

December 14, 1971

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Cash Box

The Necessity Of Pre-Teen Stars (Ed)... 'Bangla Desh' Album Due Before Xmas... An Interview With John & Yoko... Bernstein: DeMille Theatre 'Live' A Hit ... Lincoln Center First: Pop Subscription Series... Chess/Janus Image Shift Pays Off Over Six Months...

THE SLY & FAMILY STONE AFFAIR



y of Ft. Wayne &

THIS IS ONLY ONE OF THE OPINIONS OF BOB DYLAN'S NEW SINGLE, "GEORGE JACKSON."

We take vehement exception to "George Jackson"
by Bob Dylan.

It is our understanding that the inclusion of a particularly distasteful four-letter word is a deliberate test of radio stations' acceptability of such language. As far as we're concerned, the record, Dylan, and Columbia fail that test collectively and miserably.

If it is a matter of creating notoriety in order to sell records, then it becomes even more malodorous.

However, perhaps the most disturbing aspect of all is that Columbia, a leader in the record industry, feels it must lower its own standards to this level.

Hopefully, we are not the only broadcast group voicing its objections. It is time the record and radio industries understand that exercising good taste is not censorship, nor does the majority of listeners receive its kicks from hearing obscenities on a phonograph record. We believe music has a better function, that of entertainment. It would be encouraging to think that CBS believes that, too.

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Clive J. Davis, President
CBS/Records Group

I must take issue with you as to the "function of music." Music can do more than entertain; it can inform, enlighten, provoke, excite and stimulate. We feel, as a record company, that records should be treated no differently than books. Clearly, Bob Dylan, as one of the age's great poets, could publish a book of his songs and if a four letter word appeared, no one would be alarmed. To say that the same songs cannot be performed on records is frankly demeaning to a great medium.

Now, your responsibility as a broadcaster might be different and you must exercise judgment as you see fit. Some broadcasters are playing the record intact; many are bleeping the "word" out. But I believe that Columbia Records' responsibility must be to Dylan and to the public who have a right to know exactly what Dylan is saying and thinking. I respect your right to disagree.

Sincerely,

Clive J. Davis

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The Necessity Of Pre-Teen Stars

There is a world of rock music alien to many "mature" rock fans which probably first generated their interest in rock in the first place. It is a world of so-called teeny-bop or bubblegum music generally inhabited by artists who may not be much older or somewhat younger than the audience they appeal to.

To many older rock fans, acts like the Jackson 5, the Partridge Family, and the Osmonds represent a too simple, unsophisticated rock format, sugar-coated with a sentimentality they would rather not admit a fondness for. Perhaps with the exception of record companies that do a land-office business in this type of music, the industry, including radio, also tends to shy away from this field.

Yet, it would seem to us, it is the very simplicity and uncluttered approach to rock, performed in a thoroughly professional and winning manner, that justifies their superstardom within the range of their audience. That audience, if you've happened to drop by at one of their concerts, is as dedicated a musical audience as your apt to find in any area of music.

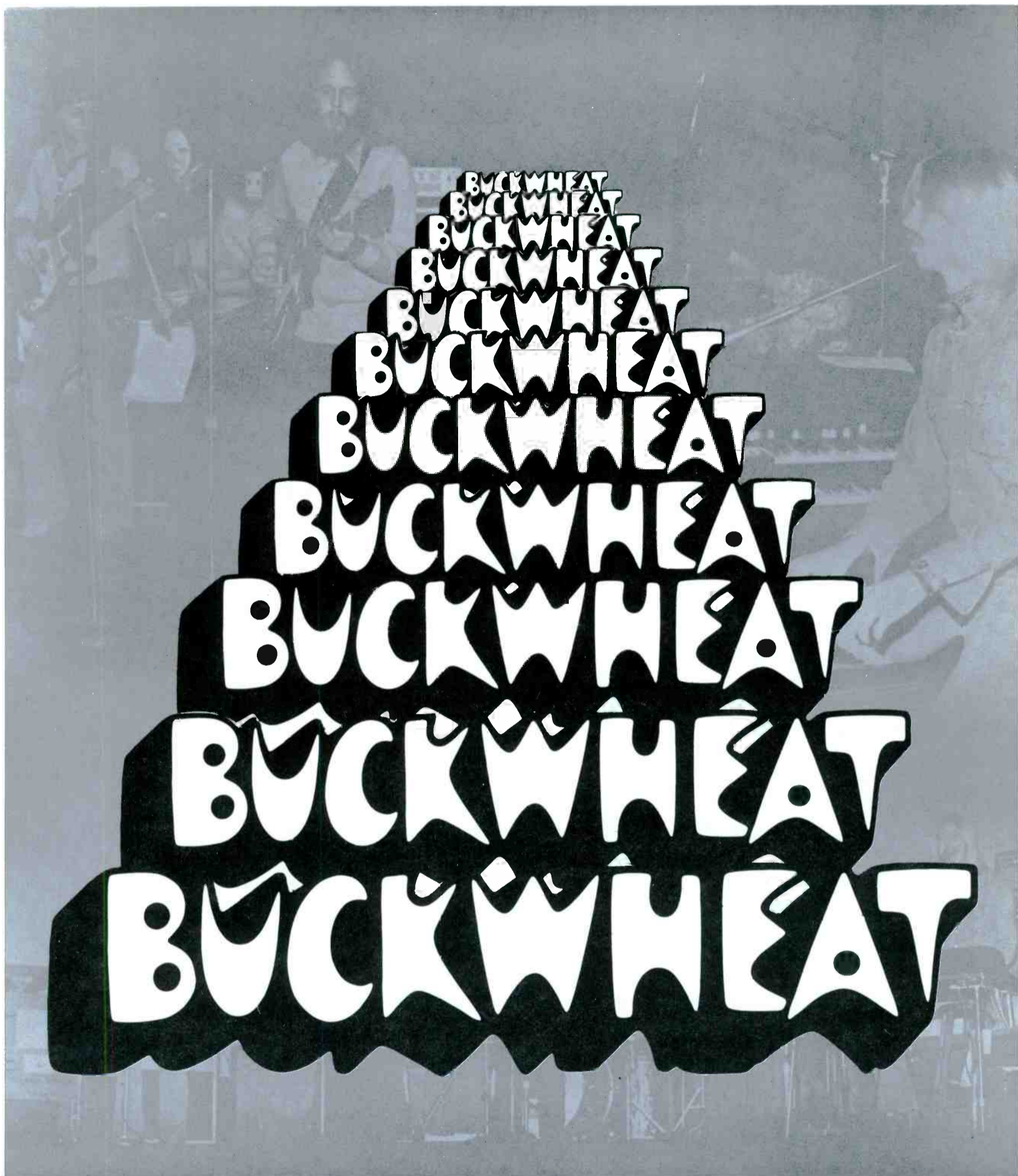
They do not bear the burden of forced "coolness" and openly express their joy at the musical pleasures set before them.

To amplify a statement made earlier, these acts serve a vital function. They are the introductory vehicle to "heavier" forms of rock, educating as well as entertaining tomorrow's late teen-adult music fans. Certainly to the music business, they reach, as no other musical attraction can, a massive group of eager new record fans, as a continuous flow of gold albums and singles will testify to. And there is good reason to believe that their sounds reach out into older age groups. This is for the simple reason that it's difficult not to be delighted by the engaging quality of youthful spirit and melodies you can hum as you cheerfully leave the concert hall or listen to a record player.

It would seem to us that those who put-down rock acts who delight the younger audiences are engaging in a form of snobbism without reflecting on the true musical merit of these performers.

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Bernstein: DeMille 'Live' Is A Big Hit

NEW YORK—The future looks bright for live concerts at Broadway's DeMille Theatre.

This is Sid Bernstein's assessment after presenting Melanie for two performances on Friday and Saturday of the Thanksgiving weekend.

Bernstein said that Billy Fields, booking the theatre, was "flooded with calls" following the concert by representatives of top musical and non-musical acts. Bernstein was expected to meet with the showcase's owners, the Walter Reade people, late last week to set definite plans for the future operation of the theatre.

The theatre, which seats 1500, has, Bernstein explained, "great sound and great intimacy." "Midtown Manhattan needs a live showcase. The marquee alone has tremendous value, since half-a-million pedestrians walk under it each week; this is in addition to the cars and busses that pass by."

Bernstein said the Melanie concerts grossed \$17,500. He hopes to add a Sunday performance starting in March. And a possible full showcase of eight performances could mean as much as \$65,000 in ticket sales, with an act coming out with \$25,000 or \$30,000.

FRONT COVER:



In 1968, Sly & The Family Stone released an LP and single, both titled "Dance To The Music" on Epic. Both were more than chart successes—they were critically labeled as a new category of music, "psychedelic soul." But even after that term became dated, the music continued to evolve to the point where it can now best be called "progressive soul," mixing jazz and underground rock influences with traditional r&b flavorings.

Sly fans had to wait two years for the most recently recorded music from this group, but their "Greatest Hits" LP (still charted) helped bridge the time gap. And now the single of "Family Affair" has been #1 for three weeks on the Top 100 (as well as R&B chart) and the new LP, "There's A Riot Goin' On" is bulletted at #3.

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'Bangla Desh' Concert Album Cleared For Release By Xmas

Capitol, Col. Share Rights On Apple Set

NEW YORK — With all difficulties ironed out, there will be a 3-LP "Concert For Bangla Desh" album available before Christmas.

The release of the disk and tape versions of the Aug. 1 charity event in Madison Square Garden was assured through statements by George Harrison, one of the concert's stars, and Bhaskar Menon, president of Capitol Records. Speaking on behalf of Apple Records, under whose logo the set will be marketed, Harrison said that all differences have been resolved between Apple, Capitol, EMI and CBS. Menon said that following further discussions with Harrison,

with Allen Klein representing Apple Records, "all substantive issues have now been resolved, and urgent steps are already being taken to accomplish the earliest possible release of the concert album in Dec."

It's understood that Capitol will get disk rights in the U.S.; Columbia will obtain tape and club rights in the U.S. and overseas distribution rights of disks and tapes. Columbia's participation in the sale of the album is the result of the major participation of its act, Bob Dylan, at the concert.

A controversy surrounding the release of the album erupted when Harrison pleaded for release of the album during an interview on the Dick Cavett TV show. Harrison's remarks were followed by statements by Menon and Klein outlining their views on the issue.

Lincoln Center 1st: Pop Acts On Subscription Basis

NEW YORK — "I think Lincoln Center is finally putting its money where its mouth is concerning the new artists of the '70s. We feel that we respect new music and will put out back behind it," states Bill Lockwood. The young director of programming for Lincoln Center is referring to this year's Great Performers Series at Philharmonic Hall, which is half classical music and half pop performers such as Kris Kristofferson, Miles Davis, Livingston Taylor and Curtis Mayfield.

Of the three acts presented to date (Miles Davis, Seals & Crofts, Liv Taylor), two shows sold out and the other came close, which places the series on firm ground. Lockwood explained that over the last couple of years he had been sprinkling the Great Performers Series with occasional concert by people like Judy Collins and Richie Havens. But this is the first year that Lincoln Center has sponsored a full-scale pop series, and it's the first time in New York city that a pop concert series has been offered on a subscription basis.

The GPS consists of four clusters of four shows; two groups are classical and two are pop. A subscriber can select either two classical, two pop, or one of each. Joe McKaughan, who works for Lincoln Center Public Information, claims that this eliminates enrolling people for concerts that they don't wish to attend, but also gives variety to those who wish it.

Lockwood stated that the series subscription allowed a 20% reduction over the cost of the tickets individually. He added, "We feel that Philhar-

monic Hall can become a cultural base for certain types of pop music. I can't exactly describe what we would want to show and what we wouldn't, except that we're interested in artists that are involved in more than one aspect of their music, such as composing, arranging or producing in addition to playing. We want people who are concerned with contributing artistically to the center."

Lockwood continued, "We have a good reputation already. This is due largely to Ron Delsenor, who has independently booked the major portion of pop acts into Philharmonic."

Lockwood is also putting on concerts at Alice Tully Hall, which has a capacity of 1100 as opposed to Philharmonic's 2800 seats. He has already placed Bill Withers in for a solo show and plans to present more one-act bills there. He would also like to use Tully as a showcase where record labels and managers could display their new acts to the industry and public at large.

"I think Tully can provide a necessary link between clubs like the Gaslite, Folk City and Bitter End and the large Halls. It can be a stepping stone."

Lockwood explained that because

(Cont'd on p. 37)

RIAA, NMPA Seminar Adds More Seats

NEW YORK — A limited number of seats have been added to the Seminar on Copyrights jointly sponsored by National Music Publishers' Association and Recording Industry Association of America to be held this Wed. & Thurs. (8, 9) at the Hotel Plaza, New York.

The Seminar will serve to acquaint those in the recording industry with the procedures of registration and notice requirements to be established by the Copyright Office in accepting recordings for copyright registration after February 15, 1972. The session will also cover procedures for registration of copyrights of music, registration of renewals, as well as a rundown of services available to the copyright community from the Copyright Office.

The luncheon on Dec. 8 will feature a talk on recent international copyright developments relative to music and recordings.

Late registrants should contact NMPA (212-751-1930) or RIAA (212-688-3778) for reservations. Sessions each day will commence at 9:30 a.m.

Chicago's Sales Soar On 4-LP Set

NEW YORK—The Chicago deluxe four record set, "Chicago Live At Carnegie Hall" zoomed past the 1,000,000 mark during its first 30 day period on the market and sales have continued to accelerate as Christmas approaches.

The only way Columbia could press the four million records involved was to anticipate the success of this set by manufacturing a large quantity of sets before the usual industry gauge, retail reorderers, were available. The complex package consists of four individually jacketed records in a slip case that contains a 20 page photo album with a program for the Carnegie concert at which the disks were recorded, a complete listing of Chicago's appearances from 1967 to the present, two full-color posters of the group, a poster of Carnegie Hall and a compendium of registration information for 18 to 21 year old voters in all 50 states.

RCA Revives Barking Dogs 1955 Yule Hit

NEW YORK — A Merry Christmas at RCA Records this season may come in the form of a reprise of a 1955 Xmas novelty success.

In its newly-edited form, the single consists of dogs barking their way through "Jingle Bells." Back in 1955, the 5-dog team, recorded in Copenhagen, sold 500,000 copies for the label doing a medley of "Jingle Bells," "Patty Cake" and "Three Blind Mice."

Credited with the return of the singing canines is Howard Smith, an assistant publisher & columnist for the Village Voice and host of a 4-hour talk-music show over the WABC-New York FM outlet, WPLJ, each Sunday (10 to 2 AM). Smith, who says he likes to play "anything weird and new" on his program, first started playing the original 45 last Christmas after "someone found it in a Boston used record store" and gave it to the father of his girlfriend. He's been getting consistent inquiries on the record, especially, he says, "in the week's I don't play it." "Some callers," he adds, "tell me that their own dogs sing-along with the record."

At RCA's recent party in New York for the Kinks, Smith brought the record to the attention to some RCA execs. After a more than routine check to unearth the original parts at RCA's plant in Indianapolis, the deck was rushed into release last week. One New York retailer put in an initial order of 10,000 copies. And perhaps Life Magazine will have to update a story on the barking dog disk it printed in its Dec. 19, 1955 issue.

John & Yoko

Interview

See Insights & Sounds

Dutch Court Forbids

Pirating For Re-Sale

See Int'l News

Albert Collins



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TWS 103

Company Financial Reports

G&W 1st Qtr: Top Earnings On Lower Sales

NEW YORK—Record earnings with lower sales is the financial picture for Gulf & Western Industries for the first fiscal quarter ended Oct. 31.

Net earnings for the parent company of Paramount Pictures and Famous Music rose 11.1% to \$16,970,000, equal to 81¢ a share, from \$15,206,000, or 73¢ a share. Sales were down 0.8% to \$370,844,000 from \$373,787,000 in the same period last year. Charles G. Bludhorn, chairman, noted slightly smaller profits from Paramount Pictures. He expressed a belief that confidence would return to the economy once people saw concrete evidence that President Nixon's Phase 2 economic plan was working and inflationary pressures had slowed down.

Kinney Net Increases 14% In Fiscal Yr

NEW YORK—Earnings per share of Kinney Services, Inc., parent of Warner Bros., for the fiscal year ended Sept. 30, increased 14% before extraordinary income to a record \$2.15 compared with \$1.88 per share last year, Steven J. Ross, president, reports. Income before extraordinary items for the year totaled \$40,333,000, up from \$33,820,000 in fiscal 1970.

In the fourth quarter, before extraordinary items, Kinney earned a record \$.55 per share, up from \$.41 per share in the comparable period a year ago. The 1971 figures do not include extraordinary income of \$800,000, equal to \$.04 per share.

Revenues in fiscal 1971 increased to \$603,386,000 compared with \$519,723,000 in 1970.

NMC Lease Co. 10 Year Deal For 72 Stores

OCEANSIDE, N. Y.—NMC Corp. reports that Lease and License Ltd., an affiliated company, has acquired the retail record and tape departments of 72 International Department Stores under a 10-year lease agreement.

President Jesse Selter said the 72 Interstate Department Stores include 37 White Front Stores in Calif. and 35 Topps Stores in the East and Mid-West with total annual record department volume in excess of \$15 million. NMC is currently servicing and will continue to rack job these stores with records and tapes. "At current sales levels," he added, "our sublicensing agreement with LLL should net NMC \$500,000 a year. We are confident, however, that LLL can increase the volume of these departments."

In the fiscal year ended July 31, 1971, NMC Corp. earned \$.80 per share, including \$.26 per share on operations on sales of \$14.5 million. Current capitalization is 638,297 primary shares outstanding and 933,556 shares fully diluted. According to Financial and Administrative Vice President Thomas F. White, NMC is presently billing at an annualized rate of \$24 million.

Mr. Selter pointed out that NMC's agreement with LLL includes a 10-year contract for NMC to handle all record and tape rack jobbing for the 72 leased departments. The agreement also provides that NMC will rack job for all future White Front record departments operated by LLL and for future Topps record departments operated by the affiliate within presently outlined trading areas.

Handleman Sets Sales, Earnings Record For 6 Mos.

DETROIT—Handleman Co. has reported record sales and earnings for the second quarter and six months ended October 31, 1971.

For the three months ended Oct. 31, net earnings rose to \$1,726,000, an increase of 11.7% over last year's net income of \$1,545,000. Net income per share was \$.39, compared with \$.35 last year. Sales increased to \$27,282,000 from last year's \$25,779,000.

For the six month period net earnings were \$3,044,000, compared to \$2,741,000 last year, an increase of 11.1%. Net income per share was \$.68, compared to \$.62 last year. Sales increased to \$49,586,000 from last year's \$47,724,000.

Paul Handleman, chairman of the board, and David Handleman, president, commented that they were "particularly gratified" that these record accomplishments were achieved during a period of unevenness in the retail industry as a result of the price-wage freeze and other unsettling factors. They said that they expected the company's sales of records and tapes would show greater growth as the economy and retail sales become more dynamic.

The board of directors of the company also declared the regular quarterly dividend of \$.17 per share payable on January 3, 1972 to stockholders of record on Dec. 17.

Moss NARM Meet Keynoter

PHILADELPHIA—Jerry Moss, president of A & M Records, will be the keynote speaker at the 14th annual NARM Convention. Moss will address the convention's opening Business Session on Monday, March 6, at the Americana Hotel in Bal Harbour, Florida. "The Challenges of Change," the 1972 Convention theme, will be the subject of the Moss address.

Moss was honored by the Radio Pro-



Moss

CU Seeks To Settle Claims

CHICAGO — Commonwealth United Corp. has filed with the Securities and Exchange Commission, preliminary proxy material calling for a special meeting of its stockholders to be held early in 1972, Louis J. Nicastro, chairman of the board, reports.

The primary purpose of the meeting is to obtain stockholders' approval in connection with a proposed plan for settling substantially all of the indebtedness of, and claims against Commonwealth.

The plan of settlement will be released in detail when the proxy statement is available for mailing to Commonwealth stockholders, he said.

Chess/Janus Shift Of Image Pays Off In Six Month Showing

NEW YORK—It's been six months of vast corporate structure change coupled with success for the Chess/Janus label operation under president Marvin Schlachter.

Along with chart success and financial gains is the new image of the Chess/Janus operation. Once regarded as a catalog label, Chess is now a chart regular with contemporary product. Janus and Westbound have increased their pace of hits. Reaction to the labels from distributors, retailers and program directors is "more positive than ever before," the label indicates. Artist confidence in the company is reflected in the long term contracts the Dells and Howlin' Wolf inked with the label. Other artists will soon resign, the company predicts.

The company feels the turning point in the fortunes of Chess/Janus Records came at the first sales convention hosted by the two labels on June 29. Barely a month earlier, Schlachter, formerly president of Janus Records, unified all the operating personnel of Janus, Chess and GRT Records into one staff functioning under his direction. Separate label identities were retained, but a single force for all promo, marketing, merchandising, accounting and administrative activities resulted in greater efficiency and more effective control over every aspect of every label. A crash program was inaugurated to prepare sixteen albums for the sales meeting.

Distributors from 22 major markets gathered at the Americana Hotel for the album presentation and to attend a special performance by four of the label's artists in the Royal Box that evening. When it was over, Chess/Janus Records had written ¾ of a million dollars in business and the new operation was off to a flying start.

Sales have maintained a "sizzling" pace ever since. Chess, Janus and Westbound have become residents on the pop and soul charts with both singles and albums. In addition to Denise LaSalle's "Trapped By A Thing Called Love," the company's most recent chart singles include "The Love We Had"—the Dells; "Wear This Ring"—Detroit Emeralds; "Can You Get To That"—Funkadelic; and "Pain"—the Ohio Players. Hit albums include "The London Howlin' Wolf Sessions"—Howlin' Wolf; "Freedom Means . . ."—the Dells; "Maggot Brain"—Funkadelic; "Do Me Right"—Detroit Emeralds; and "Back To The Roots"—Ramsey Lewis.

The team headed by Schlachter includes Stan Hoffman, director of merchandising; Esmond Edwards, vice president of A & R; Howard Silvers, national sales director; Al Riley, national director of R & B Promotion; Rich Sargent, national director of promo and special projects and Lonell Conley, southern regional promo director. Mancel Warwick was brought in to head the Chess gospel line. All the music publishing divisions of Chess, Janus and Westbound were unified and are being administered by Yvonne Taylor. A long term distribution deal in the United King-

(Cont'd on p. 37)



Schlachter

A&M Caster On Peebles' Show

NEW YORK — A&M Records is releasing the cast LP of Melvin Van Peebles' "Aint Supposed to Die a Natural Death," now on Broadway. The recording is under the direction of Van Peebles.

This recording will be a special two-record set, and is the second dramatic recording vehicle for A&M—the first being the original cast recording of "The Boys in the Band," released two years ago.

Produced by Melvin Van Peebles, recording contains 21 musical numbers, including "Tenth and Greenwich," "Lilly Done the Zampoughi," "Put a Curse on You," and "Salamag-gi's Birthday," among others.

Featured performers from the original cast include: Marilyn B. Coleman, Toney Brealond, Garrett Morris, Barbara Alston, and Dick Williams.

Sonny & Cher TV'er On CBS

The return of Sonny & Cher on network TV takes place on CBS, not ABC as indicated in last week's Front Cover caption.

gram Conference as Record Executive of the Year, and last year's recipient (with Herb Alpert) of the NARM Presidential Award, presented to industry executives who have made outstanding contributions to the business. By his own description, the progress of A & M Records has passed through four different phases of change.

Moss describes the four phases as follows: 1) the infant stage, from 1962, during which the company was very small and struggled to establish itself; 2) the second phase which was fully realized in 1966, the year during which Herb Alpert and the Tijuana Brass sold over 12 million records; 3) the redefinition period, with expansion into a growing roster of new artists, experiments with other media (television and movies), and the acquiring of studio facilities for the company; 4) the role of talent builders, and as such to discover and develop artists and repertoires.

Tomlin MC

In another NARM convention development, Lily Tomlin, the comedienne who scored with an LP on Polydor, will emcee the association's awards banquet on March 9. She's presently finishing her new LP, "And That's the Truth," featuring her Edith Ann character.

Rota To Score 'Godfather'

NEW YORK—Nino Rota will pen the score for the film version of the best-selling novel, "The Godfather." Marvin Cane, chief operating officer of Famous Music, made the deal with Robert Evans, senior vp in charge of world wide productions for Paramount Pictures. Flick, produced by Albert Ruddy, and directed by Francis Coppola, stars Marlon Brando. Famous Music hit the jackpot with Rota in 1969 with his music for "Romeo & Juliet." The new Rota score, which he will also orchestrate, will be presented to labels, producers and artists after Christmas.

Sherwood's Line For Col. Quadisks

NEW YORK—Columbia Records has announced another licensee for its SQ disc system. Under the licensing arrangement, Sherwood Electronics Laboratories will manufacture high fidelity quadraphonic audio equipment which will incorporate the Columbia Records SQ decoding system for discs.

Sherwood joins other SQ licensees such as Sony, Lafayette Radio, and Masterwork. Sherwood's announcement coincides with the first release of Columbia and Epic SQ discs to record retailers around the country. The initial release will include Santana, Janis Joplin, Barbra Streisand, Andy Williams, Tammy Wynette and Johnny Cash.

The SQ invention developed by CBS Labs for Columbia Records allows four channels of sound encoded into a disc that is then replayed via a special matrix decoding circuit with two additional speakers and a supplementary amplifier. This system is compatible for playing either stereo and/or quadraphonic disks.

Neighborhood Names Turpin, Zeitler To Posts

NEW YORK—Neighborhood Records has made exec appointments, reports Peter Schekeryk, president. Les Turpin has been named director of special projects and A&R, while Denny Zeitler has been named vp and director of national promo for the label. Also, Diane Desmond has been named national promo coordinator. She was previously associated with Famous Music Corp. in a similar post.

Turpin was previously associated with WCBS-FM, where he was program director and on the air. Turpin has been working in the industry for the past 10 years, including a stint with KMET-FM in Los Angeles, and KFRC-FM in San Francisco, where he was on the air, and a 6½ year association with Drake-Chenault Enterprises, consultants for the RKO radio stations.

Zeitler was previously associated with Chess-Janus, where he was national promo director, and Sceptor Records, where he was also national promo director. Zeitler was formerly based in San Francisco for eight years, where he handled promo for H. R. Basford Distributors.



Zeitler, Turpin

Kannon To ABC/Dunhill A&R

HOLLYWOOD — Gary Kannon has joined the ABC/Dunhill A&R staff. The former A&R director for Avco-Embassy will function as a producer and scout new talent for the label.

Producer of the film score for "The People Next Door," Kannon was formerly associated with Artie Ripp while at Kama Sutra Records. Kannon also worked with Bobby Darin for T.M. Records.

Seek Funds For Manning Family

NEW YORK—The friends of Marty Manning have suggested that due to the economic hardship his family finds itself in as a result of his sudden death any contributions should be sent to his wife, Mary, to 252 Bay Ave., Huntington, New York 11743.

Merc 'Control Tower' Info Via Facsimile Transmission

NEW YORK—A round-the-clock use of facsimile transmission techniques is providing Mercury Records with "control tower" information about sales data at the same time that is speeding shipments to distributors.

At its Chicago office, the record publishing firm can analyze sales, the effectiveness of promotions, and zero in on the right moment to discontinue one effort and begin another, thanks to the same-day receipt of information on orders transmitted from its plants across the country. This shipping and sales data is run through two IBM 230/30 computers to realize the overall, up-to-the-minute picture.

Making the high-speed computerization "meaningful" is a Magnafax facsimile transmission network which gives exact-copy and immediate communications between the Chicago office and Mercury's five pressing plants in the United States.

That the sales analysis is achieved as a by-product of what is essentially a high-speed invoicing and shipping procedure is one of its economic benefits, according to M. Len Dimond, production manager.

Westbrook To Col. Spec. Proj.

NEW YORK—Bruce Lundvall, Columbia Records' vice president of marketing has announced the appointment of Logan Westbrooks to the newly created position of director of special markets.

Westbrooks will be responsible to Lundvall for the direction of the overall marketing efforts of Columbia, Epic, and Columbia Custom Label for R&B product, both singles and albums. To help achieve this new concept in Black product marketing, Westbrooks will directly supervise the field activities of Columbia and Epic's R&B promotion managers and will provide special marketing director in all aspects of Black product, including advertising, cover art and design, sales and merchandising.

Since entering the record industry in 1965 as a tape specialist with RCA distributing corporation in Des Plaines, Illinois, Westbrooks has been involved in the sales, promotion, and administrative aspects of the industry. He joined Capitol Records distributing corporation in 1967 and rose to the position of administrative assistant to the vice president for R&B marketing for that company. Most recently, Westbrooks was with Mercury Records in Chicago serving as director of national promotion.

Ayer To Board Of GRT Corp.

SUNNYVALE, CALI.—William E. Ayer, Ph.D., has been elected a member of the board of directors of GRT Corp., according to GRT chairman and president Alan J. Bayley. Ayer was founder and president of Applied Technology, Palo Alto, and following the purchase of that firm by Itek Corp., he became a vice president and member of the board of Itek. Dr. Ayer is a member of a number of other corporate boards and is a management consultant with offices at 300 Sand Hill Road, Menlo Park.

Hopkins Exits Just Us

NEW YORK—Mark Hopkins has resigned as head of the artists management and tour division of Just Us Productions to pursue other record business interests.

During his tenure at Just Us, Hopkins was involved with Tucky Buzzard, Help, Wishbone Ash, Brian Auger and other acts represented by the production-management organization.

Thus 15 minutes after a shipment leaves one of the plants, shipping invoice data is Magnafaxed to the Chicago office in exact-copy form. There the data is processed by the computer and a bill is automatically printed out and sent to the wholesaler. Meanwhile, the computer analyzes the order and prints out a picture of the sales activity based on the received invoices.

A big factor in the use of the system is its simplicity. When a pressing plant receives an order from a wholesaler, it prepares a shipping invoice data. A clerk then places this 8" x 10" document in the desk-top Magnafax unit, presses the "send" button, and places her telephone receiver on a coupler. Transmission takes place immediately and automatically over telephone lines at the rate of three minutes per page.

In Mercury's Chicago office, the shipping data is received in exact-copy form via a Magnafax continuous roll-feed unit which is left on around the clock and does not require an operator in attendance to receive copy. The copies are made on regular bond paper—and the sending plant retains the original.

Label copy for the records is an important part of the promotional effort. The issuance of this copy to the pressing plants has now been speeded by the same technology. The Chicago office simply follows the easy transmitting procedure, retaining the original and assuring the plants of documented copy.

There's no chance of error due to misunderstanding of a verbal order, and mail delays are by-passed. Three minutes is all that is required to get the information from one place to another. Nor does a clerk always need to be present. The Magnafax continuous roll-feed system operates unattended, so that time differences between working hours can be discounted, and data may also be received after hours.

Welcome as the speed-up in invoicing and shipping is, it is exceeded as a benefit by the speed with which the company can now analyze data on the basis of shipping orders. Creating shipping and invoice materials, the system "throws off" data on sales that is up-to-the-minute, thus affording Mercury the convenience of observing the effect of spot promotions and campaigns in time enough to reinforce or change its strategy when such a move is dictated.

Clark To Head Gospel Truth

MEMPHIS—David Clark has been chosen to head Stax Records' newly formed Gospel Truth division, reports corporate manager John Smith.

Clark, who was the nation's first black promo man, has 19 million records to his credit as promo man. He's handled groups such as the Dixie Hummingbirds, the Mighty Clouds of Joy, the Pilgrim Jubilees and the Nightingales.

Stax formed the new division to meet growing public demand for gospel and gospel-oriented music. The first GT release was an album by the Rance Allen Group.

Miss Lawrence Joins Solters, Sabinson

HOLLYWOOD—Sharon Lawrence has joined the West Coast office of publicity firm Solters and Sabinson. She will act as a publicist, dealing primarily with music accounts.

Formerly a feature writer for United Press International, Miss Lawrence will continue to contribute to various publications on a freelance basis; she is a frequent contributor to English music magazine Sounds.

Van Der Horst Directs Ad-PR For Atlantic

NEW YORK—Brian Van der Horst has been appointed director of advertising and public relations for the Atlantic Recording Corp., according to Bob Rolontz, vice president in charge of advertising and public relations.

As Rolontz's exec assistant, Van der Horst will coordinate all phases of advertising, publicity and corporate public relations for the company's Atlantic, Ato, Cotillion, Asylum and custom labels, including Capricorn, Rolling Stones Records and Embryo.

Van der Horst has been a music critic and writer for the past six years, for such publications as the New York Magazine, The New York Free Press and Circus Magazine. He is the author of Folk Music in America, and Rock Music, both due to be published next year by Franklin Watts, a division of Grolier, Inc.

Previously vice president of advertising and public relations, for the Cannon Group, he was also formerly affiliated with 20th Century-Fox, Metro-Goldwyn-Mayer and Loew's Theatres. Before joining the entertainment industry, he was a published researcher in the field of marine biology.



Van Der Horst

Lewis Controller Of Morris Agency

NEW YORK—Nat Lefkowitz, president of the William Morris Agency, Inc., has announced the appointment of Larry Lewis as controller of the agency as of Nov. 15. Lewis will operate out of the New York office.

Since 1960, Lewis has been vice-president and treasurer of Creative Management Associates, Inc. (CMA). For more than five years prior to that he was assistant controller of MCA Artists, Ltd.

Concurrent with Lewis's appointment, Sid Feinberg has been designated director of finance of the New York office of the William Morris Agency.

Grasso To East A&R At Capitol Records

NEW YORK—Mauri Lathower, vice president of A&R at Capitol Records, has announced the appointment of Richard Grasso to A&R Coordinator in the east coast. Grasso was formerly associated with Beechwood Music, a division of Capitol.

Fishkin Named Bearsville Exec

NEW YORK—Paul Fishkin has been named to an exec slot with Albert Grossman's Bearsville Records. Fishkin will help direct the label's promo, artist relations and a&r. He'll be coordinating his activities with Warner Bros. Records, Bearsville's distributor.

Prior to working at Bearsville, Fishkin was employed by Ampex Records and has worked in the areas of artist management, booking and concert promotions.

Ike and Tina's current hit!

*'I'm Yours,
(use me anyway you wanna)'*

b/w 'Doin' It' #50837

Produced by Ike Turner





You could lose your shirt but why lose your Royalty?

Investments in time, effort and money in producing a musical product should earn you a royalty. However, the billion dollar recording industry may not be paying you all you are legally entitled to in Royalties. It's been estimated that millions of Royalty dollars are unpaid yearly.

Is this what happens to you?

- Part of your record sales going unreported.
- Errors and omissions occurring in the computation of your royalties.
- Overcharges for recording sessions, musical arranging and other record production costs.
- Incorrect interpretation of your record contract as to royalty-computation provisions.

Here's what we'll do for you:

- We will protect you against underpayment of royalties from record companies.
- We will independently verify for you the accuracy of royalty reports.
- We will supply you with comprehensive reports and documented findings in strict confidence.
- We provide you with a necessary service at a low cost because we're specialists.
- We provide international services.

Contact:

Harold A. Thau, Royalty Controls Corp.
10 Columbus Circle, New York, N.Y. 10019
Telephone: (212) 541-8490



LOOKING AHEAD

- | | |
|---|---|
| <p>101 SCRATCH MY BACK
(Fame-BMI)
Clarence Carter—Atlantic 2842</p> <p>102 KEEP PLAYIN' THAT ROCK 'N' ROLL
(Hierophant-BMI)
Edgar Winter—Epic 10788</p> <p>103 TELL MAMA
(Butterfly-ASCAP)
Savoy Brown—Parrot 400066</p> <p>104 KEEP ON KEEPING ON
(Vulture-BMI)
N. F. Porter—Lizard 1010</p> <p>105 MOVIN' ON PART II
(Slocum-ASCAP)
Buckwheat—London 166</p> <p>106 BLACK DOG
(Superhype-ASCAP)
Led Zeppelin—Atlantic 2849</p> <p>107 DON'T PULL YOUR LOVE
(Trousdale, Soldier Scents & Pence—BMI)
Sam & Dave—Atlantic 2839</p> <p>108 EVERYBODY KNOWS ABOUT MY GOOD THING
(Respect-BMI)
Little Johnny Taylor—Ronn 55</p> <p>109 HOW CAN I PRETEND
Continental 4—Jay Walking 01313</p> <p>110 LOOK WHAT WE'VE DONE
(Gold Forever-BMI)
Glass House—Invictus 9097</p> <p>111 DON'T TURN AROUND
(Bradley-BMI)
Black Ivory—Today 1501</p> <p>112 DO THE FUNKY PENGUIN
(Stripe, East Memphis—BMI)
Rufus Thomas—Stax 112</p> <p>113 REALLY WANTED YOU
(Thirty Four—ASCAP)
Emitt Rhodes—Dunhill 4295</p> <p>114 HOPE
(Dunwich-ASCAP)
Mason Proffit—Ampex 110-48</p> <p>115 UNDER MY WHEELS
(Alive Enterprise—BMI)
Alice Cooper—Warner Bros.</p> | <p>116 WHAT'S GOING ON
(Jobete-BMI)
Quincy Jones—A&M 1316</p> <p>117 BLESS THE BEASTS & CHILDREN
(Screen Gems, Columbia—BMI)
Carpenters—A&M 1289</p> <p>118 JOY
(Youngblood—BMI)
Apollo 100—Mega 0050</p> <p>119 TO KNOW YOU IS TO LOVE YOU
(Vogue—BMI)
Bells—Polydor 15031</p> <p>120 OPEN THE DOOR
(Rocky Mountain National Park—ASCAP)
Judy Collins—Elektra 45755</p> <p>121 LOVE OF MY MAN
(Gambi—BMI)
Dionne Warwick—Scepter 12336</p> <p>122 PRECIOUS & FEW
(Caeser's, Emerald City—ASCAP)
Climax—Carousel 055</p> <p>123 SPACE CAPTAIN
(Sky Hill—BMI)
Barbra Streisand—Columbia 45511</p> <p>124 ROCK LOVE
(Haworth Enterprises—ASCAP)
Steve Miller—Capitol 3228</p> <p>125 CAN'T HELP BUT LOVE YOU
(Ensign-BMI)
Whispers—Janus 174</p> <p>126 CHILD OF GOD
(Gaucho/Belinda—BMI)
Millie Jackson—Spring 119</p> <p>127 THE LOVE YOU LEFT BEHIND
(Jec—BMI)
Syl Johnson—Hi 2201</p> <p>128 TURN YOUR RADIO ON
(Affiliated—BMI)
Ray Stevens—Barnaby 2048</p> <p>129 DANNY IS A MIRROR TO ME
(Detail—BMI)
Bobby Goldsboro—United Artists 50846</p> <p>130 AIN'T UNDERSTANDING MELLOW
Jerry Butler & Brenda Lee Eager—Mercury 73255</p> |
|---|---|

Merc A&R Meet

CHICAGO—Mercury Records conducts an all-day A&R meet here this week (6) at the Ambassador West Hotel.

