/25/65)	I GOT A WOMAN (Parts 1 & 2)	48. 11308 ( 7/19/71)	FEEL SO BAD YOUR LOVE IS SO DOGGONE GOOD

### ATLANTIC RECORDS—SINGLE 45 rpm RELEASES

1. 976 (12/52)	THE MIDNIGHT HOUR ROLL WITH ME, BABY	17. 1180 (NRD)	YES INDEED I HAD A DREAM
2. 984 (2/53)	THE SUN'S GONNA SHINE AGAIN JUMPIN' IN THE MORNIN'	18. 1196 (7/58)	YOU BE MY BABY MY BONNIE
3. 999 (7/53)	MESS AROUND FUNNY	19. 2006 (10/58)	ROCKHOUSE (PART 1) ROCKHOUSE (PART 2)
4. 1008 (10/53)	FEELIN' SAD HEARTBREAKER	20. 2010 (11/58)	TELL ALL THE WORLD ABOUT YOU THE RIGHT TIME
5. 1021 (4/54)	IT SHOULD'VE BEEN ME SINNER'S PRAYER	21. 2022 (3/59)	THAT'S ENOUGH TELL ME HOW DO YOU FEEL
6. 1037 (9/54)	LOSING HAND DON'T YOU KNOW	22. 2031 (6/59)	WHAT'D I SAY (PART 1) WHAT'D I SAY (PART 2)
7. 1050 (1/55)	I'VE GOT A WOMAN COME BACK BABY	23. 2043 (10/59)	I'M MOVIN' ON I BELIEVE TO MY SOUL
8. 1063 (8/55)	A FOOL FOR YOU THIS LITTLE GIRL OF MINE	24. 2047 (12/59)	LET THE GOOD TIMES ROLL DON'T LET THE SUN CATCH YOU CRYING
9. 1076 (11/55)	BLACK JACK GREENBACKS	25. 2055 (3/60)	JUST FOR A THRILL HEARTBREAKER
10. 1085 (2/56)	MARY ANN DROWN IN MY OWN TEARS	26. 2068 (NRD)	SWEET SIXTEEN TELL THE TRUTH
11. 1096 (5/56)	HALLELUJAH I LOVE HER SO WHAT WOULD I DO WITHOUT YOU	27. 2084 (11/60)	TELL ME YOU'LL WAIT FOR ME COME RAIN OR COME SHINE
12. 1108 (9/14)	LONELY AVENUE LEAVE MY WOMAN ALONE	28. 2094 (2/61)	A BIT OF SOUL (Instrumental) EARLY IN THE MORNING
13. 1124 (1/57)	I WANT TO KNOW AIN'T THAT LOVE	29. 2106 (6/61)	AM I BLUE IT SHOULD HAVE BEEN ME
14. 1143 (NRD)	IT'S ALL RIGHT GET ON THE RIGHT TRACK BABY	30. 2118 (8/61)	RAY'S BLUES HARD TIMES
15. 1154 (9/57)	SWANEE RIVER I WANT A LITTLE GIRL	31. 2239 (6/64)	TALKIN' BOUT YOU IN A SPANISH TOWN
16. 1172 (NRD)	TALKIN' BOUT YOU WHAT KIND OF MAN ARE YOU	32. 5005 (NRD)	DOODLIN' (PART 1) DOODLIN' (PART 2)

### IMPULSE (ABC PARAMOUNT JAZZ SUBSIDIARY)

1. 200 (NRD)	ONE MINT JULIP LET'S GO
2. 202 (6/1/61)	I'VE GOT NEWS FOR YOU I'M GONNA' MOVE TO THE OUTSKIRTS OF TOWN





direction: joe adams

## RAY CHARLES: Friend And Inspiration For 25 Years / By Quincy Jones

I could arrange a piece on Ray Charles: the notes are easy. But to put it all into words, that's hard. The enthusiasm is 360°.

And it's a whole tapestry, Ray and I, from the early days to the present.

For one thing, it's been such a long span that as I recently told Ray, it's almost incestuous.

Part of it is in the liner notes Ray asked me to write for his "My Kind of Jazz" album:

This is the band  
Of that soulful man  
Who took me by the hand  
To musicland . . . at the age of fifteen . . .  
Ray was seventeen, and we played  
in a band together  
in Seattle. He taught me how to read music.

In Seattle, when we first met, I was 14 and he was 16. But he seemed to me to be 32. He always knew exactly what to do.

It was like a clan, the musicians in Seattle then. Ernestine Anderson, Buddy Catlett, Charlie Taylor, Billy Johnson. That whole bunch of great cats.

He was R.C. to us—R.C. and the Macson Trio.

We all identified ourselves by numbers. Ray's 69; I'm 70. That made it easy for Ray. You could go up to him and touch him on the knee and say "70" and he knew who it was. Of course, it got to be ridiculous later on when it got to be like "2346!"

Groups were tight then. It was the age of jamming. Ray would finish up his four gigs for the night and hurry over to the Elks or the Black and Tan. We really didn't care about those gigs. They were our bread and butter. It was that jamming that mattered.

In Seattle Ray used to go all over town by himself. (He still does.) To supermarkets, against red lights. When his TV set broke down, he'd take it apart and fix it—usually electrocuting himself in the process.

In those days he was still learning about that sort of thing. When you think about it, it's a wonder the cat is still with us!

It was Ray who opened my eyes to writing. Like how can eight cats get together and play at the same time and not play the same notes?

When he touches anything, he goes straight to the soul of the source. And I learned from him that in aiming for the soul, you come out with yourself as well as the song. He never tries to impose his personality on anything or tries to change or destroy or distort. That's why he can sing anything.

I got out of Seattle first and went running around telling anybody who would listen about this tough guy they had to hear back in my home town.

Two years later, I didn't have to tell anyone anything.

I went out with Lionel Hampton. Ray joined up with Lowell Fulson's band. He used to write arrangement for us, and I've still get the tapes he used to send me from the road.

One night in Texas with Hamp, Ray was sitting in the audience. Roland Kirk and I kept prompting Hampton to ask Ray to "sit in." Sitting in was a big thing for us. Finally Hamp turned to us and said, "But can he read?"

There was a dead silence.

Ray is something else as a person as well as a musician.

I remember out here he once invited me over to his house. It was in the evening and he was alone. When I arrived, the only light in the entire place was the picture on the TV. We sat around and he told me about this movie he'd just made (Blues For Lovers) and how I'd never want to be a movie star—getting up at the crack of dawn for early call and all of that. Finally he said, "Let's eat," and went out to the kitchen. I couldn't even look as he messed about with the onions and salt and pepper. I was afraid he was going to put cinnamon on the meat or something! And the only light in there was that little blue flame on the stove.

Then I had to ask him to put the light on so I could see to eat!

After Seattle there was a ten year period before we worked together again. Then we recorded "The Genius of Ray Charles," "Genius Plus Soul Equals Jazz," and "The Great Ray Charles" albums. We both got nominated on "One Mint Julep" and "Let the Good Times Roll."

It's funny, I got my first Grammy off an old Ray Charles hit I did for Basie, "I Can't Stop Loving You." I heard something of Ray's on the air and it made me think of something I could do for Basie. I had it sitting in my trunk before the chance came to use it. Then, boom! That record brought Basie back for another ten years.

Ray and I have been together this whole twenty-five years, really, and we got it together again earlier this year down in Houston when he premiered my "Black Requiem for Ray Charles and Orchestra."

It could only have been done by Ray. It needs a performer who can take on an entire piano score, narration, ad signing. And who could duplicate that unique instrument, the voice of Ray Charles

There's just no putting it all into words.

The man is a giant as well as a friend. And there will never be anyone else like him.

Quincy Jones, Joe Newman, and Ray Charles rehearse Jones' "Black Requiem" for Ray Charles and Orchestra, which premiered earlier this year in Houston with the Houston Symphony Orchestra. In addition to Newman, Jones' hand-picked side men for this performance of "Black Requiem" included Grady Tate, Ray Brown, Toots Thielemans, and Billy Preston.



*Congratulations*

**RAY**

*on  
25 Years  
of  
Success*



*LONG WEAR STAMPER CORP.*

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*Dear Ray,*

*We're damn proud to have the opportunity to represent you in Canada on this your 25th Anniversary in show business.*

*Congratulations and our sincere best wishes for many more years of success!*

*See you on September 2nd at the Ex in Vancouver.*

*Love, Peace & Happiness,*

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RCA Limited exclusive distributor for ABC/Dunhill Records and Tapes in Canada.

**best wishes  
to  
RAY CHARLES  
from  
The Imperial Paper Box Corporation**

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Warm wishes from all of us to the

**"GENIUS"**

Hoping to continue "pressing" you for  
another

**25**

**MONARCH RECORD MANUFACTURING CO.**

A SUBSIDIARY OF VIEWLEX, INC.



## THE BISHOP OF ATLANTA: RAY CHARLES

By Julian Bond

*The Bishop seduces the world with his voice*

*Sweat strangles mute eyes*

*As insinuations gush out through a hydrant of sorrow*

*Dreams, a world never seen*

*Moulded on Africa's anvil, tempered down home*

*Documented in cries and wails*

*Screaming to be ignored, crooning to be heard*

*Throbbing from the gutter*

*On Saturday night*

*Silver offering only*

*The Right Reverend's back in town*

*Don't it make you feel all right?*



**public relations**

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(213) 461-4393

## The Ray Charles Discography-Albums

### ABC ALBUM RELEASES

#### 1. ABC #335 (July 1960) GENIUS HITS THE ROAD

1. Alabama Bound
2. Georgia On My Mind
3. Basin Street Blues
4. Mississippi Mud
5. Moonlight In Vermont
6. New York's My Home
7. California, Here I Come
8. Moon Over Miami
9. Deep In The Heart of Texas
10. Carry Me Back To Old Virginny
11. Blue Hawaii
12. Chattanooga Choo-Choo

#### 2. ABC #355 (Jan. 1961) DEDICATED TO YOU

1. Hardhearted Hannah
2. Nancy
3. Margie
4. Ruby
5. Rosetta
6. Stella By Starlight
7. Cherry
8. Josephine
9. Candy
10. Marie
11. Diane
12. Sweet Georgia Brown

#### 3. ABC #385 (July 1961) RAY CHARLES AND BETTY CARTER

1. Ev'ry Time We Say Goodbye
2. You And I
3. Intro: Goodbye
4. We'll Be Together
5. People Will Say We're In Love
6. Cocktails For Two
7. Side By Side
8. Baby It's Cold Outside
9. Together
10. For All We Know
11. Takes Two To Tango
12. Alone Together
13. Just You, Just Me

#### 4. ABC #410 (Jan. 1962) MODERN SOUNDS IN COUNTRY & WESTERN MUSIC Vol. 1

1. Hey Good Looking
2. Just A Little Lovin'
3. Makes No Difference Now
4. Careless Love
5. Bye Bye Love
6. Move It On Over
7. Who Cares
8. Half As Much
9. I Can't Stop Loving You
10. You Don't Know Me
11. Born To Lose
12. I Love You So Much It Hurts

#### 5. ABC #415 (July 1962) GREATEST HITS

1. Them That Got
2. Georgia On My Mind
3. Unchain My Heart
4. I'm Gonna Move To The Outskirts Of Town
5. The Danger Zone
6. I've Got News For You
7. Hit The Road Jack
8. Ruby
9. I Wonder
10. Sticks And Stones
11. But On The Other Hand Baby
12. One Mint Julep

#### 6. ABC #435 (Jan. 1963) MODERN SOUNDS IN COUNTRY & WESTERN MUSIC Vol. 2

1. You Are My Sunshine
2. No Letter Today
3. Someday (You'll Want Me To Want You)
4. Don't Tell Me Your Troubles
5. Midnight
6. Oh, Lonesome Me
7. Take These Chains From My Heart
8. Your Cheating Heart
9. I'll Never Stand In Your Way
10. Making Believe
11. Teardrops In My Heart
12. Hang Your Head In Shame

#### 7. ABC #465 (July 1963) INGREDIENTS IN A RECIPE FOR SOUL

1. Busted
2. Where Can I Go?
3. Born To Be Blue
4. That Lucky Old Sun
5. Ol' Man River
6. In The Evening (When The Sun Goes Down)
7. A Stranger In Town
8. Ol' Man Time
9. Over The Rainbow
10. You'll Never Walk Alone

#### 8. ABC #480 (Jan. 1964) SWEET AND SOUR TEARS

1. I Cried For You
2. I Cried A River
3. Willow Weep For Me
4. Baby, Don't You Cry
5. Teardrops From My Eyes
6. Don't Cry Baby
7. You Got Me Crying Again
8. No One To Cry To
9. A Tear Fell
10. Cry
11. Guess I'll Have To Hang My Tears Out To Dry
12. After My Laughter Came Tears

#### 9. ABC #495 (June 1964) HAVE A SMILE WITH ME

1. Smack Dab In The Middle
2. Feudin' and Fightin'
3. Two Ton Tessie
4. I Never See Maggie Alone
5. Move It On Over
6. Ma (She's Making Eyes At Me)
7. The Thing
8. The Man With The Weird Beard
9. The Naughty Lady of Shady Lane
10. Who Care (For Me)

#### 10. ABC #500 (Jan. 1965) RAY CHARLES "LIVE" IN CONCERT

1. Swing A Little Taste
2. I Gotta Woman
3. Margie
4. You Don't Know Me
5. Hide 'Nor Hair
6. Baby, Don't You Cry
7. Makin' Whoopee
8. Hallelujah I Love Her So
9. Don't Set Me Free
10. What'd I Say
11. Finale

#### 11. ABC #520 (Aug. 1965) COUNTRY AND WESTERN MEETS RHYTHM & BLUES

1. Together Again
2. I Like To Hear It Sometimes
3. I've Got A Tiger By The Tail
4. Please Forgive And Forget
5. I Don't Care
6. Next Door To The Blues
7. Blue Moon Of Kentucky
8. Light Out Of Darkness
9. Maybe It's Nothing At All
10. All Night Long
11. Don't Let Her Know
12. Watch It Baby

#### 12. ABC #544 (Jan. 1966) CRYING TIME

1. Crying Time
2. No Use Crying
3. Let's Go Get Stoned
4. Going Down Slow
5. Peace Of Mind
6. Tears
7. Drifting Blues
8. We Don't See Eye To Eye
9. You're In For A Big Surprise
10. You're Just About To Lose Your Clown
11. Don't You Think I Ought To Know
12. You've Got A Problem

#### 13. ABC #520 TOGETHER AGAIN

Contents same as "Country & Western Meets Rhythm & Blues"

#### 14. ABC #550 (July 1966) RAY'S MOODS

1. What-Cha Doing In There (I Wanna Know)
2. Please Say You're Fooling
3. By The Light Of The Silvery Moon
4. You Don't Understand
5. Maybe It's Because Of Love
6. Chitlin's With Candied Yams
7. Granny Wasn't Grinning That Day
8. She's Lonesome Again
9. Sentimental Journey
10. A Born Loser
11. It's A Man's World
12. A Girl I Used To Know

#### 15. ABC #590 (Jan. 1967) RAY CHARLES A MAN AND HIS SOUL

1. I Can't Stop Loving You
2. What'd I Say
3. Ol' Man River
4. One Mint Julep
5. Crying Time
6. Makin' Whoopee
7. Busted
8. Takes Two To Tango
9. Ruby
10. Let's Go Get Stoned
11. Cry
12. Unchain My Heart
13. Georgia On My Mind
14. Baby It's Cold Outside
15. Worried Mind
16. I Chose To Sing The Blues
17. I Don't Need No Doctor
18. Born To Lose
19. Hit The Road Jack
20. You Are My Sunshine
21. From The Heart
22. Teardrops From My Eyes
23. No Use Crying
24. Chitlin's With Candied Yams

#### 16. ABC #595 (June 1967) RAY CHARLES INVITES YOU TO LISTEN

1. She's Funny That Way (I Got A Woman Crazy For Me)
2. How Deep Is The Ocean (How High Is The Sky)
3. You Made Me Love You (I Don't Wanna Do It)
4. Yesterday
5. I'll Be Seeing You
6. Here We Go Again
7. All For You
8. Love Walked In
9. Gee, Baby Ain't I Good To You
10. People

#### 17. ABC #625 (Mar. 1968) A PORTRAIT OF RAY

1. Never Say Naw
2. The Sun Died
3. Am I Blue
4. Yesterdays
5. When I Stop Dreamin'
6. I Won't Leave
7. A Sweet Young Thing Like You
8. The Bright Lights & You Girl
9. Understanding
10. Eleanor Rigby

#### 18. ABC #675 (Mar. 1969) I'M ALL YOURS—BABY

1. Yours
2. I Didn't Know What Time It Was
3. Love Is Here To Stay
4. Memories Of You
5. Till The End Of Time
6. I Had The Craziest Dream
7. Someday
8. Indian Love Call
9. I Dream Of You (More Than You Dream I Do)
10. Gloomy Sunday

#### 19. ABC #695 (May 1969) DOING HIS THING

1. The Same Thing That Can Make You Laugh)
2. Finders Keepers, Losers Weepers
3. You Ought To Change Your Ways
4. Baby Please
5. Come And Get It
6. We Can Make It
7. I'm Ready
8. That Thing Called Love
9. If It Wasn't For Bad Luck
10. I Told You So

#### 20. ABC #707 (June 1970) LOVE COUNTRY STYLE

1. If You Were Mine
2. Ring Of Fire
3. Your Love Is So Doggone Good
4. Don't Change On Me
5. Till I Can't Take It Anymore
6. You's Still Got A Place In My Heart
7. I Keep It Hid
8. Sweet Memories
9. Good Morning Dear
10. Show Me The Sunshine

#### 21. ABC #726 (Apr. 1971) VOLCANIC ACTION OF MY SOUL

1. See You Then
2. What Am I Living For
3. Feel So Bad
4. The Long and Winding Road
5. The Three Bells
6. All I Ever Need Is You
7. Wichita Lineman
8. Something
9. I May Be Wrong (But I Think You're Beautiful)
10. Down In The Valley

### IMPULSE! (ABC PARAMOUNT'S JAZZ SUBSIDIARY)

#### 1. A-2 (Feb. 1961) GENIUS PLUS SOUL EQUALS JAZZ

1. From The Heart
2. I've Got News For You
3. Moanin'
4. Let's Go
5. One Mint Julep
6. I'm Gonna Move To The Outskirts
7. Stompin' Room Only
8. Mister "C"
9. Strike Up The Band
10. Birth Of The Blues

### TANGERINE RECORD CORPORATION ALBUM RELEASES

#### TRC #1512 (Apr. 1970) MY KIND OF JAZZ

1. Golden Boy
2. Booty-Butt
3. This Here
4. I Remember Clifford
5. Sidewinder
6. Bluesette
7. Pas-se-o-ne Blues
8. Zig Zag
9. Angel City
10. Senior Blues

### ATLANTIC RECORDS ALBUM RELEASES

#### 1. #1259 (Aug. 1957) THE GREAT RAY CHARLES

1. The Ray
2. My Melancholy Baby
3. Black Coffee
4. There's No You
5. Doodlin'
6. Sweet Sixteen Bars
7. I Surrender Dear
8. Undecided

#### 2. #1289 (Oct. 1958) CHARLES AT NEWPORT

1. The Right Time
2. In A Little Spanish Town
3. I Got A Woman
4. Blues Waltz
5. Hot Rod
6. Talkin' 'Bout You
7. Cherry
8. A Fool For You

(con't on page R-28)

IT'S  
BEEN  
A  
WONDERFUL  
ASSOCIATION  
CONGRATULATIONS  
**RAY**  
ON  
25 GREAT YEARS

**Queens Lithographing Corporation**

New York City and Los Angeles

## The Ray Charles Discography-Albums

Atlantic LP's [con't. from page R-26]

### 3. #1312 (Oct. 1959) THE GENIUS OF RAY CHARLES

1. Let The Good Times Roll
2. It Had To Be You
3. Alexander's Ragtime Band
4. Two Years Of Torture
5. When Your Lover Has Gone
6. Deed I Do
7. Just For A Thrill
8. You Won't Let Me
9. Tell Me You'll Wait For Me
10. Don't Let The Sun Catch You Crying
11. Am I Blue
12. Come Rain Or Come Shine

### 4. #1360 (Nov. 1962) SOUL MEETIN'— RAY CHARLES & MILT JACKSON

1. Hallelujah I Love Her So
2. Blue Genius
3. X-Ray Blues
4. Soul Meetin'
5. Love On My Mind
6. Bags Of Blue

### 5. #1369 (June 1961) THE GENIUS AFTER HOURS

1. The Genius After Hours
2. Ain't Misbehavin'
3. Dawn Ray
4. Joy Ride
5. Hornful Soul
6. The Man I Love
7. Charlesville
8. Music, Music, Music

### 6. ATC 2-900 (July 1962) THE RAY CHARLES STORY

1. The Sun's Gonna Shine Again
2. Losing Hand
3. Mess Around
4. It Should've Been Me
5. Don't You Know
6. Come Back Baby
7. I've Got A Woman
8. A Fool For You
9. This Little Girl
10. Mary Ann
11. Hallelujah I Love Her So
12. Lonely Avenue
13. Doodlin'
14. Sweet Sixteen Bars
15. Ain't That Love
16. Rockhouse
17. Swanee River Rock
18. Talkin' 'Bout You

19. What Kind Of Man Are You
20. Yes Indeed
21. My Bonnie
22. Tell All The World About You
23. The Right Time
24. What'd I Say
25. Just For A Thrill
26. Come Rain Or Come Shine
27. Drown In My Own Tears
28. Let The Good Times Roll
29. I'm Movin' On

### 7. SD 710 (June 1964) THE GREAT HITS OF RAY CHARLES

1. Tell Me How Do You Feel
2. I Had A Dream
3. Carrying That Load
4. Te'l All The World About You
5. I Believe To My Soul
6. What'd I Say
7. I'm Movin' On
8. You Be My Baby
9. The Right Time
10. Yes Indeed
11. Tell The Truth
12. My Bonnie
13. Early In The Mornin'

### 8. #8006 (June 1957) HALLELUJAH I LOVE HER SO

1. Ain't That Love
2. Drown In My Own Tears
3. Come Back Baby
4. Sinner's Prayer
5. Funny (But I Still Love You)
6. Losing Hand
7. A Fool For You
8. Hallelujah I Love Her So
9. Mess Around
10. This Little Girl Of Mine
11. Mary Ann
12. Greenbacks
13. Don't You Know
14. I Got A Woman

### 9. #9025 (Oct. 1958) YES INDEED!/RAY CHARLES

1. What Would I Do Without You
2. It's All Right
3. I Want To Know
4. Yes Indeed
5. Get On The Right Track Baby
6. Talkin' 'Bout You
7. Swanee River Rock
8. Lonely Avenue
9. Blackjack
10. The Sun's Gonna Shine Again
11. I Had A Dream
12. I Want A Little Girl
13. Heartbreaker
14. Leave My Woman Alone

### 10. #8029 (Sept. 1959) WHAT'D I SAY/RAY CHARLES

1. What'd I Say—Part 1
2. What'd I Say—Part 2
3. Jumpin' In The Morning
4. You Be My Baby
5. Tell Me How Do You Feel
6. What Kind Of Man Are You
7. Rockhouse—Part 1
8. Rockhouse—Part 2
9. Roll With Me Baby
10. Tell All The World About You
11. My Bonnie
12. That's Enough

### 11. #8039 (May 1960) RAY CHARLES IN PERSON

1. That Right Time
2. What'd I Say
3. Yes Indeed
4. The Spirit-Feel
5. Frenesi
6. Drown In My Own Tears
7. Tell The Truth

### 12. #8052 (Sept. 1961) THE GENIUS SINGS THE BLUES

1. Early In The Mornin'
2. Hard Times
3. The Midnight Hour
4. The Right Time
5. Ray's Blues
6. Feelin' Sad
7. I'm Movin' On
8. I Believe To My Soul
9. Nobody Cares
10. Mr. Charles' Blues
11. Some Day Baby
12. I Wonder Who

### 13. #8054 (Nov. 1961) THE GREATEST RAY CHARLES

1. Tell Me How Do You Feel
2. I Got A Woman
3. Heartbreaker
4. Tell The Truth
5. What'd I Say
6. Talkin' 'Bout You
7. You Be My Baby
8. Leave My Woman Alone
9. I'm Movin' On

### 14. #8063 (July 1962) THE RAY CHARLES STORY Vol. 1

1. The Sun's Gonna Shine Again
2. Losing Hand
3. Mess Around
4. It Should've Been Me

5. Don't You Know
6. Come Back Baby
7. I've Got A Woman
8. A Fool For You
9. This Little Girl Of Mine
10. Mary Ann
11. Hallelujah I Love Her So
12. Lonely Avenue
13. Doodlin'
14. Sweet Sixteen Bars
15. Ain't That Love

### 15. #8064 (July 1962) THE RAY CHARLES STORY Vol. 2

1. Rockhouse
2. Swanee River
3. Talkin' 'Bout You
4. What Kind Of Man Are You
5. Yes Indeed
6. My Bonnie
7. Tell All The World About You
8. The Right Time
9. What'd I Say
10. Just For A Thrill
11. Come Rain Or Come Shine
12. Drown In My Own Tears
13. Let The Good Times Roll
14. I'm Movin' On

### 16. #8083 (June 1963) THE RAY CHARLES STORY Vol. 3

1. Sinner's Prayer
2. Funny (But I Still Love You)
3. Feelin' Sad
4. Hard Times
5. What Would I Do Without You
6. I Want To Know
7. Leave My Woman Alone
8. It's All Right
9. Get On The Right Track Baby
10. That's Enough
11. I Want A Little Girl
12. You Be My Baby
13. I Had A Dream
14. Tell The Truth

### 17. #8094 (June 1964) THE RAY CHARLES STORY Vol. 4

1. Blackjack
2. Alexander's Ragtime Band
3. I Believe To My Soul
4. A Bit Of Soul
5. Greenbacks
6. Undecided
7. When Your Lover Has Gone
8. It Had To Be You
9. Early In The Mornin'
10. Heartbreaker
11. Music, Music, Music
12. Tell Me How Do You Feel
13. In A Little Spanish Town
14. You Won't Let Me Go

Genius Plus Soul Equals Ray Charles [con't. from page R-12]

when Ray Charles sings, baring his soul with all its scars, he is able to communicate something true, real, and intensely human. It is possible his audience senses the true grit of independence that his mother instilled in him 35 years ago that enabled him to overcome adversity.