Mercury's exec personnel including Jerry Kennedy, vice president in charge of the Nashville office; Charlie Fach, vice president A&R and Roy Dea, Nashville A&R, will attend the meeting along with the entire exec staff out of the company's Chicago headquarters.

The meeting will cover Mercury's artist roster, new product and the sales history of past product. According to the company's president Irwin H. Steinberg, "We'll determine where key promotion and ad dollars will go in the next few months. In addition we plan to make an overall evaluation of the industry and the charts. In other words we'll analyze

Sam Fox Dies

NEW YORK—Sam Fox, founder of Sam Fox Music Publishing in 1906, died in Miami Beach, Fla. last week (Nov. 30) at the age of 89. By 1917, he was the publisher of music by John Philip Sousa, representing the composed until his death in 1934. Fox also pioneered the publishing of motion picture scores, including songs in Shirley Temple movies.

Fox, who also pioneered educational field music publishing, joined the Broadway area in 1947 with Lerner & Loewe's "Brigadoon." He also published the score to "Man of La Mancha." Survivors include his wife, Clara; a daughter, Muriel, and grandchildren and great-grandchildren.

the chart composition to see what type of product is making its way on the charts these days."



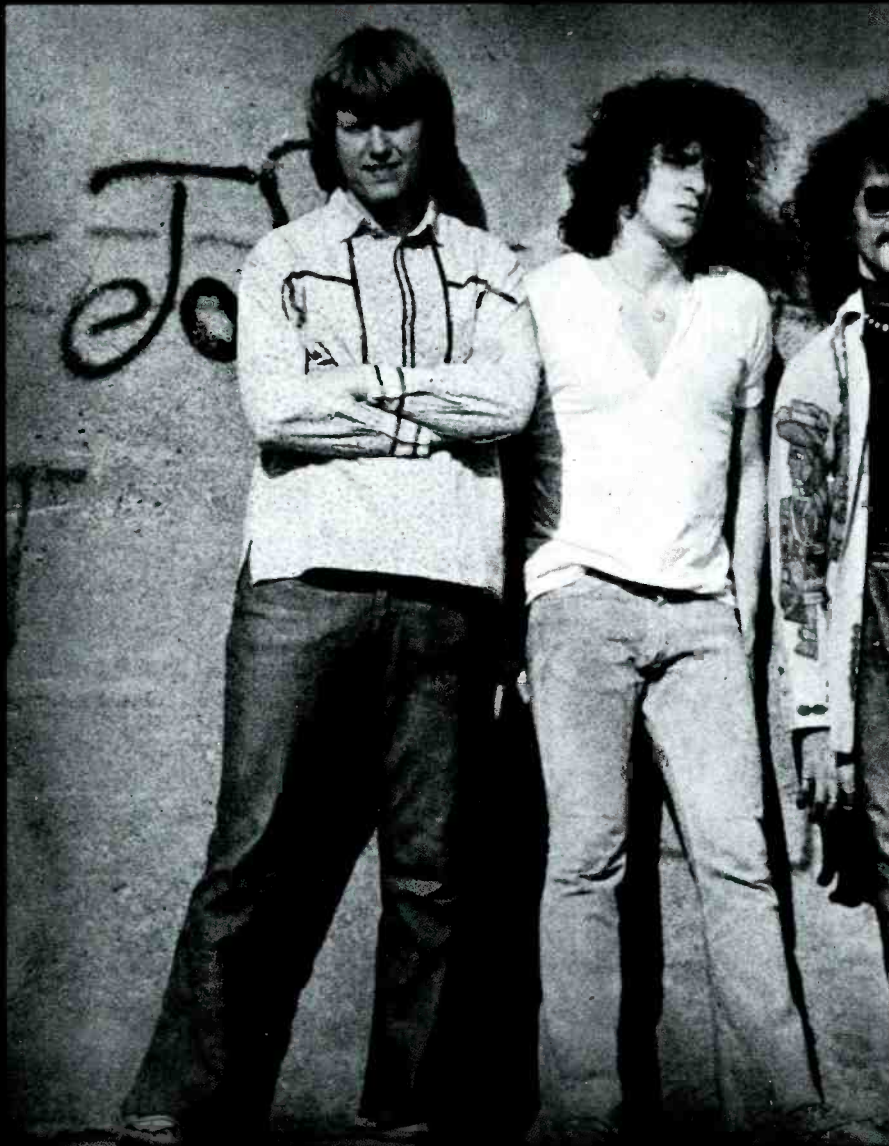
ANDY'S GANG—Hee Haw stars, the Hagers, have been picked up by Andy Williams' Barnaby label, distributed by Columbia. Shown here are Jim Hager (left) and John (right), Barnaby president Ken Mansfield, who also produced their first single for the label, "Ain't No Sunshine"; Mr. Williams; and Larry Thompson, of the boys' management firm, Entertainment Artists Representatives.

MOUNTAIN'S NEWEST ALBUM



PRIDE AND PASSION — From **SESSIONS** Recorded At The Record Plant, N.Y.C., Sep

Includes: FLOWERS OF EVIL • KING'S CHORALE • ONE LAST COLD KISS • CROSSROADER •



FLOWERS OF EVIL

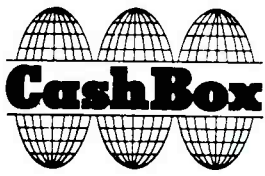
WINDFALL 5501

FLO



EXCLUSIVELY DISTRIBUTED BY **BELL** RECORDS
A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.

AVAILABLE EXCLUSIVELY ON **BRT** MUSIC TAPES
8 TRACK AND CASSETTE



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. Sugar Daddy	Jackson 5	Motown	45%	45%
2. It's One Of Those Nights	Partridge Family	Bell	41%	41%
3. Day After Day	Badfinger	Apple	40%	94%
4. The Harder I Try	Free Movement	Columbia	38%	38%
5. Clean Up Woman	Betty Wright	Alston	35%	50%
6. Anticipation	Carly Simon	Elektra	33%	59%
7. You Are Everything	Stylistics	Avco	32%	50%
8. I'd Like To Teach	New Seekers	Elektra	30%	71%
9. Drowning In The Sea	Joe Simon	Spring	29%	58%
10. Levon	Elton John	Uni	27%	27%
11. Happy Christmas	John Lennon & Yoko Ono	Apple	26%	26%
12. I'd Like To Teach	Hillside Singers	MM	23%	67%
13. Let's Stay Together	Al Greene	Hi	21%	36%
14. Looking For A Love	J. Geil Band	Atlantic	20%	75%
15. George Jackson	Bob Dylan	Columbia	18%	64%
16. Daisy Mae	Hamilton, Joe Frank & Reynolds	Dunhill	17%	24%
17. Keep On Keeping On	N. F. Porter	Lizard	15%	15%
18. Blackdog	Led Zeppelin	Atlantic	14%	14%
19. Nothing To Hide	Tommy James	Roulette	12%	97%
20. 500 Miles	Heaven-Bound	MGM	11%	67%



Radio-TV News Report

Radio Stations Views Of Promo Men Presented In RPP Special Report

NEW YORK — Nearly half of FM stations recently surveyed report receiving no visits from record promotion men, while one out of every three country stations reports the same situation. These were two of the findings in a report released by the Radio Programming Profile. The report was based on information received from a total of 512 stations of all formats throughout the country.

Statistics also revealed:

Contact by record promotion men is greatest in the largest markets and generally diminishes in rough proportion as population diminishes.

Fifty-three percent of FM stations report that promo contacts rarely or never prove informative, while two out of three AM stations did characterize such contacts as informative.

Eleven percent of all AM station respondents indicate that promo men are not at all influential in the record selection process, while 35% of FM stations report such lack of influence.

Approximately half of all station respondents feel that record promo men understand their station programming concepts. This view is shared by both AM and FM outlets.

One of every four AM stations indicate that promo men introduced all or most of the new records aired. This figure rises to 41% of contemporary AM stations and drops to 16% for country stations and 15% for progressive rock AM stations.

Despite any complaints, nine of every ten stations responding open their doors to visits by record promo men and more than two-thirds report maintaining an open door policy.

Among the benefits cited most often from the visits of promo men

were fast record service, information on new record releases and news of what is happening with new records and artists.

Heading the list of complaints were: not enough visits or contacts, failure to make appointments and too much hard sell.

The report was published by BF/Communication Services, with headquarters at 7 Cathy Court, Glen Head, N.Y. 11545.



HELLO AGAIN — Merle Haggard visited with the good guys of WRCP-Philadelphia recently and took advantage of the opportunity to reunite two old schoolmates. The station's Dave Stanley, left, and Merle's drummer, Biff Adams, both attended the same school in Hershey, Pa.

STATION BREAKS:

Bruce Breeding appointed program director of KAUM-Houston . . . Chuck Wilder (Rod Fry) to join the staff of KIEV-Glendale, Calif. as morning man . . . Jack Eigen, host of WMAQ-Chicago's latenight interview show, has announced his resignation . . . Ted Conway joins KLAC-Los Angeles as account executive; he was formerly with the NBC radio network in Los Angeles.

JF Murphy & Salt Tape NET Segment

NEW YORK — JF Murphy & Salt have just completed video-taping a 30 minute segment for NET's forthcoming Vibrations series, as announced by The Linet Group, Ltd. The show, produced by Tom Slevin and directed by Joshua White, will be aired nationwide in February '72 and will coincide with the release of the group's first Elektra album.



PRIDE AND JOY—KLAC-Los Angeles recently sponsored a concert at Anaheim Convention Center featuring Charlie Pride, Lynn Anderson and Johnny Duncan. Joining the RCA artist to pose for the photog were, left to right, the station's Bob Jackson, Sammy Jackson and Larry Scott. KLAC will soon be announcing plans for a series of C&W concerts during 1972.

Walt Disney Productions' New musical fantasy, a motion picture with live action - animation - magic!

STER-5003 STEREOPHONIC ORIGINAL CAST SOUND TRACK

WALT DISNEY PRODUCTIONS PRESENTS *Bedknobs and Broomsticks*

Angela LANSBURY
David TOMLINSON

Music and lyrics by RICHARD M. SHERMAN and ROBERT B. SHERMAN Arranged and Conducted by IRWIN KOSTAL



WALT DISNEY Productions' "BEDKNOBS and BROOMSTICKS" opened at the Radio City Music Hall in New York on November 11 as the Christmas attraction and is doing great business. The picture opened in 40 key U.S. cities on November 19 with big box office everywhere. World Premiere in London on October 7 was a smashing success. Now in tenth week and continuing to set box office records!

SOUNDTRACK REVIEWS

CASH BOX

"This looks like a major soundtrack offering."

BILLBOARD

"One of a series of three albums hinging on the movie, this LP could be the biggest seller of the three because of its direct relation with the movie."

RECORD WORLD

"This Poppins-esque score has its bright moments and winning songs."

Records now available in stores everywhere!

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
American Pie—Don McLean—U.A.
You Are Everything—Stylistics—Avco
Hey Girl—Donny Osmond—MGM

WLS—CHICAGO
It's One Of Those Nights—Partridge Family—Bell
Sugar Daddy—Jackson 5—Motown
Hey Girl—Donny Osmond—MGM
Bitter Blue—Cat Stevens—A & M
Brighter—Carole King—Ode
Back To California—Carole King—Ode
Jealous Guy—John Lennon—Apple
Brave & Strong—Sly & Family Stone—Epic

KHJ—HOLLYWOOD
Day After Day—Badfinger—Apple
Brand New Key—Melanie—Neighborhood
Tightrope Ride—Doors—Elektra

KYA—SAN FRANCISCO
Behind Blue Eyes—Who—Decca
Brand New Key—Melanie—Neighborhood

KFRC—SAN FRANCISCO
Day After Day—Badfinger—Apple
Brand New Key—Melanie—Neighborhood

KNDE—SACRAMENTO
Rock & Roll Stew—Traffic—Island
American Pie—D. McLean—U.A.
Geo Jackson—B. Dylan—Columbia
Devil You—Stamper—Bell
Anticipation—Carly Simon—Elektra
Day After Day—Badfinger—Apple
You Made Your Own Heaven & Hell—Undisputed Truth—Gordy
Can I Get A Witness—L. Michaels—A & M

KYNO—FRESNO
Brand New Key—Melanie—Neighborhood
Scorpio—D. Coffey—Sussex
Have You Seen Her—Chi-Lites—Brunswick
Hey Big Brother—Rare Earth—Rare Earth
Ain't Nobody Home—B. B. King—Dunhill
Who's Next—The Who—Decca
Madman—Elton John—Uni
Cheech & Chong—Ode
E. Pluribus Funk—Grand Funk—Capitol

KGB—SAN DIEGO
Have You Seen Her—Chi-Lites—Brunswick
Where Did Our Love Go—D. Elbert—All Platinum
Day After Day—Badfinger—Apple
Scorpio—D. Coffey—Sussex
I Know I'm Losing You—R. Stewart—Mercury
Family of Man—3 Dog Night—Dunhill

KJR—SEATTLE
No Good To Cry—Poppy Family—London
Rock Steady—A. Franklin—Atlantic
American Pie—D. McLean—U.A.
Where Did Love Go—D. Elbert—All Platinum
Bang A Gong, Get It On—T. Rex—W.B.

WRIT—MILWAUKEE
American Trilogy—Mickey Newbury—Elektra
One Monkey—Honey Cone—Hot Wax
Hope—Mason—Proffet—Ampex
500 Miles—Heavenbound—MGM
Don't Say You Don't—Beverly Bremers—Scepter
Sugar Daddy—Jackson 5—Motown
Brandy—Scott English—Janus
It's One Of Those Nights—Partridge Family—Bell
Sing A Happy Song—Life

WFIL—PHILADELPHIA
You Are Everything—Stylistics—Avco
Sunshine—Jonathan Edwards—Capricorn
Hey Girl—Donny Osmond—MGM
Superstar—Temptation—Motown
Feeling Alright—Joe Cocker—A & M

WKLO—LOUISVILLE
Sugar Daddy—Jackson 5—Motown
Day After Day—Badfinger—Apple
Drowning In The Sea—Joe Simon—Spring
It's Gonna Take Some Time—Carole King—Ode
Song Of Long Ago—Carole King—Ode
Leavon—Elton John—Uni
Blackdog—Led Zeppelin—Atlantic

WOKY—MILWAUKEE
American Pie—Don McLean—U.A.
Sugar Daddy—Jackson 5—Motown
Don't Say You Don't—Beverly Bremers—Scepter
Daisy Mae—Hamilton, Joe Frank & Reynolds—Dunhill
Happy Christmas—John Lennon—Apple

WQAM—MIAMI
One Monkey—Honey Cone—Hot Wax
It's One Of Those Nights—Partridge Family—Bell
Sugar Daddy—Jackson 5—Motown
Where Did Our Love—Donny Elbert—All Platinum
I Know I'm Losing—Rod Stewart—Mercury
Sunshine—Jonathan Edwards—Capricorn

WTIX—NEW ORLEANS
Make Me The Woman—Glady's Knight—Soul
I'd Like To Teach—New Seekers—Elektra
One Monkey—Honey Cone—Hot Wax
Clean Up Woman—Betty Wright—Alston
A Million To One—Sugar—Carousel
Brand New Key—Melanie—Neighborhood
That's The Way—Bobby Womack—U.A.

THE BIG THREE

1. Sugar Daddy—Jackson 5—Motown
2. It's One Of Those Nights—Partridge Family—Bell
3. Day After Day—Badfinger—Apple

WKBW—BUFFALO
American Pie—Don McLean—U.A.
It's One Of Those Nights—Partridge Family—Bell
Music—Carole King—Ode
Looking Back—Bob Seeger—Capitol
Sanctuary—Dion—W.B.
Day After Day—Badfinger—Apple
Hey Big Brother—Rare Earth—Rare Earth

WDGY—MINN
Hey Girl—Donny Osmond—MGM
Once You Understand—Think—Laurie
Let's Stay Together—Al Greene—Hi
I'd Like To Teach—New Seekers & Hillside Singers
Scorpio—Dennis Coffey—Sussex
Rock Love—Steve Miller—Capitol
So Many People—Chase—Epic

KHJ—HOLLYWOOD
Levon—Elton John—Uni
I'd Like To Teach—New Seekers—Elek
You Are Everything—Stylistics—Avco

KYA—SAN FRANCISCO
Amer Pie—D. McLean—U.A.
Drowning In Sea Of Love—Joe Simon—Spring
Where Did Love Go—D. Elbert—All Plat.

KFRC—SAN FRANCISCO
Keep On Keeping On—N. F. Porter—Lizard
Happy Christmas—John & Yoko Lennon—Apple

KNDE—SACRAMENTO
Sanctuary—Dion—W.B.
Truckin—Grateful Dead—W.B.
Levon—Elton John—Uni
Smell That Funky Music—Eric Mercury—Enter.

KYNO—FRESNO
Levon—Elton John—Uni
Anticipation—Carly Simon—Elek
I Can't Do It For You—Trader Martin—Buddah

KQV—PITTSBURGH
I'd Like To Teach—New Seeker—Elektra
It's One Of Those Nights—Partridge Family
Happy Christmas—John Lennon—Apple
Anticipation—Carly Simon—Elektra
Sugar Daddy—Jackson 5—Motown
Hey Big Brother—Rare Earth—Rare Earth

WCAO—BALTIMORE
American Pie—Don McLean—U.A.
Anticipation—Carly Simon—Elektra
Hey Big Brother—Rare Earth—Rare Earth
Drowning In The Sea—Joe Simon—Spring
Let's Stay Together—Al Greene—Hi
The Harder I Try—Free Movement—Decca
It's One Of Those—Partridge Family—Bell
Sour Suite—Guess Who—RCA

KXOK—ST. LOUIS
George Jackson—Bob Dylan—Columbia
Get Down—Curtis Mayfield—Curton
American Pie—Don McLean—U.A.
Can I Get—Lee Michaels—A & M
Nothing To Hide—Tommy James—Roulette
Hey Big Brother—Rare Earth—Rare Earth
Merry Christmas—John Lennon—Apple

KILT—HOUSTON
Leavon—Elton John—UNI
Your Move—Yes—Atlantic
Drowning In The Sea—Joe Simon—Spring
Keep On Keeping On—N. F. Porter—Lizard
Let's Stay Together—Al Greene—Hi

WAYS—CHARLOTTE
Sunshine—Jonathan Edwards—Capricorn
Nothing To Hide—Tommy James—Roulette
Drowning In The Sea—Joe Simon—Spring

WMEX—BOSTON
Sanctuary—Dion—W.B.
Daisy Mae—Hamilton, Joe Frank & Reynolds—Dun
Lucky Day—Rascals—Columbia

WEAM—WASH D.C.
American Pie—Don McLean—U.A.
Drowning In The Sea—Joe Simon—Spring
Hey Big Brother—Rare Earth—Rare Earth
I'm A Greedy Man—James Brown—Polydor
Let's Stay Together—Al Greene—Hi
Sugar Daddy—Jackson 5—Motown

WMPS—MEMPHIS
George Jackson—Bob Dylan—Columbia
It's One Of Those Nights—Partridge Family—Bell
The Harder I Try—Free Movement—Columbia
First & Last Man—Ralph McTell

WIXY—CLEVELAND
Day After Day—Badfinger—Apple
Hey Big Brother—Rare Earth—Rare Earth
Clean Up Woman—Betty Wright—Alston
Daisy Mae—Hamilton, Joe Frank & Reynolds—Dunhill

WSAI—CINCINNATI
Hey Girl—Donny Osmond—MGM
Love Potion No. 9—Coasters—King
Sunshine—Jonathan Edwards—Capricorn

CKLW—DETROIT
Clean Up Woman—Betty Wright—Alston
American Pie—Don McLean—U.A.
Growing Away From Me—Carole King—Ode
Levon—Elton John—Uni

KGB—SAN DIEGO
I'd Like To Teach—Seekers—Elek
All I Ever Need—Sonny & Cher—Kapp
Got To Be There—M. Jackson—Motown

KJR—SEATTLE
Sunshine—Jonathan Edwards—Capricorn
Scorpio—D. Coffey—Sussex
Precious & Few—Climax—London
Happy Christmas—John & Yoko—Apple
Without You—Neilson—RCA
One Monkey—Honey Cones—Hot Wax

WRKO—BOSTON
Witch Queen—Redbone—Epic
All I Ever Need—Sonny & Cher—Kapp
Drowning In The Sea—Joe Simon—Spring
Happy Christmas—John Lennon—Apple

WHB—KANSAS CITY
Sugar Daddy—Jackson 5—Motown
Hallelujah—Sweathog—Columbia
You Are Everything—Stylistics—Avco
Day After Day—Badfinger—Apple

WKNR—DETROIT
I Knew You When—Donny Osmond—MGM
Sugar Daddy—Jackson 5—Motown
Let's Stay Together—Al Greene—Hi
Rock & Rock—Detroit—Paramount
American Pie—Don McLean—U.A.

WIBG—PHILADELPHIA
Black Dog—Led Zeppelin—Atlantic
Love Love—Dovells—Paramount
Drowning In The Sea—Joe Simon—Spring
Stay With Me—Faces—W.B.
Sugar Daddy—Jackson 5—Motown





Bless The Beasts & Children

(And Carpenters, who sing the title song)

Stanley Kramer's controversial film has been doing so well around the country, we've decided to release the theme track from the original cast soundtrack album.

There's nothing controversial about the single. It was written by Barry De Vorzon and Perry Botkin, Jr. It's sung by a pair of young recording artists known to millions as **Carpenters**.

Produced by Barry De Vorzon and Perry Botkin, Jr. The single, produced by Jack Daugherty.

The single, the album and **Carpenters**, on **A&M Records and Tapes. AM 1289**

cashbox/singles reviews

Picks of the Week

THE JACKSON 5 (Motown 1194)

Sugar Daddy (2:34) (Jobete, BMI—The Corporation)

While their "Never Can Say Goodbye" 's do as well, many believe that the group's forte is a churning number like "Mama's Pearl." New release will please those very people, and the frenetics will be translated into another Top 10 smash for the group. Flip: no info. available.

JOHN & YOKO & THE PLASTIC ONO BAND WITH THE HARLEM COMMUNITY CHOIR (Apple 1842)

Happy Xmas (3:25) (Ono/Maclean, BMI—Ono, Lennon)

The strength of the pair's reputation should turn a Xmas card into a message to last well into the New Year. Phil Spector co-produced. Flip: no info. available.

LED ZEPPELIN (Atlantic 2849)

Black Dog (4:55, 3:35) (Super Hype, ASCAP—Page, Plant, Jones)

From their fourth LP, the kings of hard rock have issued the opening cut as a single, packing much of the same wallop as their "Whole Lotta Love." By far, the strongest single of its kind on the current market. Flip: no info. available.

POCO (Epic 10816)

Railroad Days (2:55) (Little Dickens, ASCAP—P. Cotton)

From the group who has fanatics instead of fans, and from their fourth LP "From The Inside" comes the single of the track that shows Poco is not limited to country-rock. Very much in the Creedence bag, and totally powerful. Flip: no info. available.

THE VOGUES (Bell 158)

American Family (3:25) (Viva/Wren, BMI—A. O'Day)

A musical magnifying-glass look at a Norman Rockwell painting should figure as one of the biggest MOR hits of the next few months. Top 40 play and sales sound guaranteed. Excellent song and production. Flip: no info. available.

MERLE HAGGARD & THE STRANGERS (Capitol 3222)

Carolyn (2:31) (Shade Tree Music, BMI—T. Collins)

Looks like the first pop smash for Hag, who's had little trouble topping the country singles and LP charts. Will bring him a whole new audience, and deservedly so: disk has unquestionable magic. Flip: "When The Feelin' Goes Away" (2:53) (Blue Book Music, BMI—M. Haggard)

THE MOVE (MGM 14332)

Chinatown (3:06) (Tiflis Tunes/Anne-Rachel, ASCAP—R. Wood)

Remaining true to their name, group moves to a new label once more, bringing with them the side that should establish them as Top 40 pleasers. As thrilling as their legendary "Blackberry Way," their tremendous British hit. Flip: "Down On The Bay" (4:14) (Tiflis/Anne-Rachel, ASCAP—J. Lynne)

DAVID BOWIE (RCA 74-0605)

Changes (3:32) (Tantric, BMI—D. Bowie)

The closest thing there is to a rock Anthony Newley has a disk here with one of the most infectious chorus lines in recent memory. Will bring him Top 40 airplay and sales. Flip: "Andy Warhol" (3:30) (same credits)

Newcomer Picks

DAVID BUSKIN (Epic 10817)

The Rest Of The Year (3:26) (Lou Levy, ASCAP—D. Buskin)

Mary Travers' back-up musician extraordinaire (and writer of some of her finest material) saved this more-than-seasonal song for himself. A message tune everyone can relate to, and disk should have MOR, Top 40 and FM appeal. Flip: no info. available.

JANICE LOVE (DCA 100)

Forever Love (2:15) (Etude, BMI—S. Williams, T. Camillo)

New singer, new label, new hit. Producer Raeford Gerald and arranger Tony Camillo have captured a mid-Motown flavor and Janice bites right into it. Flip: instrumental version (same credits).

ALZO (Ampex 11052)

That's Alright (I Don't Mind It) (2:55) (Clear Sky, BMI—A. Fronte)

Free and easy-going folk-rock bubbles with the sound of success. Excellent production by pianist-arranger Bob Dorough. Flip: no info. available.

SEASONAL RELEASES:

STEVIE WONDER (Tamla 54214)

What Christmas Means To Me (2:30) (Jobete, BMI—H. Gordy, A. Gaye, A. Story)

Jingle bells provides the rhythm while Stevie brings home the soul. Excellent holiday offering with Top 100 and r&b potential. Flip: no info. available.

BOBBY SHERMAN (Metromedia 204)

Goin' Home (Sing A Song Of Christmas Cheer) (3:14) (Green Apple/Sequel, BMI—T. Bahler)

One of the best-produced Sherman sides just happens to be an Xmas tune. Programming must. Flip: "Love's What You're Getting For Christmas" (2:15) (Sunbeam, BMI—Grossman,, Hackady)

BROOK BENTON (Cotillion 44141)

Soul Santa (3:21) (Hello Assoc., BMI—Dr. G. Deas, B. Benton)

Song makes you wonder why Kris Kringle couldn't turn out to be a soul brother after all. Slow and steady-building production with MOR, r&b and Top 40 interest. Flip: no info. available.

LITTLE ALFRED & THE LINDEN BLACK YOUTH CHOIR (Wizdom 1983)

I'm Dreaming Of A Black Christmas (2:45) (Seabird/Spoondrift, BMI—Wisner, Knight, Allan)

Strong soul entries seem to be dominating the holiday singles market this year, and this is one of the best. Group has Jackson 5 sound and wide-ranging appeal. Flip: "For The Money" (2:21) (same credits)

Choice Programming

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

THE ASYLUM CHOIR (Shelter

7313)

Tryin' To Stay 'Live (2:50) (Skyhill, BMI—L. Russell, M. Benno) Combine talents of Leon Russell and Marc Benno, and then try to sit in your seat while you listen to this one. Funky with a capital "F." Flip: "Straight Brother" (3:08) (same credits)

RUFUS THOMAS (Stax 0112)

Do The Funky Penguin (Part 1) (3:08) (Stripe, East/Memphis, BMI—M. Rice, T. Nixon) New dance, new bird, same old Rufus. Which means new hit for r&b and potential for Top 100 action. Flip: "Part II" (3:12) (same credits)

SHIRLEY BASSEY (United Artists 50845)

Diamonds Are Forever (2:42) (Unart, BMI—D. Black, J. Barry) As Sean Connery returns to the James Bond film role, Shirley returns to theme song gig. Substantial MOR interest that could spark Top 100 action. Flip: "For The Love Of Him" (3:00) (United Artists/Teeger, ASCAP—B. Martin, A. Mortimer)

JIM DAWSON (Kama Sutra 537)

Simple Song (3:15) (Kama Ripa/Sweet Cactus, ASCAP—J. Dawson) Simply speaking, with Top 40 airplay this could easily succeed in Top 100 territory. FM airplay from his debut LP has been substantial. Flip: no info. available.

ARTHUR GEE (Tumbleweed 1001)

Love Song 451 (2:48) (Chrissica/Linchris, BMI—A. Gee) Just enough off-the-wall quality here to turn a love song into something special. MOR, Top 40 and FM interest in the making. Flip: no info. available.

CROWBAR (Paramount 0078)

Oh What A Feeling (3:41) (Free-wheeled, ASCAP—R. Greenway, K. Joy) Mix early Spencer Davis with present Sly Stone and you've got an idea of the future impact of the latest single for the Canadian rockers. Could be the disk to establish them on this side of the Lakes. Flip: no info. available.

PONDEROSA TWINS + ONE

(Astroscope 103)
Bound (2:55) (Chuck Brown, ?—B. Massey, B. Duke) "You Send Me" crew has another shot at Top 100 here, with r&b action assured for soulful ballad. Flip: no info. available.

BLACK NASTY (Enterprise 9039)

Black Nasty Boogie (Part 6) (2:45) (East/Memphis, BMI—M. Rice, J. Matthews, T. Ellis) Don't know what happened to Parts 1-5, but group with the big bad name sounds like they have a solid r&b giant with cross-over possibilities here. Flip: no info. available.

THE VENTURES (United Artists 50872)

Joy (2:38) (Tridex, BMI—Arr. Bogle, Durrill, McGee, Taylor, Wilson) J. S. Bach theme re-done by the kings of instrumental rock. MOR and Top 100 programming will tender sales. Flip: no info. available.

DONNY HATHAWAY (Atco 6799)

This Christmas (3:30) (Kuumba, ASCAP—N. McKinnor, D. Pitts) Donny lets into this excellent material with a heavy keyboard and moving vocal. Much potential for r&b and pop. Flip: no info. available.

BOBBY COLT (Murbo 1051)

Scattered Toys (3:38) (Goldmine, ASCAP—N. & C. Kenny) A Xmas disk aimed at MOR programmers. Interesting lyric. Flip: "The Crooked Little Christmas Tree" (3:44) (Goldmine, ASCAP—Kenny, D'Arcy, Kenny)

BYRDS (Columbia 45514)

America's Great National Pastime (2:56) (Kyo/Bad Boy, BMI—S. Batin, K. Fowley) More interesting lyrically than musically, cut from group's latest LP venture has strong Top 40 potential. FM airplay is currently strong. Flip: no info. available.

MOUNTAIN (Windfall 536)

Roll Over Beethoven (2:29) (ARC, BMI—C. Berry) Mountainous treatment of Chuck Berry classic, the best since the Beatles' version. FM, Top 40 hopeful. Flip: "Crossroader" (4:49) (Upfall, ASCAP—F. Pappalardi, G. Collins)

GARY WRIGHT (A&M 1319)

Fascinating Things (2:55) (Irving, BMI—G. Wright) Gary could have his first substantial single as a solo artist with cut from his second LP, "Footprints." FM programmers have favored this one. Flip: "Love To Survive" (4:48) (same credits)

MAXINE BROWN (Avco 4585)

Make Love To Me (3:10) (Cotillion, BMI—J. Cobb, V. McCoy) Triumphant return for "Funny" girl Maxine with a strong bid for an r&b-pop cross-over disk. Flip: "Always And Forever" (2:47) (Van McCoy/One Eye Soul, BMI—J. Cobb, V. McCoy)

DETROIT featuring MITCH RYDER (Paramount 0133)

Rock 'N Roll (3:38) (Oakfield Ave., BMI—L. Reed) Tune from Velvet Underground's last LP is potent stuff for the rebirth of a fine r&b band. Top 40, FM interest. Flip: "Box Of Old Roses" (2:45) (Justine, ASCAP—W. R. Cooke)

GENESIS (Scepter 12341)

Second Coming (3:24) (Empty Pockets, ASCAP—F. Filipetti) Powerhouse of a Jesus-rocker brilliantly produced by Lynn Barkley. MOR and Top 40 airplay can make it a solid hit. Flip: "Dubble Bubble" (2:24) (same credits)

ROBERT JOHN (Atlantic 2846)

The Lion Sleeps Tonight (2:36) (Folkways, BMI—L. Creatore, G. Weiss, A. Stantion, H. Peretti) "If You Want This Love" man returns with rather faithful re-interpretation of Weavers/Tokens hit. Flip: no info. available.

BILL CODAY (Galaxy 781)

Let Me Be Your Handy Man (2:55) (Parker/Ordena Music, BMI—LaSalle) Uncompromising r&b number in the tradition of Otis Redding could be rewarded with pop crossover and establish Coday as a soul master. Flip: "I Got A Thing" (2:24) (same credits)

JOYOUS NOISE (Capitol 3234)

Lost Man (3:12) (Ripacooa, BMI—L. Wakely, G. Lapano) Group lives up to their moniker with a pleasing debut single for Top 40 and FM rock audience. Flip: no info. available.

ETHEL ENNIS (Spiral 1235)

Does It Hurt To Love (3:40) (Spiral, ASCAP—G. Shelley) Ethel does this Gladys Shelley tune proud. MOR stylist has strong bid for airplay and sales here. Flip: "Clown Town" (1:55) (same credits)

CHARLES BROWN (King 5405)

Please Come Home For Christmas (2:50) (Lois, BMI—C. Brown, G. Redd) Classic soul Xmas record is re-issued and it sure sounds good. Even after all these years. Flip: "Christmas (Comes But Once A Year)" (2:24) (vocal: Amos Milburn; Lois, BMI—A. Milburn, A. Shubert)

THE JASON GARFIELD (Kef 4451)

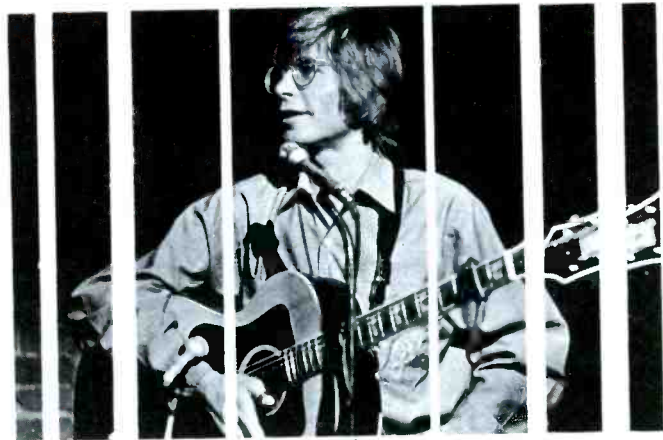
Blessed Are The Protesters (2:52) (Kef, ASCAP—J. Fine, E. Chiprut) Tune paints Jesus as the original hippie. And carolers carry signs as well as candles. Flip: "Ship Of Freedom" (3:00) (Kef, ASCAP—E. Stabile)

Singles that won't stay put

Airplane is climbing,
Denver is spreading,
Pride is bursting,
Rock Flowers are blooming
and Guess Who keeps zooming.



"Pretty As You Feel"
JEFFERSON AIRPLANE
*Grunt 65-0500



"Friends with You"
JOHN DENVER
74-0567



"Kiss An Angel Good Mornin'"
CHARLEY PRIDE
74-0550



"Number Wonderful"
ROCK FLOWERS
* Wheel 32-0032



"Sour Suite"
THE GUESS WHO
74-0578

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.