For it is difficult to forget that, in the words of Whitney Balliett of *The New Yorker*, "Ray Charles IS the American Dream. He is wealthy and world-famous and inordinately gifted. But none of this, his talents excepted, was given to him."

It is, perhaps, his determination, coupled with his natural musical

gifts, that now allow him to enjoy life as a successful businessman, owner of a corporation that includes a recording company (Tangerine Record Corporation), a management branch, a recording studio, and music publishing arteries.

At his RPM International building he walks unaided through the hallways, occasionally uttering a "Beep-beep, beep-beep" to warn personnel of his progress. In his studio, where he does his own engineering and mixing, his abilities have given rise to the rumour among his employees that "Ray Charles can really see."

His personal enthusiasms include the building and repair of television sets, tape recorders, and hi-fi components. He can make repairs on an airplane (his company maintains two), and according to his personal pilot, "If he could get a license, Ray could fly a plane. As it is, he knows everything that makes an aircraft tick."

Charles knows enough, in fact, to take over a plane's controls in an emergency: "That would be flyin' blind, baby," he smiles.

But it is at a piano rather than at a desk or at the controls of a plane that Charles is really at home, for his life and his music are not separate entities. Together they have created the kind of phenomenon even an artist will be unable to explain. Says Charles:

"I can't give any reasons why the public likes me. Of course, one time I might be up and the public might not feel a thing, and another time they might cry and I might consider myself down.

"The only thing is I have tried to be honest, and I cannot be a disappointment to myself I've felt that way all my life.

"I've often wondered, 'Who am I? What am I that people would spend the money to come out and stand in the rain to hear me, come out and spend money on tickets and baby sitters and carfare to hear me?'

"But if I can tell myself I did my best, I know in my heart I feel satisfied."

# With Much Love and Many Thanks

*Sid Feller*



25  
years  
on!

Philips Records are  
proud of the part they  
play in the world-wide  
distribution of  
Tangerine records

Congratulations  
Ray  
Charles

## The Ray Charles Story/By Jerry Wexler

Ray Charles is hailed today as: (1) A top vocal star (2) a hit songwriter (3) a leading jazz piano player (4) a great arranger and (5) a strong influence in contemporary jazz development.

He is an acknowledged prime mover in the widely disparate fields of rhythm & blues, jazz, and pop music. He is venerated for having infused into the current jazz scene salutary charges of "gospel," "soul," and/ or "funk." Overworked words, but what they purport to mean is nevertheless truly wonderful.

Ray has no parallel. Duke Ellington comes to mind, yes, because, like Ray, he expresses his music in a highly personal fashion through his composing, his piano, and his orchestra. But then Duke doesn't sing, and Ray is a big voice in the land. Both men pile up large LP sales, but Duke has no track record in the hit single business in any way close to Ray's.

Ray stands alone; his story is unique in our music. We propose to tell it here in terms of his records. The records selected cover every phase of his career. They are his best documentation.

Ray began recording for Atlantic in 1952, and in his first session he neither composed nor arranged. He had made a few obscure sides for a small, now defunct California label, and his avowed models were Nat Cole and the great rhythm & blues star Charles Brown, both West Coast based singers.

His first two Atlantic sessions were with studio musicians, arrangements by Jesse Stone, songs supplied by various songwriters. The resulting sides were good, journeymen r & b, but Ray was still under wraps. Nevertheless, **Losing Hand** is still a blues masterpiece, and the conversation between Ray's piano and Mickey Baker's guitar is now and always afterhours balm in excelsis.

On balance: because Ray didn't write the songs and only lightly influenced the arrangements—and because the band was a for-hire studio cadre, the records are only important because Ray sang and played the only way he knew how—beautifully. And because Ahmet Ertegun wrote him a stomp that is part of the literature today— **Mess Around**.

In December, 1953, Ahmet and I were in New Orleans to record Joe Turner, then in full cry as a blues singer. We ran into Ray at Cosimo's famous small studio, and Ray asked us please (!) to do a session with him and a pick-up band he was gigging with in and around New Orleans. At this time Ray was close to Guitar Slim, the late blues singer from the bayou country, and was much taken with Slim's perfervid, impassioned, preach-blues style. Without portfolio, Ray had sketched out a head arrangement for Slim's **The Things I Used To Do**, playing piano at the date and directing things from the keyboard.

This record was to sell a million copies for the Specialty label. Nobody knew it then, but this was a big breakthrough for Ray—he had, in effect, written his first commercial hit arrangement.

Cosimo's was booked for the week, and we had to cut Ray in WDSU's radio studios. His band (pro-tem, of course), was a group of erstwhile hard-boppers whose cards had been earned on the tin shed rhythm & blues one-nighter circuit. The great result was **Don't You Know**.

It was Ray's tune and arrangement, and while the side didn't upset the charts, it contained a memorable riff which may be heard any day you care to listen to various of our esteemed jazz groups, genus funk.

This was a landmark session in the growth pattern because it had: Ray Charles originals. Ray Charles arrangements. a Ray Charles band.

It was a non-A & R oriented date. Ahmet and I had nothing to do with preparation, and all we could do at the session was see to it that the radio technician didn't erase the good takes during the playbacks.

JERRY WEXLER, Executive Vice President, Atlantic Records

RAY  
Warmest Congratulations  
from the folks at

**TDC**

DICK GODLEWSKI/FRANK SUTTER

TRANSCONTINENTAL DISTRIBUTING CORP.

734 TOLLAND STREET, EAST HARTFORD, CONN.



(Top left) Ray Charles, The Executive, conducts a business meeting at his Los Angeles-based offices, the RPM International building on Washington Boulevard.

(Top right) On his 1968 European tour Ray Charles and his manager Joe Adams are met at the airport in Stockholm. Behind Charles is Lord Snowden, husband of Britain's Princess Margaret. (Sept. 1968)

(Center) Stars in their own right as well as the group that backs Ray are the Raeletts: (left to right) Mabel John, Vernita Moss, Susaye Greene, and Estella Yarborough.

(Bottom) Ray Charles and French record exec Eddie Barclay in Paris during Charles' annual European concert trek.

# TOP HITS OF THE YEAR

PUBLICATION OF THE YEAR'S BIGGEST HITS TO DATE

# cashbox/album reviews

Title of Song	Artists	Record Co.	Total
1 Joy To The World—3 Dog Night—Dunhill			1607
2 Indian Reservation—Raiders—Columbia			1475
3 She's A Lady—Tom Jones—Parrot			1442
4 It's Too Late—Carole King—Ode			1365
5 Rose Garden—Lynn Anderson—Columbia			1330
6 Just My Imagination—Temptations—Gordy			1321
7 One Bad Apple—Osmonds—MGM			1302
8 Never Can Say Goodbye—Jackson 5—Motown			1295
9 Doesn't Somebody Want To Be Wanted—Partridge Family—Bell			1274
10 Treat Her Like A Lady—Corneilius Brothers & Sister Rose—U.A.			1248
11 Don't Pull Your Love—Hamilton, Joe, Frank & Reynolds—Dunhill			1240
12 Want Ads—Honey Cone—Hot Wax			1240
13 Knock Three Times—Dawn—Bell			1224
14 Put Your Hand In The Hand—Ocean—Kama Sutra			1188
15 What's Going On—Marvin Gaye—Tamla			1162
16 Draggin' The Line—Tommy James—Roulette			1139
17 It Don't Come Easy—Ringo Starr—Apple			1139
18 You've Got A Friend—James Taylor—Warner Bros.			1110
19 Mama's Pearl—Jackson Five—Motown			1092
20 Temptation Eyes—Grass Roots—Dunhill			1091
21 Me & Bobby McGee—Janis Joplin—Columbia			1090
22 Bridge Over Troubled Waters—Aretha Franklin—Atlantic			1085
23 Rainy Days & Mondays—Carpenters—A&M			1075
24 I Hear You Knocking—Dave Edmunds—Mam			1071
25 For All We Know—Carpenters—A&M			1069
26 Brown Sugar—Rolling Stones—Rolling Stone			1042
27 Lonely Days—Bee Gees—Atco			1001
28 Chick A Boom—Daddy Dew Drop—Sunflower			984
29 Mr. Big Stuff—Jean Knight—Star			983
30 If I Were Your Woman—Gladys Knight & Pips—Soul			971
31 Mr. Bojangles—Nitty Gritty Dirt Band—Liberty			969
32 How Can You Mend A Broken Heart—Bee Gees—Atco			968
33 Take Me Home, Country Roads—John Denver—RCA			965
34 Sweet & Innocent—Donny Osmond—MGM			959
35 Don't Knock My Love—Wilson Pickett—Atlantic			955
36 What Is Life—George Harrison—Apple			955
37 If You Could Read My Mind—Gordon Lightfoot—Reprise			945
38 Another Day—Paul McCartney—Apple			944
39 Groove Me—King Floyd—Chimneyville			921
40 When You're Hot You're Hot—Jerry Reed—RCA			915
41 Proud Mary—Ike & Tina Turner—Liberty			914
42 Stay Awhile—Bells—Polydor			895
43 Have You Seen The Rain—Creedence Clearwater Revival—Fantasy			884
44 I'll Meet You Halfway—Partridge Family—Bell			884
45 Watching Scotty Grow—Bobby Goldsboro—U.A.			875
46 Signs—5 Man Electrical Band—Lionel			871
47 She's Not Just Another Woman—8th Day—Invictus			864
48 Amos Moses—Jerry Reed—RCA			863
49 Mercy, Mercy, Me—Marvin Gaye—Tamla			853
50 Don't Let The Green Grass Fool You—Wilson Pickett—Atlantic			848

## Pop Best Bets

### LIVING BY THE DAYS—Don Nix—Elektra EKS 74101

Don Nix has moved over to Elektra and his first album for that label is even better than his excellent debut LP for Shelter. Whether it's country blues or good time rock 'n' roll music, Nix brings to each tune an infectious spirit and a voice like clear mountain water. We like "Olena," "She Don't Want A Lover" and "Mary Louise" the best but each track has something really fine to recommend it. The word is beginning to spread on Don Nix and it won't be long before he gets the recognition which he deserves.



### TAKE HEART—Mimi Farina & Tom Jans—A&M SP 4310

Mimi Farina is much more than a sister to Joan Baez and half of the now legendary duo which came to an all too sudden end with the death of her husband, Richard. Mimi Farina is a voice that captures both naivete and wisdom, sweetness and sorrow. Now joined in heavenly harmonies with singer-writer Tom Jans, the duo should quickly become a primary influence on today's country-folk-rock scene. FM programmers are already on "Carolina" and "Letter To Jesus," but don't be surprised if Top 40 eventually becomes fond of them too. There's too much magic here for anyone to miss.



### FREEDOM FLIGHT—Shuggie Otis—Epic E 30752

In Shuggie's most powerful offering to date, the fatatic young guitarist displays his soulful compromise of a voice which hovers somewhere between a filtered Paul McCartney and Neil Young. "Strawberry Letter 23" is an ode to synesthesia (the confusion of senses) but it will make absolute poetic and musical sense to any listener immediately. Side Two consists of a blues jam in "Purple" and a Coltraine-influenced title track. Album features Johnny Otis and the chunky drums of Englishman Aynsley Dunbar. LP should establish the younger Otis as an album-seller of the first order.



### WET WILLIE—Capricorn SD 861

If you can get past the cover art which is pretty bizarre, you may find that some good foot stomping, wine slurping music can be found in the first album by Wet Willie, a five man band. The Jimmy Reed song, "Shame, Shame, Shame," gets refurbished and sounds good as ever in Wet Willie's hands. "Have A Good Time" and "Spinning Around" are two other strong tracks. It's hard not to have a good time listening to this kind of a group just rocking their brains out.



## Classical Picks

### STRAVINSKY CONDUCTS MUSIC FOR CHAMBER AND JAZZ ENSEMBLES—Columbia M 30579

The late genius composer here conducts a wide variety of his most diversified works. Included are "Ragtime for 11 Instruments," "Octet for Wind Instruments," "Tango," "Concertino for 12 Instruments," and, as a finale, the "Ebony Concerto," played by the Columbia Jazz Combo with Benny Goodman as clarinet soloist. Beautiful and meaningful music by a master.



### MEDIAVAL ROOTS—New York Pro Musica—Decca DL 79438

The New York Pro Musica has been making fine music for some time now and this newest album proves to be no exception. "Medieval Roots" is the perfect title for this comprehensive look at chamber music, both vocal and instrumental, of the Middle Ages. Particularly enchanting are: the short instrumental "Ballade: De petit po" by the brilliant composer, Guillaume de Machaut, and the beautifully weaving vocals on "Villancici: Riu, Riu." But all the cuts are rich and steeped in the flavor of the times.



## Stax 'Sound' Promo In Chi

CHICAGO — Under the slogan "Stax Sound In Chi-Town", a weeklong promo of current product was conducted here by the label in cooperation with Sears and other retail outlets in the area.

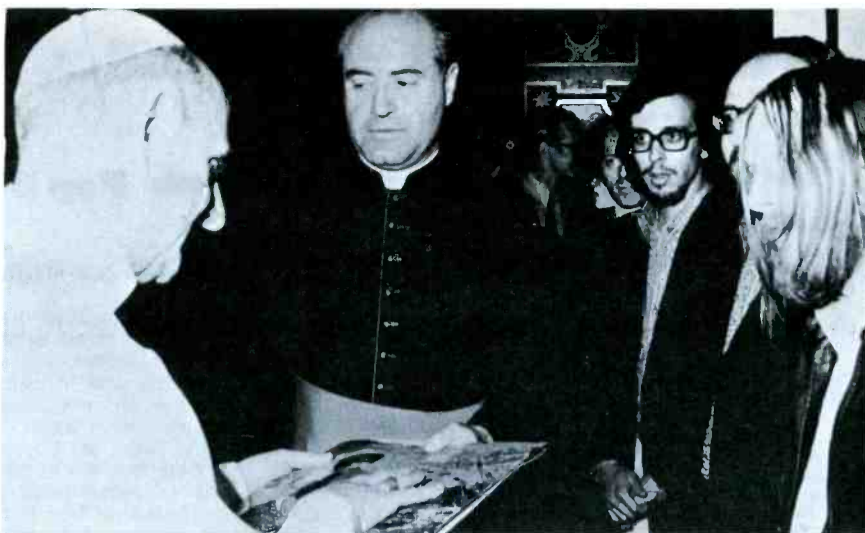
Freelance promo rep Paul Gassis and a bevy of lovelies, sporting shirts with the slogan imprinted on them, made the rounds of the various stores, radio stations, television shows, etc. in conjunction with the campaign. Stax stars Carla Thomas and Kim Weston helped kick off the event at a cocktail party hosted by the label at the Regency Hyatt House. It is expected that similar promotions will be held in other key cities across the country.

Among Stax's current album product are Jean Knight's "Mr. Big Stuff," Isaac Hayes' soundtrack album from the movie "Shaft," David Porter's "Victim Of The Joke," Melvin Van Peebles' "Sweet Sweetback" soundtrack album, Johnnie Taylor's "One Step Beyond," Albert King's "Lovejoy," Lou Johnson's "With You In Mind," The Staple Singers' "Staple Swingers," Billy Eckstine's "Feel The Warm," The Emotions' "Untouched," and Eric Mercury's "Funky Rock."

## Penguin Dance Is Kool For The Gang

NEW YORK — De-Lite Records' vp Harry Finfer, reports that the newest release by Kool and the Gang, "The Penguin," based upon a new dance, has been receiving airplay and sales in such markets as New York, Baltimore-Washington, Philadelphia and Charlotte. Another record called "Do the Penguin" by the Brass Rail on Buddah is also receiving good airplay and Finfer believes it is helping the momentum on both the song and the dance.

SPANISH HARLEM ARETHA FRANKLIN	Atlantic Hill & Range Trio Music
I'M LEAVIN' ELVIS PRESLEY	RCA Elvis Presley Oten Music
GET IT WHILE YOU CAN JANIS JOPLIN	Columbia Hill & Range Ragmar
DREAM LOVER BILLY "CRASH" CRADDOCK	Cartwheel Hill & Range Fern
WHEN HE WALKS ON YOU JERRY LEE LEWIS	Mercury Hill & Range Blue Crest
DON'T LET HIM MAKE A MEMORY OUT OF ME BILLY WALKER	MGM Hill & Range S-P-R Music
I GOT A WOMAN BOB LUMAN	Epic Hill & Range
LEAVE MY MAN ALONE RAELETTS	Tangerine Tiger
WHEN TOMORROW TURNS TO YESTERDAY I DON'T DESERVE THIS BRYAN ST. THOMAS	Nickels & Dime Bennie Benjamin Music
THE ABERBACH GROUP 241 West 72 Street, New York, N.Y.	



BLESSED ARE... Uni Records' artists Warm Dust watch as the Pope blesses their album "Peace For Our Time" at the group's recent audience at the Vatican. Warm Dust were recently signed to a long-term recording contract by Uni general manager, Russ Regan. Debut album was released this week.

## Peer-Southern Latin Label: Discos Monica

NEW YORK — In a major move to the Latin music market, Peer-Southern has launched a new label, Discos Monica. Monique I. Peer, president of the Peer-Southern World Organization, stated, "We plan to service the Latin-American artists and composers even more than we have done over the past 40 years, by offering them added coverage on their past, present and future feats. We hope this will serve as an extra incentive for the spreading of their esteemed talent. We have today, as in the past, the greatest faith in the strength and potentiality of Latin music, and we are proud to recognize the fact that we are considered to have the most important Latin catalog in existence."

Discos Monica's first release is Tania Marti's "Te Debo Tanto," just released.

Discos Monica will release this week "No Quiero Que Te Vayas" by Lisa, an artist of Cuban origin.

At the present time, Discos Monica has four of its artists, Polo Marquez, Robert Cardinali, Tania Marti and Lisa, entered in the second "Festival De La Cancion Latino-Americana", to be held in New York in Sept. Immediately following the festival, Discos Monica is set to release its first LPs.

Distribution agreements for the new label have been concluded for the U.S. and are being arranged for Latin-America. PSO's Spark Label will represent Discos Monica in non-Latin countries.

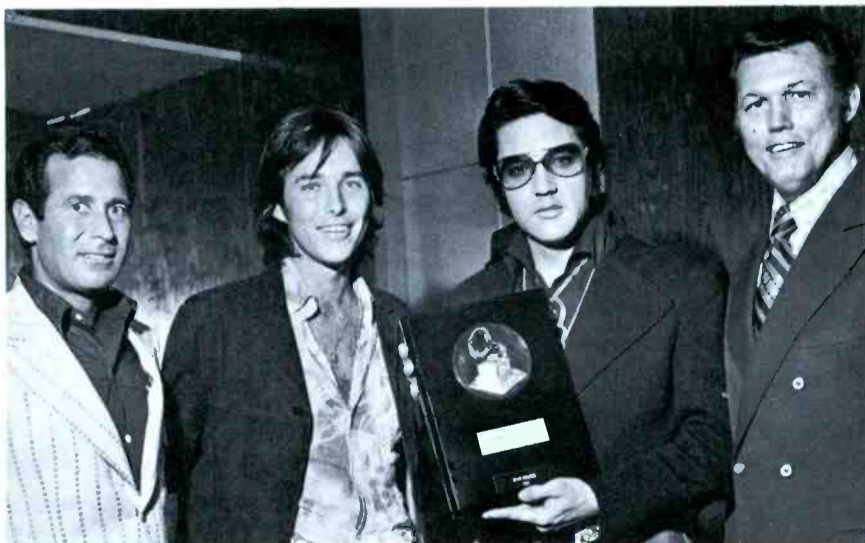
## Roulette LP's Spark Singles

NEW YORK — Roulette Records has marketed two singles from recently-issued albums. From Tommy James' "Christian of the World," there's "I'm Coming Home." On the Roulette-handled Calla label's "Fuzz" package, there's "I'm So Glad." Joe Kolsky, vp of Roulette, play and sales response to the LP's forced release of selections from them.

## Warners Opens N H'wood Studio

NEW YORK — Warner Bros. Records has completed work on its new recording facility in North Hollywood on the site of the former Amigo Studios. The new facility features a fully equipped system for 16-track and quadraphonic recording and remixing, and a complete Neumann mastering chain with VMS-70 lathe and SX-68 cutting head for stereo and quadraphonic disk mastering. In addition, the studio has a second smaller area equipped for 16-track mixdown and vocal overdubs. Full remote 16-track recording gear will be available, as well as quadraphonic disk mastering capabilities.

The studio has been in partial operation since June but was not completed until Aug. 15th. A party celebrating the opening was held recently in the studio, acquired through the recent Warner Bros. Records deal with Viva and Pentagram Records.



NARAS AWARD FOR ELVIS—Elvis Presley holds rarely-granted Bing Crosby Award given to him by Trustees of the National Academy of Recording Arts & Sciences in recognition of his outstanding contributions to recorded music. With Presley are (l. to r.) NARAS national administrator David Leanse, Chris Crosby representing Bing Crosby, and William Cole, national officer of the record academy. The citation read: "To Elvis Presley in recognition of your artistic creativity and your influence in the field of recorded music upon a generation of performers and listeners whose lives and musical horizons have been enriched and expanded by your unique contributions."

## Chappell, Johnstons In Publishing Pact

NEW YORK — A worldwide publishing agreement with the Johnstons, contemporary Irish recording group, was recently concluded by Chappell international vp George Lee. The deal, made recently in London, includes music by group members Adrienne Johnston, Mick Moloney and Paul Brady plus their producer Chris McCloud.

The Johnstons arrived here Wed. Aug. 18th from their successful Scandinavian tour and launched their three month U.S. tour with an SRO Boston concert with Joan Baez, followed by two Museum of Modern Art performances in N.Y., Aug. 20-21 in conjunction with their new Vanguard LP "Colours of the Dawn" being rush-released here.

Upcoming engagements include: Hartford, (23); Philadelphia Folk Festival, Thursday-Friday (26-27); N.Y.'s Folklore Center, Aug. 30; Gerdes Fblk City, Sept. 14-18; Seaport, Sept. 21; Bryn Mawr, Pa., Sept. 23-26; Atlanta, Sept. 27-Oct. 2; plus additional concerts in October at the Nassau Community College, Stony Brook University and Saratoga Springs, New York.

The Johnstons, who are regulars on the concert/campus circuit and on television in England and throughout Europe, have had five best-selling albums abroad including "The Johnstons", "Give A Damn" and "Bitter Green".

## B'nai B'rith Lodge To Meet

NEW YORK — The fall season of meets of the Music & Performing Arts Lodge of B'nai B'rith starts Thursday, Sept. 9, at the Friars Club, this city. Floyd Glinert, president, said a sports personality will be guest speaker. A buffet starts at 5:45 pm in the Milton Berle room.

## Ex-Comet Welz Now Rises With Dawn

SALISBURY, MD. — Ray Vernon, exec producer with Dawn Productions, Ltd. has announced signing veteran singer-pianist Joey Welz to a five-year artist pact which places the former Bill Haley's Comets keyboard player with his indie firm, Wray's Shack. The agreement calls for a minimum of one album and two singles per year.

In the past, Welz has waxed for Canadian American and Audio Fidelity Records. He is also a producer for Palmer Records and has been affiliated with the Handleman Co. for the past six years in sales and promotion out of their Alexandria, Virginia branch.

Vernon has completed work on a new album on Welz, consisting of ten songs Welz co-wrote with Polydor's Link Wray. LP was recorded in Baltimore's Accent Sound studios.

## Ace Of Hearts Bows

NASHVILLE — A new Nashville based label, Ace of Hearts has released its first recording, a Tree song by James Allen called "Haven't You Heard." The label, owned by a group of private businessmen has hired Tree Publishing's Jan Crutchfield to serve as a&r director and to produce all of Allen's recordings as well as other artists who may sign with the label.

The label also plans to record the Four Aces, veteran recording and performing act in the near future. Crutchfield said the Allen release is being mailed this week to dj's and will be in distribution within a short time.



## Line-Up For CMA Awards Show Set; Tenn. Ernie Ford To Host Again

NASHVILLE—Tennessee Ernie Ford will host the Country Music Association Awards Show for the third time. It will be presented live from the Grand Ole Opry House over the NBC Network at 9:00 PM E.S.T. on Oct. 10th. Jerry Reed, Charley Pride, Merle Haggard, Loretta Lynn, Conway Twitty, Chet Atkins, Roy Clark, Sonny James, The Stoney Mountain Cloggers, Glen Campbell and Lynn Anderson will join Tennessee Ernie as some of the presenters and performers, with other names to be announced at a later date.

Two outstanding production numbers are planned for the show. One will pay tribute to bluegrass music, and the second will be built around some of the famous vocal duos in the industry. Awards will be presented in ten categories of achievement as voted by the Country Music Association members.

The categories for 1971 are: Entertainer of the Year, Male Vocalist, Female Vocalist, Single, Song, Album, Instrumentalist, Instrumental Group or Band, Vocal Group and Vocal Duo.

The winner of the most coveted award in the country music industry, the Hall of Fame Award, will also be revealed that night. The top five nominees for 1971 are: Chet Atkins, Owen Bradley, Jimmie Davis, Art Satherly, and Kitty Wells. In 1970 Bill Monroe and the Original Carter Family were the winners.

Phillip Productions of New York City will produce the show with Joe Cates, executive producer, Walter Miller directing and Chet Hagan scripting. Miller and Hagan are also co-producers. Kraft Foods will again sponsor the awards program.

## New RCA Country Slot For Blando

NEW YORK—Vito Blando has been appointed manager of national country sales for RCA Records here, according to Eugene Settler, director of commercial sales.

"This is the first time RCA Records has had a sales manager whose primary responsibility will be to sell our country product. The move reflects the tremendous strength of our Nashville operation which has grown continuously in the past, and which we anticipate will grow even faster with someone guiding a specialized sales effort for country music," Settler said. "Blando, with his wealth of experience in the southern region of the country is exceptionally well-suited to take on this challenge," Settler continued.

For the last year, Blando has been in New York as manager of sales for national accounts. Prior to that, he spent three and a half years as Southern District Sales Manager, with headquarters in Atlanta. In 1967, Blando's work as a Field Sales Representative brought him to the attention of the RCA home office and he was brought to New York as manager for single record sales and promotion. He had joined RCA in 1954 as a field sales representative serving in Miami, Birmingham, Atlanta and New Orleans.

## NARS Studio Dubbed Soundshop By Owners

NASHVILLE—Four of Nashville's most successful music industry executives have purchased the Nashville Audio Recorders Studio for an amount estimated to be in excess of \$300,000. Buddy Killen, exec VP of Tree Int. and president of Soundshop, Inc., the newly formed company which bought the studio said the purchase included the studio, equipment, and land located at 1307 Division Street.

Other stockholders in Soundshop, Inc. include veteran record producers, Bob Montgomery of Cricket Productions, Kelso Herston, president of Jangle Jingles, and U.A. recording artist Bobby Goldsboro. The studio, which was constructed earlier this year by a group of local Nashville investors is one of Nashville's largest, with over 3,000 square feet of studio space, equipped with both 8 and 16 track recording equipment. The studio will be renamed "Soundshop" by the new owners. The purchase of the studio was unique, in that all of the principals in Soundshop, Inc. are highly successful record producers.

## Johnny Cash Sets Four Tours Abroad

VENTURA, CAL.—According to manager Saul Holiff, Johnny Cash has planned four major tours overseas for the coming 12-month period.

From Sept. 9-21, Cash will tour England, Denmark, Norway and Sweden. While October sees the performer back in the U.S., November takes him to Israel to tape a television special. Other trips will bring Cash to Holland, Austria, Germany, Japan, Australia and New Zealand in the near future.

## 4 Country Acts Inked To Chart

NASHVILLE — "Slim" Williamson, president of Chart Records, announced the acquisition of several familiar faces on the Nashville country music scene: The Willis Brothers, Carl and Pearl Butler, Red Sovine, and Kirk Hansard.

Calling this a part of a liberal expansion program at Chart, Williamson stated, "We are looking forward to a long and fruitful relationship with these artists and feel that they will lend talent and prestige to our already burgeoning label."

## Country Artist Of The Week: FREDDIE HART



EASY LOVING, EASY STREET—Freddie Hart fits right in the middle of his fourteen brothers and sisters . . . and right in the middle of country music. Born in Alabama, he has called the various roads of America home, working at logging, pipelining, farming, in the steel mills, the oilfields, and as a dishwasher in New York. In the fifties as in the sixties, and now in the seventies, Freddie Hart was writing music . . . for himself, and for almost every country singer. "Loose Talk," released by Freddie on Capitol was picked up by some fifty other artists.

Today he is still on the road helping under-privileged kids, with a book to be written, some pictures to paint, and always his music. His current hit single is "Easy Loving" from his Capitol album, "California Grapevine," produced by George Richey. Booking is by OMAC Artists.

## Wagoner Show Back In Ind. Capital

INDIANAPOLIS — For the second time since the city began its summertime youth recreation program, Indianapolis will present the Porter Wagoner Show at no admission charge to an audience expected to exceed 20,000 persons, Aug. 30th.

Wagoner's roadshow, which also features Dolly Parton and the rest of his television show cast, was so well received during its previous appearance that Indianapolis Mayor Richard Lugar asked for another appearance.

An assistant to the Mayor, Jim Morris, added that Indianapolis is celebrating its 150th birthday this year, and he said this year's Wagoner-Parton appearance probably will be "extra special." "We'll probably make some special presentations to Porter and Dolly," he explained. The summertime youth recreation program is sponsored by Indianapolis' Department of Parks and Recreation in conjunction with the Mayor's office.

## Country Music Month Jingles For CMA

NASHVILLE—Through the efforts of a number of Nashville's music industry citizens, specially created jingles have been produced for CMA's annual country music month promotion. The package contains seven jingles which will be distributed to every country music radio station in the U.S. for public service airing during October.

The Nashville Edition, Hurschel Wiginton, Delores Edgin, Joe Babcock and June Page performed vocally on the session produced by Vic Willis. The jingles were written by Richard Garratt. Each of these individuals freely contributed their talent and time for production of the jingles.

Many people and organizations also contributed their efforts toward the production of the jingles: Paul Wilder and AFTRA, Harold Hitt, Mike Figlio and Columbia Records; Joe Talbot and Precision Record Pressing. In Canada, Mr. George Taylor of Rodeo Records, has recorded 27 spots, which will be sent out to the Canadian stations on an LP.

## Roy Clark Tours Again

NEW YORK—Roy Clark has completed tapings for this coming season's "Hee Haw" and is currently on the road, playing concert and fair dates.

The Dot artist has also been signed to appear on the Annual Country Music Association Awards presentation on NBC, Oct. 10th. Last year, CMA voted him top comedy performer.

## The Early Bird Catches The Bluegrass At Opry

NASHVILLE—New on the agenda of the upcoming 46th Annual Birthday Celebration of the Grand Ole Opry will be the Early Bird Bluegrass Concert. All of the top names in bluegrass music are scheduled to participate in the performance to be held at the Opry House, home of the Grand Ole Opry, on Wednesday evening, Oct. 13th.

Artists expected to appear are Bill Monroe, Lester Flatt, Jim and Jesse, Jimmy Martin, The Osborne Brothers and others. Admission will be covered by ticket included in the general admission book issued by WSM at the time of registration.



# Country Top 65

<b>1 DREAM LOVER</b> Billy "Crash" Craddock (Cartwheel 196) (Hudson Bay, Hill & Range, Screen Gems/Columbia—BMI)	<b>2</b>	<b>18 INDIAN LAKE</b> Freddy Weller (Columbia 45388) (Pocketful of Tunes—BMI)	<b>9</b>	<b>35 LOSER'S COCKTAIL</b> Dick Curless (Capitol 3105) (Champion—BMI)	<b>37</b>	<b>50 LOVE'S OLD SONG</b> Barbara Fairchild (Columbia 45422) (Duchess—BMI)	<b>53</b>
<b>2 SOMEDAY WE'LL LOOK BACK</b> Merle Haggard (Capitol 3112) (Blue Book—BMI)	<b>1</b>	<b>19 I'D RATHER BE SORRY</b> Ray Price (Columbia 45425) (Buckhorn—BMI)	<b>26</b>	<b>36 PLEDGING MY LOVE</b> Kitty Wells (Decca 32840) (Lion—BMI)	<b>36</b>	<b>51 PICTURES</b> Statler Bros. (Mercury 73229) (House of Cash—BMI)	<b>55</b>
<b>3 GOOD LOVIN' (MAKES IT RIGHT)</b> Tammy Wynette (Epic 10759) (Aleez—BMI)	<b>4</b>	<b>20 BRAND NEW MISTER ME</b> Mell Tillis & The Statesiders (MGM 14275) (Sawgrass—BMI)	<b>21</b>	<b>37 RIGHT WON'T TOUCH A HAND</b> George Jones (Musicor 1440) (Glad—BMI)	<b>32</b>	<b>52 IF YOU THINK THAT IT'S ALL RIGHT</b> Johnny Carver (Epic 10760) (Green Grass—BMI)	<b>60</b>
<b>4 EASY LOVING</b> Freddie Hart (Capitol 3115) (Blue Book—BMI)	<b>5</b>	<b>21 SATURDAY MORNING CONFUSION</b> Bobby Russell (United Artists 50788) (Pix Russ—ASCAP)	<b>23</b>	<b>38 TAKE MY HAND</b> Mell Tillis & Sherry Bryce (MGM 14255) (Sawgrass—BMI)	<b>27</b>	<b>53 IS THIS OUR LAST TIME</b> Brenda Lee (Decca 32848) (Blue Crest—BMI)	<b>54</b>
<b>5 I'M JUST ME</b> Charlie Pride (RCA 9996) (Tree—BMI)	<b>3</b>	<b>22 THE LAST TIME I SAW HER</b> Glen Campbell (Capitol 3123) (Warner/Tamerlane—BMI)	<b>24</b>	<b>39 TAKE ME HOME COUNTRY ROAD</b> John Denver (RCA 04445) (Lane—ASCAP)	<b>38</b>	<b>54 BE A LITTLE QUIETER</b> Porter Wagoner (RCA 1007) (Owepar—BMI)	<b>—</b>
<b>6 THE YEAR THAT CLAYTON DELANEY DIED</b> Tom T. Hall (Mercury 73221) (Newkeys—BMI)	<b>8</b>	<b>23 LEAVIN' AND SAYIN' GOODBYE</b> Faron Young (Mercury 73220) (Tree—BMI)	<b>25</b>	<b>40 SHE DON'T MAKE ME CRY</b> David Rogers (Columbia 45383) (Tomake—ASCAP)	<b>29</b>	<b>55 SHE CRIED</b> Roy Clark (Dot 17386) (Tree—BMI)	<b>56</b>
<b>7 I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING</b> Conway Twitty (Decca 32842) (Blue Book—BMI)	<b>7</b>	<b>24 THE MARK OF A HEEL</b> Hank Thompson (Dot 17385) (Central—BMI)	<b>30</b>	<b>41 I DON'T KNOW YOU (ANYMORE)</b> Tommy Overstreet (Dot 17387) (Shenandoah, Terrace—ASCAP)	<b>48</b>	<b>56 IF I HAD YOU</b> Bobby Lewis (United Artists 50791) (Passkey—BMI)	<b>57</b>
<b>8 QUILTS</b> Bill Anderson (Decca 32850) (Stallion—BMI)	<b>10</b>	<b>25 CEDARTOWN, GEORGIA</b> Waylon Jennings (RCA 1003) (Tree—BMI)	<b>33</b>	<b>42 IT'S A SIN TO TELL A LIE</b> Slim Whitman (United Artists UA 50806) (Bregman, Vocco & Conn—ASCAP)	<b>44</b>	<b>57 NO NEED TO WORRY</b> Johnny Cash & June Carter (Columbia 45431) (J. M. Henson—SESAC)	<b>—</b>
<b>9 WHEN HE WALKS ON YOU</b> Jerry Lee Lewis (Mercury 73227) (Blue Crest/Hill & Range—BMI)	<b>12</b>	<b>26 THE RIGHT COMBINATION</b> Porter Wagoner & Dolly Parton (RCA 9994) (Owepar—BMI)	<b>11</b>	<b>43 LOVING HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN)</b> Roger Miller (Mercury 73230) (Combine—BMI)	<b>51</b>	<b>58 FLY AWAY AGAIN</b> Dave Dudley (Mercury 73225) (Addel—BMI)	<b>58</b>
<b>10 BRIGHT LIGHTS, BIG CITY</b> Sonny James (Capitol 3114) (Conrad—BMI)	<b>6</b>	<b>27 DON'T LET HIM MAKE A MEMORY OUT OF ME</b> Billy Walker (MGM 14268) (Hill & Range SPR—BMI)	<b>28</b>	<b>44 COUNTRY GIRL WITH HOT PANTS ON</b> Leona Williams (Hickory 1606) (Milene—ASCAP)	<b>47</b>	<b>59 AFTER ALL THEY USED TO BELONG TO ME</b> Hank Williams Jr. (MGM 14277) (Hank Williams Jr.—BMI)	<b>59</b>
<b>11 PITY, PITY, PATTY</b> Susan Raye (Capitol 3129) (Blue Book—BMI)	<b>14</b>	<b>28 THERE MUST BE MORE TO LIFE THAN GROWING OLD</b> Jack Blanchard & Misty Morgan (Mega 0031) (Hall-Clement, Birdwalk—BMI)	<b>34</b>	<b>45 PENCIL MARKS ON THE WALL</b> Henson Cargill (Mega 0030) (Free Verse—ASCAP)	<b>46</b>	<b>60 THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN</b> Tex Williams (Monument 8503) (House of Cash—BMI)	<b>—</b>
<b>12 GOOD ENOUGH TO BE YOUR WIFE</b> Jeannie C. Riley (Plantation 75) (Belwin Mills—ASCAP)	<b>16</b>	<b>29 I'M GONNA WRITE A SONG</b> Tommy Cash (Epic 10756) (Flagship—BMI)	<b>31</b>	<b>46 CONGRATULATIONS (YOU SURE MADE A MAN OUT OF HIM)</b> Arlene Harden (Columbia 45420) (Crosskeys—ASCAP)	<b>42</b>	<b>61 MR. &amp; MRS. UNTRUE</b> Johnny Russell (RCA 1000) (Pocketful of Tunes—BMI)	<b>61</b>
<b>13 YOU'RE LOOKING AT COUNTRY</b> Loretta Lynn (Decca 32851) (Sure Fire—BMI)	<b>17</b>	<b>30 NASHVILLE</b> David Houston (Epic 510748) (Tree—BMI)	<b>19</b>	<b>47 BACK THEN</b> Wanda Jackson (Capitol 3143) (Duchess—BMI)	<b>49</b>	<b>62 I WILL DRINK YOUR WINE</b> Buddy Alan (Capitol 3146) (Blue Book—BMI)	<b>63</b>
<b>14 MY BLUE TEARS</b> Dolly Parton (RCA 9999) (Owepar—BMI)	<b>15</b>	<b>31 ONE NIGHT OF LOVE</b> Johnny Duncan (Columbia 45418) (Pi-Gem—BMI)	<b>40</b>	<b>48 I GOT A WOMAN</b> Bob Luman (Epic 10755) (Hill & Range—BMI)	<b>50</b>	<b>63 WILL YOU LOVE ME TOMORROW</b> Lynda K. Lance (Royal American 35) (Screen Gems/Columbia—BMI)	<b>65</b>
<b>15 TREAT HIM RIGHT</b> Barbara Mandrell (Columbia 45391) (Don Music—BMI)	<b>13</b>	<b>32 HOW CAN I UNLOVE YOU</b> Lynn Anderson (Columbia 45429) (Lowery—BMI)	<b>43</b>	<b>49 THE CHOKIN' KIND</b> Diana Trask (Dot 17384) (Wilderness—BMI)	<b>52</b>	<b>64 SLEEP WALK</b> Strangers (Capitol 3144) (Hudson Bay—BMI)	<b>64</b>
<b>16 THE PHILADELPHIA FILLIES</b> Dell Reeves (United Artists 50802) (Milene—ASCAP)	<b>18</b>	<b>33 ROLLIN' MY SWEET BABY'S ARMS</b> Buck Owens & The Buckaroos (Capitol 3164) (Blue Book—BMI)	<b>41</b>			<b>65 HE EVEN WOKE ME UP TO SAY GOODBYE</b> Lynn Anderson (Chart 5136) (Acuff-Rose—BMI)	<b>45</b>
<b>17 HERE I GO AGAIN</b> Bobby Wright (Decca 32839) (Contention—SESAC)	<b>20</b>	<b>34 HE'S SO FINE</b> Jody Miller (Epic 10734) (Bright Tunes—BMI)	<b>22</b>				


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# "HAVEN'T YOU HEARD?"