WPOP—HARTFORD

Day After Day—Bad Finger—Apple
Music From Across The Way—James Last—Polydor
Clean Up Woman—Betty Wright—Alston
Happy Christmas—John Lennon—Apple
Leavon—Elton John—Uni
It's One of Those Nights—Partridge Family—Bell
Sugar Daddy—Jackson Five—Motown
Merry Christmas Darling—Carpenters—A & M
Harder I Try—Free Movement—Columbia

WPRO—PROVIDENCE

George Jackson—Bob Dylan—Columbia
American Pie—Don McLean—U.A.
Nothing To Hide—Tommy James—Roulette
Hey Big Brother—Rare Earth—Rare Earth
White Lies, Blue Eyes—Bullett—Big Tree

KLEO—WICHITA

Scorpio—Dennis Coffey—Sussex
Behind Blue Eyes—Who—Decca
Day After Day—Bad Finger—Apple
Daisy Mae—Hamilton, Joe Frank & Reynolds—Dunhill

WSGN—BIRMINGHAM

I'd Like To Teach—New Seekers—Elektra
One Monkey Don't Stop—Honey Cone—Hot Wax
Summer of '42—Peter Nero—Columbia
Don't Say You Don't Remember—Beverly Bremmers—Scepter
White Lies, Blue Eyes—Bullett—Big Tree
Scorpio—Dennis Coffey—Sussex

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WBAM—MONTGOMERY

The Harder I Try—Free Movement—Columbia
Sugar Daddy—Jackson 5—Motown
American Pie—Don McLean—U.A.
Hallelujah—Sweathog—Columbia
Without You—Nilsson—RCA

WLAV—GRAND RAPIDS

Hey Big Brother—Rare Earth—Rare Earth
Looking For A Love—J. Geils Band—Atlantic
Let's Stay Together—Al Greene—Hi
You Are Everything—Stylistics—Avco
Sugar Daddy—Jackson 5—Motown

WKWK—WHEELING

Ajax Airlines—Hudson & Landree—Dore
American Pie—Don McLean—U.A.
Me & Bobby McGee—Jerry Lee Lewis—Mercury
Clean Up Woman—Betty Wright—Alston
Harder I Try—Free Movement—Columbia
It's One of Those Nights—Partridge Family—Bell
Medley From Superstar—Assembled Multitude—Atlantic

WJET—ERIE

Sugar Daddy—Jackson 5—Motown
American Trilogy—Mickey Newbury—Elektra
Take It Slow—Lighthouse—Evolution
Without You—Nilsson—RCA
Witch Queen—Redbone—Epic
Friends With You—John Denver—RCA
One Monkey—Honey Cone—Hot Wax
Where Did—Donny Elbert—All Platinum
Water, Paper & Clay—Mary Hopkins—Capitol
I'd Like To Teach—Hillside Singers—MM

WDRC—HARTFORD

I Know I'm Losing—Rod Stewart—Mercury
Day After Day—Badfinger—Apple
Scorpio—Dennis Coffey—Sussex
You Are Everything—Stylistics—Avco
Sugar Daddy—Jackson 5—Motown

WIFE—INDIANAPOLIS

Respect Yourself—Staple Singers—Stax
Sugar Daddy—Jackson 5—Motown
Precious & Few—Climax—Carousel
American Pie—Don McLean—U.A.
Keep On Keeping—N. F. Porter—Lizard

WFEC—HARRISBURG

Day After Day—Badfinger—Apple
No Good To Cry—The Poppy Family—London
It's One Of Those Nights—The Partridge Family—Bell
Love Gonna Packup—The Persuaders—Win or Lose
Love Potion Number 9—The Coasters—King

KEYN—WICHITA

Roll Over Beethoven—Mountain—Windfall
Nothing To Hide—Tommy James—Roulette
Truckin—Grateful Dead—W.B.
One Monkey—Honey Cone—Hot Wax
Nappy Head—War—U.A.
Hope—Quicksilver—Capitol
Anticipation—Carley Simon—Elektra
Home Bound Feeling—Red Eye—Pentagram
Hey Did You Give—St. Christians—PIP
Rock & Roll Stew—Traffic
Then I Found You—Rudy Love—Earthquake

KIOA—DES MOINES

Stones—Neil Diamond—Uni
I'd Like To Teach—New Seekers—Elektra
Day After Day—Badfinger—Apple
Anticipation—Carley Simon—Elektra

WLEE—RICHMOND

Respect Yourself—Staple Singers—Stax
American Pie—Don McLean—U.A.
Do I Love You—Paul Anka—Buddah

WBBQ—AUGUSTA

Where Did Our Love—Donny Elbert—All Plat
One Monkey—Honey Cone—Hot Wax
Scorpio—Dennis Coffey—Sussex
Looking For A Love—J. Geils Band
Let's Stay Together—Al Greene—Hi

WGII—BABYLON

Love You Can Depend—Gladys Knight—Soul
Sugar Daddy—Jackson 5—Motown
Satisfaction—Smokey Robinson—Tamla
It's One of Those Nights—Partridge Family—Bell
Clean Up Woman—Betty Knight—Alston
The Harder I Try—Free Movement—Columbia

Jr. Parker Dies

NEW YORK — Jr. Parker died at St. Francis Hospital, Chicago on Nov. 18. The blues singer and harmonica player finally succumbed after several unsuccessful operations on a brain cyst.

Born in West Memphis, Arkansas as Herman Parker, Jr., the r&b artist recorded for Capitol, Duke, Mercury and United Artists and has had a number of single hits on r&b and pop charts. He had never met sales success with albums, but his last LP, "You Don't Have To Be Black To Love The Blues," had just started selling at the time of his death.

Sonny Lester was Parker's closest friend as well as his producer and the head of Grove Merchant Records. Shortly after Parker's death, Lester repurchased from Capitol all unreleased Jr. Parker material, which totaled to three LPs or fifty sides.

Survived by his parents, Mr. & Mrs. Exans and a wife, Geraldine, Jr. Parker was buried in Chicago.

Quatro To SD

NEW YORK — Loren Becker, president of Stereo Dimension Records, has announced the signing of Mike Quatro to a long-term recording contract. Quatro is a combination of rock classics and ragtime. He plays a modified keyboard that was specially made for him by the Baldwin Co.

Quatro has performed in concert with Lighthouse, John Baldry, Jethro Tull, and Sly & The Family Stone. He's currently completing his first LP, scheduled for a mid-January release.

Rockin' Foo Hits the Road

UNIVERSAL CITY — Uni's Rockin' Foo has embarked on a cross-country tour in conjunction with the release of their debut album for the label. The group will appear in 20 cities between New York and Los Angeles.

Russ Regan, Uni Records' general manager, commented, "We feel Rockin' Foo is destined to be a very important group, and we at Uni are doing everything we can in order to make the tour a success, not only in terms of promoting their album, but also to expose this dynamic group to as many people as possible through concert and club appearances."

Rockin' Foo's tour will keep the group on the road for the next eight weeks.

Killer Cooper Promo

BURBANK — Alice Cooper, Warner Bros. recording artists, launch this week a month-long eastern and mid-western tour.

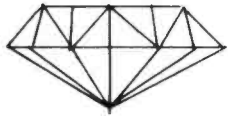
The tour, one of the most ambitious in the group's history, begins in New York City at the Academy of Music, Dec. 1, and continues to New Orleans' Auditorium (3), Baton Rouge's Independence Hall (5), Columbus' Ohio Theatre (8), Indianapolis' Coliseum (10), Dayton's Hare Arena (11), Toledo's Sports Arena (12), Chicago's Civic Auditorium (13 and 14), St. Louis' Arena (17), Detroit's Cobo Hall (19), Miami's Pirate's World (25 and 26), Pittsburgh's Civic Center (27), Washington D.C.'s Shady Grove Music Fair (28), Staten Island's Ritz Theatre (29), Ottawa's Civic Center (30), Toronto's Maple Leaf Gardens (31). Milwaukee and Cleveland will be added to the group's itinerary as soon as dates and halls are confirmed.

The massive Warner Bros. campaign, concurrent with the tour, features window displays, radio spots and print ads, as well as special radio contests and interviews and receptions/parties in several cities. These parties, hosted by Alice and cohorts, will fete local media and merchandising people plus press, radio and retail accounts. Features on Alice will be appearing in Rock, Circus and Creem. Crawdaddy will be running a contest, first prize for which will be a pair of Alice's tights.

Just returned from a very successful European tour (where at least one reviewer kept referring to Alice as "she"), Alice and group are now preparing an all-new act for their December tour. Past Cooper concerts have featured chicken feathers, electric chair and boa constrictor. Details of upcoming innovations will be provided as soon as construction is finished.

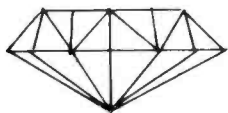


7 Gems from a Jewel



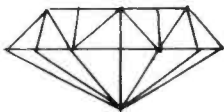
LITTLE JOHNNY TAYLOR
"Everybody Knows
About My Good Thing"

RONN 55



BOBBY POWELL
"Into My Own Thing"

WHIT 6909

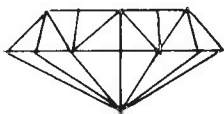


FONTELLA BASS
"Who You Gonna Blame"

B/W

"Hold On This Time"

PAULA 360

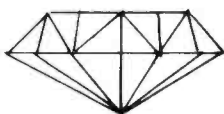


TED TAYLOR
"How Do You Walk Away
From Fear"

B/W

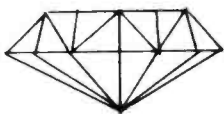
"Only The Lonely Knows"

RONN 57



THE GENIES
"No News Is Bad News"

RONN 56

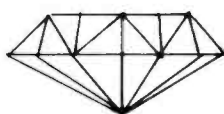


WILLIE ROGERS
"Tennessee Waltz"

B/W

"Wake Up"

RONN 58



ALBERT WASHINGTON
"Loosen These Pains"
"And Let Me Go"

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NEW YORK—JOHN LENNON & YOKO ONO LENNON: THE SEPARATE UNITY

"For all those people who insist on livin' in the past, all they have to do is buy each of our solo albums and play one track from mine, one from Paul, one from George, one from Ringo, and they'll have themselves a Beatles album."

The dream is over. And the four young gentlemen from England who, as **The Beatles**, had made musical history, are now making history as solo performers. No single problem can be attributed to the Beatles' breakup. It was inevitable. After the untimely death of their manager, **Brian Epstein**, Paul did his best to keep things in order. But how can you control something that can't be controlled? How can you restrain the talents of four separate individuals who are all striving for individuality while at the same time being part of the most highly acclaimed group in the world? You can't. The dream is over.

Many charges have been leveled at **John Lennon** stating that **The Beatles** were doomed ever since the time of his involvement with **Yoko Ono**. Nonsense! Rubbish! Yoko tells it this way: "Before I met John, I was an accepted oriental artist who received lots of really good press for my works. After our relationship began, they referred to me as an oriental chick who married **John Lennon**, and completely ignored me as an artist. I was so determined as an artist, that I decided not to connect my name with John's. I did '**Don't Worry Kyoko**' on the flip side of '**Cold Turkey**,' and nobody even remembered it. I even told Paul once that if Linda wins a prize for photography, for example, it's a family pride. Because I'm married to John doesn't mean that I have to kill my creative urge."

"My head was only half open until I met Yoko," stated Lennon, "now we're at our creative peak. We write an average of a song a day." And the songs written during this period of 'Onoism,' were some of John's most personal, introspective, and most imaginative efforts to date.

C.B.: All of the tunes on your first solo first solo album seem to be very personal and introspective, whereas the songs on "**Imagine**" appear to be more socially oriented. . . .

Lennon: "I know what you're gonna say . . . it's just that every now and then you get introspective. Why one day would I write "**A Hard Day's Night**" and then write "**Help**" which I consider to be very introspective? The "**Imagine**" album is the same story as the first one, but with sugar coating. The "**Imagine**" song to me is like "**Working Class Hero**" with sugar on it. "**Look At Me**" on the first album was written in '69, but it fit on the album, so I put it in. Introspection is a thing you go through every now and then. We've had a lot of hostilities thrown at us, at both of us, so we became introspective!"

C.B.: What about the next album? What's it going to be like?

Lennon: The next album will be a 'live' one with one side that was recorded at the Lyceum in London, and the other recorded with **Frank Zappa** at the Fillmore. It will also have two new songs, "**Attica State**," and "**Luck Of The Irish**" which were recorded 'live' in bed! It will probably be called "Live Jam," though we're not really sure yet.

C.B.: Paul has just put together a new band, "**Wings**," and hopes to tour with them. Do you plan to tour as well?

(cont'd on page 25)

HOLLYWOOD—WHAT HAPPENS IF CALIFORNIA DOES FALL INTO THE SEA, DADDY?

Early this fall we attended, and duly reported on, a free-form quasi-convention hosted by ABC/Dunhill in San Francisco, and it was there that we first learned of an upcoming album from that label bearing the title "California '99." It was introduced, if that's the word, by its creator-of-sorts, **Tom Gamache**. And believe me, if his "presentation" could have been preserved and used as the continuity for the album in question, the world at large would have been in for an enormous treat.

"California '99," in words and music, envisions life at the end of the country and all that means to you Orwellians out there. Central to the whole thing is that a terrible earthquake dumps most of the State of California into the sea and an equally terrible social upheaval results in the naming of the entire country California. (Talk about megalomania!). Washington, D.C., becomes the Black Capital of the "kingdom," San Celemente its New White Capital. And so on.

I'll leave final judgement on the album-as-concept to my colleagues in New York and say, that the music stands up nicely by itself. As stated in the credits, the album has been "conducted by arranged by and one-half of all songs composed by **Jimmie Haskell**"—a two-time Grammy Award winner, in 1968 arranger for **Bobbie Gentry's** "Ode to Billie Joe" and again in 1970 as co-arranger on **Simon & Garfunkel's** "Bridge."

Said Haskell last week, shortly after the album was released, "I was aiming to get the greatest musical sound I could get on this album. After working so many years with small combinations and working with them to get big sound, I've gotten to be quite an expert. So this time, instead of calling for four or five strings, we got twenty. Same for the brass: we got fifteen. Also twelve voices and six rhythm."

(cont'd on page 25)

John & Yoko: Joining Forces

Gary Wright, Hugh McCracken & George Harrison
spinning the Wonder Wheel



is Santa Claus a hawk?

"... Santa Claus must be a hawk,
The toys he gives kids are a shock.
A rifle for Tom and a pistol for Ted,
Oh come all ye faithful ... bang, bang, you're dead! ..."

"Suffer The Children" by Victor Buono
Reprinted, in part, by permission
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Copyright 1971

Victor Buono's controversial poetry landed him on the "Tonight" Show, and sparked 5,000 phone calls. Overnight, Americans were asking to hear more of Victor Buono. Request granted: "Suffer The Children" is his first single on Family. The West Coast has already gobbled it up. And any Wise Men of The East should do the same.

"Suffer The Children" FPA-905



Distributed by Famous Music Corporation
A Gulf + Western Company



HERE'S PIE IN YOUR EYE—Congratulating United Artists Records' Don McLean, after his recent appearance at the Troubadour in Los Angeles are (left to right) David Chasman, vice-president of United Artists, the parent film company, Don McLean, and Michael Stewart, president of United Artists Records.

Atlantic Acts Aid Newport Fest At Garden Show

NEW YORK—Atlantic recording stars Aretha Franklin, Roberta Flack, Gary Burton, and Herbie Mann will be contributing talents to "The World of Jazz," a five-hour salute to the Newport Jazz Festival this Thursday (9) at the Boston Garden.

All of the Atlantic artists donating their time to this event were originally scheduled to perform at this year's Festival in July. However, only Roberta Flack was able to appear before the summer's riots aborted the jazz concerts and threatened to end the Festival for all time. The World of Jazz hopes to promote the continuance of the annual concerts.

Zeppelin Deck From New Album

NEW YORK—Atlantic Records has rush-released a single of "Black Dog" from the New Led Zeppelin album. The tune was issued as a single at the request of disk jockeys throughout the country, the label said.

In London, Jimmy Page has been editing a special shorter version of the song for disk jockey use only. The shorter, disk jockey version, which will be mailed out this week, will run about 3:30.

Fantasy, Prestige To Midwest Dist.

NEW YORK—Music West, Inc. has been appointed distributor of the Fantasy and Prestige labels in the Los Angeles area, reports Saul Zaentz, president of Fantasy, and Gene Settler, vice president of Music West.

Dakar Switches

NEW YORK—Brunswick Records' president Nat Tarnopol reports that, effective in Jan., the company will take over the promo and distribution of its wholly owned subsid label, Dakar Records. For the past three years, Dakar has been distributed by Atlantic Records during which time several best selling artists have been developed, namely Tyrone Davis and Otis Leavill. Tarnopol also announced a number of appointments within the Brunswick organization. Pete Garris has been named exec vice president in charge of national sales and promo heading up the New York office; Carl Davis has been named exec vice president of A & R heading up Brunswick's studio complex and offices in Chicago; Melvin Moore has been named vice president of promo headquartering in New York and reporting directly to Garris; and Eugene Record has been named vice president in charge of recording in Chicago, reporting directly to Davis.

ASCAP Sets Taylor Awards

NEW YORK—The Fourth Annual ASCAP-Deems Taylor Awards will be presented in the ASCAP Board Room of the Society's new building at One Lincoln Plaza, this Thursday (9) at 3:30 p.m. ASCAP President Stanley Adams will present awards and checks in the amounts of \$1,000, \$500 and \$300 (first, second and third prizes) to writers of books on the subject of music published in the United States during 1970, and similar prizes to writers of articles on music. The publishers of these winning works will also receive handsome engrossed scrolls from the performing rights society.

The awards were established in 1967 to honor the memory of the late Deems Taylor, composer-critic-commentator, who served as president of ASCAP from 1942 to 1948.

Four men of music have served as judges in this competition: Gerald Marks, Dr. Vincent Persichetti, Billy Taylor and Hugo Weisgall.

Shankar Screening

HOLLYWOOD—Capitol Records, in conjunction with Angel Records and Apple Records, held a screening Monday (Nov. 29) of "Raga." The pic, a documentary based on the career of sitarist Ravi Shankar, is distributed by Apple Films.

A brief reception was held prior to the screening. During it, Shankar discussed his "Concerto for Sitar and

Capitol 'Railway' Track

HOLLYWOOD—Music from the EMI Films production, "The Railway Children," has been released by Capitol Records. The soundtrack music was composed and conducted by Johnny Douglas, and Vince Hill is featured on the vocal "More Than Ever Now."

"The Railway Children," a Universal Films release, will open at Radio City Music Hall, New York, on Thanksgiving. The film stars Dinah Sheridan, Bernard Cribbins, William Mervyn, and Ian Cuthbertson. It is based on the classic novel by E. Nesbit.

Bobby Colt Xmas Single Via Murbo

NEW YORK—Vet singer Bobby Colt has recorded two Christmas songs for release on the Murbo label. The songs, "The Crooked Little Christmas Tree" and "Scattered Toys," were penned by Nick and Charles Kenny. Colt cut "Scattered Toys" some years ago with success, but the current version is more contemporary. Colt and Nick Kenny, former syndicated columnist, have been promoting the single with various deejay and TV appearances.

Orchestra," released on Angel last month. The "Raga" soundtrack album, produced by George Harrison, is available on Apple. Both labels are distributed by Capitol.



FIRMLY PLANTED—Felix Cavaliere (left) of the Rascals dropped by the RCA studios in Chicago to say hello to old friend Curtis Mayfield (center) who was busy cutting his "Roots" album for Curtom Records. Shown with Felix and Curtis, is Johnny Pate, arranger.

Turn on a Smile.
"A Year Every Night"

UNI 55313

SMILE

A New Group on UNI Records.



Lennon: Depending on whether or not we're allowed to work here, we'd like to do a tour and perform, but we haven't really finalized any plans. I don't make any plans.

C.B.: Assuming the government granted you a work permit, how would the tour take shape, and who would be your musicians?

Lennon: Well, it couldn't really start until about February. As for the musicians: we'd take **Nicky Hopkins**, **Jim Keltner**, **Klaus Voormann**, a guitarist whom we don't have yet, **Yoko**, and myself. But you see, that would only be the nucleus of the band. If other stars want to join us, they'd be more than welcome. One of the things that kept me from performing was that I was always expected to do certain things on stage, and for the past two or three years I've been doing the unexpected. Now, I think the public understands that I'm not going to be like I was.

Apart from the possible tour and the release of a live album, John & Yoko also have a magnificent Christmas record, "**Happy Christmas**", scheduled for release at any moment. The 'B' side of the single, "**Listen, The Snow Is Falling**," was written by Yoko some five years ago. How she managed to wait so long for its release, I'll never know. It is by far her most beautiful effort, and certain to establish her as a writer to be reckoned with.

But **John Lennon** and his wife are too much into art to be confined to mere recordings. "I used to make a lot of 8 m.m. films," said Lennon, "but Yoko encouraged me to make them in 16m.m. I really dig it. We've just finished a film called "Imagine," which is our visual interpretation of the Imagine song. I hope it'll be on television at least once before Christmas, and then maybe it'll go around as a movie." Yoko then added: "John really surprised me as a film maker. He's quite imaginative, you know. I know that one day he'll be great."

Still, no conversation with **John Lennon** would be complete without a discussion of **The Beatles** and John's imaginary feud with Paul:

C.B.: Only **The Beatles** and **The Beach Boys** were able to master recording techniques almost to perfection. How long did it take to feel comfortable in the studio and to really have total control over what you were doing?

Lennon: Well, you can tell somewhat by listening to the albums. I would say that we mastered the techniques by the time of "**Rubber Soul**." In the beginning we knew very little about recording, and **George Martin**, who had been doing comedy albums, had never recorded a pop group—so we all learned together. We were pretty good at it by "**Rubber Soul**", though.

C.B.: When **The Beatles** went in to record an album, how much of the material was ready to be recorded and how much was unusually worked out in the studio?

Lennon: There were lots of times when we went into the studio and didn't have enough material for an album—so we wrote songs there. 70% of "**Eleanor Rigby**" was written in the studio. I can't recall ever being in the studio with a complete album in my head. "**The One After 909**" I wrote when I was 18, and we put it on the "**Let It Be**" album! Lots of times you're in the middle of a song, and what you're doing reminds you of how to do another song—so you stop and finish it.

C.B.: Because of songs like "**Why Don't We Do It On The Road**," "**Birthday**," "**Revolution #9**," and "**Wild Honey Pie**," I got the impression that much of the material on the double album wasn't too serious.

Lennon: To me, the music on the double album is a lot better than most of the other stuff we've done. I think I did some of my best stuff on it. Naturally, it wasn't like "**Pepper**" because it didn't have a total concept, but it's my favorite because it represents a cross-section of the Beatles. Personally, though, I like singles—and an album to me is just a bunch of singles.

C.B.: How did you and Paul collaborate as songwriters?

Lennon: Any combination of two people working together—we did it. Lots of times we wrote together just to provide enough material for an album.

C.B.: What about the intentional references to Paul on "**How Do You Sleep?**" Most of the people who listen to that song are going to think that you really hate him.

Lennon: "**How Do You Sleep?**" was an answer to "**Ram**," except that Paul didn't print his lyrics. There's really no feud between me and Paul. It's all good, clean fun. No doubt there will be an answer to 'Sleep' on his next album, but I don't feel that way about him at. It works as a complete song with no relation to Paul. It works as a piece of music. I started writing it in 1969, and the line 'So Sergeant Pepper Took You By Surprise . . .' was written about two years before anything happened. There was always a musical difference between me and Paul—it didn't just happen last year. But we've always had a lot in common, and we still do. The thing that made **The Beatles** what they were was the fact that I could do my rock 'n roll, and Paul could do the pretty stuff. I'll never give up rock 'n roll—that's with me forever. But hardly a week goes by when I don't see, and/or hear from one of them.

Yoko: I think one of the big reasons **The Beatles** were popular was because Paul was always gearing John towards being more commercial.

Regardless of who may have been responsible for Lennon's commercial output, the fact remains that John was, is and probably always will be able to shift from style to style depending on his mood and feelings at a particular time. Currently, John and Yoko have been collaborating on many of the new songs being recorded:

"We're both very independent," says Yoko, "when John is very much into something, I try not to get myself involved. John's influence on my works is much more obvious because I didn't have much of a rock background—so I picked up a lot from John."

No matter how you look at it, the billing reads **John Lennon** and **Yoko Ono Lennon**. It's a healthy union. A creative one. It's no different from **Paul** and **Linda McCartney**, or **Booker T.** and **Priscilla**, or **Roy Rogers** and **Dale Evans**, for that matter; It's a unity that has enabled both artists to produce their best works thus, far, with no rough in sight. It has allowed both the opportunity of entering into new realms of creativity; to explore unknown avenues of art; and to do just about anything he or she wants to. And that's the kind of freedom an artist needs. Besides, what's wrong with falling in love?

GARY WRIGHT—YOU'VE GOT TO HAVE FRIENDS

Pussycat **Cavett** was in his typical, quasi-naive mood. So Dick asked his audience, "Now, how many of you really recognized **George Harrison** as part of **Wonderwheel?**" as George couched himself.

"But I'm not IN Gary's group," Harrison quietly but distinctly argued. "I just played with them, but I'm not in the group." And while some might have interpreted this talk-show discourse as pointing up some ego-mania in George, it more accurately displayed his concern for **Gary Wright** as a musician in his own. Right!

Gary Wright has recorded two LPs for A&M since his departure from **Spooky Tooth** (and its subsequent demise), the most recent of which is "Footprint." He has also performed on such recordings as **Ringo's** "It Don't Come Easy," **B. B. King's** "Live In London" LP and on the Nilsson "Schmilsson" album. Not to mention George's "All Thing Must Pass." Yes, Gary has some friends in high places, but he made them as a result of his talent, not as an excuse for making an easy living.

Gary's new group, **Wonderwheel** has borrowed musicians from a seemingly unlikely source: **Johnny Holliday's** entourage, which is the French equivalent of the **Elvis Presley** troupe. It's a case of closet rock musicians coming out to be led by someone who is capable of letting them be themselves. And having his first group since **Spooky Tooth**, he's now performing in the states on bills with **Delaney & Bonnie** and **Lighthouse**.

Spooky Tooth, an English rock group, became the launching pad for a number of his friendships and his talents as singer, keyboard wizard and songwriter. **Tooth** was the first major act to record an **Elton John** tune ("Son Of Your Father" on "Spooky Two") and one of the first to bring the organ out of the **Vanilla Fudge** age. With his leaving the group, his songwriting has continued to attract attention. When **David Clayton-Thomas** makes his solo debut, he's going to do it with "Sing A Song," from Gary's first solo LP, "Extraction."

And while his extraction from **Tooth** was an amicable one, it has allowed him to branch out into production. After wetting his feet with **Sky's** first LP on RCA, he's just wrapped up the debut of a Motown rock group, **Howl The Good** and will be producing **Tim "Hey Joe" Rose** for Playboy Records.

"I'm a songwriter, but I decided to do 'Extraction' initially because it's a lot easier than peddling demos." Surely this is modesty, for if **Nilsson** wants you to play HIS piano, you've got to have something going in that department. And his voice is also what kept much of the interest going in **Spooky Tooth**.

And Gary never talks much about his friends either. But they always seem to bring him up.

robert adels

HOLLYWOOD (cont'd from page 22)

"And then, out of the blue, **Jay Lasker** comes and asks, 'Where's my rock opera?' I mean, he thought the music was fantastic. But listen, Jay is the most fantastic salesman in the world: he must be. He wanted a hook. So we turned it over to Tom, and it was just about the time the big quake hit out here last spring. So maybe that's how it happened. Tom came up with the idea of 'California '99,' a combination of story and music.

"I'll be interested in peoples' reaction to the words. I like them. There's humor in them, and reality. What you'd call the frighteningly possible. But I'm a science fiction freak. Anyway underground FM will play the whole LP, and other stations will only want to play the music. So ABC did the sensible thing. They came up with a music-only deejay version."

And **Jimmie Haskell**, himself, does the sensible thing: goes back to work, which usually means ump-teen daily hours in the studio. Right now that means scoring, with **Bobby Russell**, the new **James Coburn** vehicle. "The Honkers," for United Artists. And scoring the **Doris Day Show** for CBS, which he's been doing for three years or so. And over at ABC, a variety of projects involving A & R chief **Steve Barri** and the company's top-of-the-heap writing team, **Dennis Lambert** and **Brian Potter**.

christie barter

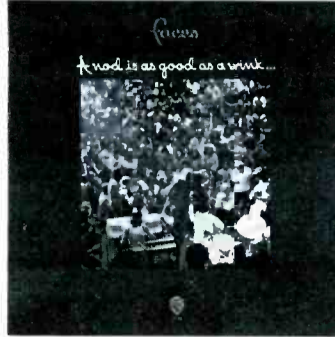
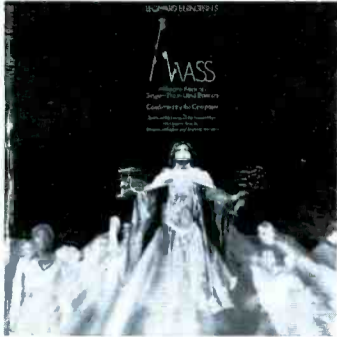
ADDENDUM—The club scene down on the beaches has been considerably brightened by **Feliciano's**, newly acquired by guess who. When not on tour (as he is now, in Miami), the artist can more often than not be found entertaining his patrons, and neighbors, in Newport. "They had no other place to go for live shows down here," he said, "so I thought I'd open this place. Besides, I can kind of try out some of my new material." . . . **Gary Smith** and **Dwight Hemion**, producers of the **Streisand** special for CBS-TV, are negotiating for another spec starring **James Taylor** and **Carole King** . . . Concert Associates named a general manager for the **Aquarius Theatre** last week—**Brian Avnet** . . . Singles of the **Don Black-John Barry** title song from UA's "Diamond Are Forever" have been cut by **Shirley Bassey** (for United Artists Records), **Percy Faith** (Columbia) and **Ferrante & Teicher** (RCA). Miss Bassey also sings the tune on the film's soundtrack . . . **Don Preston**, featured guitarist and vocalist with the **Leon Russell** group, has formed **Amazing Music** with **Mickey Goldsen** of **Criterion Music Corp.** . . . **Capitol's Ashton Gardner & Dyke** have postponed their American tour, which was to have started last week, until February so as to coincide with their next album release. Included is a **Madison Square** date, and one here at the **Whisky** . . . **Ron Jacobs**, Increase topper, has signed former **Bread** member **Steve Cohn**. Four labels vying, they say . . . And a note for fem libbers: French film director **Agnes Varde** has signed **Joy of Cooking** to score her next two pictures, first of which is "My Body Is My Own."

cashbox/album reviews

Pop Picks

MASS — Leonard Bernstein — Columbus M2 31008

One of the most eagerly awaited musical events of the year, Leonard Bernstein's *Mass* is a towering achievement which fuses the traditional and the contemporary in splendid fashion. The grooves on this two record set throb with the life force of genius. Although this is basically a theatrical piece, the listener can get surprisingly close to the proceedings thanks to the fidelity with which the work has been transferred to disk. Included is a lavishly designed booklet with complete text. Certainly no serious collector of music will fail to add this to his record library.



A NOD IS AS GOOD AS A WINK . . . TO A BLIND HORSE—Faces—Warner Bros. 2574

The title gives it away—the irrepresible wild men are loose again. And playing rock and roll in their inimitable fashion. As usual Rod Stewart leads the charge, vocally cavorting through some of the strongest material yet to emerge from this band. "Miss Judy's Farm" takes the hero of "Maggie May" out into the pastures of raunch. Ron Lane steps into the vocal light for "You're So Rude" and does rather nicely, and sounding better than ever in Faces hands is the old Chuck Berry ditty, "Memphis." The group's classiest album ever.

SUNFIGHTER — Paul Kantner/Grace Slick — Grunt FTR-1002

Second release on the Grunt label should be every bit as popular as the first which was the Airplane's "Bark." For two reasons—because it is the creation of Grace and Paul—and because it happens to be a damn good album! As with any multi-faceted work, it demands careful attention on the part of the audience although there are several numbers such as "China" and "When I Was A Boy I Watched The Wolves," which open themselves up to you right away. Another musical excursion in the tradition of the Starship. Included in the package is an entertaining booklet.



MUSWELL HILLBILLIES — The Kinks — RCA 1644

The Kinks start their new relationship with RCA Records with an album that is colorful inside and outside. Lead Kink Ray Davies has been known for his vignettes on the condition of modern man ("Well Respected Man," "Dedicated Follower Of Fashion") and he continues this trend with new offerings such as "Here Come The People In Grey," "Acute Schizophrenia Paranoia Blues," and "20th Century Man." As in the past, Kinks production is flawless and the group's music conveys visual imagery to a 't. Should be a strong chart item.

DON'T KNOCK MY LOVE—Wilson Pickett—Atlantic SD 8300

"Don't Knock My Love," says Wilson Pickett (in parts one and two) and that sets the tone for a powerhouse package which features this dynamic performer on numbers like "You Can't Judge A Book By It's Cover," "Mama Told Me Not To Come" and "Fire And Water." Each release by Mr. Pickett only solidifies his position at the very top of the pack and this LP is no exception.



SUMMER OF '42 — Peter Nero — Columbia C31105

Now that Peter Nero has put his stamp on the beautiful "Summer Of '42" theme, the time is right for an LP of similarly lush instrumental pieces. Here then are such contemporary stalwarts as "You've Got A Friend," "Make It With You," "How Can You Mend A Broken Heart?" "Go Away Little Girl" and "Never My Love." Should be the ideal Christmas gift for someone who likes their music dreamy and ever tasteful.

MYLON WITH HOLY SMOKE — Columbia C31085

This is the LP that Mylon believers knew was there. It represents the actual birth of a talent who should be one of the most pervasive of the seventies. Up from Georgia, Mylon brings a gutsy deeply felt approach to the solid likes of "Wonderin'" and then turns in a gentle performance on "Baby, I'm Down." Listen to what he does with the old Tennessee Ernie Ford number, "Sixteen Tons" and know you are in the presence of someone very unique. Our favorite cut on the LP is "Pool Shooter," a throbbing true story that won't quit. Much credit to Felix Pappalardi for a super job of producing but the lion's share to Mylon for opening himself up to all the possibilities.



REFLECTIONS IN A MUD PUDDLE/TAPS TREMORS AND TIME STEPS—Dory Previn—United Artists UAS-5536

Each Dory Previn album is like another chapter in a continuing story. This one is actually in two parts—one a family affair—the other a loosely tied packet of observations on a variety of topics. Each of the songs here is brilliantly conceived and executed. Sometimes in listening one feels an aching sense of alarm—at other times there is a shock of recognition which is startling. Ten songs in all—some coming down from faraway rooms on rainy afternoons—others washed in the warm flood of personal confession.

JUST AN OLD FASHIONED LOVE SONG—Paul Williams—A&M 4327

Paul Williams' "Someday Man" made it to the best 10 LP's of the year list of one of our most difficult to please editors here—no small achievement. Since then he had been quietly almost unobtrusively penning hit singles and he includes two of the most illustrious—"An Old Fashioned Love Song" and "We've Only Just Begun"—in this set. Other gems: "Waking Up Alone," "That's Enough For Me" and Graham Nash's "Simple Man." Hopefully this is the disk which will catapult Paul into the front ranks as a recording artist—he deserves it!



MUSIC OF EL TOPO—Shades Of Joy—Douglas 6

Starting as an underground classic and then moving out into the more commercial marketplace, the film "El Topo" seems destined to be one of the more talked about epics of the new year. Shades Of Joy, a group conducted by Martin Fierro, has taken the music of the movie's director, Alejandro Jodorowsky, and given it a sensitive treatment, with the result that this emerges as a highly listenable and musically varied set. As the film's list of aficionados continues to grow, this LP should rack up sales.

Newcomer Picks

THE STYLISTICS—Avco AV33023

One of the real class R&B groups serves up a particularly tasty slice of goodies. If all this set included were "Stop Look, Listen (To Your Heart)," "You Are Everything" and "You're A Big Girl Now," that would just about be enough, but, as luck would have it, there are six more songs—all of them blockbusters. This LP has plenty going for it and it should score heavily in the pop market place too.



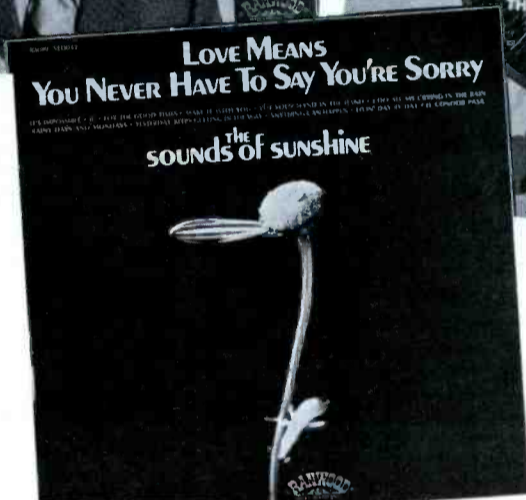
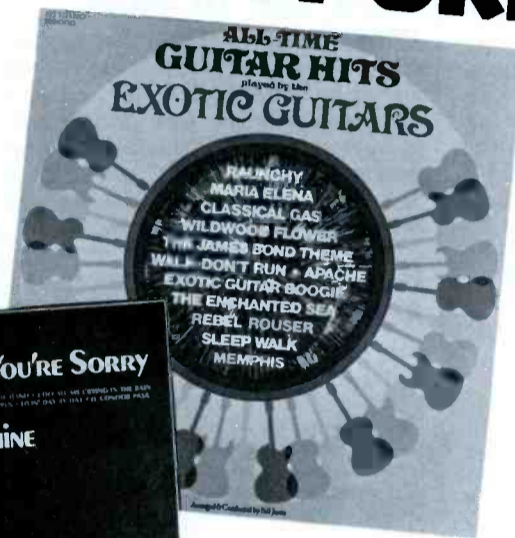
LIVING GAME — Mick Greenwood — Decca 75318

Sporting a powerful voice filled with strong convictions, Mick Greenwood makes his LP debut with a set of all originals. Although his style is structured in the Elton John vein, Greenwood has a number of striking thoughts that he communicates which place his songs in a class by themselves. Of special note are "After The First World War," "Truth Seeker," "My Life" and the title tune. From the sounds of this disk, Mick Greenwood should be one of the year's new faces.