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# COUNTRY MUSIC FEST

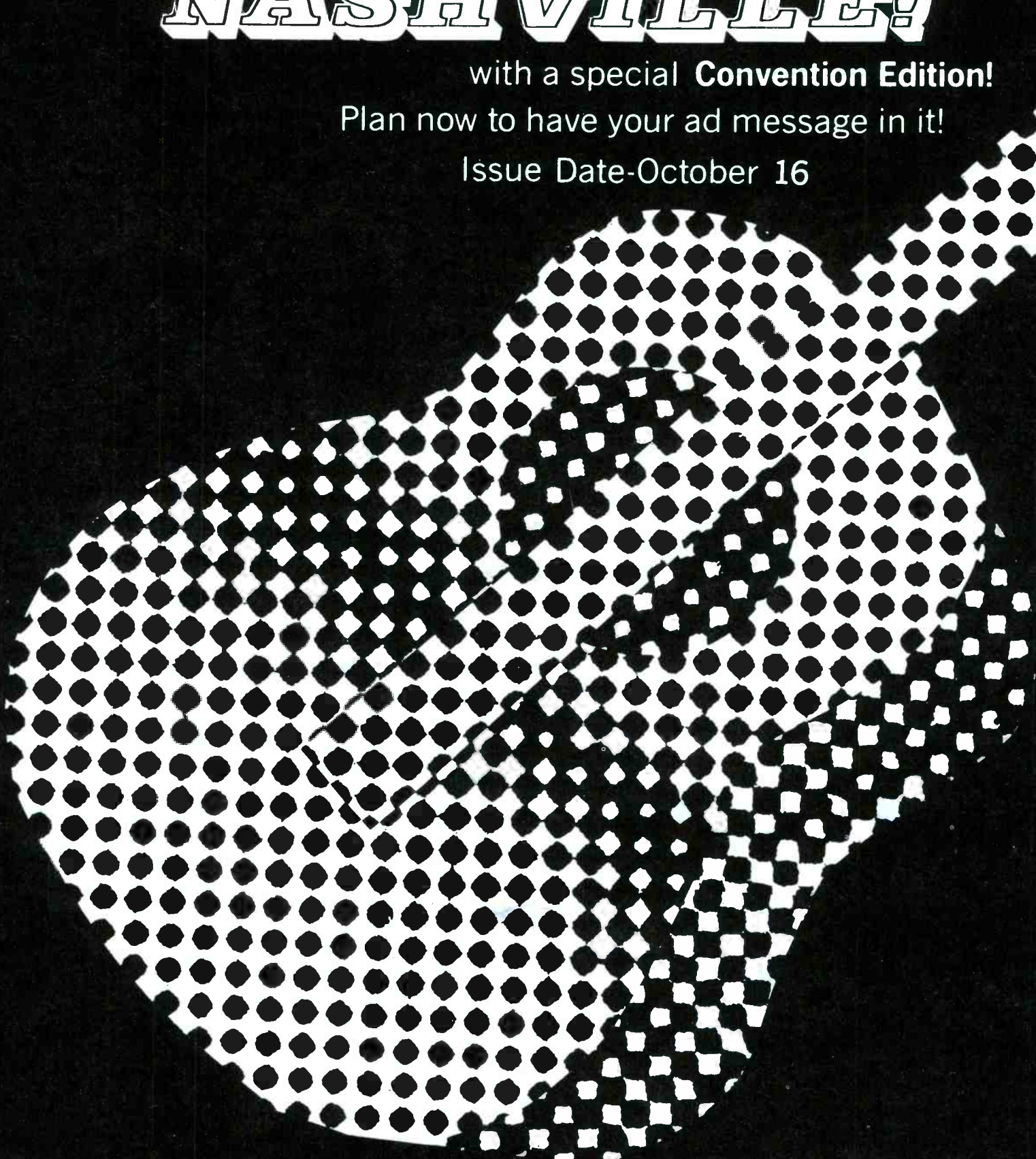
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LAST WEEK OF SEPTEMBER





# Country Roundup

## Diana Trask loves to sing about love. Too much love.



"The Chokin' Kind". It's all here. Diana's sensitivity. Diana's vocal voltage. Everything to take her great new single straight to the top.

**"The Chokin' Kind"**  
DOA 17384  
b/w "Let's Keep Her Free (America)"



Boots Randolph says, "I enjoy the applause for my sax work but those laughs I receive help me make it through the night." . . . Porter Wagoner and Dolly Parton set for the Jamboree USA spectacular show in Wheeling, West Virginia on Sept. 18th. . . . Dot recording stars Hank Thompson, Curtis Potter, and the Brazos Valley Boys, with feature stars of the CBS-TV's "Hee-Haw," Archie Campbell and Mary Taylor set for the Jerome County Fair, Jerome, Idaho on Aug. 27th.

Jose Ferrer, distinguished actor of both the screen and stage, will be coming to Nashville to play in the Music City USA Pro-Celebrity Golf Tournament October 8, 9, and 10. Ferrer, who won an Academy Award for his portrayal of Cyrano de Bergerac in 1950, joins superstar Glen Campbell and cowboy movie idol Roy Rogers. Lee Trevino, PGA's leading money winner with \$197,000 will be playing in the professional category and was the first pro to make a commitment for the Music City. . . . Sandy Davis, new secretary at Press Music in Memphis, was in the Tree offices meeting home office personnel, touring the Nashville music industry, and getting acquainted with the Tree organization. . . . Sunny Martin has replaced Susan Himmel as the new receptionist at Tree. . . . Randy King has just released his latest record on the Rival label, "To Save My Heart." The modern country sound was recorded in Nashville and produced by Bill Goodwin. . . . "To Save My Heart" is another from the pen of Dottie West.

The publishing companies of Daydan Music (ASCAP) and Lawday Music (BMI) have activated expansion into exclusive quarters located within suburbia Nashville, according to a recent announcement by Danny Davis, president of both firms. Davis, who's also leader of the Nashville Brass, additionally advises he has named Elaine Allison to immediately assume full duties of heading up the operation. Mrs. Allison was formerly associated with Quadraphonic Sound and RCA Records. . . . Faron Young recently performed before 29,800 people at Cincinnati's Riverfront Stadium for the Cincinnati Reds. According to Sonny Tate, publicity director for the Reds, the Faron Young Show was one of the greatest performances ever given by a country artist at Riverfront. Faron's current Mercury single is "Leavin' and Saying Goodbye" . . . Bill and Barbara Deaton just returned from a vacation in the Bahama's.

Molly Bee and Patsy Montana honored as the "Best of the West" over KBBQ Radio in Burbank. "Best in the West" is an all-weekend feature every weekend at KBBQ and salutes two of the big names in country music who live on the West Coast. Vignettes on the lives and careers of the guests are aired, climaxed with a ninety-minute special beginning at 7 PM on Sunday evening. Recent guests have included Freddie Hart, Jerry Wallace, Glen Campbell, Johnny and Jonie Mosby, Tex Ritter, and Eddie Dean. . . . Danny Davis and his Nashville Brass are currently laying the necessary groundwork for a European tour, tentatively scheduled to start next spring. At present, concert plans for Davis and The Brass will cover England's most posh clubs, as well as appearances at various locations in Japan.

Green Grass Music's Jack Elliott, created quite a stir in Nashville when he pulled into the Metropolitan Nashville Post Office parking lot and delivered his new son in the back seat of his car. Jack was speeding his wife, Peggy Ann, to a Nashville hospital when time came for the baby to arrive. Elliott, who was a bit dumbfounded by it all said he didn't have time to be afraid, he just had to "get the job done." The baby, named Jackie Elliott weighed in at 7 pounds

15 ounces and is reported going great. Elliott said he's already at "The Big Delivery" . . . Jack Ripley the stuttering comedian, Jim Harper of Stop Records, and Jess and Cathy and the Country Caravan have a busy schedule of fair dates in Michigan during August. They are slated for appearances at the Tuscola County Fair in Caro, the Northern District Fair in Cadillac, the Shiawassee County Fair in Corunna, and others. Bob Shafer and Jusy Allen of Stop Records are joining them for some of the dates. Harper is program director of WKMF, an all country music station in Flint, Michigan.

Shoji Tabuchi, born in Daishoji, Japan, recently made a guest appearance at the Grand Ole Opry where he received standing ovations when he fiddled his version of "Orange Blossom Special" and "Boil Them Cabbage Down." Shoji is slated to make his first major recording in the near future. He has just signed a personal management contract with Tillman Franks and will be appearing with David Houston on the David Houston Show which is booked by Hubert Long Agency of Nashville. In the words of a Texan at Panther Hall upon seeing Shoji play "Black Mountain Rag," "He is the only person I ever saw that could play a violin and a fiddle at the same time."

Dave Sweeney has been appointed general manager of KBBQ in Burbank. He replaces Bill Ward who resigned earlier this month. Sweeney, a native of North Carolina, comes to KBBQ from KGBS in Los Angeles where he served as general sales manager for two years. Prior to KGBS he was with KEZY, Anaheim. . . . It's "Fair" weather these days for Danny Davis and his Nashville Brass who are booked on that circuit throughout Michigan, Illinois, Wisconsin, Massachusetts, and Tennessee, ending with a weeks' headline engagement at the New York State Fair. . . . Brenda Lee's record-breaking performance at the Wigwam, Waldorf, Md., was followed by another standing-room-only performance last week by Del Reeves and The Good Time Charlie. Del's presently riding the crest of a Top-10 hit, "Philadelphia Phillies."

Follow-up to Jim Ed Brown's RCA hit "Angel Sunday" is titled "She's Leaving." The uptempo ballad is one of the most unusual ever for JEB: in this song, he not only loses the girl, but the background features brass for the first time on a Brown Arrangement. Producer Bob Ferguson points out that the song was written and partially arranged and "oom-pahhad" in Australia, a "down under" tune hopefully destined for the top. . . . Dobro wizard Jerry Monday has joined The Stonemans musical unit as a regular on all future personal appearances, according to Bob Bean, group manager. . . . Dave Ackerman, better known to country music fans across the nation as Stringbean, has signed an exclusive representation agreement with the Hubert Long Agency. Stringbean, a member of the Grand Ole Opry for many years, came into even greater national prominence as a regular on the highly rated "Hee Haw" TV show and will be featured again when the country comedy show returns to the air this fall.

Susan Lund and Francine Mendenhall, two of the Goldiggers who appear regularly on the Dean Martin TV show were in Nashville last week to promote their new TV show, "Chevy Presents The Goldiggers," which will be aired on WSIX-TV in Nashville beginning this fall. The girls, who were making their first visit to Nashville were excited over visiting the music industry, and will have a new release out soon in an album called "Light Sings The Goldiggers," on the Beverly Hills label. . . . Dolly Parton has recorded some open-end radio station promos and I-Ds (without individual station identifications). They are available to any country music radio station requesting them. Because her personal appearance schedule prevents her from immediately answering all requests for specially prepared, individualized radio station promos, she offers as a temporary measure this full set of general usage promos.

Freddy Weller follows his "Indian Lake" country hit with "Another Night Of Love" b/w "Always Something Special" The new single was co-written by Weller.



## Top Country Albums

1	RUBY Buck Owens & The Buckaroos (Capitol ST 795)	3	15	SINGS LEAVIN' AND SAYIN' GOODBYE Faron Young (Mercury SR 61354)	21
2	I'M JUST ME Charley Pride (RCA LSP 4560)	1	17	SOMEDAY WE'LL LOOK BACK Merle Haggard & The Strangers (Capitol ST 335)	24
3	THE SENSATIONAL SONNY JAMES (Capitol ST 804)	4	18	NEXT TIME I FALL IN LOVE (I WON'T) Hank Thompson (Dot DOS 25991)	17
4	TOUCHING HOME Jerry Lee Lewis (Mercury SR 61343)	2	19	ONLY A WOMAN LIKE YOU Nat Stuckey (RCA LSP 4559)	22
5	YOU'RE MY MAN Lynn Anderson (Columbia C 30793)	8	20	I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty (Decca DL 75292)	26
6	THE INCREDIBLE ROY CLARK (Dot DOS 25990)	6	21	TOMMY OVERSTREET (Dot DOS 25992)	20
7	THE BEST OF PORTER WAGONER & DOLLY PARTON (RCA LSP 4556)	9	22	LONESOME Sammi Smith (Mega M 31)	23
8	WE SURE CAN LOVE EACH OTHER Tammy Wynette (Epic E 30658)	5	23	HONKY TONKIN' Merle Haggard's Strangers (Capitol ST 795)	25
9	I WON'T MENTION IT AGAIN Ray Price (Columbia C 30510)	7	24	A WOMAN ALWAYS KNOWS David Houston (Epic E 30657)	16
10	THE LAST TIME I SAW HER Glen Campbell (Capitol SW 733)	13	25	DID YOU THINK TO PRAY Charley Pride (RCA 4513)	18
11	MAN IN BLACK Johnny Cash (Columbia C 30550)	11	26	SOMETHING SPECIAL Jim Reeves (RCA LSP 4528)	19
12	I WANNA BE FREE Loretta Lynn (Decca DL 75282)	10	27	TAMMY'S GREATEST HITS VOL. II Tammy Wynette (Epic E 30733)	—
13	JEANNIE C. RILEY'S GREATEST HITS (Plantation PLP 13)	15	28	YAZOO CITY MISSISSIPPI Jerry Clower (Decca DL 75286)	29
14	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed (RCA LSP 4506)	12	29	KNOCK THREE TIMES Billy 'Crash' Craddock (Cartwheel STW 193)	28
15	ROSE GARDEN Lynn Anderson (Columbia C 30411)	14	30	THERE'S A WHOLE LOT ABOUT A WOMAN Jack Greene (Decca DL 75238)	27



## It Pays To Be A Country Fan

DETROIT — Sticking with country artist Conway Twitty proved to be worth \$2,000 to Mrs. Pat Bussell, who won the WDEE Bushel of Cash contest recently when she correctly guessed the weight of a bushel basket filled with \$2,000 in U.S. coins and bills. She patiently weighed 72 fifty cent pieces and 1,080 quarters, amounts given as clues in the contest, from her mother's coin collection in order to estimate the bushel's weight.

"A lot of my generation grew up liking rock," said Mrs. Bussell. "And so did I. But I particularly liked Conway Twitty. So when he switched from rock to country, I went right along with him."

## Kenny Price, Host And Honored Guest

CINCINNATI — "Midwestern Hayride" kicks off its 25th season on Sept. 18th, when host Kenny Price is saluted on the Avco TV program. Every song performed has been recorded by the RCA artist ("the round mound of sound"); Bob Reider, a regular on Avco's "50-50 Club" show will be introduced as a new weekly participant on "Hayride."

The program has a history dating back to 1938 when it was known as radio's "Boone County Jamboree." The name was changed in 1945, and the program switched to television in 1948.

## Freeman, Peters To Swan Sea Music

MEMPHIS — WMQM music director Charlie Freeman has become a partner in Swan Sea Music, according to its founder Charles King. King manages the singing career of Freeman whose most recent release on Sun was "From Saigon To Little Rock."

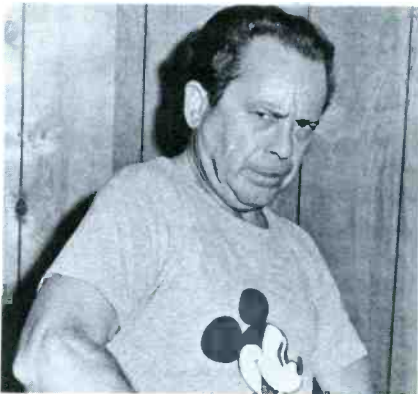
Swan Sea Music also reports the signing of Scotland-born and New Zealand-based songwriter and singer Ginny Peters who will have her first American release on Swan Sea's E-Volve label, "Love Won't Come Easy." Miss Peters has previously released five singles since she began her career in 1966.

## Capps New Top-Flight

NASHVILLE — John Capps, K-Ark Records president recently injured in an aircraft crash landing in Flint, Michigan is now reported home and well here.

## Hal Edwards At Dude's

WILD HORSE, COLO.—Stylist Records' Hal Edwards is currently appearing at Dude's in Sidney, Nebraska. His latest album is entitled "Rolling Country." The long-run engagement winds up Sept. 18th.



YOU ONLY WANT ME FOR MY BODY—Little Jimmy Dickens, all 4' 10" of him, strikes a pose to illustrate the title of his new record release for United Artists, "You Only Want Me For My Body".



## Cash Box Country Singles Review

### Picks of the Week

DAVID HOUSTON & BARBARA MANDRELL (Epic 5-10779)

We've Got Everything But Love (2:32) (Algee Music, BMI—C. Taylor)

Long-awaited follow-up to "After Closing Time," this pair really has a time of it on this one: a great time in making a strong piece of material into a perfectly set smash. Stations will jump on it, buyers will chug with the beat and everyone's going to sing along. Flip: no information available.

FREDDY WELLER (Columbia 45451)

Another Night Of Love (2:25) (Young World/Center Star & Equinox Music, BMI—F. Weller, S. Oldham)

Freddy's heading for that "Promised Land" again: top of the charts country. Gently rhythmic reading of a fine tune, highlighted by a touch of Tiajuana brass in just the right places. Must programming and top sales item. Flip: "Always Something Special" (2:15) (Young World, BMI—F. Weller, S. Stephens)

GEORGE JONES (Musidor 1446)

I'll Follow You (Up To Our Cloud) (2:34) (Glad Music, BMI—D. Turner)

Love to the grave and beyond is the subject of the latest George Jones offering. Strong production by Bob Moore and Jones' typically moving delivery put this one over the top. Flip: "Getting Over The Storm" (3:25) (Bud-Don/Allmusic, ASCAP—J. Riggs)

KENNY PRICE (RCA 48-1015)

Charlotte Fever (2:37) (Window Music, BMI—L. Kingston)

Lots of people would dance to country music at one time; Kenny's latest outing could bring that trend back. Fantastic production which will find instant listener acceptance and a high chart ranking in no time. Flip: "There's A Song In Everything" (2:15) (Tree, BMI—K. Price)

WILMA BURGESS (Decca 32868)

I See Love All Over You (2:40) (Glaser, BMI—J. Glaser, J. Payne)

Wilma comes across with her most commercial outing in a while; the production sticks to the simple beauty of the tune and doesn't get carried away. Listeners, however, should be. Song has hit written all over it. Flip: "A Handful Of Stars" (2:34) (Contention Music, SESAC—T. Harris)

JIM ED BROWN (RCA 45-272)

She's Leavin' (Bonnie Please Don't Go) (3:37) (Tree, BMI—K. Johnson)

More like a play than a record, this mammoth production with party sounds and strains of "Auld Lang Syne" in the background could change the direction of country music. A three-act drama in song and Jim plays the role with gusto. Flip: no information available.

### Best Bets

RAY SANDERS (UA 50827)

All I Ever Need Is You (2:30) (United Artists/Racer Music, ASCAP) Ray takes this tune, a pop hit a while back for Bobby Goldsboro, and makes it his own. Fine country pickin' and rippling waterfall piano add the spice to this chart contender. Flip: no information available.

REX ALLEN, JR. (Plantation 77)

Uncle Boogar Red And Byrdie Nelle (2:28) (BnB, BMI—M. Davis, L. Collins) Col. Sanders doesn't have a monopoly on chicken: the home-made kind still tastes pretty good, especially when you can't afford to eat out. Mac Davis tune is a good vehicle for Allen who well may drive it up the charts. Flip: no information available.

HANK LOCKLIN (RCA 48-1014)

Love The Devil Out Of Me (2:10) (Sawgrass Music, BMI—J. Owen, L. Allen) Hank's at his typical best here, but the keyboard work takes over in spots to give the novelty a distinctive touch. Airplay will determine the sales activity. Flip: "Softly" (2:10) (Blue Echo Music, BMI—R. Griff)

RAY PILLOW (Mega 615-0040)

Haven't You Heard (2:31) (Tree, BMI—H. Delaughter, W. Kemp) Ray sure knows how to build a record. This one practically explodes at the end, while the opening verses feature some of the most mystifying steel playing ever heard. Flip: "Book It" (2:05) (100 Oaks Music, BMI—J. Wilson)

DAVE McCANN (Eagle 109)

Wanderin' Back To You (Curtis Wood Music, ASCAP—D. McCann) Although there's little direct resemblance, the more this tune is heard, the more it impresses you as having a broad-based appeal like "Gentle On My Mind." New talent could have a mover here. Flip: "Lie One More Time" (1:53) (Curtis Wood, ASCAP—D. McCann, D. Haddock)

GLENN SNOW (Kangaroo 40)

Made In U. S. A. (1:47) (Les Kangas Music, BMI—L. Kangas) Record may prove to be a left field smash because of Nixon's new economic policies. A short but pointed plea to "buy U. S." Will stations log this one as a public service announcement? Flip: "It's Wise To Advertise" (2:26) (same credits).

LaWANDA LINDSEY & JIMMY HINSON (Chart 5140)

The You And Me In Us (2:21) (Sue-Mirl Music, ASCAP—J. Hinson) Another of the unending rounds in the battle of the sexes; LaWanda teams up with the songwriter to hit home a cute, up-tempo number with substantial programming and buyer appeal. The round ends in a draw, the disk as a winner. Flip: no information available.

WINK TYLER (Buzz 1000)

Warm Spot (2:24) (Erection, BMI—T. Tucker, W. Tyler) The guy's been making some local noise in various markets, but this one should bring him to wider attention. Fine production for a finer tune. Flip: "Four Strong Winds" (3:22) (Warner Bros., ASCAP—I Tyson)

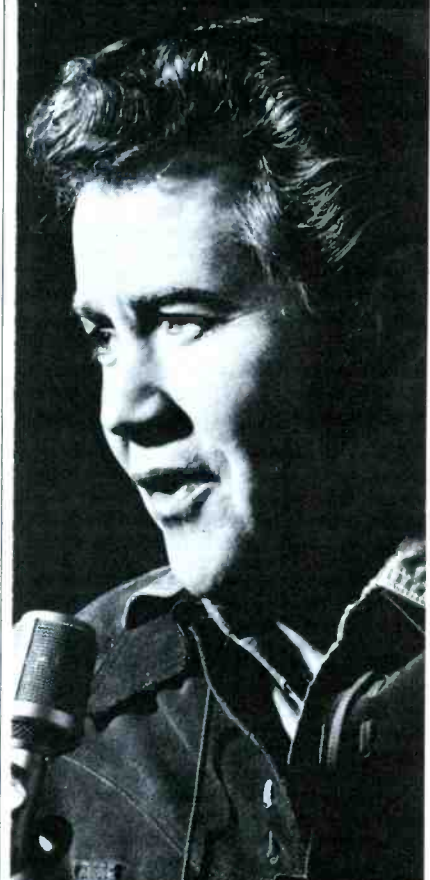
GEORGE KENT (Rice 5040)

Falling Apart (3:06) (Return Music, BMI—B. Bare & B. J. Shaver) Extra-fine interpretation of a Bobby Bare tune about a guy who can't seem to make it no matter where he goes. Tune should make it with proper exposure and George will be going places in fine style as a result. Flip: "You Wouldn't Want Me Now" (Newkeys, BMI—R. Bayum)

RAYBURN ANTHONY (Belle Meade 419)

Binoculars (2:27) (Hillsboro Music, BMI—Austin, Dobbins) Clever novelty tune is enriched by unusual piano arrangement and a fine voice belonging to Anthony. Airplay could easily spark sales. Flip: "Wild Flowers" (2:42) (Belle Meade Music, AASCAP—Anthony-Rhodes)

Tommy Overstreet. When you're number one, you try harder.



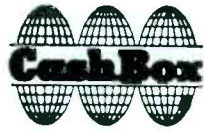
"I Don't Know You (Anymore)" is Tommy's free spirited follow-up to his #1 smash single—"Gwen (Congratulations)". Once again, Tommy brings it all back home.

"I Don't Know You (Anymore)"

DOA 17387

b/w "I Still Love You Enough (To Love You All Over Again)"

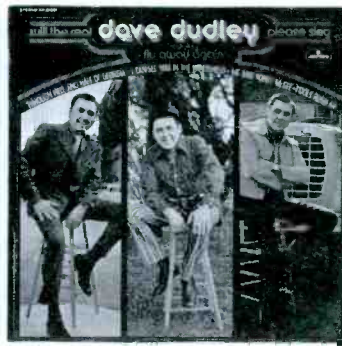




# Country LP Reviews

### I NEED SOME GOOD NEWS BAD—Bobby Bare—Mercury SR-61342

Just off a big single with "Please Don't Tell Me How The Story Ends," (just one in a long series of hits for Bobby), the sensitive singer-songwriter presents a deftly arranged collection of 11 tunes, including his new single, "Short And Sweet." In addition to his own material, co-written by Billy Joe Shaver ("West Virginia Woman" and an incredible "Jesus Is The Only One That Loves Me"), Bobby does nice things with three Kristofferson compositions including "Me And Bobby McGee." Title tune is a fine Red Lane number which is bound to get much attention too. Bare facts are this is going to be a big one, and some of the thanks must go to producer Jerry Kennedy.