SELLING



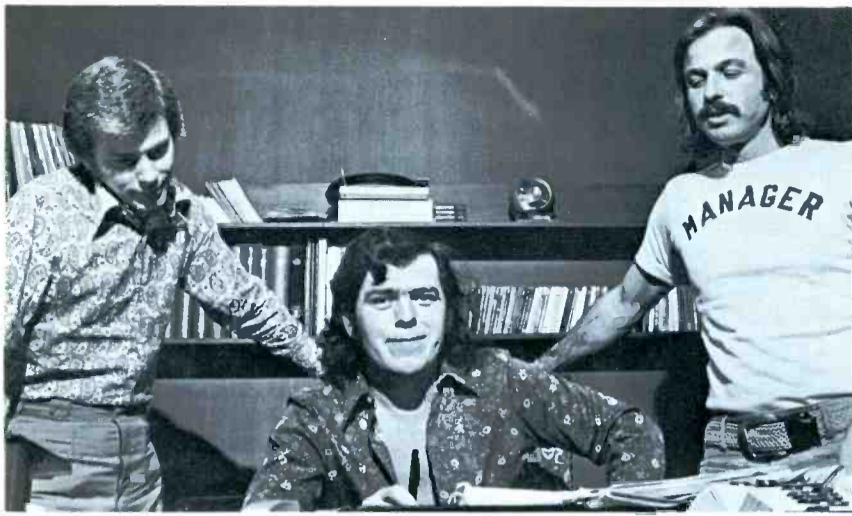
LIKE PURE JOY



SELLING SINGLES
 "ANYTHING CAN HAPPEN"
 &
 "YESTERDAY KEEPS GETTING IN THE WAY"
 By The SOUNDS OF SUNSHINE #R-913
 "LOVE MEANS"
 (You Never Have To Say You're Sorry)
 &
 "ONE TEARDROP" (Una Lagrima)
 By The TURN OF THE CENTURY #R-909

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PLAYBOY OF THE MONTH—Tim Rose has signed with Playboy Records as their first artist, with first product produced by Gary Wright in Los Angeles and London and due for release early next year. Here, flanking the artist, are the label's executive vice president Bob Cullen (left) and manager Ron de Blasio.

E Pluribus Gold

NEW YORK — "E Pluribus Funk", Grand Funk Railroad's first album on their own "honorary" label from Capitol Records, has been certified a million seller by the Recording Industry Association of America (RIAA).

"E Pluribus Funk" marks the sixth Gold Album in as many releases for Grand Funk, who recently announced a one-year retreat from personal appearances following the trio's pre-Christmas European tour which commenced Dec. 3 in Copenhagen.

The group is expected to make a major announcement following their return to the U.S. regarding their future plans, which reportedly include a TV special on their Shea Stadium appearance, their first full-length feature motion picture and major artist endorsements with leading worldwide manufacturers.

Little Joe To MGM

HOLLYWOOD — Little Joe, nationally known hair stylist, has been signed by Mike Curb to an exclusive recording contract with MGM Records. Don Perry will produce the first session "The Children" b/w "Don't Take The Rain Away" both written and arranged by Andy Belling.

Green Apple Music Acquires Hookah

HOLLYWOOD — Terri Fricon, general manager of Green Apple Music Company, has announced the acquisition of Hookah Music Publishing. The Hookah catalog will be added to Green Apple, and all existing Hookah copyrights will be assigned to Green Apple. The purchase of Hookah Music Publishing is the first phase in a move to expand Green Apple Music.

JOHNNY MARKS' BIG 4

TV Special with Burl Ives, 8th Annual Showing, Dec. 6th

RUDOLPH THE RED-NOSED REINDEER

Original Sound Track on Decca

95,000,000 Record Seller, Int'l

Over 400 Versions

BRENDA LEE

(Decca)

DAVID CASSIDY (With the Partridge Family)

(Bell)

LYNN ANDERSON

(Columbia)

ROCKIN' AROUND THE CHRISTMAS TREE

FRANK SINATRA

and Fred Waring

I HEARD THE BELLS ON CHRISTMAS DAY

(Reprise)

Bing Crosby, Ed Ames, Kate Smith, Ray Price, Harry Belafonte, Eddy Arnold, Burl Ives, Bert Kaempfert, Fred Waring, Chet Atkins, Dick Liebert, Carillon Bells (Decca), Sound Spectacular (Victor), Lester Lanin, Dennis Day, Robert Rheims, Johnny Kaye, Living Voices (Camden), Decca Concert Orch, Longines Symphonette, Lawrence Welk, The London Sound (Decca), Living Strings (RCA).

BURL IVES

A HOLLY JOLLY CHRISTMAS

(Decca)

ST. NICHOLAS MUSIC, INC.

1619 Broadway, New York, 10019

cash box / album reviews

Pop Best Bets

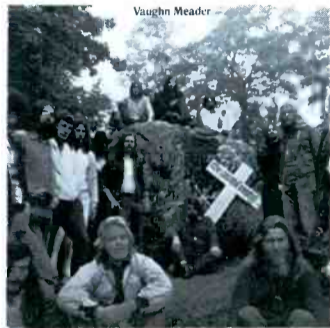
MY BOY—Richard Harris—Dunhill DSX-50116

Richard Harris has put together an LP which traces the life of a man from lonely bachelorhood through marriage, a birth of a son and a divorce, drawing upon the writing talents of Jim Webb, Martin & Coulter and Harris & Bromley as well as two of his own tunes. Major programming interest lies in Webb's material (the Webb-Harris marriage is strong as ever), particularly "Requiem" (originally recorded by The Fifth Dimension) and an early tune called "This Is Where I Came In." LP also includes his current single, "My Boy." Could bring him back to the LP charts with all the power of his "A Tramp Shining" LP of a few years ago.



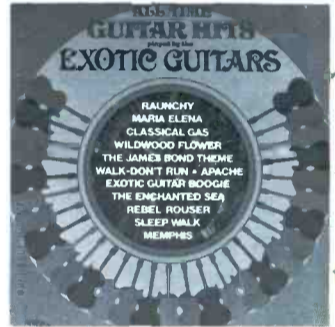
THE SECOND COMING—Vaughn Meader—Kama Sutra KSBS 2038

In which Vaughn Meader of First Family fame returns to play Jesus Christ. Okay? It's the familiar theme of what would Jesus do and say if he were to walk the streets of 1971 western society. Some amusing moments as Meader and his cohorts take aim at such topics as rock festivals and tv appearances. It all wears thin at times; still the subject matter and approach are contemporary enough to assure this a sizable audience.



ALL TIME GUITAR HITS—Exotic Guitars—Ranwood R8090

Chuck Berry, the Ventures and Duane Eddy really started something, didn't they? Among other things it might be called an electric guitar movement and now, in one handy volume, the Exotic Guitars have assembled most of the class songs from that category—things like "Memphis," "Raunchy," "Rebel Rouser" and "Classical Gas." Whether you want to relive the past or appreciate the present, this is an LP which is sure to please.



FEEL YOUR GROOVE—Ben Sidran—Capitol ST-825

Former keyboardman and lyricist with The Steve Miller Band, Ben Sidran makes an auspicious solo debut as a rockin' good answer to Mose Allison. Title tune is a brilliant conception which features Mimi Farina on background vocals, Boz Scaggs on guitar and it all makes the over-seven-minutes of music more than worthwhile. The LP bears a jazz influence, but not with blaring horns or meandering improves that don't do much except to serve one's self-indulgence. Sidran's feel for jazz is a meaty, juicy and energetic approach to music as he defines it, and few will have trouble touching hands with it. FM programmers should delight in this unusually rich LP and sales should follow suit.



ONLY ME—George Rizzo—GWP ST 2040

George Rizzo is a young man from Brooklyn who has traveled around and seen a bit and is possessed of the faculty of translating his experiences neatly to record. His initial album for the GWP label takes in a dozen originals—best of which are "A Million Miles High," "Candy Store Blues," "I'll Chase Your Tears Away" and "When The Good Times Rolled." A gentle acoustic set well worth a listen.



COLD SPRING HARBOR—Billy Joel—Family FPS-2700

Billy Joel is a singer-pianist, but totally unlike Carole King or Elton John, he begins his songwriting and musical performances career simultaneously with an LP which bears little resemblance to any rock tradition we can easily label. His roots are more pop than rock, and yet he will appeal to FM and Top 40 audiences initially because of his wide-ranging voice and lyrical ways. LP contains his new single ("She's Got A Way"/"Everybody Loves You Now") and his music continues to impress throughout. "Why Judy Why" and "Got To Begin Again" will also draw programming interest, and with exposure, he can easily develop into a major talent.



Dimension Pub, Deal w/ Care

HOLLYWOOD—Michael Z. Gordon, president and general manager of Dimension Music, Inc., has announced the formation of its wholly owned publishing subsidiary Blueberry Music (ASCAP) and the completion of a broad production agreement with Care Records.

Recent activities in the new publishing firm include the acquisition of the rights to the score and soundtrack of the forthcoming motion picture "November Children." All of the music in the film is by Larry Quinn and Tammy Smith, who are presently under contract to Blueberry.

Gordon, who produced the music for the film, also announced the signing of several new acts to Pi Productions, the firm's production company. Recordings now completed or presently underway include "Joy" (Pentagram), "College" (Cream), "Peach and Lee" (RCA) and "Phantasia" (Damon).

Dimension Music, which has been actively seeking new talent on a national level, has currently completed negotiations with Care Records for the exclusive production rights for all product released through the new label. Care, which will be headquartered in Columbus, Ohio, will operate under the direction of Stanley Friedman and Lee Foster. The label's roster of artists to be produced by Dimension include the Ohio Express, Clyde and Hilda, Gary Copely, and the Mindstickers. The label will officially start operations Jan. 1 and will concentrate on establishing new relationships with indie producers, artists and writers in the Midwest. Friedman will also handle operations for Dimension at its affiliated studios, which include Rome Recorders, Columbus; Cavern Recorders, Independence, Mo.; U.P.C., Omaha, and Sound City, Inc., in Los Angeles.

"This new arrangement," Gordon states, "will enable us to complete the entire operation from the signing of a new artist all the way to the final product through our affiliated companies in the Midwest. This should open up a completely new market for talent, which up until now had to go to either Los Angeles, New York or Nashville to find an outlet."

First Formal Project To Study Children's Educational Music Raposo On Team

NEW YORK—What is believed to be the first research project to formally study how to apply music as a learning vehicle for children is underway.

The project is being handled by Joe Raposo, writer of much of the material heard on "Sesame Street," Dr. Ed Palmer, director of research at Children's Television Workshop, producers of "Sesame Street," and Barbara Reeves of the University of Oregon.

As part of the research, the findings of which will be made available in a published report, video tape segments of "Sesame Street" are being pulled for study. The key, Raposo notes, is music that educates is a "repetitive, rhythmic energy coupled with strong melody. The name of the game here is keeping the children's attention."

In Raposo's view, the "Sesame Street" segments are "really the tip of the iceberg." For many of Raposo's song assignments—he writes both words and music—"filter down from above," meaning that it's determined by the show's child experts what learning concepts are to be portrayed in song. It's then Raposo's job to translate such concepts as "spatial differentials" into simple learning songs. Of course, Raposo adds, many songs heard on "Sesame Street" are written for pure entertainment sake, such as the title song itself.

Raposo is also a creative factor in the new CTW project, "Electric Company," which offers reading preparedness to children in the 7 to 10 age bracket ("Sesame Street" is a preschool effort). On this show, Raposo has been experimenting with electronic instrument sounds, such as trumpets and flutes. He's also written "electronic ballets." The range of music on the show extends from hard rock to parodies of 1930's

songs.

Raposo's career is certainly not limited to the children's field. Interestingly, some of his "Sesame Street" songs have been recorded by such adult acts as Peggy Lee ("Sing") and Tony Bennett ("Green"), while there's been general TV exposure by Bing Crosby, Carol Burnett, Lena Horne and Della Reese.

Raposo is also writing film scores, including the new Shirley McLaine film, "Possession of Joel Delaney," and "Savages."

Yet it's Raposo's feeling that the writing he has done for educational TV is the "most satisfying thing I've done in my life so far."

Fabian Plays The Game Again

HOLLYWOOD—Fabian is recording again. After retiring from the rock scene at 18 with hits like "Turn Me Loose" and "Like A Tiger" under his belt, Fabian became Fabian Forte and concentrated on his acting career. After "a lot of time for reflection," he's back with new sounds.

Fabian is being produced independently by Don Perry and is working on "Play The Game Again," written by Andy Belling, and "Poor Folks" by Dick Monda.

Fabian claims that he chose this particular time to return because "lyrics have more meaning. Things have changed drastically over the past ten years, and I want to be a part of it."

Cramer To Board Of Ford Theatre

NEW YORK—BMI president Edward M. Cramer has been nominated to serve as a member of the board of trustees of the Ford's Theatre Society, Washington, D.C. The appointment was made by Secretary of the Interior Rogers C. B. Morton in concurrence with Ralph G. Newman, chairman of the board of trustees.

Serving as America's national historic theatre for the performing arts, Ford's Theatre is operated by the United States Department of the Interior's National Park Service. The Society, long responsible for keeping the theatre on sound financial footing, resumed artistic control this year. In an effort to keep Ford's constantly lit, the Society has scheduled a series of short-run attractions in addition to six major productions during the current season.

Montell Directs Merc R&B Promo

CHICAGO—Mercury Records has announced the appointment of Andre Montell to director of national promotion of R&B. He will be working in association with Denny Rosenkrantz and Stan Bly, of the Chicago office and Frank Mull, who handles Mercury's country product in Nashville.

Montell moves into the position after being with Mercury for six months in the capacity of local promo out of Chicago covering Illinois, Wisconsin and Indiana.

Prior to working with Mercury, Montell did National Promotion for UNI Records before that label went under the MCA banner, changing to regional promotion for that corporation to work with Bill Cosby, Elton John and Neil Diamond.

A native of Los Angeles, Montell began his career as a vocalist.

Singer To Tiny Tim Label

NASHVILLE—Tiny Tim has signed Toni Lee, a Nashville based singer to his Victim label, Toni Lee will be managed by Tiny Tim and Tex Clark. Brite Star promotions will produce the session sometime in Dec. The first single will be "Break It To Me Gently," a Cedarwood song, written by WSM Dee Jay Billy C. Cole.

Ron Dante is moving.

Until then he can be reached at SU 7-2244



COOL INKING—Joe Smith, Warner Bros. executive vice president (left) looks on with Warners special projects director Les Anderson as Bobby Sanders of Souttown Record Productions signs the Cool Sounds to a Warner Bros. Records contract. The group, standing behind Sanders, includes (left to right) Eugene Shaw, Janice Singleton, Earl Knox and Leon Green. Their first single for Warner Bros., "I'll Take You Back" has just been released.

faces



Ronnie Wood

Kenny Jones

Ian McLagan

Ronnie Lane

Rod Stewart

A nod is as good as a wink... to a blind horse.

A New album:



on Warner Bros. Records, where it belongs.

- "...Just about the finest performing rock band around these days."
—CIRCUS
- "Yea, the Faces are at it again...."
—ROCK
- "...a major talent and a stunning sound."
—FUSION
- "One of pop music's last, best hopes..."
—BOSTON AFTER DARK
- "...greatest British rock and roll band since the Stones."
—SOUNDS

All Warner Bros. Records are also available on Ampex-Distributed Warner Bros. Tapes, Thank Goodness.

CashBox Top 100 Albums

- | | | | | | | | | |
|----|--|----|----|--|----|-----|---|-----|
| 1 | THE NEW SANTANA
(Columbia KC 30595)
(CA 30595) (CT 30595) | 1 | 35 | ROUGH & READY
JEFF BECK GROUP (Epic KE 30973)
(CA 30973) (CT 30973) | 30 | 69 | A PARTRIDGE FAMILY CHRISTMAS
CARD
(Bell 6066)
(8-6066) (5-6004) | 102 |
| 2 | TEASER AND THE FIRECAT
CAT STEVENS (A&M SP 4313)
(8T 4313) (CS 4313) | 3 | 36 | GOIN' BACK TO INDIANA
JACKSON 5 (Motown M-7421)
(M8 1742) (M75 742) | 21 | 70 | LEE MICHAELS V
(A&M SP 4302)
(8T 4302) (CS 4302) | 74 |
| 3 | THERE'S A RIOT GOIN' ON
SLY & THE FAMILY STONE (Epic KE 30986)
(ET 30986) (EA 30986) | 4 | 37 | OTHER VOICES
DOORS (Elektra EKS 75017)
(8T 5017) (5-5017) | 48 | 71 | GRATEFUL DEAD
(Warner Bros. 2WS 1935)
(8-1935) (5-1935) | 61 |
| 4 | SHAFT
ORIGINAL SOUNDTRACK (Enterprise—MGM) (EN 2-5002)
(EN 25002) (ENC 25002) | 2 | 38 | THE DIONNE WARWICKE STORY
(Scepter SPS 2-596) | 35 | 72 | YES ALBUM
Atlantic (SD 8283) (TP 8283) (CS 8283) | 79 |
| 5 | CHICAGO AT CARNEGIE HALL
(Columbia C4X 30865)
(GA 30863/4) (GT 30863/4) | 7 | 39 | THE 5TH DIMENSION LIVE
(Bell 9000) (8-9000) (5-9000) | 33 | 73 | ALL DAY MUSIC
WAR (United Artists UAS 5546) | 84 |
| 6 | IMAGINE
JOHN LENNON (Apple SMAS 3379)
(8XT 3379) (4XT 3379) | 5 | 40 | AMERICAN PIE
DON McLEAN (United Artists UAS 5535) | 68 | 74 | FOR LADIES ONLY
STEPHENWOLF (Dunhill DSX 50110)
(8-50110) (4-50110) | 53 |
| 7 | 🌀 🎧 🎸 🎵
(Atlantic SD 7208)
(TP 7208) (CS 7208) | 11 | 41 | FIDDLER ON THE ROOF
ORIGINAL SOUNDTRACK (United Artists UAS 10900)
(U 5013) (K 5031) | 43 | 75 | KILLER
ALICE COOPER (Warner Bros. 2567)
(8-2567) (5-2567) | — |
| 8 | TAPESTRY
CAROLE KING (Ode 77009) | 8 | 42 | TOM JONES LIVE AT CAESARS
PALACE
(Parrot 71049/50) | 49 | 76 | ANTICIPATION
CARLY SIMON (Elektra EKS 75016)
(8T 5016) (5-5016) | 86 |
| 9 | EVERY PICTURE TELLS A STORY
ROD STEWART (Mercury SRM 1-609)
(MC 1-609) (MCR4 1-609) | 6 | 43 | AERIE
JOHN DENVER (RCA LSP 4607)
(P8S 1834) (PK 1834) | 44 | 77 | LOSING THEIR HEADS
HUDSON & LANDRY (Dore 326) | 83 |
| 10 | HARMONY
THREE DOG NIGHT (Dunhill DSX 50108)
(8-50108) (4-50108) | 9 | 44 | BARBRA JOAN STREISAND
(Columbia KC 30792) (CA 30792) (CT 30792) | 31 | 78 | PUSH PUSH
HERBIE MANN (Embroy SR 532) | 76 |
| 11 | STONES
NEIL DIAMOND (Uni 93106)
(6 93106) (C73 93106) | 19 | 45 | SONNY & CHER LIVE
(Kapp KS 3654) | 56 | 79 | STREET CORNER TALKING
SAVOY BROWN (Parrot PAS 71047)
(M 79847) (M 79647) | 55 |
| 12 | CARPENTERS
(A&M SP 3502)
(8T 3502) (CS 3502) | 10 | 46 | TUPELO HONEY
VAN MORRISON (Warner Bros. 1950)
(8-1950) (5-1950) | 41 | 80 | NATURAL MAN
LOU RAWLS (MGM SE 4771) | 85 |
| 13 | TO YOU WITH LOVE
DONNY OSMOND (MGM SE 4797) | 14 | 47 | TEA FOR THE TILLERMAN
CAT STEVENS (A&M SP 4280)
(8T 4280) (CT 4280) | 36 | 81 | THE ALLMAN BROTHERS BAND
AT FILLMORE EAST
(Capricorn SD 2-802) | 72 |
| 14 | MEATY BEATY BIG AND BOUNCY
THE WHO (Decca DL 79184)
(6-9184) (C73-9184) | 17 | 48 | SUMMER OF '42
ORIGINAL SOUNDTRACK (Warner Bros. WS) | 52 | 82 | THE SILVER TONGUED DEVIL
AND I
KRIS KRISTOFFERSON (Monument A 30679) | 67 |
| 15 | E PLURIBUS FUNK
GRAND FUNK RAILROAD (Capitol SW 853)
(8XT 853) (4XT 853) | 23 | 49 | BOB DYLAN'S GREATEST HITS
VOL. II
(Columbia KG 31120)
(GA 31120) (GT 31120) | — | 83 | MUDDY MILES LIVE
(Mercury SRM 2-7500)
(MCT8 2-7500) (MCT4 2-7500) | 57 |
| 16 | JESUS CHRIST SUPERSTAR
(Decca DXSA 7206)
(6-6000) (73-6000) | 13 | 50 | BLESSED ARE
JOAN BAEZ (Vanguard VSD) 6570/1 | 37 | 84 | B.J. THOMAS GREATEST HITS
VOL. TWO
(Scepter SPS 597) | 91 |
| 17 | ROCKIN' THE FILLMORE
HUMBLE PIE (A&M SP 3506)
(8T 3506) (CS 3506) | 18 | 51 | CAHOOTS
THE BAND (Capitol SMAS 651)
(8XT 651) (4XT 651) | 39 | 85 | GETS NEXT TO YOU
AL GREENE (Hi SHL 32062) | 90 |
| 18 | CHER
(KAPP KS 3649) | 16 | 52 | 200 MOTELS
ORIGINAL SOUNDTRACK (United Artists UAS 9956)
(X-04020) (XC 7020) | 65 | 86 | THEIR 16 GREATEST HITS
GRASS ROOTS (Dunhill DSX 15107) | 69 |
| 19 | WHO'S NEXT
THE WHO (Decca DL 79182)
(6-79182) (73-79182) | 20 | 53 | PEOPLE LIKE US
MAMMAS & PAPAS (Dunhill DSX 50106)
(8-60106) (4-50106) | 45 | 87 | STEVIE WONDER'S GREATEST
HITS, VOL. 2
(Tamla T 313L)
(T8 1313) (T75 313) | 92 |
| 20 | EVERY GOOD BOY DESERVES
FAVOUR
MOODY BLUES (Threshold THS5) | 12 | 54 | AQUALUNG
JETHRO TULL (Reprise MS 2035)
(8-2035) (5-2035) | 60 | 88 | FLOWERS OF EVIL
MOUNTAIN (Windfall 5501)
(8-5501) (5-5501) | — |
| 21 | MUSIC
CAROLE KING (Ode 77013)
(8T 77013) (CS 77013) | — | 55 | THE DONNY OSMOND ALBUM
(MGM SE 4782)
(8130-4782) (5130-4782) | 50 | 89 | SMASH YOUR HEAD AGAINST
THE WALL
JOHN ENTWISTLE (Decca DL 79183)
(6-9183) (C73 9183) | 82 |
| 22 | SOUND MAGAZINE
PARTRIDGE FAMILY (Bell 6064)
(8-6004) (5-6004) | 15 | 56 | ARETHA'S GREATEST HITS
ARETHA FRANKLIN (Atlantic SD 8295)
(TP 8295) (CS 8295) | 40 | 90 | JACKSON 5 CHRISTMAS ALBUM
(Motown M 713)
(M8 1713) (M75 713) | — |
| 23 | MADMAN ACROSS THE WATER
ELTON JOHN (Uni 93120) | 38 | 57 | THE MORNING AFTER
J. GEILS BAND (Atlantic SD 8297)
(TP 8297) (CS 8297) | 66 | 91 | JONATHAN EDWARDS
(Capricorn SD 862)
(TP 862) (CS 862) | 97 |
| 24 | ALL IN THE FAMILY
(Atlantic SD 7210)
(TP 7210) (CS 7210) | 46 | 58 | UP TO DATE
PARTRIDGE FAMILY (Bell 6059)
(8-6059) (5-5059) | 47 | 92 | CHEECH & CHONG
(Ode 77010)
(8XT 77010) (CS 77010) | 108 |
| 25 | RAM
PAUL & LINDA McCARTNEY (Apple SMAS 3375)
(8XT 3375) (4XT 3375) | — | 59 | MUD SLIDE SLIM
JAMES TAYLOR (Warner Bros. WS 2561)
(8-2561) (5-2561) | 54 | 93 | HOT PANTS
JAMES BROWN (Polydor PD 4054)
(8F 4054) (CF 4054) | 73 |
| 26 | RAINBOW BRIDGE
JIMI HENDRIX ORIGINAL SOUNDTRACK (Reprise 2040)
(8-2040) (5-2040) | 26 | 60 | QUIET FIRE
ROBERTA FLACK (Atlantic SD 1594)
(TP 1594) (CS 1594) | 89 | 94 | LOVE BOOK
LETTERMEN (Capitol ST 836)
(8XT 836) (4XT 836) | 96 |
| 27 | GATHER ME
MELANIE (Neighborhood NRS 47001) (Dist: Famous) | 34 | 61 | MEDDLER
PINK FLOYD (Harvest SMAS 832)
(8XT 832) (4XT 832) | 59 | 95 | I GOT LUCKY
ELVIS PRESLEY (Camden CAL 2533) | 106 |
| 28 | WHAT'S GOING ON
MARVIN GAYE (Tamla TS 310)
(T8 1310) (M75 310) | 27 | 62 | B. B. KING IN LONDON
(ABC ABCX 730)
(8-730) (4-730) | 42 | 96 | CLOSE TO YOU
CARPENTERS (A&M 4271)
(8T 4271) (CS 4271) | 75 |
| 29 | BARK
JEFFERSON AIRPLANE (Grunt FTR 1001)
(P8FT 1001) (PKFT 1001) | 25 | 63 | RAY CHARLES 25TH ANNIVERSARY
SALUTE
(ABC ABCX 731)
(8-731) (4-731) | 64 | 97 | FROM THE INSIDE
POCO (Epic KE 30753) (EA 30753) (ET 30853) | 71 |
| 30 | BLACK MOSES
ISAAC HAYES (Enterprise ENS 2-5003)
(EN 25003) (ENC 25003) | — | 64 | WELCOME TO THE CANTEEN
(Traffic-ETC.) (United Artists-VAS 5550) | 51 | 98 | LIVING
JUDY COLLINS (Elektra EKS 75014)
(8T 5014) (5-5014) | — |
| 31 | GIVE MORE POWER TO THE PEOPLE
CHI-LITES (Brunswick BL 754170) | 24 | 65 | STICKY FINGERS
ROLLING STONES (Rolling Stones COC 59100)
(TP 5910) (CS 5910) | 62 | 99 | 'NUFF SAID
IKE & TINA TURNER (United Artists UAS 5530)
(T0-S155) | 101 |
| 32 | SMACKWATER JACK
QUINCY JONES (A&M SP 3037)
(8T 3037) (CT 3037) | 29 | 66 | THE LOW SPARK OF HIGH
HEELD BOYS
TRAFFIC (Island SW 9306)
(8XT 9306) (4XT 9306) | — | 100 | QUICKSILVER
(Capitol SW 819)
(8XT 819) (4XT 819) | — |
| 33 | MASTER OF REALITY
BLACK SABBATH (Warner Bros. WS 2562)
(8-2562) (5-2562) | 28 | 67 | EASY LOVING
FREDDIE HART (Capitol ST 838)
(8XT 838) (4XT 838) | 70 | | | |
| 34 | ROOTS
CURTIS MAYFIELD (Curton CRS 8009) | 32 | 68 | SURF'S UP
BEACH BOYS (Brother RS 6453)
(8-6453) (5-6453) | 58 | | | |



TOP 100 Albums

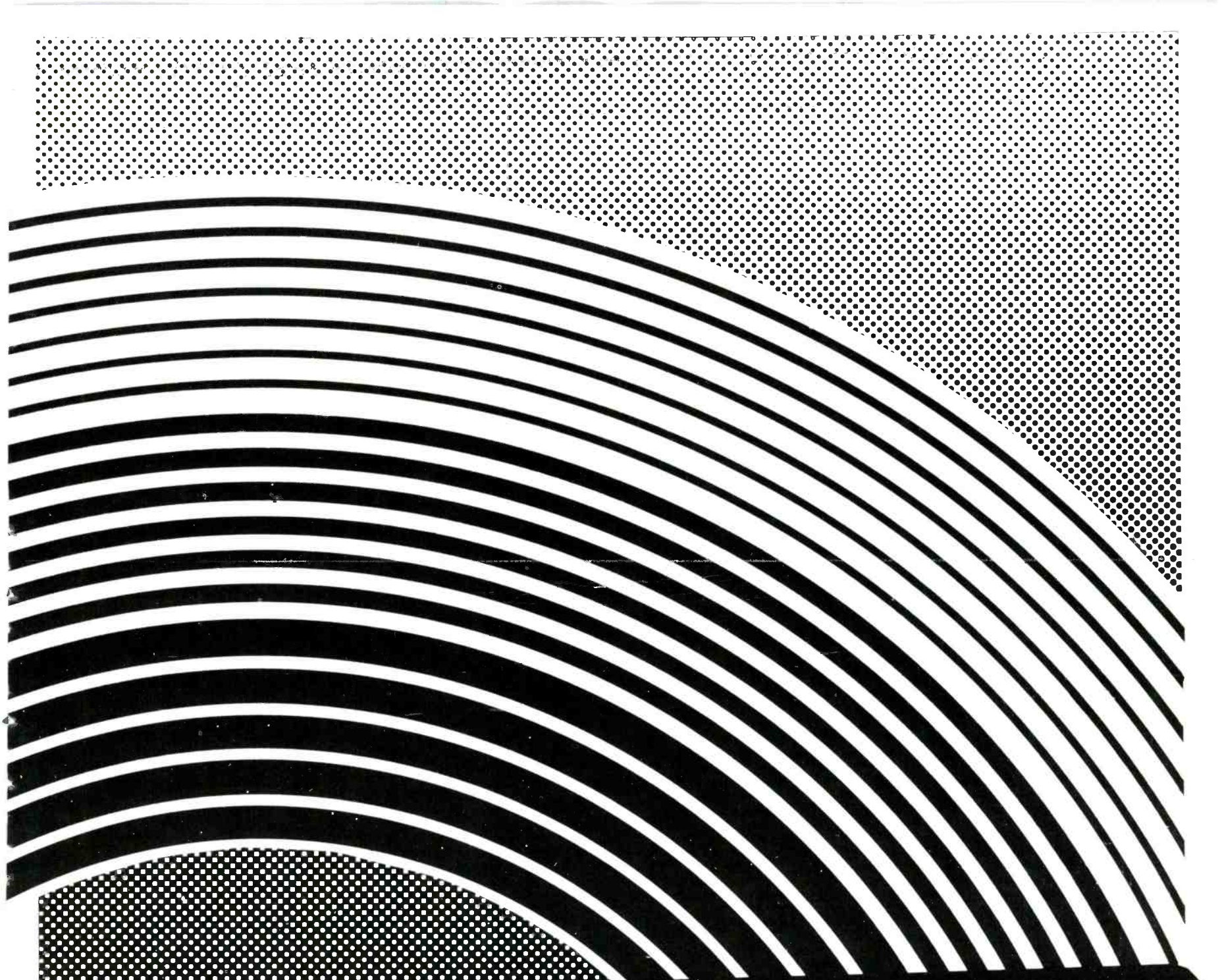
101 TO 150

101 THE STYLISTICS Avco AV 33023 —	119 JAMES GANG LIVE IN CONCERT ABC 733) 80	135 MEMORIES JOHN MAYALL, JERRY McGEE, LARRY TAYLOR (Polydor PD 5021) 137
102 SUMMER OF '42 PETER NERO (Columbia C 31105) — (CA 31105) (CT 31105)	120 HOW CAN I UNLOVE YOU LYNN ANDERSON (Columbia C 30925) — (CA 30925) (CT 30925)	136 LAST NIGHT I HAD THE STRANGEST DREAM MASON PROFIT (Ampex 10138) 138 (81038) (51038)
103 OZONE COMMANDER CODY (Paramount PAS 6017) 104 (Dist: Famous)	121 CHAPTER 2 ROBERTA FLACK (Atlantic 1569) 113 (TP 1569) (CS 1569)	137 RESTRICTIONS CACTUS (ATCO 33-377) —
104 THE GREAT BLIND DEGREE RICHIE HAVENS (Stormy Forest SFS 6010) 103	122 DESIDERATA LES CRANE (Warner Bros. BS 2570) — (8-2570) (5-2570)	138 ELECTRIC WARRIOR T. REX (Reprise 6466) — (8-6466) (5-6466)
105 BIG BAD BEAUTIFUL DAY IT'S A BEAUTIFUL DAY (Columbia KC 30734) — (CA 30734) (CT 30734)	123 I THINK WE'RE ALL BOZO'S ON THE BUS FIRESIGN THEATER (Columbia C 30737) 128 (CA 30737) (CT 30737)	139 MIRROR EMITT RHODES (Dunhill DSX 50111) 145 (8-50111) (4-50111)
106 TO LOVERS EVERYWHERE MANTOVONI (London XPS 598) 105	124 BLACK IVORY WANDA ROBINSON (Perception PLP 18) 125	140 REFLECTIONS 5th DIMENSION (Bell B 6065) 94 (8-6065) (5-6065)
107 THE PARTRIDGE FAMILY ALBUM ORIGINAL TV CAST (Belt 6050) (8-6050) (5-6050) 102	125 VISIONS GRANT GREEN (Blue Note BST 84373) 133	141 GARDEN IN THE CITY MELANIC (Buddah BDS 5095) —
108 NILSSON SCHMILSSON RCA LSP 4515) — (P8S 1734) (PK 1734)	126 THE BEST OF GUESS WHO RCA LSPX 1004) 81 (P8S 1710) (PK 1710)	142 IF NOT FOR YOU OLIVIA NEWTON JOHN (Uni 73117) 148
109 GIVIN' IT BACK ISLEY BROS. (T-Neck TNS 3008) 110	127 JUST AS I A BILL WITHERS (Sussex SXBS 7000) 119	143 THE BEST OF SONNY & CHER Atco SD 33-219) — (TP 219) (CS 219)
110 FUTURE GAMES FLEETWOOD MAC (Reprise 6465) 116 (8-6465) (5-6465)	128 NEW RIDERS OF THE PURPLE SAGE Columbia C 30888) (CA 30888) (CT 30888) 88	144 BLOODROCK U.S.A. (Capitol SMAS 645) 95 (8XT 645) (4XT 645)
111 A SPACE IN TIME TEN YEARS AFTER (Columbia KC 30801) 77 (CA 30801) (CT 30801)	129 SLY & THE FAMILY STONE GREATEST HITS EPIC (KE 30325) (CA 30325) (CT 30325) 120	145 THRU THE YEARS JOHN MAYALL (London 2PS 600/1) 146
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114 TRAFALGAR BEE GEES (Atco AD 7003) (TP 7003) (CS 7003) 109	132 GASOLINE ALLEY ROD STEWART (Mercury SR 61264) 121 (MC8 61264) (MCR-4-61264)	148 ARETHA LIVE AT FILLMORE WEST ARETHA FRANKLIN (Atlantic SD 7205) 100 (TP 7205) (CS 7205)
115 SESAME STREET 2 ORIGINAL CAST (Warner Bros. BS 2569) — (8-2569) (5-2569)	133 BLUE JONI MITCHELL (Reprise MS 2038) 123 (8-2038) (5-2037)	140 HELEN REDDY (Capitol ST 857) — (8XT 857) (4XT 857)
116 PARANOID BLACK SABBATH (Warner Bros. WS 188) 78 (M8 1837) (M5 1887)	134 HOMEMADE THE OSMONDS (MGM SE 4770) 127 (8130-4770) (5130-4770)	150 DETROIT (Paramount PAS 6010) — (P8 6010) (PAC 6010)
117 POEMS, PRAYERS AND PROMISES JOHN DENVER (RCA LSP 4499) 112 (P8S 1711) (PK 1711)		
118 FRISCO MABLE JOY MICKEY NEWBURY (Elektra 74107) 124 (8T 4107) (4107)		



R & B TOP 60

1 A FAMILY AFFAIR Sly & The Family Stone (Epic 10805) 1	16 CHILD OF GOD Millie Jackson (Spring 119) 12	31 THAT'S THE WAY I FEEL ABOUT CHA Bobby Womack (U.A. 50847) 39	45 (WE'VE GOT TO) PULL TOGETHER The Nite-Liters (RCA 74-0591) 49
2 ROCK STEADY Aretha Franklin (Atlantic 2838) 2	17 INNER CITY BLUES Marvin Gaye (Tamla 54209) 15	32 MAKE ME THE WOMAN THAT YOU GO HOME TO Gladys Knight (Soul 35091) 41	46 MEN ARE GETTING SCARCE Chairman Of The Board (Invictus 9103) 51
3 GOT TO BE THERE Michael Jackson (Motown 1191) 3	18 EVERYBODY'S EVERYTHING Santana (Columbia 45472) 18	33 LOVE GONNA PACK UP (AND WALK OUT) Persuaders (Win or Loose 220) 40	47 PAIN Ohio Players (Westbound 188) —
4 SCORPIO Dennis Coffey (Sussex 226) 6	19 WALK RIGHT UP TO THE SUN Delphonics (Philly Groove 169) 17 Dist. Bell)	34 TRAPPED BY LOVE Denise LaSalle (Westbound W182) 25	48 LOVE AND LIBERTY Laura Lee (Hot Wax 7111) 53
5 I'M A GREEDY MAN (Part 1) James Brown (Polydor 14100) 9	20 YOU KEEP ME HOLDING ON Tyrone Davis (Dakar 626) 21	35 YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH Undisputed Truth (Gordy 7112) 44	49 WAY BACK HOME Jr. Walker and All stars (Soul 35090) 60
6 THEME FROM SHAFT Isaac Hayes (Enterprise 9038) 4	21 EVERYBODY KNOW ABOUT MY GOOD THING (Part 1) Little Johnny Taylor (Ronn 55) 28	36 AFTER ALL THIS TIME Merry Clayton (Ode 66020) 38	50 GET UP AND GET DOWN Dramatics (Volt 6018) 52
7 CLEAN UP WOMAN Betty Wright (Alston 4601) 10	22 LET'S STAY TOGETHER Al Greene (Hi 2202—Dist. London) 35	37 AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager (Mercury 73255) 46	51 KEEP ON KEEPING ON N. F. Porter (Lizard 1010) 55
8 SUPERSTAR (Remember How You Got Where You Are) Temptations (Gordy 7111) 8	23 GRANDMA'S HANDS Bill Withers (Buddah 227) 23	38 SHE'S ALL I GOT Freddie North (Mankind 12004) 24	52 WHY DIDN'T I THINK OF THAT Brenda & The Tabulations (Top & Bottom 411) 56
9 YOU ARE EVERYTHING Stylistics (Avco 4581) 11	24 LAY LADY LAY Isley Brother (T-Neck 933—Dist. Buddah) 26	39 SATISFACTION Smokey Robinson & The Miracles (Tamla 54211) 43	53 THE WOODIE-T-WOO—CAUSE THAT'S THE WAY I KNOW The People's Choice (Phila.—L.A. Of Soul 352) 54
10 HAVE YOU SEEN HER Chi-Lites (Brunswick 55462) 5	25 SHOW ME HOW Emotions (Volt 4066) 30	40 I'M YOURS Ike & Tina Turner (U.A. 50837) 29	54 YOU WANT IT, YOU GOT IT Detroit Emeralds (Westbound 192) —
11 RESPECT YOURSELF Staple Singers (Stax 0104) 13	26 YOU'VE LOST THAT LOVIN' FEELIN' Roberta Flack & Donny Hathaway (Atlantic 2837) 19	41 IT'S IMPOSSIBLE New Birth (RCA 74-0502) 27	55 LET ONE HURT DO L. J. Reynolds & The Chocolate Syrup (Law-Ton 1553) 58
12 ONE MONKEY DON'T STOP NO SHOW (Part 1) Honey Cone (Hot Wax 7110) 16	27 SUGAR DADDY Jackson 5 (Motown 1194) —	42 HELP ME MAKE IT THROUGH THE NIGHT O. C. Smith (Columbia 45435) 37	56 NATURALLY Jesse Hill (Blue Thumb 204) —
13 GET DOWN Curtis Mayfield (Curton 1966) 14	28 I BET HE DON'T LOVE YOU Intruders (Gamble 4016) 20	43 CAN I Eddie Kendricks (Tamla 54210) 48	57 LOVE OF MY MAN Dionne Warwick (Scepter 12336) 59
14 WHERE DID OUR LOVE GO Donny Elbert (All Platinum 2330) 7	29 WHAT TIME IS IT General Crook (Down To Earth 77) 32	44 DON'T PULL YOUR LOVE Sam & Dave (Atlantic 2839) 45	58 TO YOU WITH LOVE Moments (Stang 5033—Dist. All Platinum) 50
15 DROWNING IN THE SEA OF LOVE Joe Simon (Spring 120) 22	30 LOVE IS FUNNY THAT WAY Jackie Wilson (Brunswick 55461) 34		59 AT LAST Jesse James (Zay 3302) —
			60 JUNGLE FEVER Chakachas (Polydor 15030) —



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71



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and many other friends.