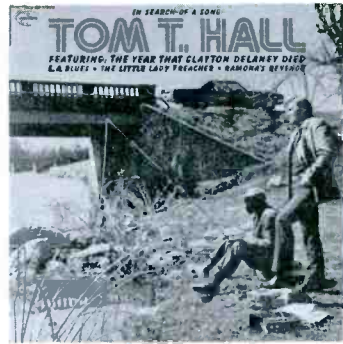


### WILL THE REAL DAVE DUDLEY PLEASE SING—Dave Dudley—Mercury SR-61351

No identity crisis here: Dudley can easily switch from gruff to gentle and then back again with no trouble at all, depending on the needs of the song. Album includes his latest single, "Fly Away Again," and the phasing orchestration highlights Dave's tender side. He opens with a totally different statement in "Through Hell And Half Of Georgia" where he bluntly states there's "a woman waitin' for my six-foot frame." In both moods, Dave is a fast-moving character. "Fools Rush In," a country version of the Johnny Mercer classic is bound to attract airplay and could bring him another hit single in the future. In the meantime, here's a hit album.

### IN SEARCH OF A SONG—Tom T. Hall—Mercury SR61350

Tom T. Hall has a wit that no other artist can even touch. Who else could start a song off with, "Have you read any good telephone books lately?" The humor of "Tulsa Telephone Book" is equally apparent in the other tunes, often tinged with poignancy or regret, but always there in some form or another. All 11 are originals and the package leads off with his chart-climbing single, "The Year That Clayton Delaney Died." Tom has a unique way of telling a tale at times, with twists of plot that would make O. Henry jealous, but his music always comes across straight and honest. An album of musical literature of the highest calibre.



### ONE SWEET HELLO—Ernest Tubb—Decca DL 75301

One fine country album, no strings attached. The more than perennial Tubbs saunters through "Help Me Make It Through The Night" and we are suddenly confronted with the strong similarity in voice between Ernest and Kris Kristofferson; both make no attempt to be what they aren't; neither can be called "mellifluous" and yet each makes the sweetest music this side of heaven. Ernest sings the title track, his more recent single, "Shenandoah Waltz", Mel Tillis' "Commercial Affection" and others; the country world now has 11 new Tubbs performances it can take pride in. No, Ernest isn't old—he's just experienced.

### MR. & MRS. UNTRUE—Johnny Russell—RCA LSP-4588

At last, the writer of "Act Naturally" which sold millions via Buck Owens and The Beatles gets a crack at the tune himself. Title cut is his current single, a fine country reading of an r&b classic of recent vintage. Package also includes strong interpretations of Jerry Lee Lewis' "Touching Home," Tom T. Hall's "The Year That Clayton Delaney Died" and a country bosa nova treatment of Don Gibson's "Just One Time" that is as refreshing as it is effective. Johnny has been building a following through years of club and show dates and this LP will establish him as a recording talent.

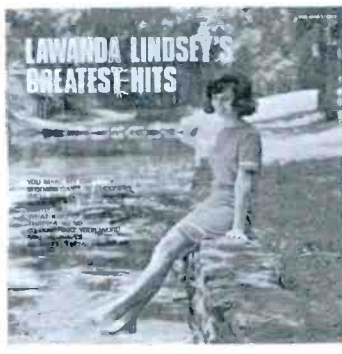
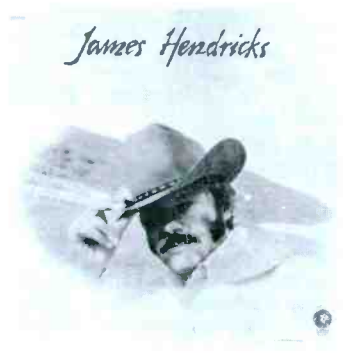


### NORMA JEAN SINGS—RCA LSP 4587

Much programming appeal here in this package of Hank Cochran songs. Norma does more than an adequate job on each; she brings her own twist of happy/sadness to every cut and the result is an album which is a total pleasure to hear. With such terrific material as "Make The World Go Away," "Don't Touch Me," "A Little Bitty Tear" and seven more equally as familiar to country fans, the LP should receive the strongest attention of any of her many fine albums. Production credits here shared by Chet Atkins, Bob Ferguson and Jerry Bradley to the advantage of all concerned.

### JAMES HENDRICKS—MGM SE 4768

Turnabout, especially on the turntable is fair play. After witnessing years of country singers going pop, we now find pop singers (or ex-pop stars) well entrenched in the country markets: Freddy Weller, John Denver and of course, Conway Twitty. Add James Hendricks to this list. The man who's penned so many hits for Johnny Rivers is now where he feels most comfortable: in the land of Hank Williams ("Weary Blues From Waitin'," "Honky Tonk Blues") and Jimmy Rodgers ("Blue Yodel #10"). His own tunes, especially the fantastic "Big 'T' Water" reflect more than an influence—it's his new approach to life. Country fans should be welcoming this sojourner into their midst with open arms and a big country smile.



### LAWANDA LINDSEY'S GREATEST HITS—Chart CHS 1048

A country gal who's been around making some chart noise and lots of pretty music for quite a spell has put together an album of some of the tunes that have made her a unique talent among a bevy of would-be female stars. Baby talk translates into cute and clever hits on "That's A No No" and "Wave Bye-Bye To The Man." "You Make My Day" can make anyone's a bit more pleasant. Jimmy Hinson's "No Matter How You Do Me" and Liz Anderson's "Beggars Can't Be Choosers" fall right into her hands to emerge perfectly molded and shaped to her style. Lawanda is bewitching; album sales on this one should prove her power.



**SAMMI'S SURPRISE**—Mega artist Sammi Smith reads with interest a review of her latest LP release, "Lonesome." Looking on and above are (left to right): Steve Kahn of Mega's N. Y. distributorship, Intl. Recotape; Mega artist Glen Sherley, CASH BOX's Bob Adels and Mega exec Ed Kaminski.



**TWO LONGS MAKE A RIGHT**—Hubert Long, president, Hubert Long International; Grand Ole Opry and "Hee Haw" star Stringbean; and Louie Dunn, vice president, Hubert Long Talent Agency, consult a CASH BOX story on the popularity of the "Hee Haw" series. Stringbean recently signed an exclusive representation contract with the Long Agency.

# cash box

## INTERNATIONAL MUSIC SECTION

### Kass Joins Saltzman Co.

NEW YORK — Ron Kass, former chief music exec with Apple Corps and MGM Records, has joined film producer Harry Saltzman's CDF, Ltd. company in London as managing director. CDF is the film production umbrella unit for all of Saltzman's non-James Bond projects. CDF is currently also developing a roster of TV projects and staff in major capitals of Europe, including a program on Duke Ellington's tour of the U.S.—U.S.S.R.

### Pincus To London

NEW YORK — George Pincus arrives in London Sept. 1 for meetings with the heads of his European operation, Ambassador Music Limited, Ray Mills and John Beecher. Pincus and Mills will be singing up young English writer-artists, talent from the Continent as well to add to the roster of Gil Recordings and Artists Limited.

While in London Pincus will help in the launching of new releases by Gil Artists' John Small, whose record "As I See You" will be released simultaneously in England and the United States, and John Hetherington, whose Uni record "Home" is currently being released in the States to be followed by release on the Continent. He will also oversee releases by Gil Artists' Hallelujah Babe on Metronome, Lori Balmer on Pye, and Anthony Atkins on Decca.

Pincus can be reached at Ambassador Music Limited on Greek Street while in London and will be residing at the Churchill Hotel.

### Supremes Set Nov. Euro Tour

HOLLYWOOD — The Supremes—Jean Terrell, Mary Wilson and Cindy Birdsong—have been signed for an 18-day concert tour in England and Holland, starting Nov. 12.

The Supremes' English tour will begin at the Regal, Edmonton, 12 to be followed by Odeon, Kewisham, 13; Coventry Theatre, Coventry, 14; Batley Variety Club, Batley, 15-16; Odeon, Manchester, 18; Concert Hall, St. Albans, 19; Bournemouth Winter Gardens, 20; Fairfield Hall, Croydon, 21; Odeon, Birmingham, 23; Odeon, Hammersmith, 24.

The Supremes will have two dates in Holland at the Concert Palace Rotterdam, 26; and Stadium Hall, Amsterdam, 27.

Tour will conclude with two dates at the Empire Theatre, Liverpool, 28; and Annabels in London, 29.

### Mathis To S.A.

HOLLYWOOD — Johnny Mathis, Columbia recording artist, has been set for a tour of Brazil from Sept. 3-19. The singer will perform in Rio de Janeiro, Sao Paulo, Bahia, Brazilia and Puerto Alegre. He will put on a special concert on Sept. 7 for the President of Brazil.

### Bell Goes Indie In U.K. Jan 1

LONDON — Bell Records chief Larry Uttal and EMI Managing Director Philip Brodie report that from Jan. 1 Bell will operate as an independent label in the U.K.

The label, however, will continue to have a relationship with EMI, with which it has been associated for eight years through a pressing and distribution deal, initially for a three-year period.

Bell is already set in the U.K., hav-

### RCA Rights To Deller Disks In Japan

TOKYO — Victor/RCA Records has acquired sales rights for Deller Recordings, good news for Japanese classic fans. The company is to release two disks: Monteverdi Madrigal Collection and Orlando Gibbons Chorus and Instrumental Numbers as the first commemorative disk on Oct. 5.

Deller Recordings is a French Harmonia Mundi label, handling pre-Bach baroque music. In Japan, its records have hitherto been released by King Records as imported disks. The Deller Consort, headed by famous counter-tenor Alfred Deller, is in charge of recording; main repertoire includes music of Monteverdi, Henry Purcell and Pastorelina.

George Katz, one of America's rising pianists and a prize-winner at the First Ron Tibot Competition, was invited by Toon Projects to visit Japan to give a series of concerts starting Aug. 18 at Shizuoka Prefectural Hall to Sept. 3.

His live performance at Tokyo Bunka Hall on August 27 is to be recorded by Bon Music Projects. The program for the day includes Gibbons' Prelude, Chopin's Scherzo in E Minor, Beethoven's Piano Sonata "Passion," and Barber's Piano Sonata No. 26.

### Focus Material Goes To Mogull

NEW YORK — Hubert Terheggen of Radio-Telemusic Publishing, Brussels, Belgium, on a recent trip to New York, placed sub-publishing rights to material recorded by Imperial Records Benelux group Focus with Ivan Mogull Music Ltd. for the following territories: Australasia, South Africa, Spain and Portugal, Brazil, Mexico, and Southeast Asia.

Mogull's associates are now planning a strong promo on this latest hit act from Benelux.

### Rhina Wins 'Gold' Fest

NEW YORK — Rhina, an exclusive artist of UA Latino, has won first place in the Festival Of The Voice Of Gold at Coro, Venezuela with the song "Se Que Algun Dia." The song was written by the young Dominican composer Jesus Troncoso and is published by EMLASA, Editorial Musical Latino Americana S.A. the Mexican affiliate of United Artists Music Group.

Rhina will represent the Dominican Republic at the Second Festival Of Latin American Songs of New York in Sept.

ing engaged Dick Leahy as general manager over a year ago and subsequently a press and promo team. In addition, Bell also has deals with top British independent producers such as Tony McCauley, Roger Cook, Roger Greenaway, Arnold Martin and Morrow and Mike Leander with whom they have already achieved success in the U.K.

The United Kingdom accounts for four of Bell's current world-wide hits, "Co Co" by Sweet; "La La Means I Love You" by the Delfonics; "What Are You Doing Sunday" and "Knock Three Times" by Dawn.

### Lofredo Acts On CBS Canada

NEW YORK — Lou Lofredo has just returned from Toronto after setting a deal with John Williams, the head of A&R at CBS Records.

The agreement calls for 10 albums a year, also 10 singles, to be released with a coordinated publicity and radio promotion, with such artists as Ben E. King, the Vibrations, Aesop's Fables, the Chiffons, and Bob Gallo, who has produced all of the above artists. Bob Gallo is also an artist, with a single and album to be released in Sept. along with the above artists.

### International Artist Of The Week: MIDDLE OF THE ROAD



Middle Of The Road scored in Europe with their version of "Chirpy Chirpy Cheep Cheep," but it's Mac and Katie Kissoon who have hit the charts in America with version of the hitbound song. In 1967, Katie sang with the Rag Dolls and made the charts both sides of the Atlantic, while her brother Mac was singing with the Marionettes backing many leading artists on record and TV. Mac came to England in 1969 and signed a contract with Miki Dallan's Young Blood label. His first record with the label, "Get Down With It/Satisfaction," met with instant success on the R&B charts. Then the two joined forces and made a big impact on the international music scene with their single, "Chirpy Chirpy Cheep Cheep." They have a new single out called "Pigeon," and an album, "Soul Satisfaction."



# Great Britain

Bell will become independent in the United Kingdom with effect from January 1st. The label will be pressed and distributed under a new three-year deal by EMI, which has handled the Bell catalog on license for the past eight years. The new pact was set between Bell president Larry Utal and EMI Records managing director Philip Brodie, and enables Bell to negotiate tape, budget and mail order rights for its repertoire. EMI has Bell for the world under a licensing deal due to expire at the end of the year, apart from West Germany where it is handled by CBS, Japan (CBS-Sony) and Italy (Dischi Ricordi). The independent Bell operation will continue to be headed in London by Dick Leahy with the team of promotion manager Chris Denning and press officer Dyna Knight. Alan Watson, currently Bell label manager at EMI, will join the Leahy crew at the end of the year, and further appointments will be made concerning copyright, administration and finance. Larger office premises will also be sought for the Bell operation, which is presently based in Conduit Street.

September 4th has been jointly pronounced Neil Diamond Day by MCA UK and Decca in view of the fact that BBC-2 is screening "An Evening With Neil Diamond," the 45-minute solo show taped by the artist with a 30-piece orchestra during his British visit in June. Window stickers tagged with the show's name are being distributed to disk retailers giving details of Diamond's five Uni LPs and supplies of giveaway cards bearing the same details and a new black and white poster are also available. Diamond's next LP is expected for October release here.

Philips has launched its Startracks LP series and its first maxi-singles called Take Three. The Startracks albums each contain sixteen items and retail at £2.15, and the first four feature Roger Miller, Madeline Bell, the Spinners, and Ray Davies and the Button-Down Brass. A forthcoming album in the series will be "Sixteen Startracks Of The 60s" with material by Chuck Berry, Scott Walker, Jerry Lee Lewis and the duo which won the 1961 Eurovision Song Contest with "Are You Sure," the Allisons. The first Take Three maxi-singles are by Dusty Springfield, the Walker Brothers, the Four Seasons and the Platters. Priced at 50 pence, the maxis are contained in a special bag. A September 17th release will feature Cleo Laine in three songs from the current West End revival of Jerome Kern's "Showboat" in which she is starring.

Les Reed has formed a joint publishing company with Burlington Music, Decca's publishing arm, to handle all original material penned by acts recording for Reed's new Greenwich Gramophone Company label. The joint company will be called Palace-Greenwich Music here and Felsted Greenwich in the States, and has been formed in a five-year deal. The Greenwich Gramophone Company label was officially launched on August 17th with a reception at the Institute of Contemporary Art.

What seems to be the death knell for open-air pop festivals was sounded on August 17th when Vacation Court judge Mr. Justice Brightman heard an undertaking given by promoter Richard Roscoe's counsel that Roscoe would not hold a music festival anywhere in the Isle of Wight before December 1st. This pledge marked the end of Roscoe's attempt to stage a happening on August 30th during the August Bank Holiday weekend, which in previous years has seen huge numbers of youngsters invading the island to hear and see mammoth bills including Bob Dylan and the late Jimi Hendrix. The undertaking resulted from proceedings brought by the Isle of Wight County Council in the name of Attorney-

General Sir Peter Rawlinson, and three island landowners who had been prepared to let space to Roscoe also associated themselves with the pledge. Isle of Wight Member of Parliament Mark Woodnutt introduced legislation in the House of Commons which will shortly become law to control large assemblies of people on the island, and those interested in promoting pop festivals say his Bill is hedged with so many restrictions that it will effectively end further attempts to stage large-scale events on the island. They also believe that the Bill's measures will be adopted elsewhere in the UK in time.

The New Philharmonia Orchestra under conductor Lorin Maazel will make its first American appearances this fall in a 23-day tour of sixteen concerts in November at mainly East Coast venues, including the new John F. Kennedy Center in Washington on November 15th. The orchestra's program will include works by Mahler, Brahms, Sibelius, Mozart, Delius, Bartok and Mussorgsky.

Waldo de Los Rios, the Brazilian-born musician now resident in Spain whose A&M UK release of "Mozart Symphony No. 40" was a big hit, will conduct his arrangements of Mozart themes with the Royal Philharmonic Orchestra at the Royal Albert Hall on September 25th at the gala concert marking the orchestra's silver jubilee. Pianist Moura Lympany will play Francis Lai's music for "Love Story" as well as Tchaikovsky's first piano concerto, and the concert will be compered by disk jockey Alan Freeman. The concert is being sponsored by the Curzon Group, which owns three London sporting casinos.

RCA is releasing Buffy St. Marie's "Illumination" album from the Vanguard catalog this fall. Two Vanguard singles are set for September 3rd issue in the shape of "The Night They Drove Old Dixie Down" by Joan Baez and a re-release of "Walk Right In" by the Rooftop Singers, Vanguard's biggest selling single.

A special train will carry delegates for the annual CBS sales conference between Dublin and Killarney, where the event is being held at the Hotel Europe from September 9th through 12th. Prior to this, Dr. Benjamin Bauer, vice-president of the audio division of CBS Laboratories in America, is demonstrating the Stereo/Quadrophonic (SQ) Sound in the Court Suite of the Grosvenor House Hotel in London on September 7th and 8th. The Grosvenor House will be the venue for American Columbia's 1972 convention next July over nine hundred delegates are expected.

Quickies: Leslie Kong, producer of reggae hits by Desmond Dekker, Jimmy Cliff, and the Maytals, has died of a heart attack aged 37. . . MCA UK has signed singer-songwriter Mick Greenwood to a five-year world contract following his return to England after twelve years in the States, and his first album "Living Game" is due for release this month. . . the Hemdale entertainment group is financing a movie called "Embassy" with Ray Milland and Broderick Crawford in the cast and a soundtrack chart penned by Henry Mancini. . . former Pye producer and latterly MCA general manager in Australia, Alan Freeman has joined Kinney to develop the group's middle market product. . . Charles Collett, former Blue Note co-ordinator at UA Records, has been named classical A&R and general product co-ordinator at Saga. . . Frankie Valli and the Four Seasons playing club and cabaret dates here this month. . . "Me And You and a Dog Named Boo" topping Best Selling Sheet Music Lists for Pye. . . "So'dier Blue" the Buffy St. Marie charter is published here by Cyril Shane. . . Following on the continental success of "Nine By Nine" by John Dummer Deram this week issue version by Ultrafox. . .



# Canada

Ken Middleton, president of the Canadian operation for Warner Bros. hosted a cocktail party at Toronto's Eastern Sound (Aug. 26) which was the windup for their Fall product presentation. Promotion men, Tom Williams and Bruce Bissell, presented the lines they individually represent through the powerful Kinney group. John Pozer, a&r director unveiled some of the new talent found in Canada.

Columbia Records, had an interesting sales meet at the Guild Inn near Toronto (Aug. 20) with a three hour film presentation to wind up their presentation of new product. Bernie Finklestein, who heads up the True North label, arranged for an interesting package of Cancon talent which is now a very important acquisition for Columbia. Off and already showing indications of becoming a Canadian giant is the new Bruce Cockburn set, "High Winds White Sky". Larry Green, program director of the powerful CHUM-FM has given top priority to this Cockburn release. Next in line from True North is the long awaited Murray McLaughlin album. The recent cancellation of Lynn Anderson for an appearance at the Toronto Fair (due to illness) turned out to be an expensive venture for Columbia. They had arranged for a cocktail party at Ontario Place and had purchased over 900 tickets for the Grandstand show in which Miss Anderson was to appear. You get no discounts from the Fair people and no consideration on returning unused tickets even if it's four days before show time. However, Columbia was lucky with the Ontario Place people. They let them off the hook for the cocktail party.

London Records' Ontario branch manager, Ken McFarland and the label's national promotion manager, hosted a well put together radio/press party for Chuck Mangione, currently showing good chart action and sales returns on his Mercury single, "Hill Where The Lord Hides", which was culled from his first album for the

label. The London people kept Mangione in town for a couple of days after the party and took him on the radio station interview bit that netted him top exposure. Mangione will be back to Toronto for a Sept. 17th engagement at Massey Hall. With him will be the ninety-three piece Buffalo Symphony Orchestra. Promoter Marty Onrot, one of the most successful in his field, is bringing the Mangione show in.

RCA aren't setting the world on fire with Cancon sales but they are certainly laying the groundwork for the future. Johnny Murphy, one of the most aggressive promotion men in the field, has taken personal charge of several RCA artists and has established an excellent rapport between them and many of the important programmers. Murphy has also been instrumental in harnessing the power of the secondary market. Most recent to witness this success is the Mercey Brothers. Their current charter, "Who Wrote The Words" has broken nicely across the country with top plays from MOR and country stations. George Hamilton IV, set for an appearance at the Toronto Fair (Aug. 24) has also shown exceptionally well with programmers. His album, "North County" has become a top sales item as well as the "Countryfied" single culled from the set.

It's been a long time in the making but Jane Birkin and Serge Gainsbourg finally have a Canadian Gold Leaf record for "outstanding sales" on their Fontana deck. "Je T'Aime . . . Moi Non Plus". This single first hit the Canadian charts in November of 1970 and made good gains until the end of the year when it fell off the charts. It was revived once again in February and has been selling sporadically ever since.

And Kurt And Noah, the Astra recording group from Montreal, have left on a 38 day tour of the Atlantic Provinces. "Like A Rolling Stone" culled from their successful album, will be their next single.

## Great Britain's Best Sellers

This Week	Last Week	Title
1	3	I'm Still Waiting—Diana Ross—Tamla Motown—Jobette/Carlin
2	2	Never Ending Song Of Love—New Seekers—Philips—UA
3	1	*Get It On—T. Rex—Fly—Essex Inter.
4	4	Devil's Answer—Atomic Rooster—B&C—GH/Sunbury
5	8	In My Own Time—Family—Reprise—Bern
6	6	Tom Tom Turnaround—New World—Rak—Chinnichap/Rak
7	19	What Are You Doing Sunday—Dawn—Bell—Shapiro Bernstein
8	5	Chirpy Chirpy Cheep Cheep—Middle Of The Road—RCA—Flamingo
9	10	*Won't Get Fooled Again—Who—Track—Fabulous
10	15	Soldier Blue—Buffy St. Marie—RCA—Cyril Shane
11	7	Me And You And A Dog Named Boo—Lobo—Philips—Famous/Chappell
12	16	Heartbreak Hotel—Elvis Presley—RCA—Mills
13	9	Co-Co—The Sweet—RCA—Chinnichap/Rak
14	14	Leap Up And Down—St. Cecilia—Polydor—Jonjon
15	—	*Bangla Desh—George Harrison—Apple—Harrisons
16	11	Monkey Spanner—Dave & Ansell Collins—Technique—B & C
17	—	Move On Up—Curtis Mayfield—Buddah—Camad
18	13	Get Down Get With It—Slade—Polydor—Bern
19	18	La La Means I Love You—Delfonics—Bell—Carlin
20	—	It's Too Late—Carol King—A & M—Screen Gems-Columbia

## TOP TWENTY LPs

- 1 Every Good Boy Deserves Favour—Moody Blues—Threshold
- 2 Bridge Over Troubled Water—Simon & Garfunkel—CBS
- 3 Ram—Paul McCartney—Apple
- 4 Mud Slide Slim—James Taylor—Warner Bros.
- 5 Blue—Joni Mitchell—Reprise
- 6 Hot Hits Six—Various Artists—M.F.P.
- 7 Top Of The Pops Vol 18.—Various Artists—Hallmark
- 8 Every Picture Tells A Story—Rod Stewart—Mercury
- 9 Tarkus—Emerson, Lake & Palmer—Island
- 10 Sticky Fingers—Rolling Stones—Rolling Stones
- 11 Tapestry—Carol King—A & M
- 12 C'mon Every Body—Elvis Presley—RCA
- 13 Tamla Motown Chartbusters Vol. 5—Various Artists—Tamla Motown
- 14 Love Story—Andy Williams—CBS
- 15 Master Of Reality—Black Sabbath—Vertigo
- 16 The Intimate Jim Reeves—Jim Reeves—RCA
- 17 Andy Williams Greatest Hits—Andy Williams—CBS
- 18 Sweet Baby James—James Taylor—Warner Bros.
- 19 Live Free—Free—Island
- 20 Split—Groundhogs—Liberty



# Argentina

Music Hall's vp Luis Calvo informs that he has arrived to an arrangement with Paco Ibanez' managers to release two of his albums, under the Music Hall logo, in the near future, promoting also the new visit that will be paid by the Spanish chanter next November to this country. Music Hall has also obtained the rights to the Carrere label, from France, which includes artists like Sheila and Herve Vilard; two singles are already on way for urgent release.

RCA's Hugo Marcel has signed contracts for appearances in Caracas, Puerto Rico and eventually Mexico City, where his records are highly appreciated. The diskery's latest teen discovery, Heleno, will appear at the New York Song Festival, and duet Juan y Juan will probably appear as guest artist. Impresario Cacho Valdez, who handles Los Iracundos, has started a tour that will cover Peru, Mexico, Ecuador, Panama, Los Angeles, New York, Miami and Caracas.

Phonogram has released a new selection album tagged Top Vol II, carrying the latest hits by the artists aiming at the teen market, with a surprise jacket that has caused a lot of comments among the critics and trade. The latest single by Elio Roca

is still selling very strongly, and appears among the Top Ten this week; the artist will tour the Americas soon, appearing on TV and on stage.

Odeon has outed the latest LP by Paul and Linda Mc Cartney, "Ram," and also a single with two of the tunes culled from it. The diskery is also selling strongly the latest album by Tom Jones, "She's a Lady", since Jones has turned into a strong seller during the past months; although his records have been available for years, only in the near past the British artist became a hot name locally.

CBS' Sandro became last week the star of a radio program on Radio Continental, and the event was celebrated with a party at the radio studios, with attendance from the trade and newsmen. Sandro is currently recording a new LP, and will probably travel to Europe soon.

Disc Jockey has released a new and seemingly successful single by Rosamel Araya, one of the top medolich canters in this country, and also a single by Peret, Spanish flamenco singer, and one by new group Magia Negra. The diskery has been increasing its selling efforts in the interior of the country, which now accounts for roughly 50% of its sales volume.

## Argentina's Best Sellers

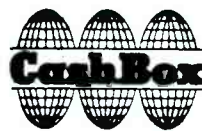
This Week	Last Week	
1	1	*Estoy Hecho Un Demonio Safari (CBS)
2	2	Sing, Sing, Barbara Laurent y Mardi Gras (Music Hall)
3	3	*La Chica De La Boutique (Relay) Heleno (RCA)
4	9	Caramelitos De Cafe Jade y Pepper (EMI)
5	4	*He Tratado De Olvidarte (Pamsco-Kleinman) Sabú (Music Hall)
6	6	Co Co The Sweet (RCA)
7	8	*Estoy Metido Contigo Abracadabra (Disc Jockey)
8	5	*Cuando Te Enamores (Relay) Charlie Leroy (RCA)
9	7	Brown Sugar Rolling Stones (Philips)
10	10	*Yo Quiero Dibujarte (Korn) Elio Roca (Polydor)
11	11	*No Juegues Mas (Melograf) Leonardo Favio (CBS)
12	15	*Yo Quiero A Lola (Clanort) Palito Ortega (RCA)
13	12	*De Boliche En Boliche (Melograf) Náufragos (CBS)
14	14	*Adios Chico De Mi Barrio (Relay) Tormenta (RCA)
15	17	*Voy A Guardar Mi Lamento Pepito Pérez (Disc Jockey)
16	—	Dulce Viajera Creedence Clearwater Revival (Liberty EMI)
17	16	*Cancion Para Una Mentira (Edifón) Los del Suquia (Microfón)
18	13	Love Story (Korn) Francis Lai (Music Hall) Andy Williams Johnny Mathis (CBS) Al De Lori (Odeón) Alain Debray (RCA) Roberto Yanés (Music Hall)
19	—	Indian Reservation Raiders (CBS)
20	20	Me Gusta, Me Gusta Cacho Castaoa (Philips)
20	—	Tu Puedes Conseguirlo Desmond Decker (RCA)
		*Local

### TOP TEN LP'S

1	1	Musica En Libertad Selection (Music Hall)
2	3	Alta Tension Selection (RCA)
3	2	Gabi, Fofó Y Miliki Gabi, Fofó y Miliki (CBS)
4	5	Todos Juntos Vol. III Selection (Disc Jockey)
5	6	Milonga De Tiro Largo José Larralde (RCA)
6	7	14 Voltops Vol II Selection (CBS)
7	4	Love Story Francis Lai (Music Hall)
8	—	Ella Es Una Dama Tom Jones (London)
9	8	Cancion Para Una Mentira Los del Suquia (Microfón)
10	9	Mujeres Argentinas Ramirez/Sosa (Philips)

## Germany's Best Sellers

This Week	Last Week	
1	1	Butterfly—Danyé Gérard—CBS—April
2	4	Co-Co—The Sweet—RCA Victor—Melodie der Welt
3	2	Chirpy Chirpy Cheep Cheep—Middle Of The Road—RCA Victor—Capriccio
4	8	Monika—Ulli Martin—Philips—Discoton
5	3	I Am . . . I Said—Neil Diamond—UNI (Phonogram)—Accord
6	6	I Did What I Did For Maria—Tony Christie—MCA (Teldec)—Global
7	5	Hot Love—T. Rex—Ariola—Essex/Gerig
8	7	Lady Rose—Mungo Jerry—Pye (Ariola)—Discoton
9	—	Sweet Hitch-Hiker—Creedence Clearwater Revival—Bellaphon—Burlington Arends
10	10	Fremder Mann—Marianne Rosenberg—Philips—Tele/Intro



# Germany

The German trade gets active again. Ariola-Eurodisc announced that their managing director Egmont Lueftner concluded a new long termed contract with the vice-president Kalianko of the national soviet foreign trade organisation Mezdunarodna Kniga. It guarantees Ariola-Eurodisc as before the exclusive exploitation of the catalogue of the national soviet record production company Melodie in their distribution districts. Through this contract also in future the recordings of such famous artists as David and Igor Oistrach, Mstislav Rostropowitsch, Emil Gilels, Leonid Kogan, Svjatoslav Richter, Natalia Gutman and many others can be bought in Germany. In the course of this contract also own- and co-productions with Soviet artists as Svjatoslav Richter and Leonid Kogan are planned. Already in September, Richter will come for recordings to the castle Klessheim near Salzburg to record there for Ariola-Eurodisc opuses of Bach and Beethoven.

Global Musik GmbH aquired the publishing rights of the American top group Bloodrock. They have released until now 3 LP's and all of them seems to become "golden disks" in the USA. In January of the next year the group will come to a Europe tour and perform of course in Germany. . .

Shirley Bassey, who took part as gala star at the opening show of the international radio exhibition in Berlin on August 26 with her "Love Story" version, will come again to Germany at the end of September for three solo-concerts . . . With great interest the tour of the Chicago Symphony Orchestra, conducted by Georg Solti, is expected here. From September 18 till October 1st this ensemble of 106 musicians will be guest star in 6 German capitols. . .

Radio Luxemburg will arrange on the 21st of October in Luxemburg its 3rd Grand Prix RTL International, an

already proved competition for record producers of 9 European countries. The 12 productions, which will take part on the final, will be broadcasted daily from October 4 on over all programmes of Radio Luxemburg. . . On the 4th and 5th of September the "British Rock Meeting," a pop open air arrangement, will take place in Heidelberg. The following top groups will perform: Black Sabbath, Rod Stewart and The Faces, Fleetwood Mac, Rory Gallagher, East Of Eden, Family, Fairport Convention, Groundhogs, Curved Air, Mick Abrahams, Stone The Crows and Hardin and York. . .

The German magazine "Quick" will take over the patronage of the Gilbert Bécaud tour through Germany from November 15 till December 6. . .

The record firm Intercord brought the new progressive label "Spiegelei" on the market. The first productions with Jazz and Pop by the groups Four For Jazz and Eulenspygel were just published. Label managers are Wolfgang M. Schmidt and Peter Springer. . .

Kinney Music GmbH, Germany, took two prominent European artists under contract: Lisbeth List from Holland and the German Klaus Doldinger with his group Stark . . . The English group Deep Purple were awarded by their record firm Electrola during the international radio exhibition in Berlin with a golden disk for their super LP "Deep Purple In Rock". Its their first golden record in Germany. . .

The Richard Wagner festivals 1972 in Bayreuth must be placed on an earlier date because of the Olympic Games in Munich. They will take place now from the 21st of July till 24th of August 1972. . .

The Roger Wittaker Show was produced for the German TV and will be released in March 1972. Guest stars in this show are among others the Les Humphries Singers and Vicky Leandros.

## Japan's Best Sellers

This Week	Last Week	
1	1	Watashi No Jookamachi—Rumiko Koyanagi (Warner Bros.—Pioneer) Pub/Watanabe
2	3	17 Years Old—Saori Minami (CBS-SONY) Pub/Nichion
3	4	Summer Creation—Joan Shepherd (Liberty-Toshiba) Sub-Pub/—
4	5	Melody Fair—The Bee Gees (Polydor-Nippon Grammophon) Sub-Pub/—
5	2	Saraba Koibito—Masaaki Sakai (Columbia) Pub/Nichion
6	8	Sayonara O Mooichido—Kiyohiko Ozaki (Philips/Phonogram) Pub/Nichion
7	7	Kinoo, Kyoo, Ashita—Junji Inoue (Philips/Phonogram) Pub/P.M.P.
8	6	Yokohama Tasogare—Hiroshi Itsuki (Minophon) Pub/Yomiuri Pack
9	9	Sasurai No Guitar—The Ventures (Liberty/Toshiba) Sub-Pub/Victor Pub
10	10	Otoko—Kooji Tsuruta (Victor) Pub/Oriental Music
11	12	Natsu No Yuuwaku—Four Leaves (CBS-SONY) Pub/NTV Music
12	11	Sabaku No Yoona Tokyo De—Ayumi Ishida (Columbia) Pub/Geiei Music
13	16	Ame No Ballade—Masayuki Yuhara (Union/Teichiku) Pub/J.C.M.—Nichion
14	17	Manatsu No Dekigoto—Miki Hirayama (Columbia) Pub/Takarajima Pub
15	18	Biwako Shuukoo No Uta—Tokiko Katoo (Polydor-Nippon Grammophon) Pub/Stone Wales
16	13	Indian Reservation—Raiders (CBS-SONY) Sub-Pub/Shinkoo Music
17	14	Mata Au Hi Made—Kiyohiko Ozaki (Philips/Phonogram) Pub/Nichion
18	15	Kizudarake No Jinsei—Kooji Tsuruta (Victor) Pub/Oriental Music
19	19	Tenshi Ni Narenai—Akiko Wada (RCA/Victor) Pub/Tokyo Music Pub
20	—	Polyskko Polye—Red Army Ensemble (Shinsekai-Victor) Sub-Pub/—

### TOP FIVE LP'S

This Week	Last Week	
1	4	Simon & Garfunkel's Greatest Hits II (CBS-SONY)
2	1	Mata Au Hi Made—Kiyohiko Ozaki 2 Album (Philips/Phonogram)
3	3	Fransis Lai Max 20 (United Artists/King)
4	—	Simon & Garfunkel's No Subete (CBS-SONY)
5	—	Eikoo No Chicago (CBS-SONY)

## New Gottlieb 4PL Packs Bonus Action With Skill Features



Gottlieb SHERIFF 4PL

CHICAGO — One of the most challenging, bonus-packed pingames to hit the market in years has just been released by D. Gottlieb & Co. The table, a four-player flipper called "Sheriff," is a tantalizing game for seasoned flipper sharpshooters, as well as "one of those games that just seems to keep scoring bonuses" to the pinball novice.

The challenge to the sharpshooter is a row of ten drop targets on the left side of the playfield. They score when hit and serve up a super bonus when all are knocked down during the play of a single ball. Pinball's ever popular 'pin lanes' at the right of the playfield really kick up the score should the player's ball be lucky enough to roll thru while the lights are on. The super-surprise comes when the player looses his ball out the bottom of the field, only to learn that much of his bonuses have been building up (simulated by ten lights lined up the playfield center) and count off on his score reel after the ball is finished. This is an especially delightful feature after the last ball has been played out and the bonus just mentioned counts off double.

Another action feature on Sheriff are two lanes which direct the ball

## EDITORIAL: On The Upgrade

The proposed 10% investment credit allowance for companies which purchase equipment in the normal conduct of their business shines very bright for coin operators. Since the allowance will figuratively boost their equipment buying potential 10%, it looks very appetizing to distributors and manufacturers as well. The thing is under discussion in Washington right now and while many feel the president may permit it to be watered down (he's getting a lot of criticism for "favoring business" over the consumer), every operator should check with his accountant immediately to see how it might benefit him, should it pass.

Machines are, after all, that which earn money for operators. The newer, the more enticing the machine, the higher go the collections. It's axiomatic, as everyone knows. We hope the investment credit goes back in and that operators will take advantage of the benefit by upgrading their music and games routes a bit more adventurously than they have during the recession.

The fall buying season is underway and new games are already bowing at dealer showrooms from coast to coast. New jukeboxes are all ready to go and will be displayed at the '71 Expo in Chicago. A side benefit of our trade show this year, by the way, is the concurrent running of the '71 NAMA Show at McCormack place, only a cab ride from the Sherman House MOA Expo. Both shows open on Friday October 15th, with MOA going three days and NAMA four—more to see and to hear about both sectors of the coin-operated equipment business than almost ever before.

Between two exciting trade shows, a most-likely investment credit allowance and the average operator's natural drive to upgrade his route, the fall of 1971 should spark quite a machine buying spree. The healthy signs for a happy trade are there.

right to the flipper, enabling our sharpshooters to prepare a good shot at the drop targets in advance. These and other exciting ideas combine to serve up a very entertaining amusement machine (and the colorful artwork in the backglass and on the field makes it a very handsome machine as well).

Operators are invited to inspect the new Sheriff flipper at their local Gottlieb distributor at their earliest convenience.

## A Fan Letter From A Smart Promoter

HIALEAH, FLA.—Gene Lipkin, Allied Leisure Industries sales manager, recently received one of those rarest of compliments—a fan letter from a young boy who enjoyed an amusement machine so much, he just had to sit down and write to the people who made it. The letter went as follows:

"Dear Sir;

"I have recently been on my vacation at the New Jersey seashore. Down at the seashore they have a boardwalk. Rides, games and penny arcades are on the boardwalk. In my favorite arcade there is one of your machines. It is called the Sonic Fighter. The Sonic Fighter is my very favorite thing in the world. I would like to know the price of the Sonic Fighter. I wish I could have one of your machines but I don't have enough money. Yours truly,

Randy MacRobbi

PS. I am eleven years old. I think you men are real nice for putting games out for people. Please write back."

Randy lives at 44 May Road, Pearl River, N.Y. Although Gene, naturally, can't ship Randy a Sonic Fighter, he'll certainly send the boy something in answer to his kind compliments.

## MOA Expo Drive In High Gear

CHICAGO—The executive headquarters at MOA here is in high gear in its campaign to serve up the highest attendance of music and games operators for the coming Expo Seventy-One. The 1971 running of the MOA convention and trade show will be held Oct. 15-17 (Fri-Sun) at the Sherman House Hotel here, and the association's executive vice president Fred Granger is making a strong bid to not only boost operator attendance, but stimulate record one stop reps and record industry personnel to register. Granger's campaign thus far has included special promotion mailings to manufacturers, distributors, operators and one stops.

## ARA Profits Up

SAN FRANCISCO—ARA Services, Inc., of Philadelphia, achieved new records in profits and service revenues for the nine months ended July 2, 1971. Davre (CQ) J. Davidson, chairman of the board, recently announced.

The board of directors, during their meeting in San Francisco, voted to increase the quarterly cash dividend to 29½ cents a share from the previous rate of 26½ cents.

"ARA Services' favorable operating and financial results reflected the company's balanced, growing markets and broad base of consumer and management services which met basic needs of our clients," Davidson stated.

Pre-tax income increased to \$28,505,000. Total net income rose 11.6 per cent to \$15,590,000 from \$13,976,000. Earnings per share increased to \$2.83, compared with \$2.60 for the adjusted prior year. Per share figures are reported on a fully diluted basis.

Operating margins rose to 5.42 per cent from 5.09 per cent, reflecting growth of management fee services; continued progress in adjusting service prices; and improved service systems.

Davidson said the increased rate reflects higher earnings and ARA Services' conservative dividend policy, which permits utilization of maximum internal cash generation for financing future growth. This is the seventh consecutive year in which the cash dividend has been increased. The dividend is payable Sept. 15, to holders of record Aug. 25.

Davidson said funds from the company's recent public offering of \$40 million, 4½ per cent convertible subordinated debentures have been applied to further reduce senior debt to \$29,200,000 as of July 2, 1971. Working capital on July 2, 1971, was \$64,700,000—an all time high.

Continued progress was made in the company's School Lunch and Community Services programs. ARA Services is managing "summer enrichment" programs which provide quality, low cost, nutritious meals to children in more than 50 cities throughout the United States, Davidson stated.

### ARA SERVICES, INC. (CONSOLIDATED, UNAUDITED)

	Thirty-Nine Weeks Ended July 2, 1971	July 3, 1970 (A)
Total Revenues	\$525,835,000	\$510,501,000
Costs and Expenses	497,330,000	484,494,000
Pre-Tax Income	28,505,000	26,007,000
Profit Margins	5.42%	5.09%
Prov. for Income Taxes	\$ 12,915,000	\$ 12,031,000
Net Income	15,590,000	13,976,000
Earnings per share (Fully Diluted)	\$2.83	\$2.60

(A) Restated to include businesses acquired on a pooling-of-interest basis.

## '70 Vend Unit Dollar Volume Down 9%

CHICAGO—Vending machine shipments during 1970 were valued at \$171.3 million, down nine per cent from the \$185.5 million reported in 1969, according to an annual report issued by the U.S. Department of Commerce, Bureau of the Census. (Survey costs were underwritten by NAMA.)

The total number of machines shipped in 1970 was 411,778, compared with 476,373 in 1969. Thirty-two of the companies reported shipments in excess of \$100,000 during the year, one less than 1969.

Bottled soft drink machines posted the largest gain with 56,054 units shipped in 1970, compared with 53,451

in 1969. Production of canned beverage machines continued to exceed the bottle machine figure, although the total dropped to 59,004 units from 60,743 in 1969. All other machine categories also declined in volume. Cigarette machines dipped from 55,526 shipped in 1969, to 53,505 in 1970.

Figures in the four-page report represent both domestic and foreign factory shipments of vending machines from each reporting company, including products shipped on consignments. No data are included for rebuilt or repaired machines.

Single copies of the report are available free of charge to NAMA members.

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ROUTE  
REVIVER



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Brings New Life To Location  
New Earnings For Operator

Put this super star of sound and beauty to work in your top spots and it will top the earnings of any phonograph it replaces. That's a promise—based on the experience of Wurlitzer operators everywhere. No phonograph in history has so rapidly and resoundingly established its ability to tune 'em in, turn 'em on, and accelerate the "take!" THE WURLITZER COMPANY • 115 Years Of Musical Experience • North Tonawanda, N.Y. 14120.

# 500 + Ops & Guests Treated To Lavish Affair by Trimount

CANTON, MASS. — Monday August 16th was a capital day for the New England jukebox and games trade as Trimount Automatic Sales Co. hosted well over 500 traders, including their wives and other invited guests, to an action-packed day at the Blue Hills Country Club. The day's events began with an early gold tourney tee-off and wound its merry way thru to a gala banquet and prize drawing that evening in the sumptuous club's grand ballroom. Other activities during the course of the day included swimming, sunning, cards, cocktail parties, equipment display and demonstration and a most exciting pinball tournament.

Trimount vice president Irv Margold and general manager Marshall Caras hosted the event and awarded some extremely valuable prizes to lucky operators that evening. (Trimount regularly holds such outings each year to climax their annual music machine promotion).

Noted guests who turned out for the affair included Trimount founder Dave Bond and his wife. Rowe International brass Joe Barton, Jerry Marcus and Arnold Cohen, Chicago Coin's newly-appointed sales manager Chuck Arnold, Allied Leisure Industries' sales manager Gene Lipkin and D. Gottlieb's field sales and service exec Cliff Strain.

Grand prize winner of a \$2,000 check was Ray McGee of McGee's Music, Winthrop, Mass. Ray's winning card was drawn from the hopper by Rowe vice president Joe Barton.

A four day trip to Bermuda, donated by Chicago Dynamic Industries in honor of Trimount, was won by Mrs. Ruth Bond and her husband Mike. Mrs. Bond's special ticket was picked by ChiCoin sales chief Chuck Arnold. Other prize and tournament winners were as follows:

In the golf match, a new golf bag was won by Jack Conway for scoring a low gross of 69. A dozen golf balls was won by George Simpson (Rowe Automatic, Pawtucket, Mass.) with a 74 and a golf shirt won by Jim Misocki of Rhode Island who scored a 76.

Prizewinners in the low net division were Ed (Tut) Jordan of Tri Town Music in Fitchburg who copped

a golf bag with a 68. Al Ambrose of Ambrose & York, Randolph, won a dozen golf balls with a 68 and Martin Ferrero of New Bedford won a shirt, again with a 68.

Winners in the pinball contest (out of a field of almost 100 entrants) were:

In the men's King Pin division, first place winner was William Finn of Trico Vendors, East Hampton, Mass. for \$50, second was Ed Adlum of Cash Box, New York, for \$25, third place winner Roland St. John of Coffee Service, Winchester, earned \$15 and Alan Goldberg of South Shore Vending, Quincy, won \$10 for taking fourth place honors.