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Diana
Sunfighter
Titanic
Lock At the Wood
When I Was A Boy
I Watched the Wolves



SIDE TWO
Million
China
Earth Mother
Diana 2
Universal Copernican Mumbles
Holding Together

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SIDE ONE
 The Janitor Drives a Cadillac
 St. Louis Blues
 Papa John's Down Home Blues
 Plunk a Little Funk
 Over the Rainbow



SIDE TWO
 String Jet Rock
 Danny Boy
 Human Spring
 Soul Fever
 Everytime I Hear Her Name

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 RECORDS TAPES
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Rod Stewart & Faces Cactus Bull Angus

MADISON SQUARE GARDEN, NYC—One thing for sure is that Rod Stewart has been blazing a mighty trail for his recent tour. As Jerry Reed says, "when you're hot, you're hot," and Rod Stewart is probably today's hottest live act. With able and willing support from the Faces, Stewart has geared his entire stage act toward the one-night-stand blitzkrieg and is totally capable of demolishing an entire audience with one swing of his three-pronged mike stand.

The Garden was decked out with a huge poster reading, "A Nod Is As Good As A Wink . . . To A Blind Horse." This is the title of the live Faces album of the tour, issued by Warner Bros. and produced by Blyn Johns. Ron Wood, Ian McLagan, Ron Lane, Kenny Jones and of course, Stewart were dressed in full British rock regalia and kept busy kicking soccer balls into the crowd, passing wine and jumping up and down. They are very visual and ride on a continual wave of energy in true rock tradition.

To Rod Stewart, the stage must seem to be a sandbox in his best friend's backyard. Not only will he

drop to his knees at a moment's notice, but he'll also lie on the stage and sing upside-down. He spends a lot of time crawling on his hands and knees between the drums and under the organ during instrumental solos.

Stewart started the show with a number of new tunes, both rockers and moving ballads. A good deal of the set was devoted to instrumental breaks, especially driving bottleneck guitar breaks by Ron Wood. Stewart brought the crowd to the boiling point with a finale of "Maggie May" and "I'm Losing You" back-to-back.

Cactus delivered a segment of high-powered and well-lubricated driving rock. The group featured a number of tunes from its new "Restrictions" album on Atco. Rusty Day has a strong and subtle vocal style that weaves well with instrumental overtures by guitarist Jim McCarty, bassist Tim Bogert and drummer Carmine Appice. Bull Angus punched in with a set of heavy and hoofbeating songs that would need more than a matador to tame them.

m.p.

James Taylor

CARNEGIE HALL, NYC—It's bizarre to walk through the winter streets with tickets to a September tenth concert in yer grubby li'l hand. But even more bizarre to arrive at that concert—a James Taylor evening—and find the Carnegie stage looking as if Santana and the Taj Mahal tuba section had just finished jamming there and had forgotten to clean up. A person couldn't be blamed for wondering what if James Taylor gave a concert but there wasn't enough room for him?

Then the lights dimmed and James came ambling out alone. He played a couple of acoustic things just like old times (last year). He introduced Danny Kootch, the excellent guitar playing man, leader of Jo Mama and old buddy of Sweet Baby J. Russ Kunkel took a seat by the drums. A bass player and another percussionist came out from the wings. It started to get pretty cluttered but James glided on, going back into the past for "Something In The Way She Moves" and "Rainy Day Man," then

getting right up to date for a liberal helping of songs from his "Mud Slide Slim" album. The brass section of Dreams arrived to get some licks in. James moved right along.

The Warner Bros. artist sang with his customary grace and style, picked his guitar with the deftness one has come to expect, and handled the youthful crowd (much of which was hoping for a surprise visit by Carole King which never happened) with skill, good humor and aplomb. In fact, this was every bit as good as any previous Taylor concert, save for the fact that the plethora of musicians trooping on and off the stage with the dutiful gait of extras in a school pageant tended to distract from the matter at hand which was the music itself and Taylor's delivery of that music. Still the audience's enthusiasm was at high pitch and when James made his final exit, weaving a careful course through the field of wires and abandoned instruments, it was to prolonged applause.

e.k.

Allman Brothers Wet Willie

CARNEGIE HALL, NYC—The Allman Brothers are still musical brothers and Duane is still part of this musical fraternity. The group's recent concert at Carnegie Hall showed that its sleek and subtle blues sound is a product of total unity more than individual playing styles.

Dick Betz is handling all the guitar work and gets a chance to show how well he has assimilated Duane's finer points of picking, in addition to being more upfront with his own brand of single string. Gregg Allman serves as bandleader and pounds a highly rhythmic keyboard to fill more of the rhythm slots that Betz previously occupied.

The sound is there. High gear chord shifts placed "Whipping Post" into overdrive and the "Midnight Rider" cruised down his slinky and star-filled highway as he has done before.

Although their set was somewhat held up by a late bassist, the Allman Bros. immediately won the audience's favor with their enthusiasm. Wet Willie, a group signed to Capricorn Records as are the Allmans, opened the show with a tight and bright set.

m.p.

Shanti Lambert & Nuttycombe

ASH GROVE, L.A.—Atlantic's Shanti is a raga-rock group that doesn't seem to take its origins too seriously. They engage in some heavy rock, and do a fairly straight version of Lesley Duncan's "Love Song." But when they get cooking—two electric guitars, three drums (two Indian), bass and what looks like a short-scale chromed sitar but probably isn't—they're quite exotic and exciting. The group's chief shortcoming is in the vocal department, but lyrics are minimized anyway. The world, unfortunately, wasn't ready for Kaleidoscope, who did this sort of thing with quasi-Arabian music a few years ago. Maybe we've grown up a bit since. And watch this space for the latest developments in flamenco-rock.

Lambert & Nuttycombe, formerly on A&M but now on their own, played an audition set for a possible future engagement at the club. They're a very acoustic duo with a very laid-back stage presence. Their selection of material, from a nervous "Mr. Bojangles," to a Beatle-derived parody, "Don't Give Me Clap," to a good original "Honey Bunny Day" was delivered with as much aplomb as you'll find coming from a Mill Valley duo.

t.e.

Guess Who Grin

SANTA MONICA CIVIC AUDITORIUM, L.A.—Other than the singularly important fact that the usual wall-to-wall amplifiers weren't bent on testing the absolute threshold of pain in the inner ear and accompanying drum, the most inspiring moments of the evening were perpetrated (literally) by the opening set of Grin, a more than merely competent hard-rock band. They were simply sensational as lead guitarist/singer Nils Lofgren played and sang with such compelling urgency that he was at times difficult to believe. On the most obvious highlight of their forty minute set, Carole King's "Going Back," Lofgren demonstrated his virtuoso talents on his Telecaster by managing a full keyboard effect. It was done with such finesse and precision that I spent at least five minutes scanning the stage for the hidden instrument and hidden guitarist—and I wasn't alone in the search, either. The song also showcased the band, revealing a tightness, taste and succinctness seldom seen outside Nashville. The group, who record for Columbia-distributed Spindizzy, should truly be a monster in no time.

The Guess Who, after a "ten minute intermission" that stretched to fully twenty, shuffled out in their best late-night-in-a-bus-station clothes, and proceeded to demonstrate why the 2,500-seat hall was jammed to the ceiling with Guess Who fans.

For all the bad underground press

they've received, and for all the apparent top 40 rock that they indulge their young audience with, it still must be said that the Guess Who's lead singer, Burton Cummings, truly has one of the biggest voices in all of rockdom, one with a richness and magnitude that is, if not incredible, at least astounding. He led the group through a programmed and polished set of all of their major and minor hits from their past three years on RCA, including "No Sugar Tonight," "Hand Me Down World," "These Eyes," and the others which drew appropriate roars from their legion of fans. If the group was less than enthusiastic in their relations with the audience (tending towards brusqueness, on one hand, and gooney stuff on the other), their music more than overcame it. Cummings was particularly good when he took the stage alone at the piano and sang "Sour Suite" with a ferocity that only a voice of his size could manage.

Greg Leskiw was given the Big Spot on two of his own numbers, but that was merely a break in the action. Cummings is where the interest and the excitement lay, and rightfully so. When the group closed out their set with "American Woman" and "No Time," the audience had been given exactly what they had come for. They had come to the auditorium believers, and the Guess Who sent them home the same way.

j.r.y.

Alice Cooper

ACADEMY OF MUSIC, NYC—At Wednesday night's Alice Cooper concert I ran into people I hadn't seen since . . . the last Alice Cooper concert. Each appearance of this band affords a certain segment of the populace the chance to make a mental pit stop and recharge the coils for several more months of scuing and hustling about. Alice tosses out his own brand of chemical force.

During the set he also dispensed Warner Bros. posters, balloons, dollar bills and swigs of beer to the admiring throng. One thing you have to concede about this act—they're generous. Happily, they also give freely of themselves, singing and playing with abandon and churning up wave after wave of hard edged brain-pain rock and roll.

Actually this set promised to be different from the start. It was billed as the first public execution of "Killer," which, of course, is the group's latest album release. As technicians put things in order during intermission, the dark brooding form of what had to be a gallows could be discerned. It was a cloaked reminder of things to come.

The instrumental quartet set up shop in businesslike fashion while the rabble roared for the star. Finally, it was time and with a crash of light, Alice hit the stage. In black boots and tights, looking rather like a motorcycle Malvolio, he kicked into "You Drive Me Nervous" and the race was on!

Alice Cooper may have committed themselves to a shock theatre approach to music but they are not about to muddle up things with psychological soul searching and a bar-charge of symbology. "Killer" is your classic tale of sin, guilt and retribution and, if by some chance there were any staunch Calvinists in the house, they very likely went home with their faith reaffirmed.

The protagonist of the night's little drama was Alice himself who took it upon himself to carve up a little doll. If you missed Edward Bond's play, "Saved," this was certainly some kind of a first. As the group blasted their

Tony Darrow

SAN SOU SAN—MINEOLA, L.I., N.Y.—Roulettés Tony Darrow is a big, good-looking singer that the women love. He can rock, croon or belt the dramatic "I, Who Have Nothing" type songs with marvelous impact. And he did just that at this small Long Island night club last week.

Working with a ten piece band behind him, Tony handled himself like a veteran. And mixed good oldies with contemporary songs to maximum advantage. We particularly enjoyed his medley of "When Your Lover Has Gone," "It's Too Late," "Didn't We" and "Hurt So Bad." The medley works well. On a few numbers, his pianist and music arranger harmonizes with him and the results are effective; especially on "Sweet Caroline."

Improvement is needed in Tony's dialogue, which too often is corny, e.i. the lead into "Look of Love" and "If I Ruled The World." Tony should have some good banter written for himself, because he is very relaxed and has confidence. So it's only a matter of some good lines.

Tony has the tools. A bit more polish, and some confidence that comes from playing bigger rooms, could make him a favorite. And if Roulette can capture Tony's romantic sound on a record with a good piece of dramatic material, preferably big Tom Jones or Englebert Humperdinck type songs, he could go all the way.

way through "Dead Babies," Alice nonchalantly flipped bits of the carcass to the center section of the orchestra. Heavy duty souvenirs, wouldn't you say?

Then came some surreal special effects—torches, smoke, the lot—and a repentant Alice was hanged by the neck until dead. But wait a minute! Yes, Alice returned. After all, an encore is an encore. And this one was the band's current single "Under My Wheels," which was certainly worth returning from the grave for.

God bless Alice Cooper.

e.k.

'Black Moses' Cover Survey

NEW YORK—The Isaac Hayes "Black Moses" album, recently released on Enterprise Records, underwent extensive market research before its public release. Because of its controversial potential, the Hayes cover was first sent to newspapers and radio stations and consumer contact studies were made to determine public acceptability.

The cover features Hayes dressed in a long robe and standing over a river bank, gesturing as if to part the waters. The cover folds out into a cross, three feet wide and four feet high. It was conceived by photographer Joel Brodsky and David Krieger, vp and creative director of Davis, Fried, Krieger, Inc.

Richardson Severs Ties

PHILADELPHIA—Al Richardson has announced that he is no longer affiliated with Gamble-Huff Productions, Inc., Philadelphia International Records or Huga Management.

Richardson was previously director of Huga Management and editor of Philly Sounds. He now intends to remain in Philadelphia to set up his own management and production offices.

Universal Moves

NEW YORK—Universal Attractions is moving their offices to 888 Seventh Ave., as of Dec. 13. Located on the fourth floor, the new offices will be headed by firm president Jack Bart. Telephone is: (212) 582-7575.

Chess/Janus

(Cont'd from p. 9)

dom was arranged with Phillips Records, Ltd.

To continue the momentum generated by the sales meeting in June, Chess/Janus execs recently visited distributors in 22 cities to introduce the label's current 14 album release, including LPs by Muddy Waters, Ramsey Lewis, Potliquoer, John Lee Hooker, Don Covay, Michael Gately, Colonel Bagshot, Bill Haley & The Comets, James Moody, the Soul Stirrers, the Violinaires, and, because of many requests, a re-issue of KoKo Taylor.

Plans are underway for an extensive promo on the wealth of blues, gospel and jazz material in the Chess catalog. Some selections have already been released in two-for-the-price-of-one albums, with notable success.

Schlachter says the label will continue "aggressive marketing and merchandising techniques, innovative promo concepts and total support for records showing strong local airplay and sales."

"When we joined Chess and Janus into one operation, we knew we had a record company with unlimited potential, but until our first sales meeting, we had no idea of how well we'd actually be able to do. The results were successful beyond our expectations and now we're busy maintaining a more rapid pace than ever before. Our emphasis remains on product that we believe in and that we give our full support," said Schlachter.

Lincoln Center

(Cont'd from p. 7)

the series is planned well in advance rather than month-to-month, there is more gambling involved as to whether an artist will be popular by the time his concert date comes up. Judging from Lockwood's track record with this year's series, he's made some good bets.

Musical Theatre Review

2 Gentlemen Of Verona

ST. JAMES THEATER, NYC—With New York's Shakespeare Festival much in need of monies to continue their Central Park and street-corner freebie performances, a Broadway production can contribute substantially to thawing a municipal spending freeze. Especially when the show aims, as this one does, to please those theatre-goers who like their entertainment somewhere between Shakespeare and "Hair."

What truly causes the show to triumph is the energy of the cast, which frequently hams the script up for lots more than it's worth. Diana Davilla does a fine Bette Davis-ish Julia (a strong actress indeed, the playbill listing her as her own understudy); Raul Julia is a neo-collegiate

Proteus, Alix Elias is an Alice Playten-like Lucetta (but without the heart-shaped meatloaf) and a dog steals every scene he's in without once spotting the carpet.

The score, while not as strong as "Hair" (Galt MacDermot having written music for both) has at least one hopeful "Aquarius" in "Night Ladder." ABC has the original caster ready in the wings, and if audience participation evident at the end of each performance (when dowagers and long-hairs alike join the dancers in some improv rock choreography) is an indication of audience reaction to the music, it should prove a huge success.

r.a.

Long Time Coming And A Long Time Gone

FORTUNE THEATRE, NYC—The life of Richard Farina has been spared much of the stuff that has plagued Lenny Bruce's second coming in this play, but there is a musical problem here which cannot be ignored. It can be summed up best by posing the question, where does getting off end and getting it on begin?

Richard Gere (Farina) and Vicki Sue Robinson (as Richard's Lady, Mimi Baez) obviously feel and enjoy the tunes like "Joy Round My Brain," "Pack Up Yours Sorrows" and others which put Farina's music in the vanguard of progressive rock even before it knew its own name. But love without care is not enough, if one is seeking reality, even a theatrical varia-

tion of same. Vicki is on too much of an r&b trip (and she's got the voice to do it) to give us Mimi, and Gere is too weak of a singer to give us Farina, although his acting is quite impressive in the almost impossible role.

Those who know the music well will rush home quickly to play the late pair's Vanguard catalog to reassure themselves that the Farinas were more than a white acoustic Ike & Tina Turner. Those who have never heard the real thing, those who only have a vague recollection of who Farina was, will at least be motivated to find out. And if the evening's entertainment goes that far, it's accomplishment enough.

r.a.

Paula Signs Fontella Bass

SHREVEPORT, LA.—Stan Lewis, president of Jewel-Paula Records, has announced the signing of Fontella Bass to an exclusive recording contract. Following the pact, a new single, "Who You Gonna Blame," will be released on the Paula label.

Miss Bass is best known for her million seller from a few years back, "Rescue Me." When living in Paris, she recorded a number of albums with the Art Ensemble of Chicago, one of which was the soundtrack for the film, "Les Stances De Sophis."

Barrett To Winter

HOLLYWOOD—Charles A. Barrett has joined Norman Winter's PR firm, Totem Pole, Ltd., as news director. Barrett will continue to serve as Mercury Records West Coast press representative.

Previously, Barrett was associated with Capitol Records as Eastern publicity manager, New York, and as a press assistant based at the Capitol Tower, Hollywood. Prior to his label affiliations, Barrett served as a reporter with the Associated Press and the Hartford Times. He holds a BA from the University of Connecticut, an MA from Columbia College, and makes his home in Hollywood.



ON THE RIGHT TRACK—Alpha Audio, Virginia's first 16-track recording studio celebrated its grand opening last week with a party attended by members of Virginia's music scene. Pictured from left to right are William Abeloff, an attorney; Martin Stone, Alpha's production director; Nick Colleran, Alpha president; Gene Loving, WNOR, Norfolk and attorney Dave Greenberg.

Art Dept. Sets Coast Office

NEW YORK—Ruby Mazur's Art Department has just opened a west coast office/studio which will start operation has just opened a west coast office is located at 6671 Sunset Blvd., Los Angeles, suite 1509, room 3. The telephone number is: (213) 469-1526.

Mazur organized the Art Department in New York six months ago. Previously he was the art director at Paramount Records. The firm has designed album covers for Tommy James, The Fifth Dimension, James Brown, Billy Joel, and the entire Mainstream Records jazz product. The company is also designing for King Records, which includes their logo, advertising and album covers.

While Ruby Mazur will head the Los Angeles office, The Art Department's New York office will be headed by vice president Steve Alterwein.

Cartwright/Casper Form Multimedia

HOLLYWOOD—Mark Dean Cartwright and Carolyn Casper have formed Multimedia Public Relations. Their offices are located at 6515 Sunset Blvd., Suite 302.

Multimedia is involved with motion picture and record production as well as p.r. and script packaging. The firm is currently looking for tv and theatrical release.

GRT Controller

SUNNYVALE, CALIF.—David G. Campbell has been appointed controller of GRT Corp., according to Alan J. Bayley, president of the firm. Campbell, a Certified Public Accountant, was formerly a vice president and director of finance for a subsidiary of GRT. He also has held accounting and financial positions with Kaiser Aerospace and Electronics Corp., Kaiser Industries Corp., and Peat, Marwick, Mitchell & Company.

Operation Breadbasket Honors James Brown

NEW YORK—James Brown has been honored by the New York Chapter of the Southern Christian Leadership Conference with a special award last week. Recognizing Brown as both "entertainer and businessman of the decade", the award won't be given for ten years.

After a presentation by SCLC president Ralph Abernathy and attorney Donald Warden, Brown bowed his head and thanked Operation Breadbasket for what he termed the first major award he'd received from Black people. In his acceptance speech Brown urged youngsters to "learn chemistry and mathematics as quickly as they learn his new songs."

The presentation was made at the awards banquet which closed a three-day Black Exposition organized by the New York chapter of Operation Breadbasket under the direction of Rev. William Jones. An estimated 100,000 persons attended the exposition during the three days.

Ultra-Sonic Offers Dolbys

LONG ISLAND, N.Y.—Ultra-Sonic Recording Studios, Hempstead, has installed a complete Dolby noise reduction system in their 16 track recording facility. There are 18 model "361-A" type Dolby units affording Dolby noise reduction on each of the 16 channels plus 2 for mixdown. The Studio is maintaining its present rates with no additional charge for Dolby recording and mixing.

tape news report

3M to Intro Its Video Cassette In Early 1972



ST. PAUL — 3M Company's Magnetic Products division will introduce its new Scotch brand u-matic videocassette—the first to be manufactured by a U.S. firm—in early 1972, the company announced.

Loaded with 3M's cobalt-energized "High Energy" helical video tape in a 3/4-inch format. Two cassettes will be offered initially: the Scotch UC-30 for 30 minutes of playing time and the US-60 for hour-long play.

The smokey gray colored cassettes, approximately the size of a hardcover novel, will be used on 3M equipment and compatible with the new Sony U-Matic videocassette recorder, the company announced.

"High Energy" tape, introduced early this year in both video and audible range formats, utilizes a proprietary tape formulation that improves recording at the slower videocassette speed.

Prices and exact introduction dates have not yet been determined, 3M said, however, the products will be distributed through the company's regular video tape distribution channels.

Koeppe Certron Operations Veep

ANAHEIM, CALIF. — Nov. 24, 1971 Edward P. Koeppe has been appointed vice president—operations of the Certron Corp. He will be in charge of all manufacturing operations at the firm's Anaheim, Elk Grove, Ill., and Mexicali, Mexico plants.

For the past three years, Koeppe was vice president—manufacturing at Audio Magnetics Corp. Previously he had spent ten years with the RCA Corporation's Magnetic Products Division as manager, product performance.

Nat'l Tape Opening Record/Tape Stores

MILWAUKEE — National Tape Distributors, record and tape distributors, is opening the first in a chain of retail music stores, according to Matt Betley, president.

The 2,500-square-foot store, Galaxy of Sound, opened in Milwaukee, Dec. 1. It's described as a full-line store selling records, prerecorded 8-track and cassettes, audio tape players, and accessories.

"Other stores will follow as the concept completes our cycle of vertical distribution from wholesale to retail," Betley said. National Tape is also pursuing a program of leasing music departments in major department and discount stores.

Initial step in that direction was in leasing music department space in the 20-store chain of Community Discount Centers, a Chicago-based retailer. National Tape will service locations in Chicago, Wisconsin and throughout the state of Illinois. National Tape is also servicing five leased music departments in the Britts chain.

AVCO Now Marketing Its Own Tape Pds.

NEW YORK — AVCO Records Corp. announced that effective immediately, the company will control the complete marketing and distribution of its own tape product on both stereo 8 cartridge tape and cassette configurations. Previously, the label's tape product was manufactured and marketed by Ampex, but this affiliation has now been terminated.

Bud Katzel, general manager of Avco Records will be responsible for directing the marketing plans for the tape product which he explained will be handled through the network of Avco Records national distribution facilities. The Avco product will be made available only through Avco Records and through no other source. Bud Katzel revealed that the manufacturing will be processed through A & B Tape Duplicating, a division of Viewlex.

Hugo and Luigi, chief operating officers for the Avco Records Corp. explained that the label will operate the tape division on a "selective" basis, releasing only product for which "a demand has been created in the marketplace by album sales."

In line with this policy, the first stereo 8 cartridge tape and cassette release will be the new Stylistics album, which according to Hugo and Luigi is "exploding in the album market with heavy re-order sales in both the R & B and Pop field."

Additional tape releases are being planned on the basis of the label's forthcoming album release schedule for 1972.

Slate 3 ITA Sems

NEW YORK — I.T.A. is sponsoring three "One Day" seminars in New York, Chicago and Los Angeles.

Oscar Kusisto, chairman of ITA, stated, "The ITA Seminar which was held earlier this year proved so meaningful to the industry that our board of directors voted to take the seminar to three different cities to make it more convenient for those who wish to attend. Speeches will be limited to 5 minutes so that there will be ample time for those attending to participate in open discussion with the panelists and among themselves."

The first seminar is scheduled at the Plaza Hotel in New York, Monday, February 7. The Chicago seminar will be held at the Sheraton O'Hare on Wednesday, February 9 and the Los Angeles seminar will take place at the Sheraton Universal, Monday, February 14.

For information concerning the Seminar contact the International Tape Association, 315 West 70th Street, New York 10023, (212) 877-6030 or (212) 873-5757.

Superscope Sues 3

SUN VALLEY, CAL. — Paul A. Markoff, general sales manager for Superscope, Inc. and Marantz Company, Inc., announced that actions had been filed against several retail dealers in the State of New York for violations of the fair trade policies established by Superscope and Marantz in New York.

Markoff stated that although there was general compliance by most Superscope/Marantz dealers in New York, there were a few dealers who refused to comply with the New York statute as applied to SONY tape recorders and Marantz products, and there was no alternative but to bring actions against them.

He said that it is the firmly established policy of Superscope and Marantz to enforce vigorously their fair trade policies in all jurisdictions where fair trade is permitted, and the filing of these actions is part of the implementation of fair trade enforcement. He did not name the firms cited.



HEAVY MAKES THEM HAPPY—The first annual Toy Bowl Football Game benefiting needy children will be held in Hartford, at Dillon Stadium on December 11, featuring the WPOP-radio football team versus the Atlantic Records eleven, known to the trade as "The Heavies." The Toy Bowl will be followed by a concert starring Capricorn artist Jonathan Edwards. No admission will be charged for the football match; however, tickets for the concert will be given to all who donate a toy for the Toys for Tots Christmas Campaign held annually by the radio station. The Atlantic line-up includes gridiron greats Jerry Greenberg, Dave Glew, Dick Kline, Vince Faraci and Eddie O'keefe.

Vital Statistics

*60
Sugar Daddy (2:34)
Jackson Five—Motown 1194
2457 Woodward Ave. Detroit, Mich.
PROD: The Corporation
Same
PUB: Jobete
Same
WRITER: The Corporation
ARRANGER: The Corp & Jean Page
FLIP: I am So Happy

*65
It's One of Those Nights (3:29)
Partridge Family—Bell 160
1776 B'way N.Y.C. 10019
PROD: West Farrell for Coral Rock Pd Tns.
3 E. 54th St. N.Y.C.
PUB: Screen Gems/Columbia Inc. BMI
51 W. 52nd St. N.Y.C.
WRITER: Tony Romec
ARRANGER: Rhythm Tracks W. Farrell/Mike Melvojn, String & Horne
FLIP: One Night Stand

*71
Make Me The Woman That You Go Home To (3:29)
Gladys Knight & The Pips—Soul 35091
Dist: Motown
PROD: Clay McMurray
Same
PUB: Jobete
Same
WRITER: Clay McMurray
ARRANGER: Robert White & Paul Riser
FLIP: It's All Over But The Shoutin

*80
No Sad Song (3:00)
Helen Reddy 3231—Capitol
1750 No. Vine St. Hollywood, Calif
PROD: Larry Marks
c/o Capitol
PUB: Screen Gems—Columbia Music Inc.
711-5th Ave. N.Y.—BMI
WRITERS: Carole King & T. Stern
COMPOSER: Same As Writer
FLIP: More Than You Could Take

*84
You Make Your Own Heaven And Hell Right Here On Earth (3:39)
Undisputed Truth—Gordy 7112
Dist: Motown
PROD: Norman Whitfield
Same
PUB: Jobete
Same
WRITERS: Norman Whitfield & B. Strong
FLIP: Ball of Confusion

*86
Love Gonna Pack Up (3:20)
Persuaders—Win Or Lose 220
Dist: Atlantic 1841 B'way N.Y.C.
PROD: Poindexter Bros/Win Or Lose Pdtms
c/o Atlantic
PUB: Cotillion, Win Or Lose—BMI
1841 B'way NYC
WRITERS: Poindexter, Poindexter, Membes Lewis
ARRANGER: Richard Poindexter
FLIP: You Must Have Put Some . . .

*87
Without You (3:16)
Nilsson—RCA 0604
1133 Ave of Americas, NYC
PROD: Richard Perry
c/o RCA
PUB: Apple Music—ASCAP
1700 B'way, NYC 10019
WRITER: Ham-Evans
FLIP: Gotta Get Up

*88
Take It Slow (3:07)
Lighthouse—Evolution 1052
Dist: Stereo Dimension 118 W. 57th NYC
PROD: Jim Jenner
370 Lexington Ave, NYC
PUB: Cam-USA—BMI
370 Lexington Ave, NYC
WRITERS: R. Cole K. Jollimore, L. Smith
FLIP: Sweet Lullabye

*91
The Harder I Try (3:23)
Free Movement—Columbia 45512
51 W. 52nd St. NYC
PROD: Toxey French & Mike O'Martian
c/o Columbia
PUB: Chaotic Music—BMI
c/o Columbia
WRITER: F. F. Robinson
ARRANGER: Jim Haskell, Mike O'Martian, B. Straw
FLIP: Comin' Home

*92
Number Wonderful (2:22)
Rock Flowers—Wheel 282
Dist: RCA 1133 Ave of Americas NYC
PROD: Wes Farrell For Coral Rock Pdtms.
3 E. 54th St. NYC
PUB: Saturday Music, Pocket Full of Tunes,
"Ringling Bros—BMI
WRITER: Levine-Brown
FLIP: Mother You, Smother You

*94
No Good To Cry (2:30)
Poppy Family—London 164
539 W. 25th St. N.Y.C.
PROD: Terry Jacks for Poppy Family, Pdtms, LTD
c/o London
PUB: Linesider/Barrisque Music—BMI
10 George St., Wallingford, Conn
WRITER: Al Anderson
FLIP: I'll See You There

*95
Once You Understand (3:52)
Think—Laurie 3583
165 W. 46th St., N.Y.C.
PROD: Lou Stallman & Bobby Susser
333 E. 70 St. N.Y.C.
PUB: Songs For Everybody—BMI
Same
WRITER: L. Stallman & B. Susser
ARRANGER: John Abbott
FLIP: Gather

*97
Carolyn (2:31)
Merle Haggard—Capitol 3222
c/o Capitol Rec—1750 N. Vine, Hollywood, Calif
PROD: Earl Ball
c/o Capitol
PUB: Shade Tree Music—BMI
P.O. Box 842 Bakersfield Calif
WRITER: Tommy Collins
ARRANGER: Larry Muhobeac
FLIP: When The Feeling Goes Away

*98
So Many People (2:42)
Chase—Epic 10806
51 W 52nd St, NYC
PROD: Frank Rand & Bob Destocki
for Lee Pdtms, c/o Columbia
PUB: Irving Music Inc BMI
1416 LaBrea, Hollywood, Calif
WRITERS: P. Williams & R. Nichols
FLIP: Paint It Sad

*99
Don't Say You Don't Remember (3:13)
Beverly Bremers—Scepter 12315
254 W. 54th St NYC 10019
PROD: Victrix Pdtms
c/o Scepter
PUB: Sunbeam Music—BMI
1706 B'way, NYC 10019
WRITERS: Miller-Levitt
ARRANGER: Chas Callelo
FLIP: Get Smart Girl

*100
After All This Time (3:09)
Merry Clayton—Ode 66020
Dist: A & M
PROD: Lou Adler
c/o A & M 1416 N. La Brea Blvd, Hollywood,
Calif
PUB: Screen Gems—Columbia Music Inc.
711-5th Ave NYC—BMI
WRITER: Carole King
FLIP: Steamroller

cash box/talent on stage

Delanie & Bonnie Corbitt & Daniels

CARNEGIE HALL, NYC—Delanie & Bonnie have played with so many noteworthy musicians over the past few years, they could fill Carnegie Hall with their "friends" alone. The husband-and-wife team who crossed the border from Memphis to Los Angeles and back again, this duo deserves the major credit for taking the behind-the-scenes studio musician and placing him onstage to be appreciated by live audiences. After introducing Leon Russell, Bobby Whitlock, Rita Coolidge, Jim Gordon and others, Delanie & Bonnie are back with a new crew and a number of subtle changes.

The most noticeable rearrangement in the D&B sound is that Delanie is now playing lead instead of rhythm guitar and that there are no longer any backup singers; husband & wife are the only voices. Because of this the horns swell more instead of playing lines to cover for the background vocals. Also, Delanie only plays lead when not singing, rather than straight through each song.

The result is a tighter, simpler and more personal sound than they have worked with before. It serves as a much more direct showcase of the duo's vocal style although it doesn't offer as much musical diversion.

Jerry Corbitt (formerly with the Youngbloods) and Charlie Daniels have a tight and basic group together that deals with electric blues and folk in the status quo manner. Be it on guitar or violin, Charlie Daniels spews out a stream of notes revolving around one theme and is well-suited for those who enjoy reiteration. Corbitt plays a very laid back position in the group but is tasty when he steps forward.

m.p.

The Byrds Mason Proffit

PALLADIUM, L. A.—Despite the fact that this concert didn't start until ten at night and lasted until three the next morning, the quality of the entertainment made it a generally worthwhile package. The promoters didn't overstuff the Palladium like some others have done in the past; things ran fairly smoothly, and the sound was for once o.k.

Toplining were the Byrds. Their inconsistency in the past has given them a sort of strange reputation; here, as in their last few appearances, they were quite fine. Their set was for the most part a repeat of past triumphs, opening with "Lover of the Bayou," segueing through "Rock and Roll Star" and the acoustic version of "Mr. Tambourine Man," and so on. A couple of songs from the group's most recent Columbia albums were played, but not so many as to make anybody uncomfortable. Several acoustic numbers were featured—drummer Gene Parsons is a pretty fair banjo player—and audience response to them was good enough that McGuinn and company might consider an entire album of such material.

The lead singer of Ampex group Mason Proffit at one point mentioned that this was the group's first gig in Los Angeles. If so, he'd better see a lawyer; someone looking and sounding quite a bit like them played the Whisky several months back.

The lead singer is the group's greatest asset; he has a strong stage presence, and prompted through his "get up off you asses and clap your hands" patter a lot better response than the group would have received on the basis of their music alone.

The music itself is some of your garden-variety pseudo country-rock, with attempts to sound like the Byrds on harmony parts and to sound hip.

t.a.

Pete Seeger Rev. Frederick Kirkpatrick

CARNEGIE HALL, NYC—Attending a Pete Seeger concert is like slipping into your favorite pair of slippers. You know what to expect. Some guitar and banjo picking and strumming, some blues, a yarn or two, lots of rhythmic handclapping; and most significantly a topical message or two.

These elements were again neatly interwoven in concert produced by Harold Leventhal in which Seeger and the Reverend Frederick Kirkpatrick shared the spotlight. Reverend Kirkpatrick, in his guitar playing and singing, has that special spiritual quality and fervor.

During the first half of the program, nearly 50 children from the community work shop school on West 88th St. were on stage. Proceeds from the concert went to the Children's Community Workshop School, Many Races Cultural Foundation, Broadside Magazine and the Angela Davis Defense Fund.

After the Reverend's version of, 'Swing Low Sweet Chariot', and Seeger's 'Sloop Clear Water', the audi-

ence was into the mood. There was difficulty in understanding some of the Reverend's comments, and after his rendition of 'Down By The Riverside', one had to be sorry that everything was not heard. Seeger went into a stirring rendition of 'Guantanamera' and into 'Motherless Child'. The two combined forces in a rousing first half finish with 'Break Bread Together'.