In the ladies' Queen Pin division, first place was taken by Mary Smith of Gorham, N.H. for \$50, Mrs. Greg Nichols of Peabody, Mass. took home a check for \$25 for coming in second, Clo Desmond won her \$15 third place check and Mrs. Martha Gervais nailed a tenner for coming in fourth.

Men's pin tourney checks were presented by Cliff Strain of Gottlieb; ladies' checks were presented by Ed Adlum. Game competition matches were played off on Gottlieb's new Sheriff four-player, Gottlieb's Four-Square and ChiCoin's Hi Score Pool game.

Irv Margold announced winners of remaining prizes in the mammoth Trimount summer promotion grab bag. They were as follows:

Winners of brand new television sets were: K&H Music, Brockton, Mass.; Paul Doherty of Worcester; Milton Vending, Waterville, Me.; T&H Music of Brockton; Parm-Mets Music of Pittsfield, Mass.; Mystic Automatic Sales of Midford, Mass.; Borromeo Caterers of Waltham, Mass.; Tri City Enterprises of Fall River, Mass.; Rowe Automatic of Pawtucket, Mass.; and Oliver Music and Vending of Portland, Me.

Polaroid camera winners were: Lyons Music, Skowhegan, Me.; Automated Services, Worcester; Rhode Island Coin of Providence; Albert Poulin of Winslow, Me.; Atlas Music of Providence; Vendomatic of Medford, Mass.; Modern Distributors of Woonsocket, R.I.; Adams and Adams of New Bedford, Mass.; Milton Vending of Waterville, Me.; and South Shore Vending of Quincy, Mass.

# Williams Says Its Gold Fever Time With a Single Player Release



WILLIAMS KLONDIKE

CHICAGO—Taking a page out of history is not new, but according to Bill DeSelm sales manager at Williams Electronics, Inc., the excitement of the Alaska gold rush is freshly captured in "Klondike," a single player flipper game on its way to local Williams distributors.

Featuring the now popular 3-minute gaming camp reels on the playfield, Bill

commented, "you will strike it rich with the scoring specials," and each reel depicts mining camp symbols offering a variety of scoring combinations. The game also has 7 places to score reel values, to go with the 5 dynamic jet bumpers.

Colorfully designed for eye appeal, the scoreglass and playfield feature bewhiskered miners on horseback, packhorses, Yukon bears and the wild birds plus the tall pines that evoke the appropriate out-of-door feeling.

The sleekly designed cabinet is 52" x 26" x 70" and as standard equipment it is equipped with a tempered playfield glass. The game follows a pattern and design that will generate plenty of replay action. The three reels on the playfield add a thrilling dimension to the dramatic scoring action. There are replays for high score and a match feature is also available.

"Klondike" is adjustable for 3 or 5 ball play in replay or novelty model.

## TMVA Dates Set

SAN ANTONIO, TEXAS—The Texas Merchandise Vending Association, Inc., a state council of NAMA will hold its 1971 convention September 23, 24, 25, at the El Tropicana Hotel in San Antonio, Texas. Lofton Little, program chairman, announced that the program this year will focus on that vital relationship — Employer/Employee. Ben Werne, a labor relations authority as it applies to the vending industry, has been obtained as a featured speaker.



David Bond, founder of Trimount, Irwin Margold and Marshall Caras.



Ray McGee—winner of the \$2000.00 prize being congratulated by Marshall Caras, Joe Barton and Irwin Margold.



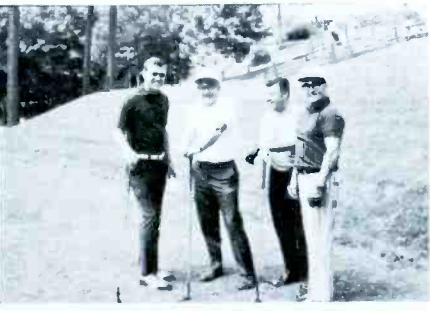
Gene Lipkin of Allied Leisure—Joe Barton, Vice President of Rowe—Chuck Arnold of Chicago Coin presenting the winning envelope to Mrs. Ruth Bond for a four-day trip to Bermuda for two.



Louie Taube of Manchester Music and Irwin Margold. Louie is one of the real old timers of the coin machine industry in New England.



Pete Porrazzo of Atlas Music of Providence being congratulated by Dan Brown. The gift in his hand is a new Polaroid Land Camera.



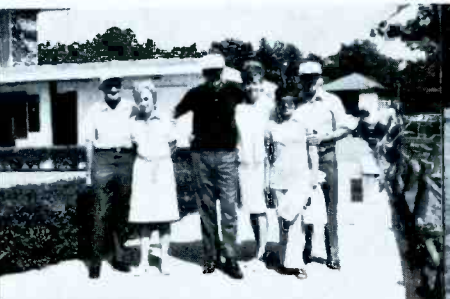
Tut Jordan, second left, of Tri Town of Fitchburg and first left, Jack Conway with a low gross of 69.



Ray Thurston and his associate of Fall River, Mass. with Mr. and Mrs. Toutain.



Foursome representing State Music, A & M Music and Rowe Automatic of Pawtucket. The gentleman on the right is George Simpson, who had a very enjoyable round of 74. The next gent is Jim Misocki, who had a 76.



Mr. and Mrs. Bill O'Brien of Newport Amusement. Mr. and Mrs. Ted Grant of Becker Amusement of Springfield. Mr. and Mrs. Balboni.



Israel Spector of Melotone, Don Pressman of Metro, Al Robbins of Melotone and Sam Tannenbaum unattached and unemployed—four great guys from Servomatic of Providence.



## EASTERN FLASHES

**THE BLIND LEADING THE BLIND**—How do you like the mishmash of information pouring from the OEP, the IRS, the Federal Administration and virtually everyone else concerning the no-no's and the okay's in President Nixon's wage-price freeze? Now it seems there are all kinds of exemptions in what was originally presented as an iron-clad decree applying to all-consumer, merchant, manufacturer, and government. The 10% import surtax appears likely to be added on to the retail price (Volkswagen announced increases in its products already). Taxes also appear to be exempt; just ask any Connecticut cigarette operator what happened to him last week. (Incidentally, we erroneously reported in last issue's editorial that axes were frozen like everything else. This was based upon a statement we believe was made by Secretary Connally that Monday after Nixon's announcement). For New York City cigarette operators, soon they'll find a new tar and nicotine content chart appearing from the FTC; and insiders report that the revised "ecology" chart will show many of the better brand of cigs with higher tar and nicotine levels than previously found. Meanwhile, ops will continue paying the graduated ecology tax based upon the existing FTC chart, until the new one comes out.

**AROUND TOWN**—Howard Kaye, sales manager at the Irving Kaye Co. in Brooklyn, revealed to us last week that the firm is bringing a new two-player hockey machine to market. It will be called **Stanley Cup Hockey** and feature end-to-end player competition (in the classic coin hockey style), with electric ball lift, electric drum unit scoring and ball count, and beautiful indirect fluorescent lighting of the playfield. The game can be programmed for 2-25¢ or straight quarter play and takes up about the same space or less as the standard shuffle alley. Samples shipped to Kaye distributors last Wednesday so scoot on down for a preview. Howard says it will be an arcade standard as well as a terrific money-earner at street stops. . . . **Bob Fenton** of American Tobacco's vending Dept. info's the firm has just introduced **Pall Mall Filter King** brand and will back up the intro with heavy magazine and newspaper advertising. Hopes vending ops will program it.

**UP NORTH**—John Bilotta into town last Tuesday for sports conference at the Roosevelt Hotel. Johnny's present program is a drive to either buy the Washington Darts major league soccer team and move it to Miami or simply gain a new soccer franchise for Miami and start a new team. John's moving forward on it with gusto and has the cooperation of many heavy sports figures. He sees the City of Miami as a natural for major league soccer, especially with a Spanish-speaking population of upwards of 300,000 just ripe for a sport which is most popular in Latin America. Indeed, soccer is the sport of the world community and Johnny believes that a great deal of international good will can be built among all countries thru a major league interplay in this fast-moving sport. Johnny also revealed his ardent desire to have the New York State Government build a stadium in Albany which would serve both soccer and baseball fans. If Albany can follow thru on the park, we're certain Johnny can serve up the players. All the luck, Johnny.

**NEW ENGLAND HAPPENINGS**—Was a real treat chatting with **Cliff Strain** of Gottlieb & Co. at recent Trimount outing in Canton, Mass. Cliff's only been with the Chicago-based pin manufacturer about a month but does he know his pin-games! We got a real insider's analysis of the firm's brand new Sheriff four-player how the game was conceived, how the engineers followed thru, to the Gottlieb family's inspection and approval, the tooling up on the production lines and the testing on location, to finally shipping to the company's US and overseas distributors. PS: Sheriff is a very exciting game, as anyone in Trimount's pinball contest will clearly attest to. (See separate feature on the Trimount affair in this issue).

**SUNSHINE STATEMENTS**—Don't forget to read cute letter sent to Allied's **Gene Lipkin** from an eleven year old games fan this issue. Gene said the fan letter should show games critics a thing or two about what kids really think about games. He told us that one of Mar Tab's pingames was literally chopped up with an ax by a kid's father couple of weeks back, because the guy was enraged that the game was "eating up his kid's lunch money." Maybe the man should have taken his grief out on the kid with a stick instead of the game with an ax. Anyway, read the letter—it's real cute. . . .

Florida Amusement and Amusement Music Assn. executive director **Bob Reinhart** notified operators in the Tampa Bay area to attend an August 26th hearing in Tampa's City Hall City Council chamber on the subject of city licenses. Bob said the agenda called for a rise in machine license fees and hoped a good turn-out of ops could save the former tax.

**SIGNS OF THE TIMES**—The cool weather of the past few days hints that the lazy hazy and somewhat sluggish summer days are coming to an end. Along the Broadway arcade stem and throughout the city, everyone including the operators, seem to have had their fair share of the action, even the tourists. With all the stories that are passed and carried to the interlands about the kind of city New York is, it's surprising any of them go out after dark. Of course, the area does, in several ways, live up to its reputation. Despite attempts on cracking down on the freaky types, panhandlers et al, things look about the same—somehow poorly. One anonymous arcade visitor and enthusiast reported that he had a whale of a time, spending most of one evening trying out all the novelty games further stated, "although we have games in our home town, it's always more exciting playing the same game in the middle of a big city, like New York."

**HERE AND THERE**—Labor day weekend is about to bring down the shutter on a summer season that has certainly been filled with many curious twists. In July a 7% sales tax went into effect. Operators report that collections held fairly well into the end of July and then took a deep sea plunge. The fluctuating economy was steadily getting into deeper trouble; and President Nixon has imposed a 90 day wage and price freeze to help strengthen the dollar. **Howard Herman** (County Amuse. Co. in Mt. Vernon) gave us a call. Howard reported that he is busily studying his locations to determine what equipment has to be moved and what equipment has to be upgraded without going into a price change at the location. The main point to make, says Howard, is that the operator should hold the line on the play pricing. All in all this should shape up as a very interesting season. Howard pointed out that the operator is faced with many critical problems and what happens, in many cases of music and game operation, should be highly interesting. Play incentive features are already on the jukeboxes and games. It is up to the operator and/or location to take advantage of this bonus.

## MILWAUKEE MENTIONS

Joan Rivers has been added to the "Summer of Stars" lineup at the Lake Geneva Playboy Club. She'll be headlining August 31 thru September 6.

**MORE GAMES SCHOOLS PLANNED BY EMPIRE.** The recent 2-day service school on Bally and Midway products, hosted by Empire in Green Bay, was termed a huge success by **Bob Rondeau**. "We had more than 40 servicemen in attendance at both sessions", said Bob, "and they really appreciated the very thorough, very informative presentations by Midway's **Andy Ducay** and Bally's **Tom Hata**. The theme was 'problem and solution'", Bob continued, "there was a Midway 'Wild Kingdom' and a Bally 'Road Runner' on display for demonstration purposes, although other games, both old and new, from both factories, were dealt with during the class sessions. In view of the success this time around, we will be scheduling more such schools, on other games in Empire's lineup, for the not too distant future."

**IN A THREE-WAY CONVERSATION WITH Jack Hastings and Wally Bohrer** of Hastings Dist. Inc. we learned, first, that the Rock-Ola "446" photograph is still one of the hottest selling items out there and, secondly, that the Frigidaire ice machine has been enjoying similar results—even during the cool spells!

**GORDON PELZEK OF RECORD CITY** tells us the following singles are attracting much local operator attention: "Sweet City Woman" by The Stampeders (Bell), "The Night They Drove Old Dixie Down" by Joan Baez (Vanguard), "Spanish Harlem" by Aretha Franklin (Atlantic), "She Don't Make Me Cry" by David Rogers (Columbia) and "Loving Her Was Easier" by Kris Kristofferson (Monument).

## JUKEBOX PROGRAMMING GUIDE

### Pop

**THE 5TH DIMENSION**  
NEVER MY LOVE (3:45)  
No Flip Info. Bell 45134

**THE OSMONDS**  
YO-YO (2:50)  
b/w Keep On My Side (2:49)  
MGM 14295

**SOUNDS OF SUNSHINE**  
I DO ALL MY CRYING IN THE RAIN (2:44)  
b/w It's Hard To Say Goodbye Forever (3:09) Ranwood 912

**THE BYRDS**  
GLORY, GLORY (3:27)  
b/w Citizen Kane Columbia 45440

**SAMMI SMITH**  
SAUNDERS' FERRY LANE (3:07)  
b/w For The Kids (3:00) Mega 0039

**PG&E**  
ONE MORE RIVER TO CROSS (2:42)  
b/w Rock & Roller's Lament (3:15)  
Columbia 45444

**VIKKI CARR**  
I CAN'T GIVE BACK THE LOVE I FEEL FOR YOU (3:07)  
b/w I've Never Been A Woman Before (3:00) Columbia 45454

**GAYLE McCORMICK**  
IT'S A CRYIN' SHAME (2:52)  
No Flip Info. Dunhill 4288

### R & B

**BROOK BENTON**  
PLEASE SEND ME SOMEONE TO LOVE (3:36)  
No Flip Info. Cotillion 44130

**RASPUTIN'S STASH**  
YOUR LOVE IS CERTIFIED (2:14)  
No Flip Info. Cotillion 44132

### C & W

**DAVID HOUSTON AND BARBARA MANDRELL**  
WE'VE GOT EVERYTHING BUT LOVE (2:32)  
No Flip Info. Epic 5-10779

**FREDDY WELLER**  
ANOTHER NIGHT OF LOVE (2:25)  
No Flip Info. Columbia 45451

**GEORGE JONES**  
I'LL FOLLOW YOU (UP TO OUR CLOUD) (2:34)  
b/w Getting Over The Storm (3:25)  
Musicor 1446

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## CHICAGO CHATTER

About three weeks ago a jubilant Avron Gensburg passed along the good news that ChiCoin's "Hi Score Pool" had been approved in New York City. Shortly thereafter it was revealed that the game had won approval for operation in New Jersey tavern locations, which was further cause for celebration at the Chicago factory. Now, as of Friday, August 20, "Hi Score Pool" was licensed for operation in Chicago! Fantastic!—and, needless to say, it has been a phenomenal seller for the factory! . . . By the way, ChiCoin has been shipping samples of its newest release, the "Defender" machine gun, which is a very exciting game of skill with all kinds of wonderful features and a solid state sound system to please the player without effecting patrons in the surrounding area. No "sound nuisance" in other words! Test reports, according to Avron, have been excellent. The gun is on display at ChiCoin distrib showrooms across the country.

**A REMINDER FROM HOWARD ELLIS** that the Fall meeting of COIN is slated for Sunday, September 19, at the New Tower Hotel Courts in Omaha, Nebraska. It will be a one-day meeting climaxed by a banquet in the evening.

**HAD A BALL AT THE WILLIAMS ELECTRONICS INC.** factory last week, visiting with Bill DeSelm, touring the plant and getting a first hand glimpse of some of the new products programmed for release this fall. Wait until you see them! Even got to play "Klondike", the latest single player released by Williams and currently being sample shipped. Quite a game, though we couldn't match Bill's score, we had lot'sa fun anyhow! . . . Had the opportunity to meet Roger Newman of Amco Company in New Zealand, who was also visiting at Williams. In discussing the current situation in his country, Mr. Newman noted that the economy is showing a definite improvement and he is hopeful that the tight import control restrictions in existence there for some years, will be lifted to make way for future shipments of coin operated games. There are, unfortunately, very few licenses available in New Zealand but this, he hopes, will also be corrected in the foreseeable future.

**FROM THE D. GOTTLIEB & CO. FACTORY IN NORTHLAKE**—a new 4-player, "the greatest we've ever built", to quote Alvin Gottlieb! It's called "Sheriff"! Alvin says test reports indicate it will be a very, very big seller! Factory is currently in full production—so, watch for it!

**LOTS OF EXCITEMENT AT THE BALLY MFG. CORP.** plant—all stemming from the recent release of "Expressway" and "Road Runner"! Both are selling and being extremely well received in the trade, according to Herb Jones.

**CHATTED BRIEFLY WITH HOWIE FREER** of World Wide Dist. Howie says they're quite busy out there and currently in the midst of some extensive sales promotion activities . . . New mother Kathleen Popec was a visitor at World Wide last week with her baby girl, Kimberly Ann. Kathleen is a member of the distrib's office staff and, if you will recall, a few columns back we told how she remained on the job until the day before the baby was born. She intends to be back at work within a week or two! Atta girl!

## UPPER MID-WEST

Mr. & Mrs. Duane Reiners, Watertown, home after a nice vacation in Oklahoma City visiting Mrs. Reiners brother who is stationed there in the air force . . . Sorry to hear that Ms. Ike Pierson is in the hospital with pneumonia. However, son Brad says that she is getting along just fine and will be home soon . . . Herb Peterson and his family takes off next week with his family and camper up north for a few weeks vacation just getting in some fishing and seeing the sights . . . Clare Nitteberg taking medication for a virus wound up with toxic poisoning and in the hospital for a month. Bud Nitteberg said it was touch and go for awhile but that Clare is coming around and is on the road to recovery . . . Don Hanson is back from Florida and it might be for good. Sold a good portion of his route 2 years ago and bought a home in Florida and decided that he would make his home there. Things didn't work out and so he will spend the summers in St. Paul and the winters in Florida . . . Mr. & Mrs. Dar Holsman in the cities for the day on a buying trip . . . Lawrence Sanford is spending jury duty in federal court this week . . . Mr. & Mrs. Ed. Mischel, St. Paul, left this weekend for a few days in Las Vegas . . . The South Dakota Vending and Music Ass'n held their quarterly meeting at Mitchell, South Dakota, Sunday and Monday, Aug. 15-16 at the Holiday Inn. Attending the meeting were Mr. & Mrs. Hermann Warn, Mr. & Mrs. Duane Reiners, Mr. & Mrs. Herb Peterson, John Trucano, Mr. & Mrs. Don Casey, Gary DeKraai, Mr. & Mrs. Tony Ratchford, Mr. & Mrs. Ronnie Manolis, Mr. & Mrs. Buzz Ogilmillier, Mac Hasvold, Earl Porter, Mr. & Mrs. Brad Pierson, and Dick Peyton. Mrs. Earl Porter did not attend the social function as she is in the hospital with a bad case of ulcers . . . Distributors reps at the meet were Solly Rose, Lieberman Music Co., Brooke Stabler, Sandler Vending Co. Eddie Zorinsky, Z & H Dist. Co., Omaha, Clare Wesley, Northwest Rowe, and Jim Ramsey, National and Larry Rogemer, Acme Music Co. . . . New officers elected at the meeting were Duane Reiners, Pres.; Gary DeKraai, Vice Pres.; Mac Hasvold, Sec'y, Treas.




## CALIFORNIA CLIPPINGS




Manager Bud Lurie of Struve Distributing Co., says that the latest entry from Williams, a single player flipper called, "Klondike" makes a guy want to head out to those open and wide spaces in Alaska. 'Klondike' brings to mind a nice escape—riding in the clear mountainous air, pine scented trees, a clear cool stream and the thrill of getting that first gold nugget—there is lots of excitement and operators will discover there is plenty to cheer about as this game could mint plenty of coin, says Bud . . . Harry Shuster, president of Lion County Safari, Inc., announced that a 400 seat dining facility is being constructed at their 500-acre African wildlife preserve in Laguna Hills. The Rondavel—the Afrikaans word for 'round Hut' describes the unique circular design and the 6,000 square foot structure is scheduled for completion in November. Interstate United Corp. of Chicago, which holds the dining concession at all Lion County Safari attractions in the U.S., will operate The Rondavel. Dining inside the glass-enclosed restaurant or on the patio, will offer a panoramic view of the preserve.

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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—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.

WANTED—Texas Ranger C. C., Ace Machine Gun C. C., Holly Crane Bally, LANIEL AUTOMATIC MACHINES INC., 151 Rockland Rd., Montreal, Canada. Phone (514) 731-8571.

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## COIN MACHINES FOR SALE

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FOR SALE: Model 14 Auto Photo. EXCELLENT condition. Call or write. New in original cartons. Hollywood Driving Range, 15 ball golf game. Cose-out \$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.

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### Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 1780 Broadway, N.Y., N.Y. 10019

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., Lewistown, Pa. 17044.

FOR SALE: Snow Queen, \$580; Playball, \$470; Now, \$625; Ringer, \$365; Wms: "500", \$375; Firecracker, \$575; Space Flight, \$365; Missile, \$325; Jet Rocket, \$750; Combat, \$775; Rifleman, \$225; Motopolo, \$285; C. C. Pro-Basketball, \$125; C. C. Apollo M. S. Rifle, \$325; White Lightning, \$255; Helicopter Trainer, \$250; Computer Quiz, \$325; Wild Cycle, \$490; C. C. Drive Master, \$325; Also Bingos. NEW ORLEANS NOVELTY CO., 1055 Dryades Street, New Orleans, Louisiana 70113. Tel (504) 529-7321 CABLE: NONOVCO.

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

FOR SALE/EXPORT: 3 new Silver Sails in original factory crates, 3 used Silver Sails, Bikinis, Lidos, Can-Cans, Roller Derbys, Laguna Beaches, County Fairs, Sea Islands, Ballerinas, Carnival Queens, Beach Times, Miss Americas, Sun Valleys, Cypress Gardens, Touchdowns, Show Times, Key Wests, Big Shows, Miami Beaches, Night Clubs, Broadways, Big Times, Barrels-O-Fun, Lotta-Fun, 3 Black Dragons, 2 Jumbos, 1 Sweet Shawnee. All equipment crated securely in new bingo-type cartons, from Seattle port. Spare baggages and parts available. One-ball games: Lexingtons, Turf Kings, Jockey Clubs, Victory Derbys, High Steppers, Entries, with automatic pay-out drawers. Clean, ready for crating. Inquiries to MUSIC-VEND DISTRIBUTING CO., 100 Elliott Avenue West, Seattle, WA 98119. Phone (206) 284-7740. Cable address: MUSIVEND. We welcome all foreign commerce buyers.