The second half, sans children, opened on a blues excursion with The Reverend and Seeger taking a short blues tour of the south, while a new song, "A Cloud City Christmas Carol" brought Jesus and Santa together for a sleigh ride.

Seeger's inevitable Guthrie offering of a "Hobo's Lullaby" was a delight to all. The story of the Two Little Maggots was followed by no more Auction Block. Seeger than wound his way into 'Last Train To November' with an all aboard plea. And, the audience was certainly on board as the program came to a close with 'Bring Them Home' and the finale 'We Shall Overcome'.

d.d.

Anthony Newley

EMPIRE ROOM, NEW YORK—If you manage to get underneath some of the over-theatrical dramatics of Anthony Newley, you'll discover, surely, a great singer. A man of the stage and film, the performer likes to act out each song he sings. There is a certain grace and pantomime skill to all this, but it does detract often from his art as a singer. Newley's act consists entirely of songs he has written with Leslie Bricusse or some of Bricusse's more recent writings on his own, so this leaves a lot of fine songs to encounter. Such as "What Kind of Fool Am I," "This Dream," "Who Can I Turn To" and others. The Empire Room patrons also get a preview of the pair's upcoming Broadway musical, which in song and in Newley's rundown of the plot sounds like another imaginative venture by the team. The orchestra works beautifully with Newley, a credit to conductor-arranger Ian Fraser. Newley also sings his old hit, "Pop Goes the Weasel," back again as a single on MGM, his current label. Newley is a songwriter's delight—even with a healthy side order of ham.

i.l.

Jim Carroll

FOLK CITY, NYC — Jim has a burly presence. That is, when he's goin' at a fast clip (as he does in "I Don't Know" and "Mean Mother Mary"), he's stylish without being opulent; but frequently when his material settles into quiet balladry, it's too rough for comfort.

His guitar playing is more than adequate, and he has a fine trio of musicians backing him—guys who carry on true conversations with their instruments. But Jim Carroll's ultratenor voice seems to lack a body, essential for pulling off the kind of material he has composed for himself. While his explanations of the tunes shed even more light on his inspirations, listening to his A&M LP will get you there just the same. His songs are simultaneously simple and elegant, especially "On & On," far from your typical "I want you, but you don't seem to reciprocate" elegy.

He looks comfortable and healthy on stage. It doesn't seem to frighten or intimidate him. So long as he keeps that air of quiet satisfaction about himself, he's bound to succeed. He wears it well.

r.a.

Happy & Artie Traum

GASLIGHT II, NYC—The pair's two Capitol LPs are but a small example of what the strongest musical duo around the coffee-house and college circuits can do. Live, they bring something to new generation folk that is seldom carried along for the trip—excitement. Happy & Artie Traum are a damn good time.

Various and sundry friends joined them at this booking, amongst them Maria Muldaur (half of Warner's Geoff & Maria team and former charmer of the Kveskin Jug Band) on fiddle and vocals, Eric Kaz (a songwriter of tremendous versatility, much loved by Mother Earth fans) on piano and harmonica and Tony Brown on bass. As the musical mayors of Woodstock, Happy & Artie can bring just about any of its most talented citizens along for the fun. They are a magnet to musicians as well as for the audience.

Their Capitol songbag was touched on ("Goin' Down The Road To See Bessie" being one of the finest things in it) but most of the set relied on standard folk material in new and tasty bottles ("Cocaine Trilogy," "Jackhammer Blues") and some strong self-penned material. One tune in particular, "Tornado," could easily give the guys their first single and their first super-hit.

The nicest thing about Happy & Artie is that they don't need the accoutrements of super-stardom to get an audience going. Critics included.

r.a.

Shady Lady

WHISKY A GO GO, L.A.—It was a classic example of Hollywood Hype. Large photos of the group on easels on either side of the stage. The group members were bare-chested, sequined and pouty-lipped, with long English shag haircuts.

The group was Shady Lady. They came onstage, and launched immediately into a relentless barrage of music. No messing around; the staging was perfect.

The boys have done their English homework well. Rod Stewart. Humble Pie. The Who. Shady Lady have the moves down as well as any American group you're likely to see.

If they can keep it up, Shady Lady has a terrific chance for success on the Alice Cooper or Grand Funk level. And that's quite a level, isn't it?

t.e.

Stampeders

WHISKY A GO GO, L.A.—The lesson drawn from this Canadian group's one-night stand is one that should have been well enough known already—such bookings are far from the best way to display any but the absolute best of talent.

Word from their homeland indicates that the Stampeders can dazzle crowds with their blend of hard rock, soft rock and comedy interludes. At the Whisky, which is better-suited for dancing and drinking than listening anyway, they didn't come across nearly so well.

A large part of the responsibility can also be laid on the fact that they were quite visibly nervous. There was much stammering, and their timing was way off on the comedy routings. During the music, though, the trio came off considerably better. They're about as "heavy" as Creedence (in other words: not very) and write and sing pretty well. Their instrumental prowess was hidden from display until about 2/3 of the way through their set—nervousness, again?—but strengthened considerably. As might be expected, their Bell hit, "Sweet City Woman," was particularly well received.

It would be interesting to see them perform in a more listener-oriented club or concert situation. That, or to have them just concentrate on their music for such clubs as the Whisky; but I think then that a lot of their potential would be wasted.

t.e.

Pentangle

SANTA MONICA CIVIC AUDITORIUM, L. A.—Pentangle, in town for the first time in quite some while, failed to fill the 2,500-seat Civic. But they put on a show that kept their fans satisfied—and what's more important?

The group, who practice a sort of British jazz-cum-folk, do so with an almost uncanny amount of expertise and musicianship. Guitarists John Renbourn and Bert Jansch are delights to the ear, and the rhythm section of upright bassist Danny Thompson and percussionist Terry Cox couldn't be bettered. And vocalist Jacqui McShee can keep up with all of them, with no trouble at all.

What difficulty there is with Pentangle comes with their material, and the respites, such as Thompson's delightful turn through "Blue Monk," aren't paced quite as well as they might be. If the group could tighten up their act a bit, and bill themselves with a compatible second group (Fairport Convention coming immediately to mind), they'd provide as nice an evening's entertainment as you're likely to witness.

t.e.

Jackie Lomax

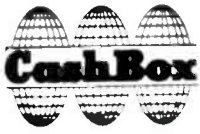
WHISKY A GO GO, L.A.—Jackie Lomax has an act that shows, at this point, a lot of unrealized potential. He has the look of a star—long hair combed back over his ears in a quasi-style, regulation Warner Bros. high cheekbones, and an ability to look better in leather pants than anybody else to have worn them around here recently.

What he lacks, though, is something vitally important to a superstar—style. His act needs a really large helping of flash before he's able to compete with performers who are perhaps less musically adept but who can put on a better show.

The songs were all originals by members of the band, of which the most successful were probably "Goodbye Rainbow," on which Lomax played a nice slide guitar, and "Fever."

The Fabulous Rhinestones, as Lomax's band bill themselves, should make more of an effort to live up to their name.

t.e.



Country Top 65

- 1 **KISS AN ANGEL GOOD MORNING**
Charley Pride (RCA 0550) (Playback—BMI) 2
- 2 **SHE'S ALL I GOT**
Johnny Paycheck (Epic 10783) (Williams/Excellorc—BMI) 4
- 3 **DADDY FRANK (THE GUITAR MAN)**
Merle Haggard & The Strangers (Capitol 3198) (Blue Book—BMI) 3
- 4 **LEAD ME ON**
Loretta Lynn & Conway Twitty (Decca 32873) (Shade Tree—BMI) 1
- 5 **DIS-SATISFIED**
Bill Anderson & Jan Howard (Decca 32877) (Stallion—BMI) 7
- 6 **BABY I'M YOURS**
Jody Miller (Epic 10775) (Blackwood—BMI) 6
- 7 **WOULD YOU TAKE ANOTHER CHANCE ON ME**
Jerry Lee Lewis (Mercury 73248) (Jack & Bill—ASCAP) 14
- 8 **HERE COMES HONEY AGAIN**
Sonny James (Capitol 3174) (Marson—BMI) 5
- 9 **COAT OF MANY COLORS**
Dolly Parton (RCA 0538) (Owepar—BMI) 11
- 10 **COUNTRY GREEN**
Don Gibson (Hickory 1614) (Acuff-Rose—BMI) 17
- 11 **MAIDEN'S PRAYER**
David Houston (Epic 10778) (Algee, Twig—BMI) 12
- 12 **WE'VE GOT EVERYTHING BUT LOVE**
David Houston & Barbara Mandrell (Epic 10779) (Algee—BMI) 9
- 13 **EARLY MORNING SUNSHINE**
Marty Robbins (Columbia 45442) (Mariposa—BMI) 10
- 14 **YOU BETTER MOVE ON**
Billy "Crash" Craddock (Cartwheel 201) (Spartus, Keve—BMI) 19
- 15 **ROLLIN' IN MY SWEET BABY'S ARMS**
Buck Owens & The Buckaroos (Capitol 3146) (Blue Book—BMI) 8
- 16 **ROSES AND THORNS**
Jeannie C. Riley (Plantation 79) (Shelby Singleton—BMI) 20
- 17 **HITCHIN A RIDE**
Jack Reno (Target 137) (Intune—BMI) 18
- 18 **LIVING AND LEARNING**
Mel Tillis & Sherry Bryce (MGM 14303) (Sawgrass—BMI) 23
- 19 **I'M SORRY IF MY LOVE GOT IN YOUR WAY**
Connie Smith (RCA 0535) (Blue Crest—BMI) 21
- 20 **BURNING THE MIDNIGHT OIL**
Porter Wagoner & Dolly Parton (RCA 0565) (Owepar—BMI) 24
- 21 **I'LL FOLLOW YOU (UP TO OUR CLOUD)**
George Jones (Musicor 1446) (Glad—BMI) 15
- 22 **PAPA WAS A GOOD MAN**
Johnny Cash & Evangel Temple Choir (Columbia 45460) (Passkey—BMI) 13
- 23 **(I'VE GOT A) HAPPY HEART**
Susan Raye (Capitol 3209) (Blue Book—BMI) 29
- 24 **A CHAIN DON'T TAKE TO ME**
Bob Luman (Epic 10786) (Blue Crest—Hill & Range—BMI) 26
- 25 **HOW DO YOU MEND A BROKEN HEART**
Duane Dee (Cartwheel 200) (Casserole, Tamerlane—BMI) 32
- 26 **ALL I EVER NEED IS YOU**
Ray Sanders (UA 50827) (UA Racer—ASCAP) 22
- 27 **BRING HIM SAFELY HOME TO ME**
Sandy Posey (Columbia 45458) (Tree—BMI) 33
- 28 **RUBY YOU'RE WARM**
David Rogers (Columbia 45478) (Tree—BMI) 37
- 29 **MAGNIFICENT SANCTUARY BAND**
Roy Clark (Dot 17395) (Beechwood/Ride—BMI) 31
- 30 **TRACES OF A WOMAN**
Billy Walker (MGM 14305) (Forrest Hills—BMI) 35
- 31 **CATCH THE WIND**
Jack Barrow (Dot 17396) (Terrace—ASCAP) 38
- 32 **RINGS**
Tompa! & The Glaser Bros. (MGM 14291) (Unart—BMI) 16
- 33 **CAROLYN**
Merle Haggard (Capitol 3222) (Shade Tree, BMI) 43
- 34 **NEVER ENDING SONG OF LOVE**
Dickey Lee (RCA 1013) (Metro—BMI) 27
- 35 **THE NIGHT THEY DROVE OLD DIXIE DOWN**
Alice Creech (Target 0138) (Canaan—ASCAP) 42
- 36 **A DOZEN PAIR OF BOOTS**
Del Reeves (United Artists 50840) (Palo Duro—BMI) 36
- 37 **SOMEWHERE IN VIRGINIA IN THE RAIN**
Jack Blanchard & Misty Morgan (Mega 0046) (100 Oaks/Birdwalk—BMI) 45
- 38 **ALRIGHT, I'LL SIGN THE PAPERS**
Jeannie Seely (Decca 32882) (Cedarwood—BMI) 39
- 39 **TOO OLD TO CUT THE MUSTARD**
Buck & Buddy (Capitol 3215) (Acuff-Rose—BMI) 50
- 40 **HOW CAN I UNLOVE YOU**
Lynn Anderson (Columbia 45429) (Lowery—BMI) 29
- 41 **BABY'S SMILE, WOMAN'S KISS**
Johnny Duncan (Columbia 45479) (United Artists—ASCAP) 52
- 42 **WEST TEXAS HIGHWAY**
George Hamilton IV (RCA 276) (Wren, Heavy—BMI) 41
- 43 **THE MORNING AFTER BABY LET ME DOWN**
Ray Grift (Royal American 46) (Blue Echo—ASCAP) 54
- 44 **RECONSIDER ME**
John Wesley Ryles 1 (Plantation 81) (Shelby Singleton, BMI) 55
- 45 **I LOVE YOU DEAR**
Eddy Arnold (RCA 0559) (Alpine, BMI) 48
- 46 **ONE'S ON THE WAY**
Loretta Lynn (Decca 32900) (Evil Eye—BMI) 57
- 47 **THE RUBBER ROOM**
Porter Wagoner (RCA 0581) (Owepar, BMI) 49
- 48 **A WOMAN LEFT LONELY**
Patti Page (Mercury 73249) (Equinox, Center Star, Dan Penn. BMI) 58
- 49 **I ALREADY KNOW (WHAT I'M GETTING FOR MY BIRTHDAY)**
Wanda Jackson (Capitol 3218) (Tree, BMI) 59
- 50 **A PART OF YOUR LIFE**
Charlie Rich (Epic 10809) (Makamillon, BMI) 60
- 51 **I'VE COME AWFUL CLOSE**
Hank Thompson (Dot 17399) (Chess, ASCAP) —
- 52 **I CAN'T SEE ME WITHOUT YOU**
Conway Twitty (Decca 32895) (Twitty Bird, BMI) —
- 53 **DADDY WAS PREACHER BUT MAMA WAS A GO-GO GIRL**
Joanna Neel (Decca 32865) (4 Star—BMI) 56
- 54 **FORGIVE ME FOR CALLING YOU DARLING**
Nat Stuckey (RCA 0590) (Blue Crest, Hill & Range—BMI) —
- 55 **TURN YOUR RADIO ON**
Ray Stevens (Barnaby 2048) (Affiliated, BMI) —
- 56 **IT'S FOUR IN THE MORNING**
Faron Young (Mercury 73250) (Chesmont, BMI) —
- 57 **HOUSTON BLUES**
Jeannie C. Riley (MGM 14310) (Acuff-Rose, BMI) 61
- 58 **I'M A TRUCK**
Red Simpson (Capitol 3236) (Plague, Ripcord, Central, BMI) 65
- 59 **I SAW THE LIGHT**
Nitty Gritty Dirt Band with Roy Acuff (United Artists 50849) (Fred Rose, BMI) 62
- 60 **TODAY'S TEARDROPS**
Bobby Lewis (United Artists 50850) (Sea-Lark Enterprises, BMI) 64
- 61 **ANOTHER NIGHT OF LOVE**
Freddy Weller (Columbia 45451) (Young World/Center Star/Equinox—BMI) 28
- 62 **I'M GONNA LEAVE YOU**
Charlie Louvin & Melba Montgomery (Capitol 3208) (Melba-Jack, Belle Meade, BMI) 63
- 63 **TONIGHT MY BABY'S COMING HOME**
Barbara Mandrell (Columbia 45505) (Julep, BMI) —
- 64 **ROLL TRUCK ROLL**
Tommy Cash (Epic 10795) (Central Songs, BMI) —
- 65 **CINDERELLA**
Tony Booth (Capitol 3214) (Blue Book, BMI) —

Jody Miller On Her Producer: 'Billy Sherrill Knows My Sound'

NEW YORK — If Jody Miller is Queen of the House, then who's her King of the Charts? The man who placed Jody on the charts time after time with refreshing sounds is Billy Sherrill, a major behind-the-scenes Music City personality.

Producer of Jody Miller's last two albums on Epic Records, Billy is known mostly for his production and arranging work with many top country artists. But he originally started his career as an r&b producer and then played rock & roll piano for a while before finally settling into country music.

"I trust Billy completely with my music," Jody explained in devoted tones. "Although I'm a country singer now, I came here through folk and pop music. I know Billy understands the sounds I want since he's also travelled through a few kinds of music before getting here."

"What we're trying to do," she continued, "is get down a genuine country sound, but with exactly the right touch of rock and pop in it. Billy and I have the same feelings about how much is good and at which point we start overdoing it."

"Billy really knows how to get what he wants out of musicians. He can describe his ideas to individual musicians or to a whole studio full at once. If he can't say it with words, then he'll play what he wants since he's also a musician."

"There are times when Billy has something special in his head, and he'll show it to the musicians until they get it exactly, even if they already had other parts worked out. Then there are other times when he'll let the studio musicians follow through their own ideas because he feels that it fits the song's mood."

Jody also described the type of songs that she likes to do as happy

and bouncy—no tearjerkers with slow and depressing melodies. She said that Billy won't let her do any suggestive songs because he doesn't think it fits her image properly.

"I have to be very careful of my image," Jody confided. "Since I switched from pop to country, I have to really convince my fans that I'm here to stay." She recalled when she lost some fans by singing a society number when she appeared on the "Tontie" tv show.

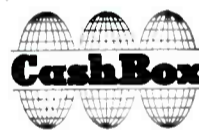
"This is why I like to place some rock and pop in my songs," Jody stated, "but I can't put in too much. I could lose some fans who would think I was leaving country music to go back to pop."

Jody started out as a folksinger, playing tunes such as "Go Tell Aunt Rhody" during the early '60s Hootenanny craze. She gradually started doing pop tunes until along came "Queen Of The House," her first try at country and an important hit. This left Jody with a number of bookings in the country music circuit. The only catch was that, outside of "Queen Of The House," the rest of her set was all pop music.

At that point the changeover happened, and very quickly. "I really started enjoying country music and understanding the kind of folks who enjoyed it, too. I began to appreciate their personalities and the colorful tradition and heritage."

"It was really wonderful that everyone accepted me so openly. People like me for my own style; they realized that I could be country without putting a 'twang' in my voice."

So, country music will remain the home of Queen of the House. And with Billy Sherrill tending her charts, Jody can look forward to a full house of top tunes.



Top Country Albums

- 1 **WE GO TOGETHER**
Tammy Wynette & George Jones (Epic KE 30802) 1
- 2 **EASY LOVING**
Freddie Hart (Capitol ST 838) 2
- 3 **YOU'RE LOOKIN' AT COUNTRY**
Loretta Lynn (Decca DL 75310) 3
- 4 **THE BEST OF BUCK OWENS VOL. 4**
(Capitol ST 830) 4
- 5 **TAMMY'S GREATEST HITS VOL. II**
Tammy Wynette (Epic E 30733) 5
- 6 **WOULD YOU TAKE ANOTHER CHANCE ON ME**
Jerry Lee Lewis (Mercury SR 61346) 10
- 7 **THE WORLD OF LYNN ANDERSON**
(Columbia C 30902) 8
- 8 **THE JOHNNY CASH COLLECTION OF GREATEST HITS, VOL. II**
(Columbia KC 30887) 7
- 9 **YOU'RE MY MAN**
Lynn Anderson (Columbia C 30793) 6
- 10 **CHARLEY PRIDE SINGS HEART SONGS**
(RCA LSP 4617) 16
- 11 **IN SEARCH OF A SONG**
Tom T. Hall (Mercury SR 61350) 9
- 12 **PORTER WAGONER SINGS HIS OWN**
(RCA LSP 4386) 15
- 13 **SOMEDAY WE'LL LOOK BACK**
Merle Haggard & The Strangers (Capitol ST 335) 13
- 14 **HERE COMES HONEY AGAIN**
Sonny James (Capitol ST 849) 20
- 15 **THE BEST OF PORTER WAGONER & DOLLY PARTON**
(RCA LSP 4556) 11
- 16 **BILL ANDERSON'S GREATEST HITS, VOL. 2**
(Decca DL 75315) 19
- 17 **I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING**
Conway Twitty (Decca DL 75292) 14
- 18 **HOW CAN I UNLOVE YOU**
Lynn Anderson (Columbia C 30925) 23
- 19 **I'M JUST ME**
Charlie Pride (RCA LSP 4560) 18
- 20 **COATS OF MANY COLORS**
Dolly Parton (RCA LSP 4603) 21
- 21 **KO-KO JOE**
Jerry Reed (RCA 4596) 12
- 22 **LIVE AT THE SAM HOUSTON COLISEUM**
Mel Tillis (MGM 4788) 17
- 23 **THE WORLD OF MARTY ROBBINS**
(Columbia C 30881) 22
- 24 **POEMS, PRAYERS & PROMISES**
John Denver (RCA LSP 4499) 26
- 25 **I WON'T MENTION IT AGAIN**
Ray Price (Columbia C 30510) 24
- 26 **DAVID HOUSTON'S GREATEST HITS, VOL. II**
(Epic E 30602) 25
- 27 **IT'S A SIN TO TELL A LIE**
Slim Whitman (United Artist UAS 6819) 30
- 28 **GREENE COUNTRY**
Jack Greene (Decca 75308) —
- 29 **ROSE GARDEN**
Lynn Anderson (Columbia C 30411) 27
- 30 **THE MAGNIFICENT SANCTUARY BAND**
Roy Clark (Dot 25993) —



Loretta Lynn Wins Court Case; Wil-Helm To Appeal Decision

NASHVILLE — With the words, "I think the letters between the attorneys for Mrs. Lynn and the Wil-Helm Agency indicated that the contract was terminated with the agency in early May," Chancellor Ned Lentz brought to a close a five million dollar damage suit placed by the Wil-Helm Agency against Loretta Lynn for alleged violation of a 20-year exclusive booking contract.

The letters on which the decision was based were exchanged between

the attorneys for the Wilburn Bros., owners of the Wil-Helm Agency, and Loretta Lynn. According to Lentz, "The earlier letters denoted termination of the contract. The last letter had the sole purpose to determine what rights remained after termination."

At the conclusion of the trial, the attorneys for the Wil-Helm Agency indicated that an appeal would be made.

Williamsons Recap Chart

NASHVILLE — The Bradley "Slim" Williamson family, through a newly formed corporation, Better Sounds, Inc., has purchased from Audio-Fidelity Enterprises of New York, all rights to the use of the name "Chart Records," along with all artists contracts, masters, and other assets. The purchase, for an undisclosed price, brings back the label to the Williamson family after an absence of three years.

Associated with Williamson, who is the chairman of the board in the new corporation, are his son, Cliff, president and A&R director; son-in-law John Randolph, vice president in charge of co-ordination and foreign tape releases; wife Merle, secretary-treasurer; with controller of the Williamson enterprises being Margaret Covington.

Artists signed to Chart Records include Lawanda Lindsey, Anthony Armstrong Jones, Carl and Pearl Butler, Connie Eaton, Jim Nesbitt, Dave Peel, Junior Samples, Red Sovine, Mike Eaton, Kirk Hansord, Jimmy Hinson, Del Wood, and the Willis Brothers.

Nash/Wright Merger

DALLAS — R. Murray Nash (Nashville) and Charles Wright (Dallas) have announced that they will combine their production and publishing companies immediately after the first of the year. Nash will supervise promo and distrib from Nashville while Wright will handle a&r from his Dallas office. Recording sessions will be set in both cities for the Danrite label, with plans to activate another label, All Seasons Records.

Hamilton Named To Newkeys/Rice

NASHVILLE—E. Jimmy Key, president of Newkeys Music and Rice Records, has announced the appointment of Ed Hamilton to the position of national sales and promotion director for both companies.

Along with some 18 years experience in radio, Hamilton has been active in promotion and sales with Monument Records, United Artist Records, Bobby Goldsboro Productions, as well as sales director of the 1972 Country Music Who's Who.

Hamilton will also be working in conjunction with Jack Key in writer-artist relations for Newkeys Music.

Rick Key, who previously handled the sales and promotion duties, will continue as publicity director for all companies and will head up Key Talent, Inc., which is the booking arm of the organization.

June & John's Jesus Story

NASHVILLE — The Story of Jesus, filmed in Israel by June and Johnny Cash, has been completed—all except the title—and is scheduled for release in April of 1972.

Filmed on location at the Jordan River, Sea of Galilee, Nazareth, Samaria, Jericho, Dead Sea, Sodom and the Negev Desert, it follows in the footsteps of Christ from his boyhood through to His death and resurrection.

The story is narrated and sung by Johnny Cash, while Bob Elfstrom portrays Jesus and directed June Carter Cash as Mary Magdalene.

The Reverend Jimmy Rodgers Snow of Nashville acted as consultant for the production.

Country Artist of the Week: MARTY ROBBINS



HITS PAST 'EL PASO'—"The Best Part Of Living", the title of Marty Robbins' new Columbia release, is descriptive of his adventurous spirit and approach to life. Marty's energy and talent seems to know no bounds, having proven himself as one of country music's top writers and artists, having written and recorded such all-time lasting standards as "El Paso", "Devil Woman", "A White Sport Coat", "Don't Worry", and "You Gave Me A Mountain". His recent appearances in country music oriented films have revealed another side of his personality. His acting has been applauded by fans and professionals alike, and his stage appearances are distinguished by excellent timing, great balance and high humor. A Grand Ole Opry member since 1953, Marty writes much of his own material and owns three publishing companies. His business activities are so varied he must maintain a Nashville office to ride herd on his many successful interests. Marty produces his own recordings on Columbia, with Marty Landau handling all bookings.



"Crash Craddock" says, "You Better Move On" . . . The WSM/CMA Fan Fair will be held at the Municipal Auditorium April 12, 13, 14 and 15 in Music City and booth space is being made available free of charge to fan clubs, record companies, product display and sales companies, and any country music oriented company, to display their wares. Many radio stations are promoting tours to the first international Fan Fair. Hotel reservations and tickets to the Grand Ole Opry are still available, and a guided tour of the Country Music Hall of Fame can be arranged by writing Mrs. Doris Lynch, tour administrator, Country Music Hall of Fame in Nashville . . . Brenda Lee has renewed a pact with the Fremont Hotel in Las Vegas for 1972. She will headline at the Fremont three times next year, per the new agreement, for a total of six weeks, with the first date set for Feb. 4-17.

Faron Young, along with his Country Deputies performed his current single, "Four In The Morning" on the Mike Douglas Show recently. James Brolin, of Marcus Welby, M.D. fame hosted the show . . . Tiny Tim's New Christmas record of "White Christmas" b/w "Rudolph The Red Nosed Reindeer" is off the press. Any DJ's that haven't received the record on Vic-Tim may direct their requests to Brite Star Promotions in Nashville . . . CKBY-FM, Ottawa, Canada has gone all country. Programming to a half-million audience, they are sending out a SOS for stereo product. Ted Daigle is top exec at the new country station.

Jerry Clower's recent Decca success has brought him fame in his home town. Decca country sales manager Chick Doherty advises all roads lead to Yazoo City, Mississippi—a total of five, that is—and recently the city "fathers" dedicated a signboard on

each road reading "welcome to Yazoo City—home of Jerry Clower" . . . When NBC's Night Gallery is seen Dec. 15, the theme music "The Tune In Don's Cafe" will be by Decca's Jerry Wallace . . . UA's Del Reeves and his entire band were tabbed "Kentucky Colonels" by Governor Nunn at a recent Lexington, Kentucky engagement . . . John Wesley Ryles' current Plantation single, "Reconsider Me," appears to be his biggest hit since his million-seller "Kay" of three years ago . . . Believing that good things happen in 3's, the SSS Corporation has released three new albums, "Jeannie" by Jeannie C. Riley on Plantation, "Original Golden Hits Volume III" by Johnny Cash on Sun, and "Original Golden Hits Volume III" by Jerry Lee Lewis on Sun.

Featured entertainment for the 20,000 plus annual National Farmers Organization in Kansas City on Dec. 17 will be the Jack Greene/Jeanie Seely

Show, The Stonemans, Tommy Overstreet, and Little Jimmy Dickens. Tandy Rice, top Billing exec will produce for the second consecutive year . . . The correct title of Loretta Lynn's Decca single is "One's On The Way" . . . Two top music personalities got together recently, along with some of the nation's top statesmen when Connie B. Gay hosted a party for Charley Pride at his home in McLean, Virginia. The get-together followed Charley's taping of a Bob Hope Special at Ford's Theatre.

Kapp recording artist/songwriter Tom Ghent has inked a personal management pact with the West Coast-based management team, Ed Rhienhart and Bob Reubin. West Coast agent Howard Rose, who books Barbra Streisand, is also now in the process of booking a tour for Ghent whose new release is "Whisky, Whisky."



C & W Singles Reviews

Picks of the Week

TAMMY WYNETTE & GEORGE JONES (Epic 5-10815)

Take Me (2:18) (Glad, BMI—L. Payne, G. Jones)

Epic's ideal husband & wife singing team come up with a slow and dedicated ballad in which they alternate verses with smooth finesse and commercial appeal. This one won't waste any time climbing the charts. Flip: no info. available.

TAMMY WYNETTE (Epic 5-10818)

Bedtime Story (4:13) (Algee/Flagship, BMI—B. Sherrill, G. Sutton)

Tammy Wynette is sure to soothe listeners with this bittersweet tale of lost love. A modern-day fairytale that should appeal to both adults and children, this tune is anything but a sleeper. Flip: no info. available.

MEL TILLIS (MGM K14329)

Untouched (2:27) (Sawgrass, BMI—C. Knight)

Mel Tillis takes his chastity vows for this one! A hot song about preserving a lover's purity, this record surely won't stay untouched by deejays and listeners for very long. Flip: "I Went A Ramblin'" (2:40) (Sawgrass/Cedarwood, BMI—M. Tillis, D. Black).

MARTY ROBBINS (Columbia 4-45520)

The Best Part Of Living (2:56) (Mariposa, BMI—B. D. Johnson)

The man from "El Paso" delivers a tender and moving love ballad complete with backup chorus and fine classical guitar interludes. The melody should catch substantial airplay. Flip: no info. available.

SAMMI SMITH (Mega 615-0056)

Kentucky (3:10) (Oaks, BMI—S. Smith)

This song should serve to glorify Kentucky similarly to the way "Take Me Home, Country Roads" praised West Virginia. "Kentucky" is probably headed for a chart path similar to John Denver's "Country Roads" offering and should be a fine followup for Miss Smith's "Help Me Make It Through The Night." Flip: no info. available.

COMMANDER CODY & HIS LOST PLANET AIRMEN (Paramount 0130)

Lost In The Ozone (2:07) (Ozone, BMI—B. C. Farlow)

"One drink of wine, two drinks of gin" seems to be the magic formula for this non-stop footstomper by a contemporary group that should click in both c&w and pop markets. Commander Cody's sound should take great strides in further merging country and rock music. Flip: "Midnight Shift" (2:27) (Tree, BMI—E. Lee, J. Ainsworth).

JERRY WALLACE (Decca 32914)

To Get To You (2:44) (4 Star, BMI—J. Chapel)

Jerry Wallace gets into the slow ballad groove that he does so well, this time in the form of a devoted vow of loyalty. Even if Jerry doesn't find his girlfriend, his song will definitely get to you. Flip: "Time" (2:17) (4 Star, BMI—M. Harris).

BARBARA FAIRCHILD (Columbia 4-45522)

Color My World (2:38) (Northern, ASCAP—T. Hatch, J. Trent)

This revamp of the yesteryear Petula Clark pop hit finds Barbara Fairchild's distinct vocal style surrounded by percussive steel playing and a smooth, commercial arrangement that should win a good deal of country listenership. Flip: "Tell Me Again" (2:27) (Champion, BMI—J. Crutchfield).

PENNY DE HAVEN (United Artists 50854)

Another Day Of Loving (2:30) (Unart, BMI—S. Turner, P. DeHaven)

Penny DeHaven puts heartfelt emotion into her rendition of a fine ballad that she co-wrote with Scott Turner. The catchy arrangement should secure a good chart position. Flip: no info available.

WILBURN BROS. (Decca 32909)

The War Keeps Draggin' On (2:58) (Sure-Fire, BMI—L. G. Whitehead)

The anti-war movement gets another boost from this well-executed ballad with lyrics that paint a vivid picture of what things are like in Southeast Asia. Should be a hot chart item. Flip: "Bloomin' Fools" (2:24) (Sure-Fire, BMI—J. Helms, G. Townsley).

Best Bets

CLAUDE KING (Columbia 4-45515)

Darlin' Raise The Shade (Let The Sun Shine In) (2:50) (Al Gallico/Algee, BMI—C. King, C. Taylor, N. Wilson) The man from Wolverton Mountain comes through with a strong and well-paced ballad that stands to intrigue listeners with its interesting story line. Flip: no info. available.

GREGORY (New Door 100013)

Junaria (2:37) (Idea/Zami, BMI—Gregory) Newcomer Gregory comes up with a flowing and original sound that should register widerange appeal in c&w, pop and international markets. Gregory is someone to watch as both singer and writer. Flip: "Such A Long Road Back" (2:57) (same credits).

O. B. McCLINTON (Enterprise 9040)

Bad Guys Don't Always Wear Black Hats (2:16) (Tree, BMI—B. Fischer) The first Stax-Volt entry in the c&w market, this Enterprise record is a cute novelty tune with a definite country feel. The catchy lyric and melody should establish the Memphis label in Nashville. Flip: no info. available.

BARBARA CLARKSON (Target T13-0140)

Let Me Make You Smile (2:39) (Golden Arrow, BMI—B. Clarkson) Barbara Clarkson uses an unusual vocal approach on this tune that should win kudos from both pop and c&w audiences. The band track is very progressive but also very country at the same time. Flip: no info. available.

BONNIE LOU (Wrayco 13354)

There's Been More Sun Than Rain (2:48) (Famous, ASCAP—D. Devaney) Bonnie Lou uses the optimistic lyrics of this song as a perfect vehicle for her bubbly and energetic singing style. The neatly blended piano work and smooth arrangement give off good feeling and strong hit potential. Flip: "One Last Memory" (3:25) (My Dove, BMI—F. Meyers).

JAMES O'GWYNN (Plantation PL-83)

House Of Blue Lovers (2:01) (TNT, BMI—J. O'Gwynn, J. Newman) James O'Gwynn does a fine job of pacing this number that should click with its catchy lyrical angle. Smooth background harmonies also enhance the overall sound and feeling. Flip: no info. available.

BOBBY HARDEN (Mega 615-0053)

Someone Write A Perfect Melody (2:45) (Ben Peters, BMI—B. Harden, B. Peters) Bobby Harden comes close to ending his search for the perfect melody with this bouncy tune that merges lyric and tune for a total effect that sticks in your mind. Harden co-authored both sides of this disk with Ben Peters. Flip: "Except For Love (2:48) (same credits).

GREG STEVENS (Bil-Bro 4134)

Across The Tracks Is Our Address (2:36) (Empher, BMI—Bil-Bro) Backed by the Wichita Linemen, Greg Stevens stands a good chance to click with a contemporary ballad concerning class prejudice. Flip: "Another Rule For Another Fool" (3:18) (same credits).



Country LP Reviews

JEANNIE—Jeannie C. Riley—Plantation 16

Jeannie C. Riley bounces into her new Plantation album with a fistful of new tunes and a couple of established hits in "Good Enough To Be Your Wife" and "Roses and Thorns." In addition to contemporary country songs such as "I've Done A Lot Of Living Since Then" by Becki Bluefield & Jerri Clark and Margaret Lewis-Mira Smith's "Oh Singer", Miss Riley tries her hand at some folk pop numbers, such as Gordon Lightfoot's "If You Could Read My Mind" and Brewer & Shipley's "One Toke Over The Line". The beat is contagious and the singing is bright—it all adds up to fine listening.

ORIGINAL GOLDEN HITS, VOL. III—Johnny Cash & The Tennessee Two

Backed by the original, clean sound of the Tennessee Two, Johnny Cash runs through a set of his older tunes, which have a somewhat different angle on life than his recent material. More mischievous in his younger days, Johnny wrote songs such as "Straight A's In Love," which recounts his schoolboy romances. It's also a genuine pleasure to hear him handle Hank Williams' classic, "You Win Again" in the very special Johnny Cash style. A more blues-accented delivery also highlights "Rock Island Line," "Country Boy" and Sam Phillips' "Story Of A Broken Heart."



ORIGINAL GOLDEN HITS, VOL. III—Jerry Lee Lewis—Sun 128

What can you say about Jerry Lee Lewis except that here we have more of his classic hits, rendered as only he can. No one can quiver his vocal chords and pound his keys like Jerry Lee, and certainly no one can appeal to hard-rockers as well as country fans as strongly. Funky arrangements and a well-chosen repertoire are highlighted by "I Can't Trust Me In Your Arms Anymore", "Good Golly Miss Molly", "Lovin' Up A Storm" and "As Long As I Live".



COUNTRY ARTISTS INTERNATIONAL PRESENTS—Various Artists—Country Artists 1003

Produced, coordinated and arranged by Jim Foster, this disk is taken from ABC's WLCY-channel 10 (Tampa, Fla.) tv show, "Town 'n Country Time." The talent roster features acts signed to Country Artists Records, including Bill Floyd, Lorita Barlow, Cuz'n Jim and of course, Jim Foster as the "Alligator Alley Trooper." Backup music is by the professional and slick Town 'N Country Nite Hawks. Individually, each artist exhibits a particular talent, and altogether the album radiates a warm and friendly family feeling.



International Best Sellers

Great Britain's Best Sellers

TW	LW	
1	1	*Coz I Luv You—Slade—Polydor—Barn/Schroeder
2	5	*Johnny Reggae—Piglets—Bell—Jonjo
3	2	*I Will Return—Springwater—Polydor—Jig-Saw
4	8	Gypsys Tramps & Thieves—Cher—MCA—Campbell, Connelly
5	3	Till—Tom Jones—Decca—Chappell
6	17	*Jeepster—T. Rex—Fly—Essex
7	4	Maggie May/Reason To Believe—Rod Stewart—Mercury—MRO/Robbins
8	9	Banks Of The Ohio—Olivia Newton-John—Pye—Blue Gum
9	19	*Ernie—Benny Hill—Columbia—Sunbury
10	6	Tired Of Being Alone—Al Greene—London—Burlington
11	14	Run Baby Run—Newbeats—London—Acuff-Rose
12	10	The Night They Drove Old Dixie Down—Joan Baez—Vanguard—Feldman
13	7	Witch Queen Of New Orleans—Redbone—Epic—April
14	16	Surrender—Diana Ross—Tamla Motown—Jobete/Carlin
15	13	Look Around—Vince Hill—Columbia—Famous
16	—	*Tokoloshe Man—John Kongos—Fly—Essex
17	11	*Simple Game—Four Tops—Tamla Motown—Sparta
18	18	For All We Know—Shirley Bassey—UA—AMPAR
19	12	Sultana—Titanic—CBS—April
20	—	*Action—Who—Track—Essex

*Local copyright

Top Twenty LP's

1	Imagine—John Lennon—Apple
2	Every Picture Tells A Story—Rod Stewart—Mercury
3	Tapestry—Carol King—A & M
4	Electric Warrior—T. Rex—Fly
5	Tamla Motown Chartbusters Vol. 6—Various Artists—Tamla Motown
6	Teaser & Firecat—Cat Stevens—Island
7	Meddle—Pink Floyd—Harvest
8	Bridge Over Troubled Water—Simon & Garfunkel—CBS
9	Who's Next—Who—Track
10	Santana III—Santana—CBS
11	New Led Zeppelin—Led Zeppelin—Atlantic
12	Mud Slide Slim—James Taylor—Warner
13	Fog On The Tyne—Landisfarne—Charisma
14	Fireball—Deep Purple—Harvest
15	Top Of The Pops Vol. 20—Various Artists—Hallmark
16	Isle Of White Festival—Jimi Hendrix—Polydor
17	Pictures At An Exhibition—Emerson, Lake & Palmer—Island
18	Hot Hits Seven—Various Artists—MFP
19	World Of Your 100 Best Tunes—Various Artists—Decca
20	Fearless—Family—Reprise

Germany's Best Sellers

TW	LW	
1	1	Mammy Blue—The Pop Tops—Finger (Bellaphon)—Intro
2	3	Borriquito—Peret—Ariola—Arabella
3	—	Soley Soley—Middle of the Road—RCA Victor (Teldec)—RCA Musik
4	2	Schoen Ist Es, Auf Der Welt Zu Sein—Roy Black und Anita—Polydor—Carlton/Gerig
5	4	Butterfly—Danyel Gerard—CBS—April
6	6	Co-Co—The Sweet—RCA Victor—Melodie der Welt
7	11	We Are Goin' Down Jordan—The Les Humphries Singers—Decca (Teldec)—Sikorski
8	9	Akropolis Adieu—Mireille Mathieu—Ariola—Nero/Intro
9	5	Hab' Ich Dir Heute Schon Gesagt, Daß Ich Dich Liebe—Chris Roberts—Polydor—Liliton/Aberbach
10	—	Willst Du Mit Mir Geh'n—Daliah Lavi—Polydor—Essex/Gerig

Belgium's Best Sellers

TW	LW	
1	2	The Witch Queen Of New Orleans (Redbone—Epic—April Music).
2	3	Maggie May (Rod Stewart—Mercury—Chappell).
3	1	Soley Soley (Middle of the Road—RCA—Universal).
4	5	Schon Ist Es Auf Der Welt Zu Sein (Roy Black & Anita—Polydor—Primavera).
5	4	Spanish Harlem (Aretha Franklin—Atlantic—Progressive Music).
6	9	Only Lies (Greenfield & Cook—Polydor—Dayglow/Primavera).
7	7	Hang On Sloopy (David Porter—Stax).
8	6	Misaluba (Cyan—RCA—Universal).
9	12	Imagine (John Lennon—Apple—Essex).
10	15	Ieder Mens (Paul Severs—CBS—Start Music).

Japan's Best Sellers

TW	LW	
1	1	Ame No Midoosuji—Ooyan Fuifui (Toshiba) Pub: Tridex/Taiyo
2	2	Omatsuri No Yoru—Rumiko Koyanagi (Warner Bros.-Pioneer) Pub: Watanabe
3	3	Polyshko Polye—Masami Naka (Victor) Pub:—
4	4	Ame No Ballad—Masayuki Yuhara (Union/Teichiku) Pub: J.C.M.-Nichion
5	8	Nagasaki Kara Fune Ni Notsute—Hiroshi Itsuki (Minoru-phone) Pub: Watanabe-Nichion
6	10	Mammy Blue—Pop Tops (Philips/Phonogram) Sub-Pub: Tokyo Music
7	6	Tout, Tout Pour Ma Cherie—Michell Polnareff (Epic/CBS-Sony) Sub-Pub: April Music
8	7	Namida Kara Ashita E—Masaaki Sakai (Columbia) Pub: Nichion
9	13	Love In Blue—Mari Amachi (CBS-Sony) Pub: Watanabe-Yamaha
10	5	Shiokaze No Melody—Saori Minami (CBS-Sony) Pub: Nichion
11	11	Watahi No Jookamachi—Rumiko Koyanagi (Warner Bros.-Pioneer) Pub: Watanabe
12	9	Get It On—Chase (Epic/CBS-Sony) Sub-Pub: Toshiba
13	18	Superstar—The Carpenters (A&M/King) Sub-Pub: Shinko Music
14	19	Aoi Ringo—Goroo Noguchi (Polydor) Pub: Fuji Pub
15	16	It's Me That You Need—Elton John (DJM/Toshiba) Sub-Pub: Folster Music
16	15	Akuma Ga Nikui—Takao Hirata & Sarustazu (Dan-Minoru-phone) Pub: Twelve Pub
17	12	Our Farth Is But One—Four Leaves (CBS-Sony) Pub: April Music
18	14	Ame No Hi No Blues—Yuuko Nagisa (Toshiba) Pub: Takarajima Pub
19	17	Tooku Hanarete Komoriuta—Nami Shirakawa (Warner Bros.-Pioneer) Pub: Tokyo Twelve Pub
20	—	Daremo Shiranai—Yukari Itoo (Denon-Columbia) Pub: Nichion

Top Five LP's

TW	LW	
1	1	Imagine—John Lennon (Apple/Toshiba)
2	3	Simon & Garfunkel's Greatest Hits II (CBS-Sony)
3	—	Led Zeppelin IV (Warner Bros.-Pioneer)
4	—	Every Good Boy Deserves Favour—The Moody Blues (Threshold/King)
5	2	Takeda No Komoriuta—The Red Birds (Liberty/Toshiba)

Holland's Best Sellers

TW	LW	
1	2	Without A Worry In The World (Rod McKuen/Stanyan Records) (Dayglow/Hilversum)
2	5	Non Non Rien N'a Change (Poppys/Barclay) (Anagon/Haarlem)
3	1	Soley Soley (Middle of the Road/RCA) (Universal Songs/Amsterdam)
4	3	Maggie May/Reason To Believe (Rod Stewart/Mercury)
5	8	Pappie Loop Toch Niet Zo Snel (Herman van Keeken/Polydor) (Dayglow/Hilversum)
6	6	Imagine (John Lennon/Plastic Ono Band/Apple) (Basart/Bussum)
7	4	Spanish Harlem (Aretha Franklin/Atlantic) (Basart/Bussum)
8	7	Only Lies (Greenfield & Cook/Polydor) (Dayglow/Hilversum)
9	—	Kom Van Dat Dak Af (Peter en zijn Rockets/Philips) (Dayglow/Hilversum)
10	—	Schon Ist Es Auf Der Welt Zu Sein (Roy Black & Anita/Polydor)

Australia's Best Sellers

TW	LW	
1	2	Maggie May—Rod Stewart—Chappell—Mercury.
2	1	On The Banks Of The Ohio—Olivia Newton-John—Festival—Interfusion.
3	3	Mammy Blue—Joel Dayde—Belinda—Riviera.
4	4	*Butterfly—Matt Flinders—April/BIEM—Fable—Daniel Gerard—CBS.
5	5	Love Is A Beautiful Song—Dave Mills—Albert—Albert.
6	8	*Speak To The Sky—Rick Springfield—Sparmac—Sparmac.
7	6	Uncle Albert/Admiral Halsey—Paul McCartney—Northern—Apple.
8	—	Gypsys Tramps & Thieves—Cher—Astor Con—MCA.
9	9	Signs—Five Man Electric Band—Palace—MGM.
10	10	The Night They Drove Old Dixie Down—Joan Baez—Astor Con—Astor.

*local recording.



Great Britain

EMI's Bill Stanford has relinquished his post as deputy chief executive and managing director (overseas) on medical advice. He will remain a member of the EMI Board and from the New Year will assume direct responsibility from London for EMI's South African interests taking up the appointment of Executive Chairman of EMI South Africa (Pty) and the other EMI companies in that country. In addition he will be responsible for other international projects where his world wide experience will be of particular value to the group. Stanford joined EMI in 1958 as a divisional manager and was elected to the board in 1965. He became managing director (Overseas) in 1967 and was additionally appointed deputy chief executive two years later.

The industry production and trade statistics for August revealed a slight improvement on the earlier disappointing figures for July. Production of records for the month totalled 7.7 million, an increase of 17% over August 1970, with album pressings accounting for 4 millions of the total; an increase of 21% over last year's figure. The sales of records at £2.7 million were 8% up on the same month last year due mainly to a substantial increase in home sales of 11% on 1970 but this upturn on the homefront was partially offset by the continuing fall of export sales to £451,000 from July's £495,000.

Paul Rich, international operations manager of Carlin Music, back in London again after a 2½ month stint in New York. During his stay Rich acquired a number of important copyrights including the theme tune "Shaft" by Isaac Hayes (MGM) currently No. 1 in both singles and albums US charts. Other deals include the San Francisco based group Joy of Cooking (Capitol) who will be represented by Carlin; all the tracks of the new Joan Baez album "Blessed Are" (Vanguard) including the b side of her hit single "The Night They Drove Old Dixie Down" plus the b side of her next single and, in the same deal 35 back catalogue numbers from Chandos Music. For Carlin representation in Europe, South Africa and Australia Rich acquired the Ramsey Lewis catalogue Ramsel Music. The talents of writers/performer/artists Link Wray, and Ozzie Linhart which Rich experienced at first hand will also be included under the Carlin banner. The current Aretha Franklin hit "Rock Steady" (Atlantic) has also been acquired from Pundit Music. Paul extended for a further three years the contract with Nickelschoe Music which has already given Carlin a chain of hits with "La La Means I Love You", "Didn't I Blow Your Mind" and "Ready Or Not Here I Come" from The Delfonics.

A novelty single high in the charts is an inevitable feature of the Yuletide season. Last year EMI walked away with the honours in this particular sector of the market with Clive Dunn's million selling "Granddad" (Parlophone) and the company has repeated its success on Columbia with comedian Benny Hill's single "Ernie (the Fastest Milkman in the West)" which has powerhoused to the upper reaches of the charts in only three weeks. Two other potential contenders in this particular tourney have both encountered unforeseen difficulties. DJM's "For the Love of Ada" by Wilfred Pickes and Irene Handl based on the commercial TV series, was withdrawn after the show's scriptwriters obtained a High Court Injunction claiming infringement of their copyright, but later a settlement was reached and the disk was re-issued. Pye Records suffered a similar setback when comedian Frankie Howerd's risqué single "Up Je t'aime" was banned from airplay by the BBC.

Bill Thompson of Afterthought Productions and Grunt Records flew to London to join Grunt's European

co-ordinator Fred Bannister and RCA executives from England, Belgium, Holland, Germany and Sweden in discussions on the future promotional plans for Grunt's recording artistes. Both Jefferson Airplane and Hot Tuna are tentatively scheduled to tour in Europe early next year and RCA UK have imported 15,000 copies of the new "Sunflower" album by Grace Slick and Paul Kantner and 5000 copies of Poppa John Creach's debut album for the Xmas market.

Polydor Records have announced the signing of seven acts to their artiste roster including a renewal of its deal with Slade who recently held the number one spot with "Coz I Luv You". St. Cecilia, who provided Polydor with a major chart success earlier in the year have now signed a three-year contract as have the label's first country music act The Hill-siders. Other signings include singer/songwriter Tommy Hunt, the Parson Smith Rock Band, Iguana and Terence Clarke.

Noel Gay Music has formed a joint company with Norman Newell called Plantagenet Music which will be represented on a world-wide basis. Initial copyright "Love Theme from Spartacus" featured in BBC-TV drama series "The Onedin Line" recorded by the Norman Newell Orchestra will be released by Philips.

Publicist Mike Gill now in States accompanying Faces on their American tour which opened in Missouri (November 23rd) and closes in Chicago (December 17th). Gill will visit Mercury Records HQ to confer with Irwin Steinberg on artistic and product talent, including the signing of producer Jimmy Horowitz and singer Andy Bown to the Mercury label.

Quickies: Gilberto Gil, back from his successful American tour performed at a special concert sponsored by the British Council . . . DJM releasing debut album by noted Israeli composer Shalom Chanock in January . . . Elton John using the Rolling Stones mobile recording unit to tape concerts during his forthcoming European tour . . . The Fortunes "Freedom Come Freedom Go" now No. 2 in Polish record charts. . . Grand Funk Railroad given their own E Pluribus Funk label in UK by EMI.

Baker In U.S. For Product

NEW YORK — Barbara Baker, international manager of Disc A.Z.-Europe No. 1 Paris, is in the United States for three weeks. The purpose of her visit is to acquire product for the European market, as well as the licensing of product originating in Europe.

Before leaving for the United States, Mrs. Baker concluded a licensing deal for Disc A.Z. in France with Mr. Larry Page, managing director of Penny Farthing Records and Nepenthe Records. Mrs. Baker will be in New York and can be reached through her solicitors, Kurtz & Vassallo, at 598 Madison Avenue, New York, New York, Telephone No. 421-1870. She will be visiting Los Angeles to conclude deals there in the middle part of Dec.

Dutch Court Forbids Pirating Of Recordings For Re-Sale

THE HAGUE — For the first time in Dutch history, a judicial authority in the Netherlands—the president of the District Court in Amsterdam—has decided that copying gramophone records, musicassetts and/or open reel tapes for commercial purposes without consent of the rightful claimants, is not permissible.

This verdict came after an injunction procedure that Deutsche Gramophon Gesellschaft m.b.H., James Last and the Dutch affiliate of D.G.G. in Holland, Polydor Nederland N.V. initiated against Weskro Distribution N.V. and Th. Challa on the grounds of "unloyal" competition. Counsel for the claimants was Dr. A. E. du Peron.

The defendants imported from Switzerland musicassetts with recordings of Polydor artist James Last and his orchestra and marketed them under the "Irish" label—at prices far below the normal retail price, in Holland. The musicassetts originated from the "Irish Magnetic Tape Company" in Zug, Switzerland, who also supplied the inlay-cards.

The musicassetts were, in fact, "pi-

rated" dubbings. The defendants were warned by the court that they would have to stop their incriminative business and would be liable to a fine of Hfl. 5,000,—per future infringement, irrespective of whether it concerned a (pirated) disk, musicassette or 8-track cartridge; they were furthermore liable to pay all costs of the lawsuit.

Grand Funk Starts Euro Performances

NEW YORK — On what the group's manager-producer Terry Knight described as a "whirlwind tour", Grand Funk Railroad has left the U.S. to undertake their second personal appearance tour of Europe which coincides with the world-wide release of "E Pluribus Funk", the group's first album release on their own label.

A sell-out in advance, the tour began in Denmark on Dec. 3. Six major cities in four countries will see Grand Funk perform live, including Copenhagen (3) and Dusseldorf (4).

In Munich (6-7) the group was permitted to perform by civil authorities only on the consideration that two shows be guaranteed. It was only last June when riots rocked Munich after tickets to Grand Funk's concert there sold out in one day and the group was not permitted to enter the city.

Their itinerary continues to West Berlin (9), Hamburg (10) and Frankfurt (11).

In France, Grand Funk will perform one-night-only in Paris (13), before giving the first live rock show at the magnificent new Palais de Sport in Lyon (16) which seats 10,000.

The tour will close in Amsterdam on Dec. 17, at which time Grand Funk will return from the Continent to begin what is expected to be a one-year hiatus from live performances of any kind, "for personal reasons", according to manager-producer Knight.

A major announcement is expected regarding the group's future plans shortly following their return to the United States.

Blue Horizon Brazil Deal

NEW YORK — Blue Horizon product will be distributed in Brazil by the Sao Paulo-based record company, Gravacoes Eletricas, as the result of an agreement reached by Seymour Stein, Blue Horizon's managing director, and Alberto J. Byington-Neto, president of Gravacoes Eletricas. The agreement, which runs for three years, also covers the neighboring territories of Paraguay and Bolivia.

Plans call for the immediate launch of Blue Horizon with the release of album and single product by Marshall Hooks & Co. and Jellybread.

Montreux Fest

SWITZERLAND — The 6th Montreux International Jazz Festival will be held in mid-June next year. R. Jaussi, director, said the event will begin with a "Soul and Blues" weekend, probably followed by the American High School Jazz Band Competition and ending with three days of jazz. Attractions will be named at a future date.



A HIT FOR GERMANY: Donny Osmond (left), young member of The Osmond family, records a German language version of his U.S. hit "Go Away Little Girl," which is being rushed into release in Germany and German language markets. He is shown between recording takes with Bob Klein (center), director of international operations for MGM Records and Mike Von Winterfeldt (right), who heads up D.G.G.'s International Music Consultant's office in New York. The single was co-produced by Winterfeldt and Alan Osmond of The Osmond Brothers.

EDITORIAL:

The Static Route... and How to Make It Fluid

Rural operators are beginning to cry about a condition that's been facing our big city operators for many years—location saturation. Where new locations always seemed to be available to the rural and suburban operator, today they're faced with the stark fact that nearly every stop is already spoken for by another operator.

Faced with saturation, the best an operator can hope for is to hold onto his existing locations, and be thankful if one new one comes his way every three months. This can be frightening to the man accustomed to nailing down a couple of extra machine stops almost any time he pleased. But in reality, all it means is that the street operating business has finally matured. To think that a wide open market could go on forever would be folly, especially considering the millions of sales calls made on street locations over these decades.

If the newspaper or TV journalists ever delivered a serious analysis on this business, they would say it has "crystallized". They'd tell the public the industry was founded and nurtured on fierce competition among operators trying to grab up as many stops as each could get, but that today, machine routes are all more or less established, definable entities in every community, all hovered over by a formal (or informal) operator association.

Now let's face it squarely. Is this condition of "saturation" really so bad? Is it that dull blanket of stagnation that many feared would eventually cover the industry and cause it to lose that verve, drive and imagination which made so many operators financially comfortable? Or is it just another plateau in the growth of the industry at large.

Well, location saturation is not so pleasant for the young boys just starting out, but really, how many are there coming cold turkey into this business today? For the established operator with a sufficient number of stops on the route to support him in the financially proper manner of a self-employed businessman, he can be well satisfied to simply maintain that route until the day he retires or sells out.

For the record, there still are many thousands of potential new locations out there, but most of them are off-street places which require more enterprise to search out and nail down. But if you're the type who smells disaster unless his route continues to expand, this other avenue is the best road to take.

But for the tavern-diner set, who can't find new stops and can't jump because the other machines belong to their friends, the best course to take for growth is the verticle one—to hold onto your present stops while trying to earn more out of them. And your best merchandising aid in boosting the take is still the machines themselves... new machines, different machines, with a quicker shot on the new record releases and more of them.

It boils down to that word "service" again. But

New Gottlieb 4-Pl. In Coinbiz 'Orbit'



Gottlieb ORBIT 4PL

CHICAGO—A spinning target is just one of the many exciting features offered in the new 4-player flipper game, "Orbit," from D. Gottlieb & Co. "The game contains an amazing array of play stimulating features," stated sales manager Alvin Gottlieb.

The spinning target in the playfield depicts a cutout of the world surrounded by the endless blackness of space. When the players' ball hits one of the several roll over pins surrounding the target, the spinning target runs the 'orbiting light' to advance the bonus scores. Two ball-back gates adds to the extended action and also scores 3,000 points. More sky-high scoring and competitive action is offered with the vari-target. A triple value vari-target scores up to 5,000 and 5 bonus advances, plus an additional special when lit. A build-up bonus scores double value on the last ball.

The scoreglass is a colorful montage of space orientated sights. A man and woman are shown gazing through their space vehicle window. The cabin shows space flight instrumentation and above all, clearly shows which player is up. And, states Alvin Gottlieb, "There is no doubt that this 4-player flipper game will send location profits into 'Orbit'."

The 4-player score-challenging game is being shipped now and operators are urged to stop in at their local Gottlieb distributor. Play pricing is optional.

Arcade Discussion Sparks Parks Show

CHICAGO — The 1971 International Assn. of Amusement Parks Convention and Trade Show (Parks Show) took place at the Sherman House Hotel here Dec. 2-5. A program highlight of the convention was Friday's morning seminar entitled "Games Arcades Workshop" at which several notable coin industry members took part.

The session on arcades was coordinated by Empire International's Murph Gordon. Speakers included Chicago Coin's sales manager Chuck Arnold whose subject was "How Much New and Used Equipment Should An Arcade Contain;" and Midway sales manager Larry Berke whose topic was "Appraising New Equipment." Others on the speakers dias were Wayne Becker, operator of the Kiddieland Arcade in Melrose Park, Ill., Paul Borchardt of Wonderland Park, Amarillo, Texas and Warren Beasley of the Beasley Co., Toronto.

Nitnick Back From Trip

NEW YORK — Jack Mitnick, newly-appointed Irving Kaye Corp. sales manager, completed a 4600 road mile sales tour of the southeastern states last week—his first extensive trip on behalf of Kaye products. Mitnick drove thru practically every state from Virginia south, and east of the Mississippi, renewing old friendships with Kaye distributors and talking up (and taking orders for) their line of billiard and amusement games.

A Percentage Less On Minn. Ops' Tax

AUSTIN, MINN.—The Music Operators of Minnesota won a sales tax advantage. Members of the industry are paying a 3% sales tax on gross receipts as a result of the recent past legislation. Other industries are paying the 4% sales tax on their gross receipts.

Gene Clennon, president of MOM, stated that the tax advantage could be attributed to 'organization.' Led by MOM lobbyist and attorney Bill Brooks and many dedicated men from both the music and vending industry working as a team has resulted in keeping the gross receipts sales tax down. These men gave not only their time away from their business, but paid all their own expenses. "I am asking every operator in this state to join MOM, also if you are a member, we are asking for your dues. Our treasury is depleted and your '72 dues can be paid now," stated Gene Clennon.

The next General Membership Meeting is to be held on Sunday, January 23, 1972. An excellent program is in the making and the election of new officers.

1970's-styled service means more than mechanical upkeep and close personal ties with location management. It means more energetic equipment rotation—putting a shuffle in when the pool table take dips, moving a bumper table in when pinball gets slow, bringing in an extra game when you or your routemen notice more young people coming into specific locations.

Coin biz can still be big biz with or without new locations if you just exercise a little imagination and coin machine sense in your approach to your present locations.

Vintage Juke Awarded As Promo Prize

WICHITA, KANSAS — The patron appeal of Wurlitzer phonographs was put to the test by KLEO 1480 Radio personality Rick Gannon when he centered a four week radio promotion around a Wurlitzer Model 1900. The 1957 vintage phonograph, property of Wurlitzer distributor Mark Blum of United Distributors, Inc. of Wichita, was given away to the radio listener compiling the best list of records played by Gannon on his 7 pm to midnight show and added to the machine which was displayed at various radio advertisers.

As records were "fed" nightly into the machine by Gannon, a pre-taped sound effect of the Wurlitzer supposedly chewing up and eating the records was played on the radio, advertising the promotion. Radio listeners were encouraged to visit the locations where the Wurlitzer was displayed. The total of people who actually visited the locations and activated the phonograph was then kept on the Wurlitzer automatic playmeter, and a special prize was given away to the person who guessed closest to that total.

The promotion proved to be a big success because it generated publicity for all participants. The locations where the Wurlitzer was displayed benefited by the large traffic created because of the phonograph and the radio announcements. Radio station KLEO had created for itself another public-participation self-promotion. Wurlitzer phonographs proved their value to the proprietors of locations, the people who came to play the Rick Gannon Wurlitzer "Music Machine," and those that heard the radio promotion nightly.

The winner of the Wurlitzer phonograph and the fifty-two hit records that were "fed" into the machine was Donald Hein, a senior at Wichita's North High School. Jimmy Jacobs, a senior at East High School in Wichita guessed closest to the number of times people played the Wurlitzer "Music Machine." And, oh yes, Want to know the patron appeal of a 1957



KLEO Radio personality Rick Gannon congratulates Donald Hein, winner of the Wurlitzer Music Machine, Model 1900.

Wurlitzer Model 1900? In four weeks, the Wurlitzer "Music Machine" was played 10,003 times!

Australian Op Sets 1st Games Airlift

INDOOR AMUSEMENT GAMES CO., one of Australia's largest operating and distributing organizations, made coin machine history recently when they chartered a Boeing 707 to deliver a big load of games from Chicago.

Malcolm Steinberg, managing director of the Company says this was the first time an aircraft had been chartered to bring coin machines into Australia. He said that although the freight costs were more expensive than by conventional ocean freight, the time saving was between four and six weeks and if machines are needed urgently, they can certainly earn the difference in that time. Malcolm Steinberg visiting Chicago at the time was on hand to see the aircraft take off and his brother, Gordon Steinberg, also a director of the Company, was on hand in Sydney to see the aircraft arrive. Gordon Steinberg said that it was hard to appreciate the difference in delivery time when you compare a normal six weeks' wait to having the machines on your showroom floor in Sydney within 24 hours of the machines leaving Chicago.



Quebec's Alouette Hosts 2-Day Ops Open House

STE. FOI, QUEBEC — Alouette Amusement Ltd. president Jerry O'Reilly and his wife Phylis hosted nearly 250 Canadian operators and wives to two full days of partying and machine exhibition Nov. 7-8 at the Holkan Inn in this suburban town near Quebec City.

Assisting the O'Reilly's in conducting the program (which included

demonstrations of new games and music machines, cocktail parties, banquets and prize drawings) were Alouette staffers Hector LaVern and Bob LaBlanc.

Operators and guests traveled here from Ontario, Prince Edward Island, Nova Scotia and other Maritime Provinces to join Quebec Provincial operators for the affair.

Among the trade notables in attendance at the two-day event were Chicago Coin's Bob Sherwood (with his family), and U.S. Billiards' Len Schneller. Alouette distributes for Wurlitzer, Bally, U.S. Billiards, Chi-Coin, Keeney and other lines. The following snapshots were taken at that affair:

Indiana Tradesters Learn Wurl. Mech. At Hones Session

INDIANAPOLIS, INDIANA — Wurlitzer field service engineer Robert Harding launched the service school program for the new Model 3600 Super Star phonograph by conducting a three-day seminar, at Lew Jones Distributing Company.

Emphasizing the phonograph's easy-to-service features and new BO/AC all-coin accumulator with three-year warranty, Harding familiarized Wurlitzer operators and their representatives with the Super Star's most recent mechanical and electrical improvements.

The following is a list of attendance at the Indianapolis seminar, November 2 through 4: Dick Galvin, Billy Helgers, and James E. Miller, Helgers Amusement, Attica; Duane Harrington, J & J Distributing Indianapolis; Clifton Smith, Bruce Malone, Rufus Morrow, Herschell Worley, and Slim Malone, Lew Jones Distributing, Indianapolis; Frank Leake, David Shreves, Bob Shackelford, Fred C. Timmons, Muncie Coin Machine, Muncie; Clyde Adkins, Muncie Coin Machine, Springfield, Ohio, George J. Riedl, Manhattan Music, Indianapolis; Parvin Schriber and Cecil Froedge, Vending Unlimited, Indianapolis; Gordon Dearing, Star Music Co., Lafayette; Bob Heaney, Bob Heaney Music, Indianapolis; George Pollock, Pollock Music Co., Rochester; Pete Merriman, Merriman's Enterprises, Lake Village.



Surrounding the new Wurlitzer Super Star phonograph at the Alouette party are S. Gens (Professional Amusement), Len Schneller (U.S. Billiards), Allen Ramez (New Brunswick operator) and a couple of unidentified New Brunswick operators.

Mrs. Beaudreax (winner of the Ski Doo) sits in her prize, surrounded by friends (left to right) Phyliss O'Reilly, Karen Sherwood (daughter of Chi-Coin's Bob Sherwood), Jerry O'Reilly and Mr. Beaudreax (Royal Amusement).

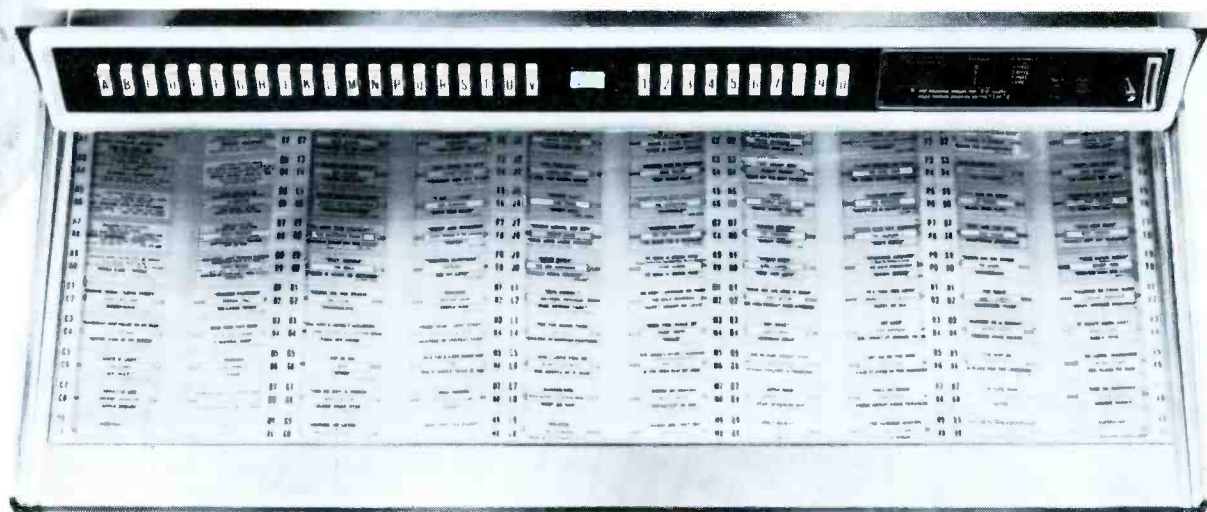


Jean Cote (left) of Continental Finance, Quebec City, donated the luggage won by operator B. Eal-laire (second from left). O'Reilly and Karen Sherwood look on at right.

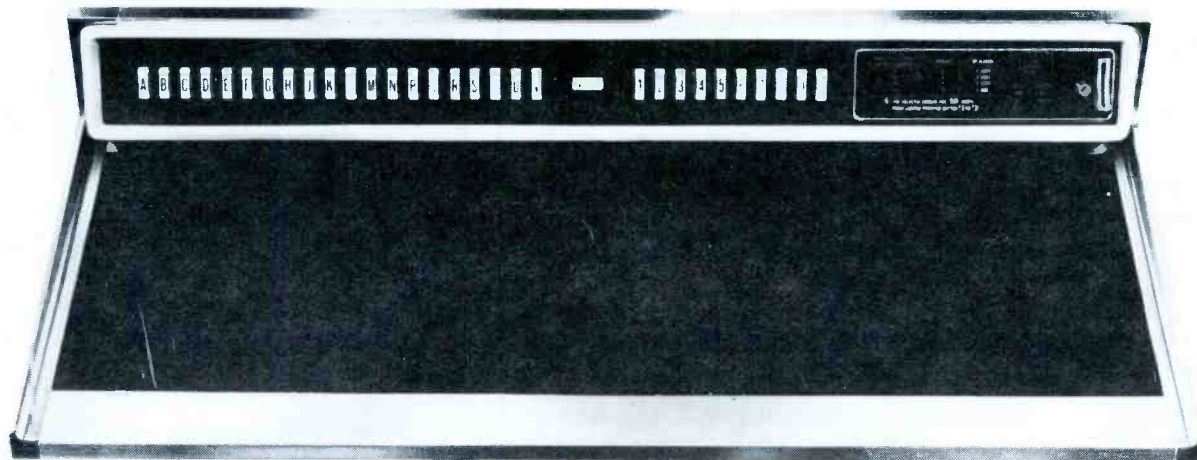
Operators enjoy playing (and watching) game of Jumbo Club pool. In the group above are M. Poulain, R. Quay, Miss Quay, Len Schneller and Phyliss O'Reilly.



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Super Star
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New M.O.V. Brass

NEW YORK — At the State Convention of Music Operators of Virginia held in Williamsburg, Virginia, on November 19th and 20th, the following officers for 1972 elected: John Cameron, President, Newport News, Va., Jim Donnelly, First Vice-President, Norfolk, Va., Ralph Craun, Second Vice-President, Harrisonburg, Va., Gilbert Bailey, Secretary & Treasurer, Gloucester, Va., Lou Corso, Assistant Secretary & Treasurer, Richmond, Va.

Members appointed Directors: Ken O'Connor, Richard Peery, Harry Healy, Robert Flippen, Jr., Claude Smith, Hy Lesnick, C. E. Morse, M. L. Holland, Robert Minor, Arnoff Pantelides, Alton Lewis, Bill Hensley, Bob Lewis, Harry Fake, Wayne Lewis, Lewis Jones, Jay Waters, Jesse Richardson.



Association leaders above (left to right) are: John Cameron, incoming MOV president; Hy Lesnick, past MOV secretary and treasurer; Gil Bailey, incoming secretary-treasurer of MOV; Ken O'Connor, outgoing MOV president and MOA president John Trucano.




MOA heavies (left to right) Nick Allen, Johnny Trucano and Fred Granger in photo at left. At right new Virginia association president John Cameron addresses his members and guests while Virginia congressman Thomas N. Downing listens at lower left. Later, the congressman delivered a most entertaining talk on the life of a U.S. Congressman in Washington.

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BALLY MIDWAY

Latin Wurl. Session



At the Wurlitzer seminar in San Jose: from l. to r., F. Hegel, Guatemala; M. Restrepo, Ecuador; R. Hann, Guatemala; A. Cortez, Panama; and T. Koppel, Venezuela.

SAN JOSE, COSTA RICA — Wurlitzer Service Manager C. B. Ross and Manager of Sales, Latin America Diego J. Veitia traveled to San Jose, Costa Rica to host a four-day sales and service seminar for twenty-two representatives of the Wurlitzer Company from ten Latin American and Caribbean countries.

The seminar was held at one of San Jose's leading resort hotels, the Irasu, overlooking the city and completely surrounded by beautiful scenery and picturesque volcanoes. A dinner party in the Irasu's dining room capped the highly successful seminar which served many of the men in attendance as their introduction to the new Wurlitzer model 3600 Super Star phonograph. Working with an interpreter, Ross took the men through an in-depth instructional study of the phonograph's mechanism and components.

Said Ross, I'm pleased to witness how well our Latin American and Caribbean markets have been served by these men. Most of the fellows have taught themselves the intricacies of our equipment without benefit of our regular Domestic Sales service schools. The instruction they have received in our four days in Costa Rica will undoubtedly help them in their future knowledge of the new Super Star."

The Wurlitzer Company plans to schedule similar service seminars south of the border annually.

JUKEBOX PROGRAMMING GUIDE

Pop

JOHN & YOKO & THE PLASTIC ONO BAND WITH THE HARLEM COMMUNITY CHOIR
HAPPY XMAS (3:25)
No Flip Info. Apple 1842

LED ZEPPELIN

BLACK DOG (4:55, 3:35)
No Flip Info. Atlantic 2849

POCO

RAILROAD DAYS (2:55)
No Flip Info. Epic 10816

THE VOGUES

AMERICAN FAMILY (3:25)
No Flip Info. Bell 158

THE MOVE

CHINATOWN (3:06)
b/w Down On The Bay (4:14)
MGM 14332

DAVID BOWIE

CHANGES (3:32)
b/w Andy Warhol (3:30) RCA
74-0605

R & B

THE JACKSON 5

SUGAR DADDY (2:34)
No Flip Info. Motown 1194

RUFUS THOMAS

DO THE FUNKY PENQUIN (Part I) (3:08)
b/w PART II (3:12) Stax 0112

PONDEROSA TWINS-ONE

BOUND (2:55)
No Flip Info. Astroscope 103

C & W

TAMMY WYNETTE

BEDTIME STORY (4:13)
No Flip Info. Epic 5-10818

MARTY ROBBINS

THE BEST PART OF LIVING (2:56)

SAMMI SMITH

KENTUCKY (3:10)
b/w No Flip Info. Mega 615-0056

Hicks To Alaska

ANCHORAGE, ALASKA—The Wurlitzer Company's west coast service school program traveled as far North as Alaska to carry the news about the new model 3600 Super Star phonograph. In two service school seminars conducted by Leonard Hicks, Wurlitzer operators in Anchorage and Fairbanks got a first-hand look at the new Wurlitzer phonographs from the inside-out. The phonograph's mechanical components, schematics, and special new features, including the BO/AC all-coin accumulator were reviewed in-depth.