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FOR SALE: PANORAMS—NEW—WITH OR WITHOUT Sound. Write or call URBAN INDUSTRIES INC., P.O. Box 31, Louisville, Kentucky 40201. (502) 969-3227.

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NEVADA FRUIT SLOT MACHINE offers for Export 15 Brand New Silver Sails in Original Crates \$1150.00 each. 346 Bally Bingos sold in Quantity Mostly O.K. Models to Can Can and Lidos \$349.00 each. Write, Call or Wire. Nevada Fruit Slot Machine Co., P.O. Box 5734 Reno, Nevada 89503 (702) 329-3932.

FOR SALE: Chicago Coin Super Circus, \$450; Midway Sea Raiders, \$350; Bingos for export; Orients, \$1100; Bountys, \$550; Big Wheels, \$650; Pin Balls also available. D. & P. MUSIC CO., 27 E. Philadelphia Street, York, Pa. 17401. Phone (717) 848-1846.

FOR SALE: CLOSEOUT BARGAINS COMPLETELY RECONDITIONED: Bally Space Flight (late Model) Moon Lander game \$345.00; Bally (5 ball pinballs) Gators (4 pl) \$395.00; Dogies (4 pl) \$345.00; Blue Ribbon (4 pl) \$145.00; Rocket III (1 pl) \$145.00; Discotek (3 pl) \$95.00; Gottlieb (5 ball) Buckaroo (1 pl) \$125.00; Cross Town (1 pl) \$165.00. Mickey Anderson Amusement Co., 314 E. 11th St., Erie, Pa. 16503, Phone (814) 452-3207.

FOR SALE: 'New Munves "Love Tester." Ideal for arcades, game rooms, terminals, etc., 5 or 10 cent play. Write for details, and latest inventory list. Will swap machines. What do you have? MUNVES CORP., 577 Tenth Avenue, New York City, N.Y. 10036. Phone (212) 279-6677.

FOR EXPORT: MADE IN JAPAN AMUSEMENT MACHINES: Sub-roc, Tank, Kiddie Rides, X-08, S. Road-7, Golden Soccer, Clay Gun, Scramble. Contact: KAY A. CHIBA, PO Box 111, Yokohama, Japan. CABLE: 'KACTRAM'.

BINGOS AND SIX-CARD GAMES AVAILABLE. ALSO Keeney Red Arrows and Big 3's. These games are completely shipped. Call WASSICK NOVELTY, (304) 292-3791, Morgantown, W. Va.

FOR SALE: UNITED SHUFFLE ALLEYS—BETA, GAMMA, PEGASUS MAMBO, CHEETAH, MIDWAY—SEA RAIDER; ROCK-OLA 426; WURLITZER 2800. D&L DISTRIBUTING CO., INC., 5550 Derry St., Harrisburg, Pa. 17111 (717-564-8250).

FOR EXPORT—Winter Books, Track Odds, Sea Island, Ballerinas, Miss Americas, Cyprus Gardens, Show Time, Sun Valley and OK Feature Games. Lowell Associates, PO Box 386, Glen Burnie, Md. 21061. (301) 768-3400.

FOR SALE—Off Location—As Is Condition—Complete—No Break-Ins; 50 Rowe 20/700 Cigarette. 5 Corsair 20 Column Cigarette. THE MACKIE COMPANY OF CENTRAL PENNSYLVANIA, 1201 South 20th Street, Harrisburg, Pa. 17104. (717) 238-1768. Mannie Silvia.

## HUMOR

MOO RECORD. Send \$1.00 to CAT, Suite 224, 2801 E. Oakland Park, Ft. Lauderdale, Fla. 33306.

BE FUNNY FOR LESS MONEY! DEEJAY GAG SERVICE now in 12th year for DeeJays only. Clean, topical air-usable. Send \$2.00 plus suitable postage for sample copy. Free back issue with 1st order. MORRIS, Suite 221, 7047 Franklin Ave., Hollywood, Calif. 90028.

THE ORBEN COMEDY LETTER and Current Comedy. 48 issues yearly. Professional laugh services written by Robert Orben, best-selling author and Hollywood television writer. Send \$3 for samples and details. Comedy Center, 1529 East 19th Street, Brooklyn, New York 11230.

DEEJAYS! 11,000 new classified gag lines, \$10. Or send \$19.95 for above, plus 15,000 additional Clever Remarks. Guaranteed the best comedy you've ever purchased or we'll refund your money! Catalog free on request. Edmund Orrin, Boyer Road, Mariposa, Calif. 95338.

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## EMPLOYMENT SERVICE

MECHANIC WANTED. Good pay for experienced man. Write or call: Moder Amusement Co., 354 Saw Mill River Road, Yonkers, N.Y. 10701. Tel: (914) YO 8-7807.

BINGO MECHANICS WANTED: Legal territory of Nevada. 5 day, 40 hour work week. MUST have past Bingo experience. State age, references, past experience. Send photo if possible. Write or phone. UNITED COIN MACHINE CO., 2621 South Highland, Las Vegas, Nevada. Phone (702) 735-5000.

MECHANICS WANTED FOR MUSIC AND PINS. SALARY commensurate with ability. Time and half for over forty hour week. Liberal fringe benefits, plus vehicle. Contact AMUSE-A-MAT CORP., 123 E. Luzerne St., Philadelphia, Pa. 19124. Telephone (215) 329-5700.

WANTED: EXPERIENCED JUKE BOX AND GAME Mechanic. Good working conditions. Paid Vacations, sick leave, time and one half for overtime to reliable man. Call Mr. Anderson Collect person to person. Telephone 237-1563. Coin Music, Inc., 710 R St., Fresno, California.

EXPERIENCED MECHANICS WANTED, Phonos, Games, Cigarettes NO ALCOHOLICS, all fringe benefits including opportunity to buy company Stock, Large Route, Live Next to Colorado's beautiful Mountains, no Big City Problems. Call Collect Peerless-E&M. Music Co., Colorado Springs, Colorado 303-634-1411.

## RECORDS-MUSIC

WANT RECORDS: 45'S AND LP'S SURPLUS RETURNS, overstock cut-outs, et. Call or write HARRY WARRNER at KNICKERBOCKER MUSIC CO., 453 McLean Ave., Yonkers, New York 10705 (914) GR 6-7778.

"FRIENDS SPECIALS" 100 Assorted LP Albums (mixed music) \$38.00 postpaid. 40 Assorted C/W Albums (top names) most stereo \$30.00 postpaid. Mens or Womens handmade leather billfolds. \$15.60 per assorted dozen. (F.O.B. Rootstown) Also send for free price lists of our other specials; records, novelties, gifts, "wholesale only." FRIENDS WHOLESALE, 3659 State Route 14, Rootstown, Ohio 44272. Phone (216) 325-7708.

FOR THE SERIOUS COLLECTOR: WE OFFER THOSE hard-to-find rare oldie albums. Rock 'n' Roll and rhythm & blues albums no longer available in the stores. A & G Oldie Albums, Suite 1412, 1860 Broadway, New York City 10023. Call for week night or Saturday appointment. 212-243-1548 or 212-253-3712.

USED 45 RPM RECORDS. ALL TYPES AS THEY RUN, right off the route. No sorting or picking. We pay freight from anywhere in U.S.A. Standing order available for regular shippers. JALEN AMUSEMENT CO., 1215 HOWARD STREET—BALTIMORE, MARYLAND 21230.

ATTENTION RECORD OUTLETS: WE HAVE THE LARGEST selection of major label albums at promotional prices. Write for our complete listings of Jazz, Rock, Soul, Folk, Blues, Spirituals, etc. International Orders Welcome. SCORPIO MUSIC DISTRIBUTORS, 6720 Broad Street, Philadelphia, Pa. 19126.

WANTED TO BUY—OPEN REEL TAPES. WHY TIE UP capital investment in slow-moving reel tape department? We will buy complete inventories—large or small. Send detailed lists and quantities. VARIETY AUDIO PRODUCTS, 170 Central Avenue, Farmingdale, N.Y. 11735. 516—293-5858.

HOUSE OF OLDIES. WE SPECIALIZE IN ROCK 'N' Roll and Rhythm, Blues oldie albums and 45's. Send \$1.00 for oldie album catalog, \$2.00 for foreign catalog. Attention: Dave, the Album Man, 267 Bleecker St., NYC 10014. Phone (212) 243-0500.

HOE DOWN FIDDLE TUNES—COUNTRY—BLUE GRASS—Record Albums—Tape Cartridges. New recordings of the legendary J. E. Mainer. He will scare hell out of you. Wholesale to established Record Stores. UNCLE JIM O'NEAL, Box A-C, Arcadia, California 91006.

LEADING TAPE WHOLESALE WILL SELL HIGHEST chart tapes at lowest prices. Send for current list. CANDY STRIPE RECORDS, 17 Alabama Ave., Island Park, N.Y. 11558.

## COIN MACHINE SERVICES

ACE LOCKS KEYS ALIKE. SEND LOCKS AND THE key you want them mastered to \$1.00 each less 10% lots of 50 or more. RANDOL LOCK SERVICE. 61 ROCKAWAY AVENUE, VALLEY STREAM, N.Y. 11580. TEL: 516-VA 5-6215. OUR 35TH YEAR IN VENDING.

SPEED UP YOUR COIN COLLECTIONS—New portable coin sorting, counting and packing machine, combined as one unit—hand operated—portable—weighs 18 pounds—with automatic stops and tubes for different sizes. Apply SEIFERT MACHINERY CO., Box 3421, Philadelphia, Pa. 19122.

FLOATING FUN BALLOON VENDING MACHINE. Does not have to be attended. Space age memory control panel, 25¢ Vend. Literature at your request. Dukane Ski N Skore and Grand Prix Parts Available. NOVEMBER CORPORATION, 1351 W. Grand Ave., Chicago, Ill. 60622. Tel. (312) 733-2988.

# CLASSIFIED POWER!

## CLASSIFIED AD RATE 20 CENTS PER WORD

Got machines to sell? Is there something you're looking to buy? Maybe you'd like to move some used 45's or need a route mechanic? For every coin machine need, use the Cash Box Classified.

Type Or Print Your Ad Message Here:

### Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 1780 Broadway, New York, N.Y. 10019

# Carolina Op's Story of a Fire, and What Was Learned

FAYETTEVILLE, N.C.—Julius Nelson, general manager and vice president of a prominent jukebox and games route headquartered here in Fayetteville, recently suffered a serious fire at his place of business located at 534 Hay Street. The experience, rather dramatic as the reader will learn, urged Nelson to write it up in detail and dispatch it to Cash Box, in order that the may share some lessons with his fellow operators. As Nelson describes the fire in his own words:

On Sunday, July 11 at 10:00 P.M., I received a phone call that the building which my company occupied was on fire. I was down there in five minutes and what I saw made me sick. Lightning had struck the roof at the

rear of the building and immediately started the tar roof burning. Our fire department, which is the best, had two tower trucks pouring water down on the roof, four high pressure directional nozzles, set on tripods, directing water into the second floor windows and four hoses carried into the rear and front on the ground floor. All together we figured 4000 gallons of water per minute was being directed into the fire.

Our six trucks were parked in back of the building. One of my customers took my truck keys and safely moved them out of the way. Some of my other wonderful customers helped me move all of my business records, machine keys, and all office equipment out, until the smoke and flames stopped us.

The firemen finally brought the fire under control at 5:30 A.M. I went to bed at 6:00 A.M. At 8:30 A.M. my dear wife called me from downtown and said she found a building for rent. She gave me the phone number listed and by 10:00 A.M. I had the building rented; by 11:30 A.M. the power was turned on and by 5:30 P.M. I had my new phones working. By saving the trucks, my routemen were on the road by 10:00 A.M. Monday morning. My shopmen, bless their hearts, at 9:00 A.M. started moving all useable equipment out from under the caved-in roof and second floor. What at first looked like a total loss turned out to be a 30% loss due to their fact action

in moving out and drying and cleaning the useable juke boxes and cigarette machines.

On Monday I phoned all my suppliers and within three days had all my necessary supplies, parts and equipment to keep me rolling. My competitors called and placed their equipment at my disposal if needed.

Everyone was just wonderful in my hour of need. My point in bringing this true story to you is this. It can happen to you!! I have learned through this accident many things I'd like to pass on to you.

1. Be sure you carry at least true 80% fire insurance coverage at all times.
2. Do not keep your trucks in or close to your business building. If you do, make sure they can be moved away immediately in case of fire.
3. Keep all machine keys in fire proof containers.
4. Keep your business records in a fire and waterproof vault or safe or file cabinet.
5. Keep accurate, up to date, inventory records.
6. Get location fire insurance.
7. Get business re-location expense insurance.
8. Get business interruption insurance.
9. Have building sprinkled, if possible.
10. Give police and fire department a phone number to call in case of emergency.

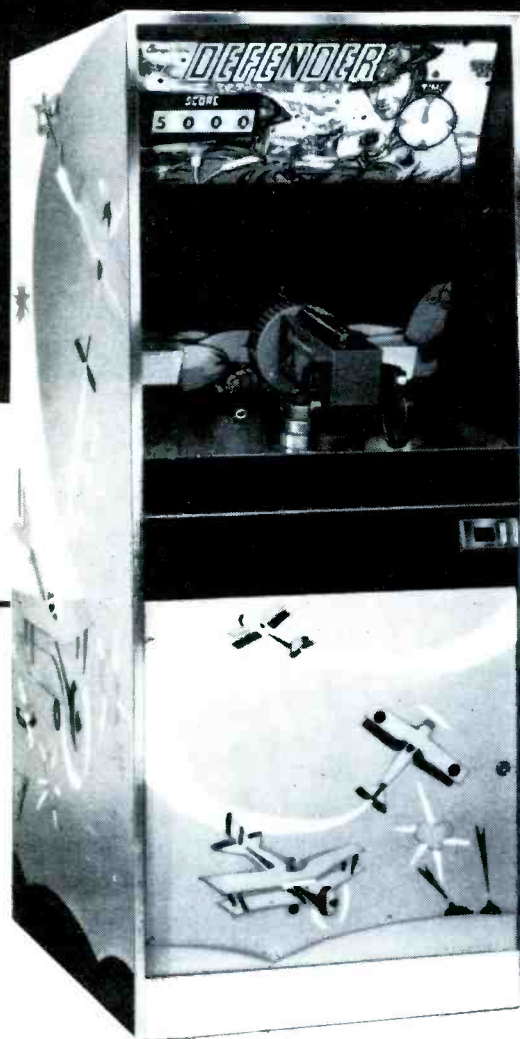
## THOUSANDS OF PARTS

Bally Bingos and Uprights,  
Motors, Backglasses, Coils,  
Relays, Assorted Parts.

Write for inventory:

Export & Import Company  
P. O. Box 28  
Highland Park, Illinois 60035

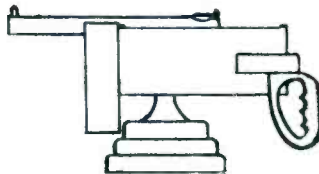
## NEW! WORLD WAR I BATTLE ACTION IN CHICAGO COIN'S



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## MACHINE GUN

A GAME OF SKILL



REALISTIC MACHINE GUN

Fires Staccato Bursts  
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Vibrating Action.

NEW! NO "SOUND NUISANCE"  
SOLID STATE SOUND SYSTEM

Telephone Booth Effect Controls Sound.  
Loud and Exciting for Player, but  
Muffled for Surrounding Area.

WORLD WAR I  
BI-PLANES



DIVE! CLIMB! CIRCLE!

Player Shoots at Plane. When Plane is Hit, it  
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NEW REALISTIC 3-D VISUAL EFFECTS!  
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## NAMA Shows Sked: Gov't. Speakers, Cigarette Sessions, Wage-Price Talks

CHICAGO — Major figures from the Washington scene are among the prominent speakers being scheduled for NAMA's 26th annual Convention-Exhibit, October 15-18 at Chicago's new McCormick Place exhibition hall and the Conrad Hilton Hotel.

Under the theme, "Tomorrow's Here," a galaxy of prominent personalities representing political, vending and foodservice circles will be on the platform with general chairman Margaret Ware Kahliff and program chairman Joel Haffner. Convention activities are being coordinated by NAMA director of conventions Gilbert Tansey.

The NAMA annual meeting Friday morning will be followed by a presentation by NAMA government affairs department director, Richard W. Funk on "Taxation Trends In Cigarette Sales." The session will close with a major political figure as keynote speaker.

A panel discussion on "How To Buy and Sell Vending/Food Service" moderated by University of Missouri marketing professor Dr. Donald R. Webb will open the Saturday morning program. Another major political figure is expected to be the session's keynote speaker.

The Sunday program includes a consumer panel consisting of five Chicago-area residents moderated by NAMA public relations director Walter W. Reed. A session on the "Key To Labor Relations" will be conducted by NAMA labor relations consultant Dr. Benjamin Werne, who will also answer questions on "How The Wage/Price Freeze Affects The Vending Operator."

Canteen Corp. vice president Leo Coughlin opens the Monday morning session with "How To Approach And Serve The School Market," followed by another keynote speaker.

Program sessions will be held from 10 a.m. to noon in the Conrad Hilton's Grand Ballroom. The Sunday and Monday sessions will be preceded at 9 a.m. with one-hour "early-bird" security forums conducted by NAMA security consultant S. J. (Bob) Curtis.

More than 140 manufacturing and supplier firms already have confirmed their participation in the annual trade show at the newly-rebuilt McCormick Place. The show will be open following the business sessions. Shuttle bus service from the Conrad Hilton to McCormick Place will be provided by NAMA during show hours.

A complete ladies program has been arranged by women's activities chairman Mrs. Betty Cockrell, assisted by NAMA membership department director Miss Lillian M. Gritzbaugh.

The Impact of Brass and Linda Merrill, arranged by Philip Morris U.S.A., will headline the entertainment package presented at the annual banquet Monday night in the Conrad Hilton's International Ballroom. Tickets are \$15 apiece.

There is no registration fee for NAMA members and their families. Non-member vending operators may register for \$50 a person. Non-member machine manufacturers and suppliers will be charged \$75 for the first company representative registered, and \$50 for each additional registrant. A registration and information center will be located in McCormick Place.

Advance registrations will be accepted until September 25 by NAMA at 7 South Dearborn Street, Chicago, Illinois 60603.



**Rock-Ola introduces the 446.  
It goes where no other coin-operated  
phonograph has ever gone before.**

Some places wouldn't even let you in the front door, right? "Too classy for a phonograph," they said. "We're not ready for the bright lights and all that jazz." Now it's your turn to show them what stuff the new 446 is made of . . . the new 446 Rock-Ola Console Deluxe, musicmaker for the elegant people. Fact of the matter is, when the lid is down, most people don't even realize the 446 is a coin-operated phono. It looks like just another beautiful piece of furniture to set a drink on or to serve hors d'oeuvres from . . . buffet-style.

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.

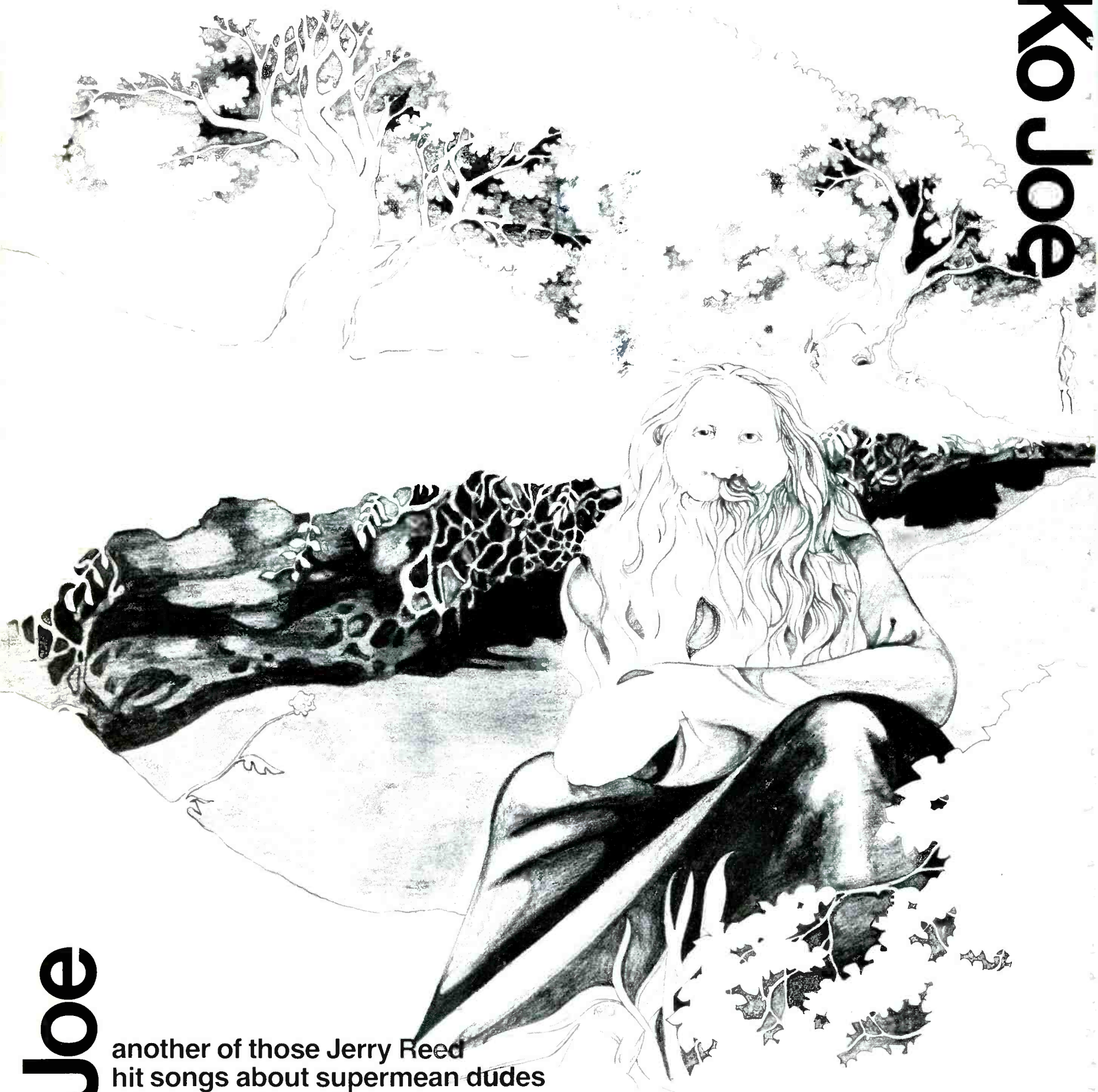
*The 446 Rock-Ola  
Console Deluxe from*  
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*The Sound One*

800 North Kedzie Avenue  
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# Ko-Ko Joe

48-1011 b/w "I Feel for You"

# Ko-Ko Joe



# Ko-Ko Joe

another of those Jerry Reed hit songs about supermean dudes who come through.

A sure-to-be-smash followup to Jerry Reed's previous amazing "When You're Hot, You're Hot" and the just as successful "Amos Moses."

"Ko-Ko Joe" — a lowdown country strut that's got plenty to be proud of. From the upcoming Jerry Reed album of the same name.

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