Attending the Alaska seminars in Fairbanks on November 15-17 were: Gene Steffen, Nome Music, Nome; Dave Leavy, Dals Music, Clear; Art Bernier, Fairbanks; Leonard Thiltgen, Servwell Vending, Fairbanks; Dan Bernhardt and Dan Fythen, Servwell Bending, Fairbanks; Eugene Brazeau, Aurora Music, Fairbanks; Dan Thompson, George Thompson, George Moffett, and Jim Green, Music Inc., Fairbanks; John Alden, Alaska Music Company, Fairbanks; Ray Svendsen, Keith Copeland, Jim Trow, Ed Horn, Francis Johannes, Leo Bernal, Bill Beekman, Clayton Awe, Jim Wills, Eric Weatherby, Action Vending, Anchorage; Bob Chappel, Seward Music, Seward; John Knox, Anchorage Amusement, Anchorage; Walt Peteet, Tyler Novelty, Kenai.

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EASTERN FLASHES

AROUND TOWN—Here comes another holiday season, gents, and may we take this opportunity to wish you better collections this time 'round than last. Lots of ops were hurting in the cash boxes this time last year but we remember the weather wasn't very tolerable then. Let's hope all get a better shake in the change box during the festive days ahead . . . Machine and parts shoppers on Tenth turning their attention to the shuffles, tables (and for the suburbanites) the pins of late. The staple games are doing very well indeed these days . . . On games, **Larry Galante** and the Mutoscope boys will be showing their wares by this printing at the Parks Show in Chicago. Larry is being joined at his equipment display by A.C.A.'s **Henry Leyser** and **Mickie Greenman** who will help demonstrate the overseas games they import into the states (and which Larry distributes in the greater New York area) . . . U.S. Billiards' **Len Schneller** out of town himself on a four-week sales swing all over the mid-west and western states. Len enjoys these trips, especially meeting with his distributors and their operators to talk about his favorite subject—pool tables.

THE BROOKLYN BEAT—**Harold Kaufman**, president of Musical Distributors Corp., and Playmor Amusement, says that the new Chicago Coin novelty game 'Sky Battle' has plenty of player appeal. The player is offered a panoramic view of the sky as he operates the control stick and does battle with 3 jet fighters. Harold says that authenticity is added. The player operates a control stick that has a built-in firing button. It fires staccato type machine gun bursts and shows the tracer bullet streaks. A novelty game with lots of visual appeal inside and out, says Harold. Operators report good play-action on location. Harold also reports the music scene is very bright. The new Wurlitzer 3600 Super Star is zooming toward new heights in becoming one of the top music stars for '72, Harold says, with several optional features available and an innovative title strip holder that is completely blacked out when you stand two feet from the machine. And, of course, continues Harold, the Wurlitzer sound is super! . . . **Howard Kaye**, sales manager at the Irving Kaye Co., Inc., reports that equipment has been moving at a rapid rate since the close of the MOA in Chicago. Howard reports that sales have been exceptionally good with the new 'Stanley Cup Hockey'. The game is built to withstand a lot of rough treatment. And, the rugged, sturdy cabinet has a playfield protected by a tempered glass. Among the electronic features, says Howard, the game has an automatic ball lifter, a drum scoring and ball counting unit and a gong. The playfield is fully illuminated. Compliments from the operator is one criterion for evaluating the durability and popularity of a pool table line. And, reports Howard, the 'Apollo' series is reaping of compliments and orders are keeping the plant plenty busy. The 'Apollo' coin-operated pool table is available in four sizes with many new features. Especially, all tables use the same size leg.

UPSTATE ITEMS—**Millie McCarthy**, **Lou Werner** and other operators keeping an eagle eye on Albany to see if rumored vending machine tax bill comes out. Several newspapers reported that the Governor may hit the machines, among many other commodities, to help tide them over something like a \$730 million budget deficit. . . . **Jack Wilson's** New York State Operators Guild will hold their next regular dinner-meeting Dec. 15th (Wed.) at the Poughkeepsie Inn; starting time is the usual 7:30 PM hour. . . . **Mondial's Dick Sarkisian** recently moved into new home in Bronxville for a closer commute to the city than the previous Larchmont digs. Dick, needless to explain, is very happy the dockers are back to work for at least another two months, since Mondial's export activities depend upon the shipping lines like you depend on morning coffee.

Speaking of the overseas market, we recently reported that London Coin was appointed "a" distributor for Rock-Ola in the United Kingdom. May we say London Coin is "the" exclusive distributor for the line there, under the aegis of Rock-Ola European is super-importer Nova Apparate. London Coin's **Dave Rogers**, whose charming folksy manner disguises the fact that he's one of the most powerful men in the world-wide coin industry, really wowed 'em at the recent MOA Show. We spotted Dave having some liquid refreshments at the Sherman House bar late one night with a gang of operators, involved in a really animated discussion on the differences between operating here and in Blighty. Many weren't aware that an enormous number of Britain's Taverns (or pubs) are actually owned by the beer breweries.

GETTIN' BIGGER BY THE DAY—**Bob Jones** of New England, former protege of Si Redd as well as a veteran salesman from Trimount, is now a full-fledged domestic distributor with recent acquisition of the Rock-Ola music and vending line. Bob now counts the following lines under his exclusive distribution aegis for the New England states: Rock-Ola, Bally, Midway, the Irving Kaye Sales Corp. and Milwaukee Coin Industries, makers of the Super Red Baron. To implement the first class dealership, he'll be opening brand new shop and showroom in the Boston area around the first of the year. Meantime, his export activities took him off for another of his European sales trips last Tuesday. He'll be visiting England, Belgium, Holland and Germany this time.

HEADING SOUTH—**Gene Lipkin** at Allied Leisure in Miami says their distributors keep ordering those Spin Out games like there's no quitting. Many of Gene's dealers have told him the Spin Out is the best piece the factory ever produced, and when you think back to Drag Races and Wild Cycle, that's going some. Meantime, Gene info's a fantastic new game will be coming onto the market from Allied to follow-up the Spin Out. . . . Old buddy **Jack Mitnick** supervising set-up of new showroom and sales office in Miami from which he'll be sales managing Irving Kaye Corp. products around the country. . . . FAMA's **Bob Reinhart** says his association will be among the many business groups lobbying against Florida's **Gov. Askew's** notion to repeal the 3% commission paid businesses for collecting the sales tax. A report by three Florida State University business professors, says Bob showed it costs business 9% of the sales tax to collect it, but businesses are only paid 3%. This means that Florida businessmen are compelled to spend over \$3 for every \$1 received as reimbursement to collect the tax for the state . . . The second of a series of new N A M A management seminars for vending and food service company managers has been scheduled near Tampa, Fla., Dec. 17-18. Participation in the "Developing An Effective Management Team" seminar will be limited to the first 40 registrants. The two-day program will be conducted by **Dr. M. G. Parsons**, Eastern Michigan University director of Bureau of Business Services and Research and **Dr. Donald Webb**, University of Missouri director of Continuing Education Programs in Business.



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CHICAGO CHATTER

Had a very enjoyable visit in the Chicago Dynamic Industries factory last week. Toured the plant area and the various other factory facilities and was quite impressed with the set-up out there! As Avron Gensburg pointed out to us ChiCoin has made numerous improvements throughout the plant and most recently completed remodeling the entire engineering and drafting departments. It's always fascinating to observe firsthand the step by step procedure of putting an amusement machine together!

RECEIVED WORD FROM EVELYN DALRYMPLE of Lieberman One Stop in Omaha that the latest Hudson & Landry single "Ajax Airlines" (Dore) is fast becoming a big operator item in her area. She's already had to reorder stock of the record and predicts it might even outsell the duo's "Ajax Liquor Store" hit of a few months back! Ev and her husband, Hank, are looking forward to attending the Bowl game in Miami—and rootin' for the Nebraska team!

SOMETHING NEW FROM THE MIDWAY MFG. CO. plant in Schiller Park! It's the factory's latest gun game called "Haunted House", replete with a horror sound system—witch screams, ghoulish groans and all things terrifying! With the popularity of horror films in movie houses and living room television screens, this has to be a winner! If we're going a bit overboard it's only because we're attempting to echo some of the enthusiasm expressed by Larry Berke when we talked to him last week! . . . By the way, the Berke family residence was the scene of a double birthday party on Sunday, November 28 when daughters Nancy and Donna celebrated their 16th and 13th respectively—and on the same day! Congrats, girls!

CENTER OF EXCITEMENT AT the Rock-Ola Mfg. Corp. factory—need we say—are the current fast selling phonograph models "446" and "448", which have been in such great demand since their release! . . . Factory engineer Bill Findlay, a real man on the go these days, has been conducting schools on the new models in various areas across the country.

FROM THE D. GOTTLIEB & CO. plant in Northlake comes word of a brand new, and very exciting release, called "Orbit"! See it at your local Gottlieb distrib showroom!

HAROLD LA ROUX AND HIS WIFE, DEE, were welcomed back last week from a delightful vacation trip to Jamaica. Lucky people! Harold heads up Empire's Grand Rapids office . . . Former White Sox pitcher Jim Magnuson, who happens to be the son-in-law of Bob Rondeau (of Empire's Green Bay office) was just traded to the New York Yankees . . . Incidentally, we understand Empire Dist. is conducting a big phonograph promotion during the entire month of December (a kind of "Christmas package" as Jack Burns calls it) on Rock-Ola product. For further details contact any of the Empire offices.

MILWAUKEE MENTIONS

The snowmobile enthusiasts were out in full force this past week, following the first measurable snowfall to hit the state. Understand Green Bay had enough of a storm to cause some transportation problems.

CONGRATULATIONS TO MRS. DAVE YAKUBOWSKI (Lincoln Novelty) who's the proud owner of a brand new color TV set, the grand prize awarded by Hastings Dist. Inc. during its recent, highly successful, Rock-Ola showing. Star of the event, of course, was the "448" model phonograph which is indeed a "very big seller", according to Jack Hastings. Immediately following the showing, Jack and his wife, Arlene, took a quick vacation trip to Las Vegas and returned not any richer, unfortunately, but happy nonetheless! . . . Jack told us Hastings is now handling distribution in Wisconsin of the Global Industries—manufactured "Hoss Shoes" game which was shown at the recent MOA convention. "We have a sample model on display", he said, "and operators are really very much impressed with it. We're expecting our first shipment from Global's Wyoming factory very shortly." A BIG ITEM IN THE games department at Empire Dist. is the new Gottlieb add-a-ball called "Astro"!

RHINELANDER OPERATOR ERNIE FIEGHT, president of the Hoday 50 Marathon Corp. snowmobile racing event, has been devoting a great deal of time these past several months to laying the ground-work for the big 3-day race to take place in the area January 14-15-16. Visitors from all over the U. S. and some foreign countries as well annually come in for the function, and participants compete for thousands of dollars in cash prizes, trophies and the like!

CALIFORNIA CLIPPINGS

BOB PORTALE, president of Portale Automatic Sales, says that the Rock-Ola 160 selection Model 448 and 100 selection 449 phonographs for '72 are getting plenty of bravo's from the operators, the servicemen; and location owners are pleased with the advanced styling features. Bob points out that the servicemen are up-front and happy with the top to bottom accessibility of the new phonograph models. The serviceman simply inserts the key to unlock the counter-balance dome which lifts to expose all the internal components. The program holder assembly swings down or may be removed for title strip changes and for easy access in cleaning the dome glass. Rock-Ola has everybody in that happy spirit at Portale, says Bob. Bob also says that the Gottlieb 'Orbit' a new 4-player flipper game should be a big mover. Has lots of play-appeal, excitement-plus, with the spinning target concept . . . Henry Leyser, president of Associated Coin Amusement Co., Inc. (ACA Sales & Service) off to the Sherman House in Chicago for the Park Show taking place Dec. 2 thru the 5th . . . Struve Distributing Co., reports manager Bud Lurie, has been a beehive of activity and the Williams 'Jungle Drums' has been setting the sales beat. An exciting rifle target game with plenty of wild animal action, replay, novelty or extended play model and Black Light illuminates the target scene, says Bud.

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COIN MACHINES EQUIPMENT INVENTORY

A compilation of Phonographs and Amusement Machines Actively traded on the coin machine markets—Some equipment listed is current; approximate production dates are included.

MUSIC MACHINES

ROCK-OLA

414 Capri II 100 sel. '64
418-SA Rhapsody II 160 sel. '64
424 Princess Royal 100 sel. '64
425 Grand Prix 160 sel. '64
429 Starlet 100 sel. '65
426 Grand Prix II 160 sel. '65
431 Coronado 100 sel. '66
432 GP/160n sel. '66
433 GP/Imperial 160 sel. '66
435 Princess Deluxe 100 sel. '67
436 Centura 100 sel. '67
437 Ultra 160 sel. '67
440 160 sel. '68
441 100 sel. '68
442 160-200 sel. '69-70
443 100 sel. '70
444 160 sel. 70-71
445 100 sel. 70-71
446 160 sel. Furn. Style 70-71

ROWE-AMI

M-200 Tropicana 200 sel. '64
N-200 Diplomat 200 sel. '65
O-200 Bandstand 200 sel. '66
MM-1 100, 160, 200 sel. '67
Cadette 100 100 sel. '67
MM-2 200 sel. '68
MM-3 Music Miracle 200 sel. (converts to 160 & 100) '69
MM-3 Music Miracle (wall-of-sound) '69
MM-4 Trimount 100-160 200 sel.
Presidential 160 sel. '70-71

SEEBURG

LPC-480 160 sel. '64
Electra 160 sel. '65
Mustang 100 sel. '65
Sterno Showcase 160 sel. '66
Phono Jet 100 sel. '67
Spectra 200 sel. '68
Gem 160 sel. '69
Apollo 160-200 sel. '69
Golden Jet 100 sel. '70
Musical Bandshell 160 Sel. '70-71

WURLITZER

2800 200 sel. '64
2810 100 sel. '64
2900 200 sel. '65
3000 200 sel. '66
3100 200 sel. '67
3200 200 sel. '68
3300 200-160-100 sel. '69
3400 Stateman 200-160 sel. '70
3500 Zodiac 100-160-200 sel. '70-71

SHUFFLES

BALLY

All The Way (10/65)

CHICAGO COIN

DeVille (8/64)
Triumph (1/65)
Top Brass Shuffle (4/65)
Gold Star Shuffle (7/65)
Belaire Puck Bowler Medalist (4/66)
Imperial (9/66)

Riviera (6/67)
Sky Line (1/68)
Melody Lane (4/68)
Americana (10/68)
Galaxy (2/69)
Varsity (8/69)
Esquire (7/70)
Gayety (11/70)
Prestige (5/71)

WILLIAMS-UNITED

Topper (2/64)
Tempest (2/64)
Pacer (4/64)
Tiger (7/64)
Orbit (8/64)
Mombo (12/64)
Cheetah (3/65)
Pyramid (6/65)
Corral (10/65)
Tango (2/66)
Blazer (6/66)
Encore (9/66)
Altair (3/67)
Orion (11/67)
Alpha (3/68)
Pegaus (8/68)
Delta (12/68)
Gamma (4/69)
Beta (8/69)
Laguna (5/70)
Palos Verde (8/70)
Cimarron (12/70)
Times Square (7/71)

BOWLERS

BALLY

Deluxe Bally Bowler (1/64)
1965 Bally Bowler (65)
1966 Bally Bowler (4/66)
1969 Super Bally Bowler (10/68)

CHICAGO COIN

Gold Crown (3/62)
Royal Crown (8/62)
Grand Prize (3/63)
Official Spare Lite (9/63)
Cadillac (1/64)
Majestic (6/64)
Tournament (12/64)
Super Sonic (3/65)
Preview (9/65)
Corvette (2/66)
Flair (9/66)
Vegas (3/67)
Fleetwood (9/67)
Starfire (10/68)
Champagne (3/69)
Top Hat (9/69)
Mardi Gras (10/68)

WILLIAMS-UNITED

Tornado (3/64)
Thunder (6/64)
Polaris (8/64)
Galleon (3/65)
Bowl-A-Rama (7/65)
Amazon (3/66)
Aztec (9/66)
Coronado (6/67)
Century (9/68)
El Grande (3/70)

PINGAMES

BALLY

Bongo 2P (3/64)
Sky Diver 1P (4/64)
Mad World 2P (5/64)
Grand Tour 1P (7/64)
Happy Tour 1P (7/64)
2-in-Line 2P (8/64)
Harvest 1P (10/64)
Hay Ride 1P (10/64)
Bus Stop 2P (1/65)

Bullfight 1P (1/65)
Sheba 2P (3/65)
Six Sticks 6P (3/65)
Band Wagon 4P (5/65)
Magic Circle 1P (6/65)
50/50 2P (8/65)
Aces High 4P (9/65)
Big Chief 4P (10/65)
Discoteck 2P (10/65)
Trio 1P (11/65)
Blue Ribbon 4P (1/66)
Fun Cruise 1P (2/66)
Wild Wheels 2P (3/66)
Campus Queen 4P (8/66)
Capersville 4P (2/67)
Rocket III 1P (6/67)
Wiggler 4P (9/67)
Surfers 1P (1/68)
Dogies 4P (3/68)
Dixieland 1P (5/68)
Safari 2P (7/68)
Rock Makers 4P (10/68)
MiniZag 1P (11/68)
Cosmos 4P (2/69)
Op-Pop-Pop 1P (4/69)
Gator 4P (6/69)
On Beam 1P (8/69)
Joust 2P (9/69)
Ballyhoo 4P (11/69)
King Tut 1P (1/70)
King Rex 1P (1/70)
Galahad 2P (2/70)
Camelot 4P (3/70)
Bowl-O 1P (4/70)
See Saw 4P (5/70)
Big Valley 4P (7/70)
Zip-A-Doo 2P (8/70)
Trail Drive 1P (9/70)
4 Queens 1P (1/71)
Vampire 2P (1/71)
Firecracker 4P (3/71)
Sky Rocket 2P (5/71)
Four Million B.C. 4P (6/71)

CHICAGO COIN

Royal Flush 2P (8/64)
Big League Baseball 2P (4/65)
Par Golf (9/65)
Hula-Hula 2P (5/66)
Kicker 1P (8/66)
Festival 4P (1/67)
Beatniks 2P (2/67)
Twinky 2P (9/67)
Gun Smoke 2P (6/68)
Playtime 2P (9/68)
Stage Coach 4P (8/68)
Pirate Gold 1P (1/69)
Astronaut 2P (8/69)
Moon Shot 4P (8/69)
Action 1P (9/69)
Cowboy 4P (12/70)
Big Flipper 2P (1/71)

GOTTLIEB

Bonanza 2P (6/64)
Bowling Queen 1P (8/64)
Majorettes 1P (8/64)
Sea Shore 2P (9/64)
North Star 1P (10/64)
Happy Clown 4P (11/64)
Sky Line 1P (1/65)
Thoro Bred 2P (2/65)
Kings & Queens 1P (3/65)
Hi Dolly 2P (5/65)
Cow-Poke 1P (5/65)
Buckaroo 1P (6/65)
Dodge City 4P (7/65)
Bank-A-Ball 1P (9/65)
Paradise 2P (11/65)
Flipper Pool 1P (11/65)
Ice Review 1P (12/65)
King Of Diamonds 1P (1/66)
Masquerade 4P (2/66)
Central Park 1P (4/66)
Mayfair 2P (6/66)
Dancing Lady 4P (11/66)
Super Score 2P (3/67)
Sing-A-Long 1P (9/67)
Surf Side 2P (12/67)
Royal Guard 1P (1/68)
Spin Wheel 4P (3/68)
Funland 1P (5/68)
Paul Bunyan 2P (8/68)
Domino 1P (10/68)
Four Seasons 4P (12/68)
Spin-A-Card 1P (1/69)
Airport 2P (4/69)
College Queens 4P (5/69)
Target Pool 1P (6/69)
Wild Wild West 2P (8/69)
Mibs 1P (9/69)
Skipper 4P (11/69)
Road Race 1P (11/69)
Min-cycle 2P (1/70)
Crescendo 2P (2/70)
Flip-A-Card 1P (3/70)
Scuba 2P (9/70)
Snow Derby 2P (12/70)
Aquarius 1P (10/70)
2001 1P (1/71)

Playball 1P (4/71)
Roller Coaster 2P (6/71)
4 Square 1P (7/71)

WILLIAMS

San Francisco 2P (5/64)
Palooka 1P (5/64)
Heat Wave 1P (7/64)
Riverboat 1P (9/64)
Whoopie 4P (10/64)
Zig-Zag 1P (12/64)
Wing Ding 1P (12/64)
Alpine Club 1P (3/65)
Eager Beaver 2P (5/65)
Moulin Rouge 1P (6/65)
Lucky Strike 1P (8/65)
Big Chief 4P (10/65)
Teachers Pet 1P (12/65)
Bowl-A-Strike 1P (12/65)
Full House 1P (3/66)
A-Go-Go 4P (5/66)
Top Hand 1P (5/66)
Magic City (1/67)
Magic Town 1P (2/67)
Jolly Roger 4P (12/67)
Ding Dong 1P (2/68)
Lady Luck 2P (4/68)
Student Prince 4P (7/68)
Doozie 1P (9/68)
Pit Stop 2P (11/68)
Cabaret 4P (1/69)
Miss-O 1P (3/69)
Suspense 2P (5/69)
Smart Set (7/69)
Paddock 1P (9/69)
Expo 2P (10/69)
Seven-Up 1P (12/69)
Gay 90's 4P (1/70)
Hit and Run 2P (3/70)
Jive Time 1P (5/70)
Aces and Kings 4P (8/70)
Strike Zone 2P (9/70)
Straight Flush 1P (11/70)
Dipsey Doodle 4P (1/71)
Solids N Stripes 2P (2/71)
Doodle Bug 1P (4/71)
Gold Rush 4P (6/71)

SPECIAL PINS

Williams 4 Aces 2PL (4/70)
Gottlieb Extra Inning 2PL (4/71)
CC Hi-Score Pool 2PL (7/71)
Williams Action 2PL (7/71)
Williams Zodiac 2P (10/71)

BASEBALL

Williams Grand Slam (2/64)
Midway Top Hit (3/64)
Williams Double Play (4/65)
Midway Little League (66)
CC All Stars Baseball (2/68)
Williams Ball Park (2/68)
Kaye Batting Practice (7/68)
CC Yankee Baseball (4/69)
Williams Fast Ball (4/69)

NOVELTY

LAND-SEA-AIR

ACA Indi 500 (8/69)
ACA Kasco Air Fighter (4/71)
Allied Leisure Wild Cycle (6/70)
Allied Leisure Sonic Fighter (1/71)
Allied Leisure Drag Races 2P (6/71)
Bally Target Zero (12/70)
Bally Road Runner (8/71)
CC Drive Master (4/69)
CC Speedway (9/69)
CC Motorcycle (10/70)
CC NightBomber (1/71)
CC Apollo 14 (4/71)
CC Super Speedway (7/71)
CC Defender (8/71)
Coin Tronic Lunar Lander (3/70)
Leisure Tron Space Lazer (6/71)
Midway Flying Turns (9/64)
Midway Sea Raider (7/69)
Midway S.A.M.I. (4/70)

Midway Sea Devil (9/70)
Midway Stunt Pilot (3/71)
Midway Invaders (7/71)
Nutting Ind. Red Baron (1/70)
SEGA1P Periscope (3/68)
SEGA Helicopter (7/68)
SEGA Grandprix (8/69)
SEGA Missile (9/69)
SEGA Combat 1P (4/70)
SEGA Jet Rocket (8/70)
SEGA Night Rider (8/70)
SEGA Jet Rocket (8/70)
SEGA Stunt Car (8/70)
Williams Flotilla (1/70)

ARCADE

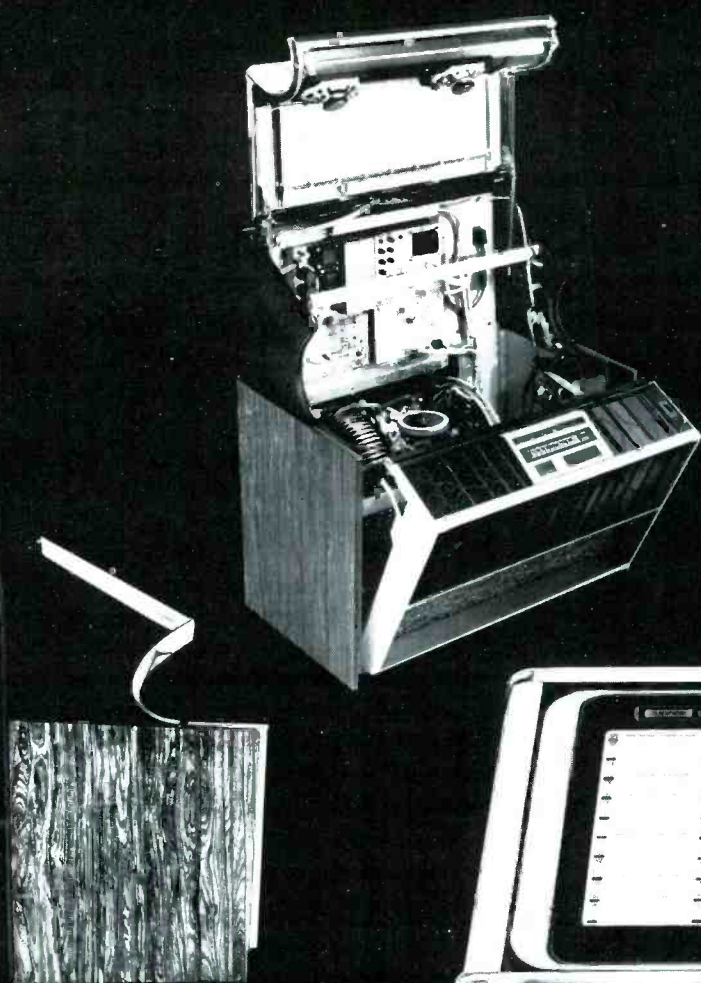
GENERAL

Allied Leisure I. Selecto—Unscramble (12/69)
Bally World Cup (1/68)
CC Pop-Up (10/64)
CC All American Basketball (1/68)
CC Hockey Champ (11/68)
Cointronics Ball Walk (2/69)
Dex Dyne Hingus-Mingus (6/71)
Irving Kaye Stanley Cup Hockey (9/71)
Midway Mystery Score (8/65)
Midway Golden Arm (6/69)
Mondial Flash Soccer (/68)
Munves Love Tester (3/71)
NA Computer Quiz (11/67)
—CQ S' LM (10/68)
NA Sports World (7/69)
NA Astro Computer (9/69)
Nutting Ind. I.Q. Computer (10/68)
Rene Pierre Derby Soccer (2/68)
Prophetron Zoltan (8/69)
SEGA Gun Fight 2P (8/70)
SEGA Jockey Club (2/71)
Universal Stripper (3/71)
Urban Ind. Panoram Mark D8 (9/69)
Urban Ind. Panoram S-712 (8/70)
Counter Panoram (4/71)
U.S. Billiards Pro-Bowl (10/68)
Williams Mini-Golf (10/64)
Williams Hollywood Driving Range (4/65)
Williams Hay Burner II (9/68)
Williams Space Pilot (11/68)
Williams Gridiron (9/69)
Williams Ringer 2P (11/70)

GUNS

CC Champion Rifle Range (1/64)
Midway Trophy Gun (6/64)
Midway Captain Kid Rifle (9/66)
Williams Arctic Gun (67)
Midway Monster Gun (67)
Williams Aqua Gun (3/68)
CC Ace Machine Gun (1/68)
CC Carnival (5/68)
CC Apollo (1/69)
Sega Duck Hunt (1/69)
Williams Spooks (3/69)
Midway White Lightning (4/69)
CC Safari (6/69)
Williams Phantom (9/69)
CC Super Circus (12/69)
Midway Flying Carpet (12/69)
Williams Bonanza (7/70)
Williams Sniper (4/71)
CC Sharp Shooter (5/71)
Midway Wild Kingdom (7/71)

IT LOOKS
NEW AND EXCITING
TO EVERYONE
BUT YOUR
SERVICEMEN



We don't think your servicemen ought to be excited.

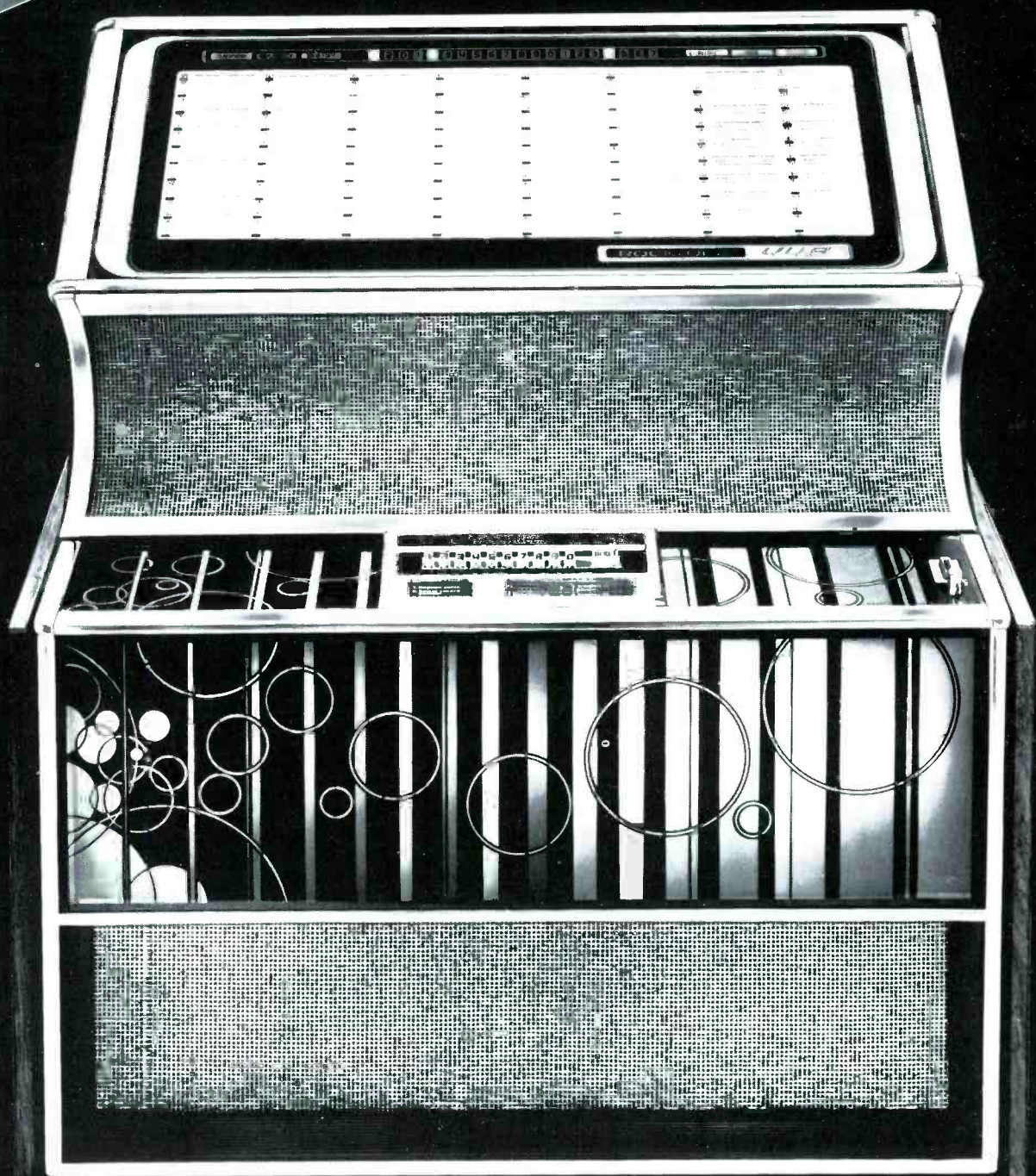
That's why we take great pains each year to keep the insides of our phonographs very familiar, regardless of the exciting things we do on the outside.

At Rock-Ola we decided long ago to make only those changes to working parts that would make our phonographs more reliable and easier to service.

This year's all new 10-Key Numbers-In-Line Selection System is a good case in point. It allowed us to reduce the number of switching devices by 18 and to replace electro-mechanical switches with more reliable electronic switching. It also enabled us to substitute a single snap-in printed circuit board for a lot of old fashioned wiring.

But when your serviceman turns his key in the 160-selection 448 and the spring-loaded dome lifts itself, he'll notice we didn't change the famous Rock-Ola Revolving Record Magazine and trouble-free mechanism. Or any part of the pull-out, plug-in modular components inside.

We at Rock-Ola have one principle that guides our designers: Phonographs should excite patrons. Not servicemen.



ROCK-OLA
THE SOUND ONE

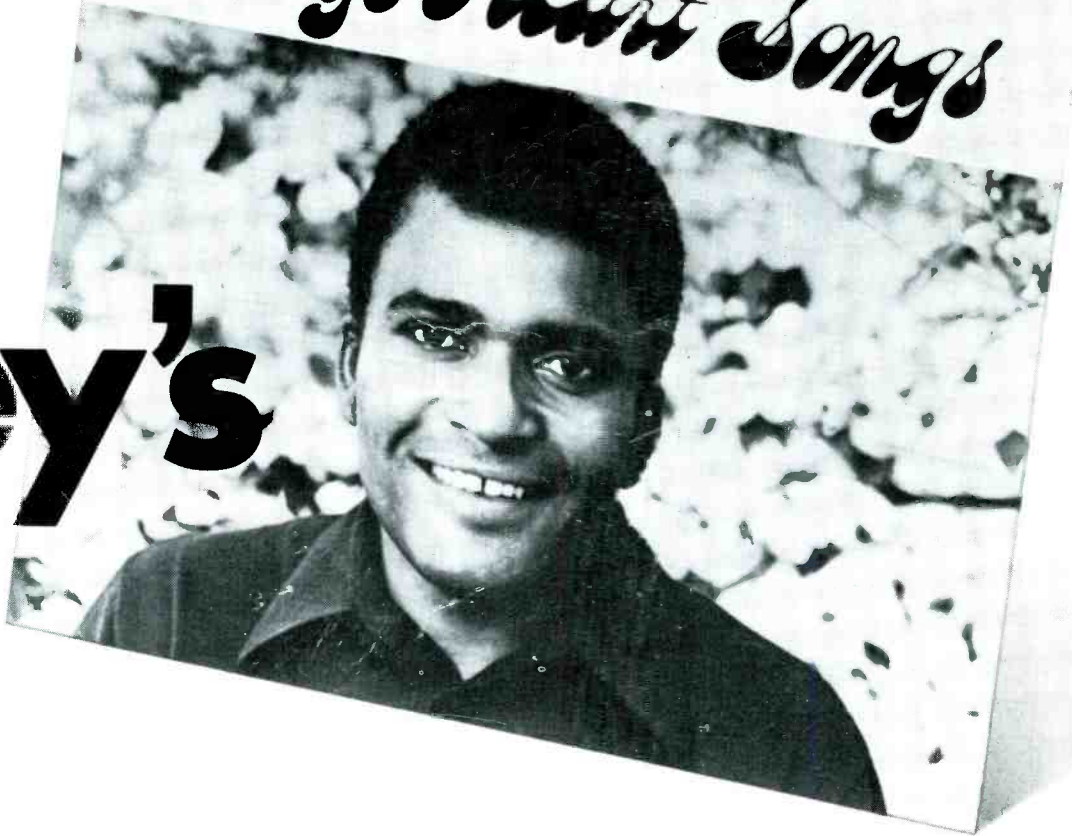
448

THE MAGICAL MUSICAL MINT

RCA

VICTOR

Charley Pride Sings Heart Songs



LSP-4617, P8S-1848, PK-1848

Charley's latest

with great Pride

LSP-4560, P8S-1772, PK-1772, TP3-1074

LSP-3645, P8S-1318, PK-1318, TP3-5047

LSP-4041, P8S-1373, PK-1373

LSP-4153, P8S-1452, PQ8-1452, PK-1452

LSP-3895, P8S-1308, P8S-5072, PK-1308

LSP-4290, P8S-1536, PK-1536, TP3-1037

LSP-4367, P8S-1593, PQ8-1593, PK-1593 TP3-1042

LSP-4223, P8S-1505, PQ8-1505, PK-1505, TP3-1033

LSP-4468, P8S-1662, PK-1662, TP3-1065

LSP-4153, P8S-1452, PQ8-1452, PK-1452

LSP-3775, P8S-5072, PK-1278, P8S-1278

LSP-3952, P8S-1338, PK-1338, TP3-5047

LSP-4406, P8S-1618, PK-1618

I'M JUST ME CHARLEY PRIDE

FROM ME TO YOU CHARLEY PRIDE

SONGS OF PRIDE... CHARLEY THAT IS CHARLEY PRIDE

THE COUNTRY WAY CHARLEY PRIDE

THE SENSATIONAL CHARLEY PRIDE

PRIDE OF COUNTRY MUSIC COUNTRY CHARLEY PRIDE

JUST BETWEEN YOU AND ME

JUST PLAIN CHARLEY CHARLEY PRIDE

MAKE ME A COUNTRY CHARLEY PRIDE

CHRISTMAS IN MY HOMETOWN CHARLEY PRIDE

THE BEST OF CHARLEY PRIDE

CHARLEY PRIDE'S 10TH ALBUM

Charley Pride Did You Think to Pray

JUST BETWEEN YOU AND ME ★ **APARTMENT 9** ★ **REMY BANJO PICKER** ★ **A GOOD WOMAN'S LOVE** ★ **THE LAST THING ON MY MIND** ★ **TAKE ME HOME IN THE MIDDLE OF NOWHERE** ★ **TOUCH MY HEART I KNOW ONE** ★ **SPELL OF THE FREIGHT TRAIN**

Records and Tapes